

ONE CHILD NATION

A film by Nanfu Wang & Jialing Zhang



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SYNOPSIS

China's One Child Policy, the extreme population control measure that made it illegal for couples to have more than one child, may have ended in 2015, but the process of dealing with the trauma of its brutal enforcement is only just beginning. From award-winning documentarian Nanfu Wang (*Hooligan Sparrow, I Am Another You*) and Jialing Zhang, the sweeping *One Child Nation* explores the ripple effect of this devastating social experiment, uncovering one shocking human rights violation after another - from abandoned newborns, to forced sterilizations and abortions, and government abductions. Wang digs fearlessly into her own personal life, weaving her experience as a new mother and the firsthand accounts of her family members into archival propaganda material and testimony from victims and perpetrators alike, yielding a revelatory and essential record of this chilling, unprecedented moment in human civilization.

One Child Nation is a stunning, nuanced indictment of the mindset that prioritizes national agenda over human life, and serves as a first-of-its-kind oral history of this collective tragedy - bearing witness to the truth as China has already begun to erase the horrors of its "population war" from public record and memory.

A DISCUSSION WITH NANFU WANG

To start with a simple question, can you tell me what *One Child Nation* is about?

China's One Child Policy was in place for over thirty-five years, and it touched the lives of millions of people. Yet somehow, the specific details of how the policy was implemented are not widely known. This is true not just abroad, but in China as well. I grew up in China and thought I knew everything there was to know about the policy. But when I started to ask questions about it, every new detail was a revelation. We hope this film will fill in the gaps in the official history of the One Child Policy - hopefully it will show what the policy really meant for the people who lived it.

How did you come to make this film?

It's interesting because early in 2016, I met for coffee with one of our producers, Christoph Jorg, and he asked me what I thought of the One Child Policy as a person who grew up under it. We had ongoing conversations about making a film on the subject, but it wasn't until I became pregnant that the idea of exploring the meaning of the policy in a film became stuck in my mind. I moved away from China several years ago and didn't have to worry about getting government approval to have a child. Having my first child made me think about what it would have been like for the state to control such an essential aspect of my humanity, and I wanted to explore my questions about that in the film.

When it was time for production to start, it was unclear whether it would be safe for me to go back to China because my previous film, *Hooligan Sparrow*, was politically sensitive. I reached out to my friend Jialing Zhang, a great filmmaker whom I met in grad school, to see if she would be interested in co-directing with me. She was the perfect collaborator for this project - her doggedness and sensitivity were crucial to the process of finding and interviewing people affected by the policy. Like me, she was born in the 1980s under the One Child Policy and only left China for school as an adult. We shared a lot in common, including the same sense of responsibility to tell this story.

As soon as conversations with interview subjects began, it became clear that the policy was intensely traumatic for everyone we spoke with. Eventually we realized that the story needed to include the voices of people who carried out the policy - we needed to find out what motivated them, how they felt in retrospect about what they did. I think we expected the film to be a story of victims and perpetrators, but when we started speaking with family planning officials, it just became clear how complex and fraught the story of the policy really is.

Over how long a period of time did you really film?

We filmed for 2 weeks at the end of 2016, another 2 weeks in 2017, and then 4 weeks in 2018. In 2016, Jialing was still living in China, so she was able to start some pre-production and research on the ground. In 2017, Jialing moved to the U.S., and both of us lived here, so we'd film activists and people who were familiar with the policy in the U.S., though some of those early interviews eventually served as research material and didn't end up being in the film. The majority of the filming was done in 2018 when I was finally able to go back to China. We filmed four one-week trips in China in February, April, June, and October 2018. We were filming on-and-off and editing simultaneously. Every time we filmed something we would come back and edit it right away. I liked to work this way because editing allowed me to see what the footage was really telling me vs. what I thought it was, how the story shifted, and I could respond immediately to the new development, adjust my assumption and understanding of the story, and then plan what to film next accordingly. By the time we finished filming, we almost had a rough cut. The production and post production of this film were very efficient because of strong producing support from our producers Julie Goldman, Chris Clements, Carolyn Hepburn, and Christoph Jorg who made it possible for Jialing and I focus our energy on the story itself.

Were you ever tempted to make a more explicit political statement? When and how did you make the decision to let it speak for itself?

