4:2:1
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As a Chinese filmmaker, I feel obligated to reveal a true story about Chinese international students. Through my subjects and my stories, I am planning to express the messages that both adapting to a new culture and paying the financial cost of a foreign education have never been simple, but we will never give up our dreams.
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by

Tingting Li
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PROSPECTUS</td>
<td>1</td>
</tr>
<tr>
<td>Introduction and Description</td>
<td>1</td>
</tr>
<tr>
<td>Style and Approach</td>
<td>2</td>
</tr>
<tr>
<td>Target Audience</td>
<td>3</td>
</tr>
<tr>
<td>Preproduction Research</td>
<td>4</td>
</tr>
<tr>
<td>Location</td>
<td>4</td>
</tr>
<tr>
<td>Characters</td>
<td>4</td>
</tr>
<tr>
<td>Language</td>
<td>7</td>
</tr>
<tr>
<td>Treatment</td>
<td>8</td>
</tr>
<tr>
<td>Themes</td>
<td>12</td>
</tr>
<tr>
<td>Family and Response</td>
<td>12</td>
</tr>
<tr>
<td>Identity and Belongingness</td>
<td>13</td>
</tr>
<tr>
<td>Homeland</td>
<td>14</td>
</tr>
<tr>
<td>Research</td>
<td>15</td>
</tr>
<tr>
<td>Books</td>
<td>15</td>
</tr>
<tr>
<td>Articles</td>
<td>15</td>
</tr>
<tr>
<td>Media</td>
<td>16</td>
</tr>
<tr>
<td>Funding Opportunities</td>
<td>17</td>
</tr>
<tr>
<td>Distribution Possibilities: Film Festivals</td>
<td>18</td>
</tr>
<tr>
<td>Purpose</td>
<td>18</td>
</tr>
<tr>
<td>RECONCEPTUALIZATION BEFORE PRODUCTION</td>
<td>21</td>
</tr>
<tr>
<td>INTEGRATION OF PRODUCTION AND THEORY</td>
<td>23</td>
</tr>
<tr>
<td>Self-Reflexive Documentary</td>
<td>23</td>
</tr>
<tr>
<td>Voiceover and Narration</td>
<td>25</td>
</tr>
<tr>
<td>China’s One Child Policy</td>
<td>26</td>
</tr>
<tr>
<td>Ethics</td>
<td>28</td>
</tr>
</tbody>
</table>
This section was written during one semester, from January 2012 until May 2013.

Title: The Cloud  (The documentary’s title has changed to 4:2:1)
Length: 25 mins
Director: Tingting Li
Medium: HD Video/ 2D Animation

Introduction and Description

At the beginning of the 20th century, the Qing Dynasty sent a total of 120 Chinese students to the United States to study engineering sciences. For the first time, Chinese people became familiar with the concept of “study abroad.” In Chinese history, this group was called the first generation of “study abroad students.” At that time, studying abroad was an unachieved dream for most Chinese families because of the high cost and limited opportunities.

Today, getting a higher education outside of China is not as hard as before. Foreign universities provide Chinese students with more opportunities, and much more Chinese families can provide financial support to their children to travel. By the end of 2012, most international students are from working class family and middle class family. These families spent 20%-50% of their family assets to support their children to learn abroad (2013 出国留学意向报告, Ministry of Education, China). See Appendix A.

In 2012, 399,600 students went abroad for get a higher degree, 28% of them went to the United States. (2013 出国留学意向报告, Ministry of Education, China). Additionally, there are thousands of Chinese students learning in the United Kingdom, Canada, Australia, and France. These students are the fifth generation of Chinese students abroad.
I am the only child in my family. In 2009, I left my home for the United States and became a part of the fifth generation of Chinese international students. During these three years in my life as an international student, I have started asking myself several questions. I keep asking myself why I am here and where I should go after I graduate. In January of 2012, one of my friends committed suicide because of the unbearable stress caused by his studies and his financial situation. His death moved me and made me re-consider the worth of studying abroad. More bad news about Chinese students came from Los Angeles on April 11th. Two Chinese students were murdered at the University of South California. After the news came out, the Chinese media seemed to highlight only the financial background of these young people. Mainstream media sources in my country only speculated that these students were from rich families or government officers’ families. However, no media outlet supports Chinese students to help them to fight against this violence. As a Chinese film student living in the U.S., I feel ashamed of those ignorant media outlets in my home country.

*The Cloud* is a self-reflexive documentary film. It follows my journey to find out the answers to questions concerning the study abroad experiences of my family members and friends. I set out not only to answer my questions but also to discover ways for us to share understanding of our situation and find emotional support in each other’s insecurities and doubts.

**Style and Approach**

*The Cloud* is a self-reflexive hybrid documentary that mixes animated sequences and traditional documentary techniques. In this film, I employ different traditional documentary approaches to show aspects of the lives of Chinese international students. The film’s plot is
made of several different narratives told from Chinese students’ perspectives. Each story will be
told through observational footage, sit-down interviews, and voice-over. I, as the main subject
in this film, will appear in all the storylines. At times, I will be present within the frame when
interviewing the subjects. Moreover, I will be seen to be an important part of most of my
subjects’ lives through observational footage sequences. Also, short 2D animations with my
narration will open each narrative. These animations will introduce each character, point out
the characteristics of each subject, and provide background information about each subject’s
experience. Using animation is an efficient tool not only for background stories but also for
presenting memories and dreams.

Target Audience

*The Cloud* is for Western audiences who are not familiar with Chinese international
students or who may have typical stereotypes of Chinese students. For example, in the past in
film or TV programs produced in Western counties, the Chinese are portrayed through some
repeating stereotypes: “Chinese students are only good at math but weak in creativity,”
“Chinese students are all from rich families,” or “After these Chinese students graduate from
college, they will stay in the U.S. to steal Americans’ job opportunities or they will take their
learnt skills back to their country to compete with the U.S.” The goal for this film is to portray a
more objective image of Chinese students and present a realistic view of college life to the
audience. It tells the story from the Chinese students’ point of view. It contains personal
opinions in the story; however, it balances between personal perceptions and broad objective
statements.
The film is also aimed at a Chinese audience, especially Chinese parents. Sending Chinese children to western countries has become a trend among Chinese parents. However, fewer people are really thinking about the advantages and disadvantages of learning abroad. Being able to send a child abroad has become a new standard according to which a family’s success is evaluated. This film provides a window through which parents can see the realities of studying abroad. The film highlights the gap between the dream and truth. Every story has at least two sides to it, and these parents need to know the negative aspects of studying abroad.

Preproduction Research

Location

This film will be shot in different countries, the United States of America, Australia, and China, to document the experiences of different Chinese students and their families. I am the leading character in the film, and I am traveling to different countries to interview different people in order to find the answers to my questions.

Characters

Tingting Li

Tingting is a fifth-generation Chinese student living in the United States. When she was two years old, her father brought her a Barbie and told her it was from America. It was the first time for her to know anything about this far away country. 20 years later, after she graduated from college, her family decided to send her to the United States to continue her study. In her three years abroad, she faced the cheating of her boyfriend, the passing away of her friend, and
the ongoing stereotyping of her identity by both Homeland Chinese and Americans. When she loses hope, she wants to get some support and sympathy from her family and her friends; however, they are far away from her. In her journey, she is trying to find other people who have similar struggles while studying abroad. Also, she wants others to help her answer some questions that have troubled her for a long time.

Shengyu Wu

Shengyu Wu’s family is a fourth-generation student abroad family that has stayed in the U.S. for more than 20 years. Shengyu, Tingting’s uncle, came to the United States in 1987 and obtained a Ph.D. degree from Rice University. After college, he brought his whole family to the U.S. Now, they have become U.S. citizens. Wu’s young children consider themselves “Americans”; however, they are referred to as “Chinese American” by mainstream American society. How does Wu identify himself? What is his sense of belonging?

Zhendong Zhao

Zhendong Zhao is a Chinese student who is working hard on his Ph.D. program in Macquarie University, in Australia. He got his Master’s degree from the National University of Singapore; however, because of the unfair treatment of his advisor, he quit his Ph.D. program there and transferred to an Australian university. In Australia, he works hard to keep his full scholarship. He tries his best to save money in order to support his family. What is the effect of his original advisor’s unfair treatment? How was his life when he gave up his study program in Singapore? The film will address these questions.
Kaiqi Liang

Kaiqi Liang is an eight-year-old boy. He came to U.S. with his mother, who is a student at the University of North Texas. He doesn’t like his new school in Denton. He only has two friends here, and both of them are from China. He refuses to learn English and to make friends with his classmates. Every time he hears his mother tell people that they are planning to stay in the U.S., he cries quietly. The film will explore what life looks like from this eight-year-old boy’s point of view.

Wang Peng

Wang Peng is a student at UNT. He got married this year, and his wife is going to have a baby in July. Now, he is preparing defend his thesis, and he has started looking for jobs. He is very stressed because he is not only a student; he is a husband and is about to be a father who has the responsibility of supporting his family. When he faces different kinds of stress, he has to keep going forward. In February 2012, one of his best friends, Mingxuan Yang, committed suicide on the highway. This event moved Wang Peng deeply. At the same time, it reminded Wang that he has to keep a positive attitude regardless of the difficulties he goes through. He is the hope of his young child and the supporter of his family. However, because he is the only child in his family, his parents need him to leave the life he has built in America to go back China to take care of the family.

Wei Zhang
Wei Zhang is from Beijing. Since he was eight years old, he has fantasized about moving to America. He is fascinated by “American muscle cars,” “American film stars,” and “American food,” etc. Before he got his offer to come to UNT, he told his friend Tingting that his dream was to someday come to the U.S. and drive a muscle car on the highway. Now, his original “American Dream” has partly come true - he has become a student in UNT. However, his passion has been worn out by the difficulty of studying in America. He has encountered so many obstacles that, perhaps, being admitted to a master’s program may be impossible for him. He applied for his MS degree three times and was rejected three times. What is his future? The film will explore the distance between real life and his original “American dream.”

Mrs. Chen

Mrs. Chen is an HR advisor who works in a famous global HR company in Beijing, China. Everyday, she reviews hundreds of resumes. Her job is to match the right person to the right job. She is very knowledgeable about the unfortunate realities of study abroad programs. Before going abroad, students believe that they will be able to get a good job when they return to China. However, reality is not as same as they imagine it to be. What is the real work situation of those students? Mrs. Chen will shed light on this issue.

Language

This film is a Chinese language film with English subtitles. All the subjects in this film speak Chinese. (Some of them speak their unique dialect when they are talking with their
families.) Both English and Chinese will subtitle all the dialogues between my subjects and me. My voice-over will be present for one third of the film to establish the relationship between my subjects and myself. Through my voice-over, I will express my personal opinion about each story.

_Treatment_

An animated sequence shows an airplane with the Chinese national flag on it flying across the Atlantic Ocean, passing over the Golden Gate bridge and the Statue of Liberty and finally landing at an airport. A huge U.S. flag appears before the airplane.

Tingting sits next to the window and looks outside of the airplane as she listens to the captain’s announcement - “Ladies and Gentleman, we have arrived at XXX Airport, the local temperature is XXX…..Thank you for choosing to fly with XXX, we wish you a pleasant stay here.” (In Chinese)

As I sit looking out the window, my voice is heard:

“For most Chinese international students like me, this kind of announcement by the captain is declaring that from this moment on we are alone again. Four years ago, my parents decided to send me to the United States. From that moment, I had to be tough, be hardworking, be independent, and be nice throughout my new journey. As they say, life is a kind of journey; even though the ending is the same for everyone, we have to enjoy the route whether it is pleasant or not. In a foreign country, I am only a passenger. I am like a “cloud” that does not belong to anything or anywhere and will go free with the wind.”
Title *The Cloud* fades in.

I: Far away from home, far away from love, and far away from understanding.

“Zhendong is my boyfriend, and we have been in a long distance relationship for almost two years. He is a really hardworking man. He always says that he needs to work hard to earn the family’s living, even though he doesn’t have a family now.”

An airplane flies across the Sydney opera house and the Sydney Bridge. A train crosses the bridge, and inside in train, a black-haired man reads his book on his seat. (Animated)

9:00am, Zhendong sits on the train and reads journals on his way to school. The train crosses the Sydney Bridge quickly; the famous Sydney Opera House and the beautiful Victory Bay disappear from the window view slowly. Everyone on the train looks to be in haste; some of them are talking on the phone, and some of them are browsing newspapers quickly. However, these hectic people do not seem to affect Zhendong’s world. He focuses on his paper and highlights some parts with his pen. The train stops at Macquarie University, where Zhendong gets off and walks towards campus. A new day has started for Zhendong. Meeting with his teacher, discussing with his classmates, and working on his projects are Zhendong’s daily life.

“Today is the Chinese New Year. For most Chinese international students, it is a time when we get homesick the most. In traditional Chinese culture, Chinese New Year is the day for the entire family to get together. But for me, I can only see my parents and other family member via Skype. I can see the tears in my mother’s eyes, but I cannot help her to wipe them. Zhendong and I have not gone back home for the Chinese New Year for four years. However, we are feeling better because we have each other this year.”
Zhendong is preparing the Chinese New Year Eve dinner. He is slicing vegetables, stirring meats, tasting sauces, washing dishes. He looks like a professional “three Star” chef fulfilling the famous joke about how “all international students are good cooks.”

After dinner, it is time for him to make a New Year call. In my mind, Zhendong is a tough man; however, I see his tears when he talks with his mother. He always relates only the good news to his family in order to not worry them.

Interview with Zhendong.

II: I am a student, a husband, a son, and a father. I am the support of my family.

Animated news reporter: “One young man committed suicide on I-35 in TX, USA. The identity of the person has been confirmed. He was a 25-year-old Chinese student who was in the MBA program at XXX University........

Today is April 12th. Last night, two Chinese students were killed in their car. They were graduate students at USC. These two students’ parents are on their way to the U.S....

“2012 is an abnormal year for most Chinese students. From the beginning of the year, bad news, like suicide, murder, and traffic accidents, from all over the world, follow one another. All of these unforeseen events break several families’ dreams and hopes. At the same time, they remind us to treasure our life. We are not only students. We are the support and the hope for our families. One of my friends, Peng Wang, is preparing to be a father. He is excited about his first child, and, at the same time, he and his wife are nervous about how their life is changing.”
It is 8:00 a.m., and Peng Wang and his wife are going to the hospital to do a monthly pregnancy check. From the type-B ultrasonic sound test, this young couple can see their lovely son’s cute face, small hands, and little head. From the doctor’s speaker, they can hear their son’s powerful heart beating. Joy and enthusiasm are expressed on their faces. They listen to their doctor carefully in order to remember every important comment.

Peng’s wife Xiaohui sits in the middle of the circle. Today is the baby shower for her son. All of her friends bring their gifts and their best wishes to Xiaohui and her coming boy. Some of them wish the boy will have a beautiful face, some of them hope the boy will have a strong body, and some of them wish the boy will be a talented child. Xiaohui smiles with her hands resting on her lap. Peng holds his camera next to his wife—he wants to record this moment.

Interview with Peng and Xiaohui.

III: The distance between dream and reality.

An animated sequence shows a little boy dreaming he is taking a big airplane to go to America. In his dream, there are lots of muscle cars, different kinds of burgers, steaks, and American landmarks.