I think the decision was made during the editing process. Making films with myself in there, and especially my voiceover, has always been challenging with situations like this - to have the balance, what to say and what not to say, and what is too much and what is not enough. It was really helpful to have a co-director in this case. She helped give me perspective. Our producers were also always there watching cuts, giving feedback, and helping us find the right balance between the personal narrative and the broader story. We decided to let all the characters speak for themselves; their testimony was so powerful already that it wasn't necessary for me to comment or to make a conclusion for them. I look at each character as their own universe. For example, with the midwife and the award-winning official, you can see that each interview has an arc in the way that they contradicted and challenged themselves even over a brief five-to-seven minute interview. You can see how their characters shift. I wanted that to stand alone. Those moments didn't need me to intervene and to comment.

At what point did you decide to be in the film, and what did you see as your role in this universe?

I fought a long time to not be in the film, just because I was in my first film, and that was out of necessity. With *Hooligan Sparrow*, I had to be in there to show the scale of the government's

reach, that it wasn't only the activists who were targeted, but also someone who was not political and was simply documenting the story. It was necessary to the story. My presence affected the characters' actions, and what happened to them also changed me and my life. It was organic.

With my second film, *I Am Another You*, I only became part of the story after I showed the rough cut to a group of advisers. The film is about a homeless person, and after showing it I had to explain to them why I was interested in this subject - because I never felt I understood freedom, but I could understand it through him. It became clear that the film wasn't really about homelessness. It was more about the idea of freedom - because of where I came from, my perception of what freedom is might be different from what audiences here might expect. So after the rough cut I re-edited the film and put myself back in.

With this film, I felt there are so many characters already, it is almost a historical record or oral history. I edited a few versions without myself as a character. Two things eventually changed the trajectory of the film: one is when we were pitching it at IDFA, right after we showed them the trailer, we got many comments from the roundtable asking if I would be in the film. I assumed people asked that question because they had seen my previous films and just assumed that that would be the film's style. I didn't want to be in it. Later, Jialing and I had a session with an editing consultant, Jonathan Oppenheim. We showed him the assembly of all the characters' stories, without me, and then also we showed a short video my husband and I made for a TED conference about getting pregnant and giving birth, and how the birth of our son changed the way I see the world. Jonathan felt the stories I showed him were all powerful, but they were not emotionally connected. He pointed out that the short video I made about my son was very emotional and powerful. So that made us think more and eventually we realized that I am the entryway for the audience to be able to connect to the characters, and the way that they would have that connection is through me.

By exploring this One Child Policy you're also having to explain to viewers who have maybe never lived under that level of propaganda. It's a challenging thing to explain that people don't see perpetrators as perpetrators because it's a completely different way of life. Could you talk about that aspect of the film, trying to convey what it's like to live under a propagandistic government?

Growing up, I think a lot of the time I wasn't aware they were propaganda, or my thoughts were mostly learned through the propaganda until I left China. The experience of *Hooligan Sparrow* was an awakening for me, to really see what the Chinese government was doing. Before then I often said that I felt I lived in the *Truman Show*. I didn't really see anything - the concepts of power, control, and censorship - all of those are very abstract.

At a very early stage of making this film, propaganda wasn't so prominent. And I actually didn't know there was so much propaganda beyond what I saw growing up - it was at some point when we interviewed a character, who is not in the film, who collected a lot of One Child Policy propaganda stuff, that I realized the scope of how much the state promoted the policy. There were so many posters, so many calendars, all that stuff that you saw in the film, all those items. This guy had collected two rooms of One Child Policy propaganda, and his hope was one day when there is change in China and the Communist Party isn't the only party in power anymore, he wants to open a One Child Policy museum.

Only after seeing those things did all the memories that were either hidden or buried, deep memories from childhood, suddenly became fresh. I suddenly remembered the things that I saw growing up, and then I did more research and realized, *oh my god*, there was so much TV programming, theatrical performances, songs that promoted the policy. It was just something that we watched. But now, I realized it was so absurd, so dystopian - how would anyone see it and not realize that it's propaganda?! It is mind-blowing. Back then I was part of it, and still now most of my friends and family are part of it. They watch those videos and feel patriotic. Because they have never had the exposure to anything otherwise, they never had any awakening to see it differently. When I realized that, I knew that the film should be just as much about the propaganda as it is about the One Child Policy.

Is the One Child Policy representative of how Chinese policy-making works?