“Zhang Wei is one of my best friends, and he has been a U.S. fan for many years. In his heart, he has an America Dream, and his dream came true two years ago when he moved to the U.S. However, when he arrived in the U.S., he found that his original dreamland was not as beautiful as it was in his imagination. The distance between dream and reality is much larger than you can imagine.”
Zhang Wei drives his Jeep on the highway. The wide fields, clear lake, and blue sky outside of the window fascinate Zhang Wei. However, two year later, these beautiful things cannot recall Zhang Wei’s original American Dream anymore. He is tired of his never-ending difficult schoolwork and his “impossible” master degree application. Interview with Zhang Wei.

Black screen with white subtitles: During the past year, Tingting travelled more than 40,000 miles for her thesis film The Cloud. Today is May 14th, 2013. She is graduating today.

Tingting stands in the middle of the stage with her graduation certificate in her hand. Around her neck, there is a scarf patterned as a Chinese flag. She smiles and looks at her parents and her boyfriend under the stage.

“This is my story.”

Themes

Family and Response

Because of population increase in China, in 1980 the Chinese government established a law allowing every Chinese family only one child. Thirty years later, the ‘one child only’ law has become a social problem in China. When people are getting old, they cannot be taken care of by their single children—especially when the one and only child is far away in a different country. At the same time, young people who are the only child and live abroad still have to support their families. International students are carrying more weight on their shoulders than other young people in China.

I am the only child in my family, like most of my subjects and people in my age group. When I was young, my parents told me that I was the only hope for them. This meant that I needed to take care of them and stay with them when they were old. This kind of conversation
happened thousands of times in the past 25 years of my life. Taking care of parents and supporting one’s family is the standard duty for a good person in traditional Chinese society. For me personally, the responsibility became heavier when I decided to go abroad.

After I came to the United States, I really realized how important family is to me. From the first day I arrived to the US, the relationship between my mom and me has changed. Until then, all my mom would do in phone conversations would be to push me to work harder and harder. However, when I started my life in the U.S., the most important thing for her was to know whether I was safe and healthy while I was far away from home. Every time my parents call me, I always tell them “I am fine. Everything is going well.” I don’t want them to be worried about me. I can feel the weight of my family’s hope on my shoulders, and I know I cannot disappoint them. Being an only child also affects my choice between staying abroad or going back to China. If I want to stay abroad, no one can help me to take care of my family, and I will be responsible for bringing my family with me. On the other hand, if I go back to China, whether I can get a good job becomes the most important question for me. For me, staying abroad maybe means more opportunities, a higher salary, and a better living environment. I am struggling between these two choices.

Identity and Belongingness

Some Chinese students choose to stay abroad after they graduate. Most of them change their nationalities. In their mind, they are Chinese, but our country does not allow double citizenship. So, sadly, when they want to go back to China, they need to go to the Chinese Embassy to get a Visa because they are not considered “Chinese” according to the Chinese
government. They don’t know how to answer the question “Where are you from?” They feel like they do not belong to their home country because they have been away for a long time. To some Chinese people, these Chinese students have forsaken their homeland because they gave up their Chinese nationality without bringing what they learnt back to China and helping their home country. Some Chinese people think those students who switch their nationalities are not “Chinese” anymore. They do not belong to China.

However, because of the cultural difference, Chinese students who decide to stay abroad also cannot fit into mainstream society even though they try hard to change their ideology. After a few years, these Chinese students realize that most of their friends are Chinese people. Some people jokingly label themselves “Banana people” – even if one day they will socially act like white people, they will still keep the yellow identity on the outside.

Homeland

Wherever we go or wherever we live, we are Chinese. Chinese students are living in foreign countries where they have no family and few friends. When they are facing unfair treatment or misunderstanding, they need to be supported and trusted by their families and their home country. Sometimes, international students are affected by others’ opinion of their home country. Chinese students love their homeland, but at the same time, they wish their homeland would care about them. After the murders at USC on April 11th, most Chinese students feel disappointed about the inaccurate and ridiculous reporting from Chinese media. After this violent event, the only official reply from the Chinese Embassy was: “To all Chinese international students - because of the unsafe environment, for your personal safety, please do
not behave like rich people.” Other Chinese students and I could not get any comfort from our homeland. One Chinese student posted this status on his Facebook page; “My eyes are full of tears, because I feel disappointed in my home country.”

Research

Books

Sheila Curran Bernard, 2011 *Documentary Storytelling: Creative Nonfiction on Screen*

Bill Nichols, 2010 *Introduction to Documentary*

HongKong University Press, 2010 *The New Chinese Documentary Film Movement: for the Public Record*

Belinda Smaill, 2010 *The Documentary: Politics, Emotion, Culture*

Kan Dancyger, 2011 *The Technique of Film and Video Editing: History, Theory, and Practice.*

Gracia Liu-Farrer, 2011 *Labor migration from China to Japan: international students, transnational migrants.*

Suzanne Pepper, 1987 *Deng Xiaoping's political and economic reforms and the Chinese student protests.*

Patricia Buckley Ebrey, 2002 *Women and the family in Chinese history*

R. Keith Schoppa, 2011 *Revolution and its past: identities and change in modern Chinese history*

Articles

Sheue Mei Chang, 1988 *Counseling service needs of Chinese college students, faculty, and student affairs staff perceptions*

Irsi Yuen-Fan Chau, 1996 *Filial therapy with Chinese Parents*

Dong Xiao, Qin, 2009 *Self-understanding among Chinese International Women Students*

Hsia, C 2004 *Chinese international students' adjustment to the USA*
Yan, Kun, 2009 Chinese International Students' Academic Stressors in The United States.

Rong Huang, 2005 Chinese International Students’ Perceptions of the Problem-Based Learning Experience

Jing Zhang, 2010 Acculturation and psychosocial adjustment of Chinese international students: Examining mediation and moderation effects

Steven Harlow, 2006 The impact of cross-cultural experiences on worldviews of Chinese international students.

Fei Guo, 2010 Demographic Structure and International Student Mobility: An Investigation of Chinese Students in Australia.

Media

- Documentary Film—Young Students (小留学生) Directed by Peisen Li, 2005.  
  This film explores the real life of many young Chinese international students in Canada.

  This film follows three Chinese siblings studying in Canada.

- Fiction Film—My Life in Germany (我自己的德意志) Directed by Liang Qiao, 2007  
  A fiction film about a Chinese student’s lonely life in Germany.

- Documentary series—My Study Life in Japan (我在日本留学的日子) Produced by Dalian Television Station, 2002.  
  A documentary series about international students’ experiences in Japan.

  A story about the struggle between 1930s students’ aspirations abroad and the longing for their homeland.

  A film about long distance love relationship between international students.

Series focusing on the following message: “If you love her, you should send her to New York, because it is the heaven. If you hate her, you should also send her to New York, because it is the hell.”

• **TV Shows—** *Love in Harvard*  （爱在哈佛）Produced by SBS, South Korean, 2004.

  The romantic story between international students attending Harvard University.

**Funding Opportunities**

*The Cloud* applied two travel grants from the University of North Texas and the Radio, Television and Film Department of the University of North Texas in the 2011-2012 academic year, which were offered to support the costs of travel to professional meetings or for research that is relevant to their degree. Other possibilities for financing include:

• **Texas Filmmaker:**

  AFS awards grants to emerging film and video artists in the state of Texas through our Texas Filmmakers' Production Fund (TFPF).

• **Women in Film Dallas Scholarship for College/ University Student:**

  This scholarship is offered for a female film major student who is studying in the North Texas area and keeps a 3.0-plus GPA.

• **Chinese Student Association in North America:**

  This association provides funding for Chinese students who have excellent academic grades or have contributed to the Chinese student community.

• **Independent Student Filmmaker (China)**

  This group offers funding to Chinese independent student filmmakers who are students. It offers in total RMB 10,000 for each filmmaker.

• **Youku Independent Film (China)**

  This institution offers funding for independent films that are produced in China or by Chinese independent filmmakers.
Distribution Possibilities: Film Festivals

Hot Spring Documentary Film Festival
Dallas Asian Film Festival
Asian on Film Awards
Nextframe International Student Film & Video
Women’s Independent Film Festival
Austin Film Festival
Toronto Film Festival
AFI- Dallas International Film Festival
Sydney Film Festival
Communication University of China Short Film Festival (China)
College Student Film Festival- Beijing (China)
Shanghai International Film Festival (China)
Pingyao Film Festival (China)
College Student Film Festival- Shanghai (China)

Purpose

As a documentary production student, one of my dreams is to make a film to tell my story to my audience. I am an ordinary Chinese student; I am one of the thousands of Chinese students abroad. Some Americans believe that we, Chinese international students, are potential adversaries. “Most Americans see China as a competitor of the United States; 66%
express this view, while about the same number describe China as a partner (16%) as say it is an enemy (15%)". (Pew Research Center, p.7) see Appendix A.

In his book, The World is Flat, the popular commentator Thomas Friedman writes: “Girls, when I was growing up, my parents used to say to me, ‘Tom, finish your dinner—people in China and India are starving.’ My advice to you is: Girls, finish your homework—people in China and India are starving for your jobs” (Friedman, 2007).

As people, even in academic environments, we are associated with the political and ideological turmoil for which governmental leaders are responsible. On February 24th, 2012, an article from the Kansas State University student newspaper stated, “During the fall 2011 semester, there were 1,856 international students. Of that number, 972 students were from Afghanistan, China, Iran, Iraq, or Turkey. China had the highest number of students, with 938. What stands out about those five countries is that the United States does not have good relations with any of those nations. So why does K-State, or any other university in the country, willingly choose to spend money on resources to educate students who could take the knowledge they obtained back to a country the U.S. does not get along with?”

On the other hand, according to some Chinese people, Chinese citizens who choose to migrate for educational purposes are people who forsake their homeland. Thus, as a Chinese filmmaker, I feel obligated to reveal a true story about this special group of students. Through my subjects and my stories, I am planning to express two messages. First, even though we are hardworking, at times, this not enough. Some of us are trapped between our families’ value expectations and a host country’s demands to assimilate to its culture. As a native Chinese speaker, adapting to a new alphabet, phonetics, and social customs has been quite a challenge.
Sometimes, I feel that my efforts to meet the American standard will never be enough. Secondly, while our families assume that our future occupation is going to raise the family’s economic status because we have a western education, sometimes we encounter people abroad who make assumptions about our economic background. Oftentimes people wrongly assume that those who can leave for college are people who can afford it easily. Both adapting to a new culture and paying the financial cost of a foreign education has never been simple, but we will never give up our dreams.
RECONCEPTUALIZATION BEFORE PRODUCTION

When I made my initial proposal, I presented my original idea of using my friends’ and my story to represent the Chinese international students’ life. Due to the subsequent occurrence of certain events, I decided that a better angle for the story would be to focus on my family and myself. The new purpose of my film is not to represent the whole group of international students; instead, it is to talk about how learning abroad has affected my “one child” family.

Since the whole emphasis of the story was changed, I realized that some components of the original approach had to be deleted. In the preproduction phase, I originally planned to use animation that would show the beginning stages of my study abroad. During the production of the film, I realized that using the animation with narration to establish my point of view and my “struggle” in learning and living abroad would not work given the new story approach. Instead of using animation, I decided it would be best to open by adopting a poetical approach to set up the feeling of my film. Thus, all of the animations will be deleted from the new version of the film.

During the preproduction of the film, I chose several typical characters to share their stories for my film. Since I found another way to tell my story, in the production stage, I decided to switch the film’s focus from my friends, my classmates, and some of my relatives, to only my small family and myself. I have thus decided not to follow the other individuals’ stories about learning abroad in the production stage. I have decided to instead use more POV observation footage and diary style narration to further the representation of my memories and my relationship with my family. The goal of the film is no longer to reflect the experiences of the
whole group of Chinese international students; instead, it has become more personal and biographical as I use my “eyes” to look at the changes which have happened in my life.

As the entire focus of the film had been changed, I decided on a new title for the film, “4:2:1”, which represents a situation that results from the one child family in contemporary China. One child needs to take care of at least six people: his/her parents, the grandparents on the father’s side, and the grandparents on the mother’s side. In current Chinese society, the one child policy and one child family style has become a widely discussed social issue. In my case, it brings more family duties, responsibilities, and concerns.

In addition to the theme music, in 4:2:1, I have made use of other songs which will represent the different time periods that are mentioned and discussed in my film. The theme music of 4:2:1 was named Story of Time. It was one of the most popular in 1980s in China and Southeast Asian area. When the song was released in 1982, it was expressing the homesick of the older generation who lived in Taiwan. A time fly, in 2012, the song was adopted by director Kexin Chen in his film American Dreams In China. In that film, the song represented the American dream of the Chinese people. Music can recall one’s memory about one’s stories; music can represent the ideology of a whole generation.
INTEGRATION OF PRODUCTION AND THEORY

Self-Reflexive Documentary

Documentaries offer us a likeness or depiction of the world that bears a recognizable familiarity. Through the capacity of film, and audio tape, to record situations and events with considerable fidelity, we see in documentaries people, places, and things that we might also see for ourselves, outside the cinema.

Bill Nichols

As a mirror that reflects the real world, documentary films are adopted by filmmakers as a means to establish “true stories.” Indeed, documentaries also stand for the interests of both the speakers who appear in the film and also the member of the audience, who recall similar feelings to those depicted in the films (Nichols, p. 3). Beginning in the 1960s, with the rise of various personal issues of race, gender, sexuality, and identity, autobiographical documentary has become a popular way for filmmakers to express and foreground their stories in a first-person point of view. New camcorder visual style and a different relationship between the filmmaker and the subjects were adopted and followed in the autobiographical form of filmmaking (Beattie, p 105). Films like Sherman’s March (1985) and Nana, Mom, and Me (1974) turn the cameras back to the filmmakers themselves and address their family and personal issues from the first person point of view.

In 4:2:1, I drew inspiration from some previous films to explore my questions about family relationships, my personal struggle with the only one child policy, and the conflict between immigration and family duties as I had discussed those issues with my parents, my friends, and even with myself. In 4:2:1, I adopt a poetic approach in order to relate the narration and observation more closely with the true emotions of the people involved. Although the film takes up the issue of a topic of particular interest in China, learning abroad, I
made an effort to minimize the assumptions about other people’s struggle and tried to achieve a more poetic and personal tone through the use of poetic observation, narration, and emotional dialogue between myself and my family members. 4:2:1 focuses on “my” story; my character uses the first person in monologues exploring the universal issues of the one child policy, the problem of belonging experienced by migrants, and the ideology and duties of the young generation in contemporary China and in the U.S.

Following the fashion of Sherman’s March (McElwee, 1985), in order to put my self-consciousness on the stage for the audience to see, I play the part of my own self by means of narration and of my own image before the camera (Beattie, p. 102). In 4:2:1, several portions of the film adopted an observation approach with completely unscripted situations; the overall narration arc of the film is crafted through the setting of putting myself before the camera to introduce my stories and of the series conversations with my parents and grandparents. Through the use of performance sequences and first narration I create a persona for my character that is struggling with self-expectations and family duties.

Besides using pure archival footage and live action sequences, in 4:2:1, I attempted to fashion an imaginary and romanticized space; there, I would be able to investigate my own ideas and find a way to harmonize the place from which I came and the place that I hope to reach. In my case, my first person narrative, made of non-sync images and sound, combines moments that are necessary for setting up the accounts of background stories and emotional reflection.
Voiceover and Narration

Narration plays a key role in establishing myself as both dependent daughter of my family and self-sufficient adult student in my film. The narration serves a two-fold purpose throughout the documentary. It represents the emotional insight into my inner struggle to live and study alone in a foreign country. It also leads the audience through the factual details pertaining to my personal background.