Humans and the basic rights of humans are the least of the considerations when it comes to decision making or policy making in China; it is top-down and the implementation of it is a combination of force and propaganda. In terms of force, it's like the lives and rights of human beings are not valuable, certainly the will of the people is not considered - and on the other side, the propaganda was so pervasive and powerful that even when peoples' own lives were ruined, or their rights were violated, they didn't realize it was happening. They are not aware of the concept of rights and what their rights are. The propaganda led to strong feelings of helplessness. People blindly followed the policy because they were taught to obey, to follow orders, and to never question.

The One Child Policy is just one example of how policy is implemented in China, and this applies to all the other decisions or historical events. For example, the Cultural Revolution and the Tiananmen Square protests - in China both of those things are portrayed as victories of the Communist Party. The true version of events completely disappeared because the people who lived it either left China, or they died, or they were imprisoned, and the ordinary people only have the official version, what's printed in the textbooks. People of my generation, or my son's generation, or future generations - if they don't have the exposure to what the Tiananmen

Square protest really was, they will grow up and never know what really happened there, or even more likely, they'll never hear about it at all.

It's taking the "good of the group" to an extreme, and how doing that eradicates compassion. It makes total sense on paper - "This is gonna lower our population, it's the only option," but as you said, it's based on every person as a unit in a machine rather than an individual with pain and suffering.

I think to put it simply, the film is about social engineering versus individuals - it's about how a nation manipulated every individual to give up their own identity, their own rights, to follow the national agenda.

Were there also things that surprised you in a informational way?

Definitely. I had never heard of the government confiscating babies, so that's something that really surprised me information-wise. I was aware to a very limited extent of the abortions, I was aware of the sterilizations, but discovering the true scale of all of it was still shocking to me.

In terms of the orphanage scandal, there are many more things that I couldn't include in the film. For example, in rural areas, many Chinese people got married through customs - when they announced it to the entire village, held a banquet, and celebrated together - that meant the couple was married. The whole idea of a marriage certificate is recent. Because of the lack of government certificates, officials would go and take even some firstborn children and say that they violated the One Child Policy because the marriage was not official, not recognized by the government.

The most extreme version of policy not recognizing the reality of human life was the piece of your film that's about people who have twins! This is a totally naturally occurring thing, and according to the law, you're not allowed to do something that every human has no control over.

Yeah it's funny because now China has enacted the Two Child Policy, and a lot of propaganda encourages people to have two children. In one propaganda video, which I didn't include in the film but I found really funny, they were saying, "Yeah, you are now allowed to have two children, *but* keep in mind, it's two children, not two births." So if you have twins, it doesn't mean that you can have another birth.

The girl's story that you include in the film as an example of separated twins is so heartbreak. The family feels such a loss, yet the lost child has no idea. Can you talk a bit more about that?

The Chinese family are the victims, they are the ones that had a family member taken away from them, and it's a loss that they think about all the time. On the other hand, the adoptee grows up not knowing they have a family out there in China, in another country. Depending on what their adoptive parents tell them, they don't even know where they come from. And I'm sure even their parents only know the orphanage version of the story, that they were abandoned. China is such a distant, remote country that to them, they probably have no emotional connection - they don't speak the language, they've never been there; the disconnect is huge. The loss is so deep, it will continue to affect their lives, and the loss to China is huge. Even though One Child Policy ended, the trauma of the loss could potentially just be starting to show.

It's not just the trauma of the loss, but the idea that family, in many Asian countries, they are part of you in a way that is maybe hard for children who've been adopted in America or elsewhere in the West to understand - that you're still important to this person, you're still missed by this person. This twin can't even tell her sister that.

There is another character that we filmed but did not include in the film - she has a daughter that was adopted in America, and since the day of her birth, the mom has been looking for her, for years. She went to so many places and hired detectives and asked journalists to help her, and eventually she found her last year, and connected with the American family. She just wanted to send letters and gifts, clothes and gifts to make up for her feelings of guilt that she was not there, and she wanted her daughter to know that she never abandoned her. And yet, her way of showing love and how much she missed her scared the American family because it was so overwhelming. She would send messages every day and the American family felt it was too much. And by helping them and translating their communication, I realized, there is such a cultural difference, such a cultural barrier. Because the Chinese mom would say, "Oh I miss you, I want you to come back and see us, I want to see you, I hope we can reunite soon." But that's so much pressure to the girl in America.