Recently, the use of narration and voice-over has become a trend in self-reflexive documentary. Classically, people thought of voice-over narration as a way for the film-maker to teach something to the audience, intruding through non-sync sound to present a meaning directly (Bruzzi, p. 48-49). In 4:2:1, my narration is one with my character in front of the camera. While the observation footage of my interaction with my family and friends allows the audience to know and sympathize with my character and my story, the narration leads the audience to my inner world, to my tears, my concerns, and to the doubts that were hidden under my smile. For instance, in a peaceful moment that shows my grandmother knitting a sweater, the audiences see the images of a white-haired woman sitting quietly on her balcony. As my grandmother is continuing her knitting, my narration voices my fear of saying good-bye to my old grandmother. I grew up with my grandmother, and we had never been separated for more than two weeks before I came to the United States. In the past four years, from the day I left home, my white-hair grandmother began her new count down to my next return. Thus, my narration is evocative of my personal feelings and memories so that the wandering conversation of the narration is not directly linked to the images, and my film is different from classic expository documentaries in this way (Bruzzi, p. 69). While my narration furthers the
meaning of the images, it does not draw the audience away from the development of the story and its depiction of the traditional Chinese family situation. Due to the only one child policy, there is a heavier duty on my shoulders to take care of my older family members. Many young adults in my generation need to take care of six old family members: parents, grandparent, from the father’s side, and grandparents from the mother’s side. In this situation, with the contribution of voice-over, the images can guide the audience to understand more about the expected duty of a Chinese daughter.

China’s One Child Policy

In 1979, China was home to a quarter of the world’s people, who were occupying just 7 percent of arable land. Two thirds of the population were under the age of 30 years, and the baby boomers of the 1950s and 1960s were entering their reproductive years. The government saw strict population containment as essential to economic reform and to an improvement of the living standards. So the only one child policy was introduced.

Therese, Li, & Zhu, 2005

Being part of one of the first generations born after 1979, I (along with my family) was deeply affected by the policy. “China’s one-child-per couple policy was animated by a beautiful dream. It was a dream of a once powerful but now downtrodden nation, just emerging from the horrors of Maoism, seeking to create a new generation of healthy, wealthy, smart and savvy young people to lead the nation’s rise to global prominence.” (Greenhalgh, xi) Like other one-child families, my parents and my grandparents put all their hope and investment on my shoulders. Since I was young, I have been told I was their future, and I should take the responsibility to take care of my big family. Thus, most young people of my age experienced great pressure from their parents and had to compete to be the very best in education and
while seeking a job; further, they were criticized for being spoiled and for having unreasonable expectations (Fong, p.3). In 4:2:1, through conversation with my parents and grandparents, I addressed the concern regarding the effects of the one-child policy in my family to mirror the nation-wide issue in contemporary Chinese society.

4:2:1 shows several pieces of unscripted observation footage to introduce my family members. For instance, in one sequence, my grandfather reads the newspaper quietly and my grandmother sits on the balcony knitting a new sweater for my grandfather. This moment of silence appears thousands of times in my mind when I feel homesick, and this image affects my decision about whether to stay in the U.S. or to go back home. In the traditional Chinese family values, the elder people will stay with their adult children to have good care and a better life. However, due to the one-child policy, a problem named the “4:2:1” phenomenon, which means increasing numbers of couples will be solely responsible for the care of one child and four parents, has arisen (Therese, Li, & Zhu, 2005). In my situation, in the future, I should be responsible for the care of my child, my parents, and my grandparents. I wish I could stay with them and take care of them; however, I am 10,000 miles away from them. In 4:2:1 my grandmother said “I think going abroad is a good choice for you. In the U.S., you can have a better life; however, you are too far away from us. We miss you so much.” In this moment, I saw my grandmother’s tears, and from her eyes I read that she doesn’t want me to leave her.

Most of my friends in the U.S. are facing the same kinds of concerns and conflicts between family expectations and better jobs and salaries. Higher salaries and benefits could provide a high quality living environment and medical care for our elder parents in China; however, the high salary cannot pay for the loss of time that we can spend with our families.
When the first group of Chinese students was sent to the U.S., in the 1880s, it was determined by the government that none of the students sent abroad could be the only male child in the family. Such an individual was needed at home to care for his family (Rhoads). Today, I have been sent to the United States to study with my parents’ approval; however, I am the only child in my family. I have to choose, and I have to move on.

Ethics

As John Stuart Katz and Judith Milstein Katz have noted, sometimes the camera is not used in an objective way, which gives rise to a “problem with ethics.” In such cases, the camera is used selectively, and this affects what the audiences will see and how they will interpret what is revealed. What are the obligations of the filmmaker to the audiences, the subjects, and themselves in such cases?

Where the camera should aim is a huge concern for making self-reflexive documentary. The ethical concern is choosing the participants in the film. In my case, I encouraged my family and my friends to share their stories, and everyone agreed to be part of it because of their love and trust for me. Filming relatives instead of strangers plays a major role in speeding up the process of setting up the trust relationship with subjects. This, however, raises a complicated ethical concern: my relatives were happy to help me in my work, but they might have forgotten the issues involved with appearing on screen (Waldman & Walker, 273). Without any questions or doubts, all of my friends and family members said yes right away to the request to be filmed. They helped me for no reason and received no compensation because we are family. When I
carried my camera outside with my grandmother to film her shopping in the market, she invited her friends and even the sales person to talk before the camera.

A key goal in personal documentary is to not hide people’s opinions. However, during the process of making my film, I was affected greatly by personal considerations and emotional boundaries, and I choose to hide some of my opinions during my conversation with my family members; for instance, I hid my feeling guilty about choosing to live in the United States instead of going back to China to make them feel better when they mentioned the question about “when to come back home.” In one conversation with my grandmother, she cried and worried about my life in the United States, and she expressed the hope I could come back China after I graduate from collage. I lied before her and the camera to make her feel better; however, if I bring the completed project back to her, she will feel upset when she knows my final decision of staying in the U.S.

In documentaries, filmmakers represent the real world to the audience, and they presume that that represented world is true. However, I reset some moments and filmed some performances to represent certain missing past events. It was an ethical choice that I made. I had set a stage to show the past life I had spent with my family and my friends; indeed, I performed for my audience to guide them to know more about my story, for example, in the opening sequence that shows me siting in front of a table and working on my project in the library. In this case, the library is the re-produced environment that transmits the information about “learning” to the audience, and I performed the role of myself as a hard working student. Even though in real life I was not a library person, I still chose to start my film in this way
because I am not only representing myself; indeed, I am mirroring some other international students who are working hard on their projects.

However, there were times when I had to move beyond the desire to protect people and voice my feelings. In the film, I address issues and situations related to my grandparents in a sad tone. I grew up with my grandmother, and she is the person whom I care about most in my mind. Because of having used that sad tone, I am afraid that people will feel pity for her, especially when we see her tears in my film. Even though I need to share these feelings of guilt, fear, and regret for living far away from my grandmother, I make an effort to portray her as a loving, youthful, happy woman. By contrast, in real life, she is a woman who misses her granddaughter greatly and is counting the days until her granddaughter will come back. Day by day, as I am growing up, my grandparents, who give all their love to me, are becoming older and older. I cannot imagine the day when they will leave me in the future; thus, I have tried my best to devote more time to talking to them and staying with them.

In my film, my ex-boyfriend is a special character whose face never actually appears in front of the camera. During the one-year and a half production phase, our relationship changed from lovers to strangers. In May 2013, he got married to another girl in Sydney, Australia.

After we broke up, I deleted all his footage. I needed to move on, and my film needed to find its new character. However, after I cut out my ex-boyfriend’s part, I found that my story was no longer complicated. After serious consideration, I decided to bring him back in an ethical way. Due to the ethical issues, I chose express our past story by using observational footage and close-up shots that show his back and hands. I cut out all the footage that shows his face and avoided mentioning any personal information about him in my film.
PRODUCTION

Overview

The production of 4:2:1 involved primarily location shoots in the U.S., Australia, and China. I began the production of the film in Australia in December 2011 and finished it in January 2012, and then I went back to Sydney to shoot more footage in June-July 2012. Production in the U.S. and in China took place during the academic year that started in June 2012 and finished in September 2013.

Shooting Schedule

12/26/2011- 01/01/2012, Australia

Observation footage and interview with one of the principle characters. Shooting took place in Sydney during the Christmas and New Year celebration.

01/15/2012-01/20/2012, Australia

Chinese New Year footage and dialogue with one of the principle characters about feelings of homesickness during the holiday season.

06/10/2012-07/10/2012, China

Observation footage shot in Beijing, China.

8/9/2012, China

Observation footage showing leave-taking in Beijing International Airport.

9/20/2012, Texas

Fiction segments, shot in Denton.

1/20/2013, Texas

Observation footage of the 2013 Chinese New Year and dialogs among principle characters, shots in Denton TX.
3/10/2013, Texas

Opening observation footage, shot in Denton TX.

4/2/2013-4/20/2013, China

Observation footage, POV shot, and interviews with the producer’s family members, conducted in the producer’s hometown of Zhuozhou, China.

8/27/2013-9/5/2013, Texas

Observation footage, shot on UNT campus; narration records.

Crew

Tingting Li- Director/ Producer/ Editor

Tingting Li is from China, where she worked as a children’s TV show producer. In 2009, she moved to Texas to pursuing her master degree in documentary production and focused her documentary film topics on children’s education, cultural conflict, and personal identity. Her films have been selected and screened at several film festivals including the WorldKids Film Festival 2012 (India) and the Women’s International Film and Art Festival 2013 (Florida, USA).

Hanny Lee- Cinematographer

Hanny was born and raised in Taipei, Taiwan. After she came to the United States to pursue a degree in film study, she found her passion in cinematography and documentary film. In her previous documentary films, she uses her unique point of view to explore social issues including immigration, the disabled, and Alzheimer’s disease. Her films have received awards and have been screened at festivals including Broadcast Education Association Festival of Media Arts, Texas Black Film Festival, Dallas International Film Festival, Thinline Film Festival, Hot
Springs Documentary Film Festival, and Mammoth Film Festival. In 4:2:1, besides working as the first cinematographer, Hanny also provided the language translation and technical support in editing and color correction.

Animation and Art Design- Liang Liang

Liang Liang is an animation producer born and raised in China. After earning his bachelor degree in Animation production, he began working as a character designer in the most famous animation production company, Qing Qing Shu, where he has been for two years. He also works in the fields of cartoon production and advertisement design.

Equipment

The equipment consisted of Canon 60D and 5D DSLR cameras, and a Panasonic LX5GK digital camera. Location sound was obtained by means of a Panasonic dynamic microphone, a Sennheiser wireless microphone, the on-board microphones of the DSLR cameras, and a Zoom 4H sound recorder.

For half of the shooting, crew consisted of a cinematographer and myself; I ran the audio or appeared before the camera. On the other half off the shooting, I worked alone to capture more private and emotional moments with my family in China. The choice to work alone, handling video and audio at the same time, was arrived at following a consideration of the conflict between the production plan and my school schedule, on one hand, and “stranger issues,” which made my family members feel embarrassed and nervous to talk before my crew members, on the other.
The majority of the production involved traveling and shooting in several locations; thus, various limitations related to light, sound, and other technical issues directly affected the production. Most of the interviews and conversations with family and friends were shot indoors, and it was often very important to capture the situation on the run, in places where there was either artificial light or limited nature light. The quality of the DSLR sensor allowed me to capture those poetic and emotional moment and dialogs with my family and friends. These moments and conversations should lead my target audience to go more deeply into my story and to better understand my struggles and conflicts. Indeed, during the travel shooting, the compact size of DSLR camera and Zoom H4 sound recorder contributed greatly to the success of 4:2:1.

Budget

A full budget is included in Appendix C.
POSTPRODUCTION

Schedule

8/10/2012-9/20/2012-Viewing and logging of footage
9/25/2012-9/27/2012- More viewing and logging of footage
12/1/2012- 3/1/2013- Editing
3/21/2013- First rough cut with rough English subtitles
4/20/2013- 5/1/2013- Viewing and logging of new footage shot in China
5/15/2013-8/15/2013- Editing & Narration record
8/25/2013 Second rough cut with music mix and English subtitles
9/20/2013 Final cut with sound mix

Equipment

Editing was done with Final Cut Pro X, with special color correction to the HD footage captured in natural light. Color correction was done with Color, and all sound mixing and music editing was done with Adobe Audition.
RECONCEPTUALIZATION BEFORE POSTPRODUCTION

Based on the original storyline from the preproduction stage, 4:2:1 was to be built up of different short stories about several characters. However, during the production phase, several changes took place in the relationships between my subjects and myself.

Because of the long distance in our relationship, I broke up with my boyfriend (the original principle character in my film). In May 2013, he got married to another girl. Due to the ethical and moral issues raised by this development, I felt it necessary to delete most of the footage featuring him from my film. I changed my film’s goal from that of sharing our romantic learning abroad stories and determined instead to represent our relationship in more objective terms. Although I decided to preserve his role in my film, his face will not appear in front of the camera. I don’t want my film to have any bad effects on his marriage and his new life.

Two of my characters refused to share their stories in front of the camera during the production phase. My uncle Shengyu Wu, because of the worsening of his vitiligo disease, refused to talk in front of the camera; he refused to have a photo taken of him. Hence, I decided to remove his story from the final version of the film. Instead, I asked my father to tell my uncle’s story when I interviewed him. The other character who could not be filmed is Peng Wang. Peng was willing to tell me his story. However, after he graduated from UNT, he didn’t get any job offers within the required 90-day period. Due to immigration law, he had to leave the United States. Before his left, he said sorry to me. Both of us felt regret, but we could not change anything. Due to these unpredictable events, I decided to change my film from telling my characters’ stories to exploring the changes that occurred in my own mind when I was facing these problems.
After the showing of the first rough cut, I received valuable feedback from both my thesis committee and my classmates. From that feedback, I recognized that more family conversation and more personal history should be added into my film. In the current version of the film, I have highlighted my personal struggle and have presented a deeper discussion about the conflict between Chinese family duty and the effects of going to far away countries through focusing on my personal point of view.

Thus, under the suggestion from my thesis chair, Tania Khalaf, I adopted a new point of view as a director who shares her opinions in the first person narration arc in the film. Following this new direction, I went back to China and reshot more conversation and observation footage with my family. Also, I added a discussion about the one child policy into my new story. Because of the one child policy, I have been told for my whole life that I am the hope of my whole family. Because of this heavy family duty, the long distance between my family and me has led to the creation of different kinds of problems as a result of living abroad. I came to the U.S. for a better education and better job opportunities in order to support my family. However, if I cannot stay with them, the better job and the good living environment mean nothing to my family. With the help of my chair, professor Khalaf, I was able to find ways to expand my discussion of the effects of my only child status in my film. My only child status, in the context of the one child policy of China, makes my story and my film unique among treatments of the study abroad experience.
EVALUATION OF THE COMPLETED WORK

Preproduction

Looking back at the development of my film from the original idea to the completed work, I see a project that has developed and changed during the process of research and over the passage of time. The original idea came to me during a family conversation in the winter break of 2011. At that moment, my idea was to make a film to document my life learning abroad. Soon after, I realized that making a self-referential film for wider audiences would require much more research and work.

After I started working on the proposal, I realized that representing a personal story and making a personal film about a minority population for an international audience would be challenging work. I needed to give a reason for my audience about why they should watch my film. The topic of learning abroad has been used in thousands of documentaries. In order to make my film distinguished from other films, I had to choose a unique and special point of view to tell my story. With the help of my thesis committee, I incorporated the social issue of the one child policy and expanded my discussion about how the policy affects my learning abroad life.

I encountered issues and challenges in being both the subject and director, but I found that showing my personal story on the big screen gave me excitement and pride. This is the first time I have attempted to portray my family and myself in film. In this film, we share our laughter, concern, tears, and hopes.