You are coming from the position of being able to look back and say, look at what's happened - the effects have not gone away! It actually felt like many of the subjects were processing some of these feelings for the first time, because they weren't able to when the policy was in effect.

I just couldn't imagine all those parents who lost their child. Because I feel like if I lost my child, my entire life would be affected. I don't think that I could live without thinking about the loss of the child all the time.

Were there any aspects of making this movie that made you feel strange or confused or even guilty - like you've already begun to change from when you were born and raised there?

I don't have negative feelings about the change. I'm happy with the clarity, the awareness that I gained by leaving China. I would sing the propaganda songs, I would participate in events that the Communist Party organized, I was a student leader in the university back in Shanghai, and I worked for the university, and I would even do propaganda work for them, writing propaganda articles for them. And I was proud of it! I was proud that I could be useful and that my work was appreciated, you know? And I think that is why, to some extent, I could relate to the award-winning official. She was honored for the work she did, and she felt proud of what she did. And she would never feel differently - maybe she will when she understands what really happened - but for me it was the same when I lived in China; I would feel proud for being patriotic, in a way. But now I also feel shame, like, "How could I have been so ignorant back then?"

Do you feel a little bit of disconnect with your family though as a result of this shift in your life? Do you have a different way of thinking than some of your family at this point? What is that like?

Well, there would be a lot of arguments between me and my family, or between me and my mom; I would try to help her understand my new perspective. At the very beginning, it is also in the film, she says, "You shouldn't criticize the One Child Policy - it's not bad." She would argue with me about why it's good, why it was necessary, and I would argue back. Because she's so close to me, I would try to convince her - I would show scenes from my film, for example, the artist who collects babies and fetuses in a jar, and I would tell her the human trafficker story, the international adoption story, to try to change her mind. But there are also other family members, like my aunt or other people with whom I don't have such a close relationship, where I could try to convince them or argue with them, and I just couldn't do anything. Even my aunt, when I filmed her, the next day she called me very concerned, saying, "Are you going to show a negative image of our country?" I was deeply sad when she would call me and tell me not to do so.

And at the same time, she can express that this was painful, that giving away her child was painful, and it still pains her, but at the same time, it's too hard to think that that means that the policy was bad or that she has to go against the policy.

No! I asked her, "Do you hate the policy?" She said "No, the policy's my own fate." And she still believes that the policy was great. The propaganda works so effectively because they planted such a belief in people's minds that you should be selfless, you should sacrifice your individuality for the greater good because fewer people means each person enjoys more

resources, and the earth has limited resources. By having more children, you are taking up other people's resources, and you are being greedy and selfish. Many people, even though they suffered the pain of the policy, they would still throw themselves into the sacrifice, thinking, "I should do it, I should be selfless."

As someone who used to write propaganda, do you see a connection between propaganda and the work you do as a storyteller? It's blurrier than we'd like probably.

I think the definition is interesting because that makes a difference. The definition of propaganda is information, especially of a biased and misleading nature, used to promote or publicize a political cause or point of view. I think the second part is the same; both propaganda and storytelling is to publicize a specific point of view or belief, but I think what differentiates storytelling from propaganda is whether you are using misleading or biased information, or if the presentation is misleading or biased.

I think after examining or understanding propaganda in China, you can see that it's not really just in China - it's all media. It often takes savviness to recognize whether something is propaganda language. I remember when I first came to the U.S. in 2011, I wanted to study journalism. My goal was to go back after studying and report stories in China. I admired America's free press and the journalism here. But after a year of studying in America, I realized how blurry the line between journalism and propaganda could be even in a place with a press that was supposed to be free. I couldn't imagine myself working in that world. So that's when I chose independent, long-form documentary.

Were you aware, before you started making the film of the individual stories of your family members included in the film?

Some I was, some I was not. In some cases I knew some general aspects of a story, but I didn't know the details. For example, my aunt gave away her daughter to a human trafficker - that I didn't know. And I didn't know that human traffickers were operating on such a significant scale - that there were people in every village that did that for a living, taking babies and sending them somewhere, the so-called matchmakers. Also, I didn't know that my uncle abandoned a daughter. I think I knew very vaguely when I was little that he had a daughter and I'd never met her, but all the details were new information to me, and a lot of them were very shocking.