Production

The process of making the film 4:2:1 has been a challenge job. Both the technical and
personal issues consistently presented challenges throughout the whole year and a half of the production phase.

4:2:1 was my first attempt to make a self-reflexive film. During the production phase, I was not standing at the audience’s side to view the whole film, which led to my having some wrong assumption about my storyline.

At the beginning of the production, I had the deep impression that I was making a film to record my life. Thus, I was unable to use the audience’s point of view to review the whole story. In an old Chinese saying, “the truth is incomprehensible to one to deeply involved in an objective.” This was not an effective way to lead my audience to understand my situation. My committee helped me to distance myself from my original perspective and encouraged me to develop wider angles of view. For example, engaging the issues of “only one child” and “the American dream for the older generation” helped 4:2:1 set up a complex angle to discuss and review the reasons for and the effects of the wave of Chinese students learning abroad.

Post-Production

Postproduction of the film was the last challenge I faced during the whole production phase. During the editing process, I found that making a personal film is like a process of examining what one has done in your past years of one’s life. I had a very hard time reviewing the footage that captures the memory of my ex-boyfriend and me. In a number of previous cuts, I had deleted the whole sequence involving my ex-boyfriend. With the advice of my thesis chair, Professor Khalaf, I changed my mind. He, Zhendong, has been a passenger along the whole journey life; his appearance in my life really changed my life and changed my story. Even
though our relationship has changed, he is still one of the most important characters in my learning abroad life.

In consideration of the ethical issues involved, I deleted all the footage that shows my ex-boyfriend’s face in front of the camera. Though we have broken up, I still hope he would not be affected negatively by my film. I need to protect him, and also I need to protect my relationship with my new boyfriend. My boyfriend and I am planning to get married next year, and I don’t want the sequence involving my ex-boyfriend to hurt his feelings. Therefore, after I decided to bring my ex-boyfriend back into my film, I asked for his understanding. In the final version of my film, I decided to keep the sequence about my ex-boyfriend; also, I added a sequence showing my life with my new boyfriend.

Also, I was moved every time I would edit the conversation between my grandparents and me. I owe thanks to my thesis committee members for encouraging me to move on when I got stuck and for helping me to make a better film for the abroad and international audiences. Reviewing the whole process, I feel I have achieved more control of my film techniques and more control in my personal emotions.
APPENDIX A

AVERAGE ANNUAL INCOME FOR A FAMILY IN 2012 IN CHINA

Average annual income for a family in 2012 was 13,000 renminbi, or about $2,100. When broken down by geography, the survey results showed that the average amount in Shanghai, a huge coastal city, was just over 29,00 renminbi, or $4,700, while the average in Gansu Province, far from the coast in northwest China, was 11,400 renminbi, or just under $2,000. Average family income in urban areas was about $2,600, while it was $1,600 in rural areas.”

The number of Multimillionaires in China (WealthInsight, 2013)

<table>
<thead>
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<th>Ranked by Multimillionaires</th>
<th>Number of Multimillionaires (2012)</th>
<th>Multimillionaires by % (2012)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beijing</td>
<td>1,387</td>
<td>15.05%</td>
</tr>
<tr>
<td>Shanghai</td>
<td>1,028</td>
<td>11.16%</td>
</tr>
<tr>
<td>Shenzhen</td>
<td>687</td>
<td>7.46%</td>
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<td>Hangzhou</td>
<td>563</td>
<td>6.11%</td>
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<td>312</td>
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<td>Chengdu</td>
<td>106</td>
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<td>Nanjing</td>
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<td>2.10%</td>
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<tr>
<td>Tianjin</td>
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<td>Other</td>
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<td><strong>Total</strong></td>
<td><strong>9,214</strong></td>
<td><strong>100.00%</strong></td>
</tr>
</tbody>
</table>

The Survey of Chinese International Students in 2012
美国一枝独秀 欧亚求学受热捧

根据调查，28.1%的学生计划去美国攻读更高学位；此外，17.7%的学生选择去英国，13.9%的学生选择去澳大利亚，8%的学生选择去加拿大。随着世界范围内创意文化产业及相关衍生市场的迅猛发展，欧亚各国和地区凭借多元化的专业分布，高回报的留学专业，极具性价比的留学费用，受到很多中国工薪家庭的追捧。

Based on the survey, 28.1% students go to the United States to get a higher degree; in addition, 17.7% of them choose to go to United Kingdom, 13.9% of them go to Australia, and 8% of them go to Canada. Due to low tuition and living cost, some students from working class families choose to go to Europe countries like German, and Swiss.
报告显示，2013年，家庭收入30万以内的留学群体继续增加，比2012年多了2.6%。

其中有近四成的家庭，留学预算占家庭总资产的比率达到了20%到50%。工薪家庭成为出国留学的主要群体，留学已成为中国多数百姓能够承担得起的一项教育消费。国际教育的投资，成为中国家庭的重要支出之一。

Based on the survey, in 2013, more families which whole family income is lower than $50,000 chose to send their children to learn abroad. These families spend 20%-50% of their family asserts on their children’s education cost.

启德国际教育研究院院长李朱表示，中国家庭对孩子的教育越来越重视，他们已经把目光放到未来的国际竞争中，期望孩子成为金字塔尖的国际人才，在世界舞台占有一席之地。留学是一项长期的教育投资，关乎到孩子未来的人生发展。工薪家庭有能力出国，但也并不容易，出国之举要更加审慎：一要综合评估家庭的财力，不给孩子经济上的压力，保证孩子有足够的精力放在学习上；二要结合孩子的留学意愿和留学能力，找到最适合的出国路径。
留学预算及占比

留学预算（%）
- 10万元以内：14.2%
- 15万元以内：23.0%
- 20万元以内：28.9%
- 25万元以内：16.0%
- 30万元以内：14.4%
- 35万元/年及以上：3.5%

留学预算占家庭总资产的比例（%）
- 10%及以下：12.4%
- 11%-20%：24.3%
- 21%-50%：38.4%
- 51%-80%：18.8%
- 80%-100%：4.0%
- 101%及以上：2.0%

留学生的家庭年收入（%）
- 50万以内：78.6%
- 50万到80万：16.7%
- 80万到100万：15.5%
- 100万以上：2.6%

留学预算及占比
APPENDIX B

U.S. PUBLIC, EXPERTS DIFFER ON CHINA POLICIES

China Seen as a Competitor

<table>
<thead>
<tr>
<th>Most Say China Is a Competitor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Partner</td>
</tr>
<tr>
<td>%</td>
</tr>
<tr>
<td>General public</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Experts</th>
<th>Partner</th>
<th>Competitor</th>
<th>Enemy</th>
<th>None/All/DK</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>%</td>
<td>%</td>
<td>%</td>
<td>%</td>
</tr>
<tr>
<td>Government</td>
<td>15</td>
<td>80</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>Retired military</td>
<td>13</td>
<td>85</td>
<td>2</td>
<td>0</td>
</tr>
<tr>
<td>Business/Trade</td>
<td>18</td>
<td>78</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>Scholars</td>
<td>22</td>
<td>74</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>News media</td>
<td>16</td>
<td>81</td>
<td>0</td>
<td>3</td>
</tr>
</tbody>
</table>

Most Americans see China as a competitor of the United States; 66% express this view, while about the same number describe China as a partner (16%) as say it is an enemy (15%).

The view that China is a competitor is especially widespread among college graduates. Nearly eight-in-ten (78%) describe China this way, compared with 67% of those with some college experience and 56% of those with a high school education or less.

Like the general public, experts also tend to see China as a competitor of the U.S.; about three-quarters or more across all groups describe China this way, while 22% or less say China is a partner. Virtually nobody among the expert groups labels China an enemy of the U.S.