My grandfather told me one story that I didn't include in the film, one that showed just how cheap human life was: he told me that when my aunt was one year old, she couldn't stand, she couldn't pull herself up. My grandma told my grandpa, "Oh, she's already one but she can't stand - maybe we should just throw her away." And so she proposed to just throw her into the river. When my grandpa told me that, I was speechless. I never thought of my grandparents as

being cold or cruel people - it illustrated to me how desperate and survival-oriented they were. The conditions of life at that time in China's history made acquiescence to the policy easier to rationalize for each person, even if it meant making a tortured decision like abandoning a child. It goes against every parental instinct to even imagine any harm coming to your child. The policy overpowered instinct.

How did they initially respond to being interviewed? Did they want to do it, were they reluctant, were they nervous...

At the time I had interviewed a bunch of my family and I thought it would be background information - it was more for my research purposes. I did the interview with my mom on my birthday, and besides the One Child Policy part, I talked a lot about my life, she talked about her life and her pregnancy with me, my brother. It was more like background research that I wasn't thinking at the time to put in the film.

Were there also times when it was painful or you the way that your own family, your mom or your grandparents, talk about the value of their son versus the value of their daughter, or do you feel like you're past that now and you don't take it personally anymore?

I don't take it personally, I think because I'm so used to it. I grew up in that culture and grew up taking it for granted, and I don't think I felt resentment. Even now - especially now - I just looked at it and thought it was funny, how their thoughts are so absurd, and I don't feel anger or resentment. My brother felt really guilty about me not being able to go to school, but eventually I was able to go to because of my own efforts - I started working when I was sixteen and I saved money, and I also was self-teaching.

A lot of people come from privilege in order to have the ability to make art. That's sort of the unfortunate side effect of the American economic system. Seeing the village that you grew up in, learning that a high school education was not a given for you, it had to be worked for...Is that still something that you think about in the filmmaking community, and in your films?

Yes, I think my childhood and my upbringing definitely contributed a lot to me being a documentary filmmaker now. I think the difficulties and challenges of my early life, like not having access to education and experiencing the death of my father when I was really young, made me think a lot, from a very young age, about society. My father died when he was thirty-three. If we'd had money or had access to adequate health care, he might still be alive. I think all of those experiences shaped me and made me more empathetic towards people who are on the margins of society and made me want to feature their stories in my work.

Could you contextualize this film, *One Child Nation*, in the larger reporting and work around this time and this era. Is there anything like your film? Talk about where is it in the landscape of the larger reporting around it.

Aspects of the story of the policy have been reported over the years by different people. The film features journalists, activists, and artists who have focused on these topics, but I don't think there is another documentary that has taken this kind of approach. My goal was to make a film that in 50 or 100 years will survive as a reliable account of what really happened during the One Child Policy. It can serve as a rebuttal to the official narrative of the One Child Policy, which in China already is pure propaganda. Even outside of China, many people I've spoken with have told me how surprised they were by the details of the film, which shows how effective the propaganda promoting the policy truly has been.

Could you talk about where you decided to end the film, and what are the last thoughts that you wanted people to come away with?

It's always been clear to me that the ending of the film should be the enactment of the Two Child Policy. People were repeating the government's message that it was a validation of the One Child Policy. "Now we can have two children!" The new propaganda is basically the same as the One Child Policy's, except they just made small changes to the phrasing.

The Two Child policy is the end of the film, but it's not really the end of the story of the One Child Policy. It's really just the next chapter in the same story. I hope that people will see that with the beginning of the Two Child Policy, the memories of the One Child Policy are starting to be erased. If those memories aren't preserved, it seems inevitable that history will repeat itself.

Do you have fears about when this film comes out, about how the government will respond in China? Or being able to visit your family, or how they will feel.

I don't know; it's always uncertain to me how the government will react. With *Hooligan Sparrow* I was really nervous that I would never be able to go back to China, and I didn't try to go back to China until two years after it was released. And with this film, I have no way of predicting what will happen.

There is an organic flow to the film, but with all of the elements that are involved, it must have been daunting. There are so many subjects, but you're also using the archival material, the propaganda images and videos that you collected, the voiceover...That's a lot of different elements.

That was the challenge. Before I edited it, the concept of integrating myself and my own story, my family's story, my village's story, my national story, was very daunting and I felt it was impossible. With *Hooligan Sparrow* and *I am Another You*, I'd entered my subjects' lives, so our lives were interwoven together. But in this film, with the officials, with the artists, with the orphanage, with the trafficker - I was not part of their lives. I was merely a person who asked the questions and listened to them. It was very challenging for me to think what my role is, and how I should be there.

But with my family it was easier because I am part of the family - I can respond emotionally. I am part of my mom's story, I'm part of my grandpa's story. I think eventually, the guideline for me to edit and try to find balance was to find how their story made me feel, how their story shaped my perspective - what happened within myself after I learned their stories. So if you look at the film, the transition from one story to another is how one story inspired new questions or made me feel something that I didn't feel before, and that leads us to the next person.

We always knew that we wanted the propaganda throughout. We wanted the propaganda to be a thread itself, to be sort of like a character. And we also wanted the policy to feel like a character, the policy itself. That was something that guided me as I was editing.

ABOUT THE FILMMAKERS

NANFU WANG, Director, Producer, Cinematographer, Editor

Nanfu Wang is an Emmy-nominated and Peabody-winning filmmaker based in New York City. Wang's feature debut *Hooligan Sparrow* was shortlisted for the 2017 Academy Award for best documentary feature. Since its premiere at the Sundance Film Festival 2016, it has won over twenty awards internationally including two Emmy Nominations, a Peabody Award, a Cinema Eye Honor award, the George Polk Award, an IDA award, and an Independent Spirit Award.

Her second feature documentary *I Am Another You* premiered at the SXSW Film Festival in 2017, won two special jury awards at the festival, and opened theatrically in September 2017.

JIALING ZHANG, Director, Producer

Jialing Zhang is an independent filmmaker based in Beijing and Massachusetts. She is co-director and editor of *Complicit*, a feature documentary that follows the journey of a benzene-poisoned Chinese migrant worker who takes on the global electronic manufacturing industry. The film premiered at HRWFF in London in Mar. 2017. Lynn also freelances as a local producer for various programs and media including Vice on HBO, Fusion TV, the New York Times, and independent documentary projects.

CHRISTOPH JORG, Producer

Christoph Jörg has been producing and commissioning documentaries for over twenty years. From 1994 to 2008, he was Senior Commissioning Editor at ARTE FRANCE in Paris. Christoph Jörg founded PUMPERNICKEL FILMS in 2009 in Paris. Since then, he has produced a wide range of award winning documentaries including BOBBY FISCHER AGAINST THE WORLD (2009) by director Liz Garbus; BE LIKE OTHERS (2009) (HBO), LOVE CRIMES OF KABUL (2012) (HBO), THE LOVERS AND THE DESPOT (2015) (Sundance Film Festival); WINNIE (2017) (Sundance Film Festival), among many others.

JULIE GOLDMAN, Producer

Julie Goldman founded Motto Pictures in 2009. She is an Oscar-nominated and Emmy Award-winning producer and executive producer of documentary feature films and series. She produced Steve James' Emmy Award-winning and Oscar-nominated **Abacus: Small Enough To Jail**, and **The Final Year**, which premiered at the Toronto International Film Festival, was released by Magnolia Pictures and broadcast on HBO. Julie is producer of **Life, Animated** and executive producer of **Weiner**, both of which premiered at the Sundance Film Festival. **Life, Animated** won the US Documentary Directing Award, was nominated for the 2017 Best Documentary Feature Academy Award, and won three Emmys, including the award for Best Documentary in 2018. **Weiner** won the US Documentary Grand Jury Prize and was shortlisted for an Academy Award. Julie executive produced the Emmy-nominated Facebook series **Humans of New York**, Emmy Award-winning, Oscar-shortlisted **Best of Enemies**, and several Emmy-nominated films: **3½ Minutes, Ten Bullets, The Kill Team, Art and Craft** and **1971**. Julie also produced and executive produced: Emmy Award-winning **The Music of Strangers**, Emmy Award-winning **Solitary, Enlighten Us, Southwest of Salem, Gideon's Army, Manhunt, God Loves Uganda, Ai Weiwei: Never Sorry** and **Buck**. Julie received the Amazon Studios Sundance Institute Producer's Award and the Cinereach Producer's Award.

CHRISTOPHER CLEMENTS, Producer

Christopher Clements is an Emmy Award-winning and Peabody Award-winning producer and partner at Motto Pictures. He executive produced Steve James' Emmy Award-winning and Oscar-nominated **Abacus: Small Enough to Jail; Weiner**, which won the U.S. Documentary Grand Jury Prize at the Sundance Film Festival and was shortlisted for the 2017 Academy Award; and two Sundance 2018 premieres, **Inventing Tomorrow** and **The Cleaners**. Chris co-produced **Life, Animated**, which won the US Documentary Directing Award at Sundance, was nominated for the 2017 Best Documentary Feature Academy Award, and won three Emmys, including the award for Best Documentary in 2018. He executive produced **Shadowman, When God Sleeps, The Family I Had**, Kristi Jacobson's Emmy Award-winning **Solitary**, Deborah Esquenazi's Emmy-nominated and Peabody Award-winning **Southwest Of Salem** and the CNN Films feature, **Enlighten Us**. Christopher produced **Chicken People**, released by Samuel Goldwyn Films, co-produced Ivy Meeropol's **Indian Point**, and co-executive produced Alison Klayman's film **The 100 Years Show** and **The Yes Men Are Revolting**. He also executive produced **Art and Craft**, shortlisted for the 2015 Academy Award for Best Documentary Feature. Recent films include Alison Klayman's **Take Your Pills** which premiered at SXSW 2018 and **Love, Gilda**, the opening night film of the 2018 Tribeca Film Festival. Christopher is a member of the Producers Guild of America (PGA), British Academy of Film and Television Arts (BAFTA), and the National Academy of Television Arts & Sciences (NATAS).

CAROLYN HEPBURN, Producer

Carolyn Hepburn is an Emmy winning producer who joined Motto Pictures in 2010. She executive produced **Charm City**, shortlisted for the 2019 Academy Award, and **Love, Gilda**, the 2018 Tribeca Film Festival Opening Night Film. In 2018, Carolyn produced **Take Your Pills** for Netflix which premiered at the 2018 SXSW Film Festival and **Take Back the Harbor** for Discovery as well as co-executive produced **Inventing Tomorrow** and **The Cleaners**, both of which premiered at the 2018 Sundance Film Festival premiere. She co-produced **Life, Animated**, which won three News & Documentary Emmys, the U.S. Documentary Directing Award at Sundance, and went on to be nominated for the 2017 Academy Award for Best Documentary Feature. Carolyn executive produced **Weiner**, winner of the 2016 Sundance Film Festival U.S. Documentary Grand Jury Prize and shortlisted for the 2017 Academy Award. She produced **3½ Minutes, Ten Bullets**, winner of the 2015 Sundance Special Jury Prize for Social Impact, nominated for an Emmy Award, and shortlisted for the 2016 Academy Award for Best Documentary. Carolyn executive produced **Art and Craft**, shortlisted for the 2015 Academy Award and Emmy nominated. Other recent projects include **Humans of New York: The Series**; **Shadowman**; **Chicken People**; and **Indian Point**. Carolyn is a member of the Producers Guild of America (PGA), British Academy of Film and Television Arts (BAFTA), and the National Academy of Television Arts & Sciences (NATAS).

YUANCHEN LIU, Cinematographer

Yuanchen Liu is a cinematographer and director from China and currently based in New York. He directed and shot *To the Light* (2011), which won the Mead Filmmaker Award at the 35th Margaret Mead Film Festival. He was the Director of Photography for *Time to Choose* (2016), a feature film directed by Oscar winner Charles Ferguson (*Inside Job*), and the Director of Photography for Charles Ferguson's upcoming A&E series *Watergate* (2018). Other feature documentaries he directed photography for include *An Exile's Home in the Bronx* (2012) and the upcoming *Invisible Hands* (2017). Yuanchen also frequents as a freelancing cinematographer for United Nations, VICE, CNN, Al Jazeera, CCTV and numerous commercial clients include Samsung, Coach and New Balance, etc. He is a graduate of NYU's masters program in documentary. Yuanchen is the recipient of a New York Foundation for the Arts Fellowship.

NATHAN HALPERN, Composer

Nathan Halpern is an Emmy-nominated composer, named one of *Indiewire*'s 'Composers to Watch.' His score for the acclaimed narrative feature THE RIDER (Sony Pictures Classics) was ranked #3 in *New York Magazine / Vulture*'s "Ten Best Movie Scores of 2018." Other notable film scores include MINDING THE GAP (HULU), which has been Oscar-shortlisted for Best