Most Say U.S. Cannot Trust China
About two-thirds of the public (68%) say the U.S. cannot trust China too much or at all; just 26% say China can be trusted a great deal or a fair amount. Of the nine countries tested, only Pakistan is seen as less trustworthy than China – 10% of Americans say the U.S. can trust Pakistan. Saudi Arabia ranks about as low as China when it comes to the number of Americans who trust that country. Half or more say the U.S. can trust Britain (78%), Japan (62%), France (59%), Israel (56%) and India (50%).
Young people are far more likely than older respondents to see China as trustworthy. More than four-in-ten people younger than 30 say the U.S. can trust China (43%) compared with fewer than a quarter in older age groups.

Similarly, Democrats are more likely than Republicans and independents to say China can be trusted, although at least 60% across all three partisan groups say the U.S. cannot trust China. More than one-third of Democrats (36%) say China is trustworthy, compared with 24% of Republicans and 21% of independents.

Trust in China is also lacking across the five expert groups; about a third or less say the U.S. can trust China, while solid majorities of at least 65% say China cannot be trusted. In contrast, nearly all respondents across the five groups see Britain and Japan as trustworthy, and majorities say the same about France, Israel and India.
Contrary to views among the general public, half or more of government officials, retired military officers, business and trade leaders, and members of the news media say the U.S. can trust Saudi Arabia; more than four-in-ten scholars also share this view.
APPENDIX C

BUDGET
Production Title: 4:2:1
Length: 25 mins
Pre-production: 4 Weeks
Production: 9 Weeks
Post-production: 10 Weeks

<table>
<thead>
<tr>
<th>1. Preproduction</th>
<th>UNIT</th>
<th>RATE</th>
<th>DAYS/WKS</th>
<th>TOT. COST</th>
<th>CASH</th>
<th>IN-KIND</th>
<th>VENDOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director Research</td>
<td>1</td>
<td>500/week</td>
<td>4</td>
<td>2,000</td>
<td>1,350</td>
<td>650</td>
<td>Tingting Li</td>
</tr>
<tr>
<td>Airfare: (DFW-SYD)</td>
<td>1</td>
<td>1,675</td>
<td>1</td>
<td>1,675</td>
<td>1,675</td>
<td></td>
<td>Tingting Li</td>
</tr>
</tbody>
</table>

TOTAL PREPRODUCTION

<table>
<thead>
<tr>
<th>2. Production</th>
<th>UNIT</th>
<th>RATE</th>
<th>DAYS/WKS</th>
<th>TOT. COST</th>
<th>CASH</th>
<th>IN-KIND</th>
<th>VENDOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Director/Producer</td>
<td>1</td>
<td>1000/week</td>
<td>19</td>
<td>19,000</td>
<td>19,000</td>
<td></td>
<td>Tingting Li</td>
</tr>
<tr>
<td>Cinematographer</td>
<td>1</td>
<td>1000/week</td>
<td>19</td>
<td>19,000</td>
<td>19,000</td>
<td></td>
<td>Tingting Li</td>
</tr>
<tr>
<td>Airfare: DFW-PEK-DFW</td>
<td>1</td>
<td>1,679</td>
<td>allow</td>
<td>1,679</td>
<td>1,679</td>
<td>1,679</td>
<td>United, Hainan, China East</td>
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<tr>
<td>PEK-SYD-PEK</td>
<td>1</td>
<td>1,000</td>
<td>allow</td>
<td>1,000</td>
<td>1,000</td>
<td>1,000</td>
<td></td>
</tr>
<tr>
<td>DFW-PEK-DFW</td>
<td>1</td>
<td>1,025</td>
<td>allow</td>
<td>1,025</td>
<td>1,025</td>
<td>1,025</td>
<td></td>
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<tr>
<td>Camera Package</td>
<td>1</td>
<td>1,200/week</td>
<td>9</td>
<td>10,800</td>
<td>4,080</td>
<td>6,720</td>
<td>Tingting Li</td>
</tr>
<tr>
<td>(Canon 60D with lens, Canon 5D with lens, 4 cards, tripod, monopod)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bin Li</td>
<td></td>
</tr>
<tr>
<td>Second Photographer</td>
<td>1</td>
<td>250/day</td>
<td>13</td>
<td>3,250</td>
<td>3,250</td>
<td></td>
<td>Hanny Lee</td>
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<tr>
<td>Food</td>
<td>1</td>
<td>1000</td>
<td>allow</td>
<td>1000</td>
<td>500</td>
<td>500</td>
<td>Tingting Li</td>
</tr>
<tr>
<td>Gas</td>
<td>1</td>
<td>450</td>
<td>allow</td>
<td>450</td>
<td>450</td>
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<td>Tingting Li</td>
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</tbody>
</table>

TOTAL PRODUCTION

<table>
<thead>
<tr>
<th>3. PostProduction</th>
<th>UNIT</th>
<th>RATE</th>
<th>DAYS/WKS</th>
<th>TOT. COST</th>
<th>CASH</th>
<th>IN-KIND</th>
<th>VENDOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Editor</td>
<td>1</td>
<td>1000/week</td>
<td>10</td>
<td>10,000</td>
<td>10,000</td>
<td></td>
<td>Tingting Li</td>
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<tr>
<td>Translator</td>
<td>1</td>
<td>100/day</td>
<td>2</td>
<td>300</td>
<td>300</td>
<td></td>
<td>Tingting Li</td>
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<tr>
<td>Hard Drive</td>
<td>2</td>
<td>189</td>
<td></td>
<td>378</td>
<td>378</td>
<td>Amazon</td>
<td></td>
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<tr>
<td>Sound Mix</td>
<td>1</td>
<td>150/day</td>
<td>8</td>
<td>1,200</td>
<td>1,200</td>
<td></td>
<td>Tingting Li</td>
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<tr>
<td>Art Design</td>
<td>1</td>
<td>800</td>
<td></td>
<td>800</td>
<td>800</td>
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<td>Liang Liang</td>
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</table>

TOTAL POSTPRODUCTION

<table>
<thead>
<tr>
<th>4. Distribution</th>
<th>UNIT</th>
<th>RATE</th>
<th>DAYS/WKS</th>
<th>TOT. COST</th>
<th>CASH</th>
<th>IN-KIND</th>
<th>VENDOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>Post Card</td>
<td>150</td>
<td>0.5</td>
<td></td>
<td>75</td>
<td>75</td>
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<td>UNT-Print</td>
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<tr>
<td></td>
<td>20</td>
<td>3</td>
<td>60</td>
<td>60</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td>-----</td>
<td>----</td>
<td>-----</td>
<td>-----</td>
<td>---------------</td>
<td></td>
<td></td>
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<tr>
<td>Festival Fees</td>
<td>50</td>
<td>40</td>
<td>2,000</td>
<td>2,000</td>
<td>Various</td>
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<td></td>
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<tr>
<td>Festival Travel</td>
<td>5</td>
<td>200</td>
<td>allow</td>
<td>1,000</td>
<td>1,000</td>
<td>Various</td>
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<tr>
<td>DVD Screener</td>
<td>50</td>
<td>1</td>
<td>50</td>
<td>50</td>
<td>E-Bay</td>
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<tr>
<td>Websites</td>
<td>1</td>
<td>800</td>
<td>allow</td>
<td>800</td>
<td>800</td>
<td>Jia Zhao</td>
<td></td>
</tr>
<tr>
<td>Publicity</td>
<td>1</td>
<td>1,000</td>
<td>allow</td>
<td>1,000</td>
<td>1,000</td>
<td>Tingting Li</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL DISTRIBUTION**

|                |     |     | 4,985 | 4,185 | 800 |

**CASH TOTAL ALL SECTIONS**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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<tbody>
<tr>
<td>$35,622</td>
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**+IN-KIND TOTAL ALL SECTIONS**

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</thead>
<tbody>
<tr>
<td>$64,050</td>
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</table>

**= TOTAL PROJECT COST**

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>$99,672</td>
<td></td>
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</table>
REFERENCES


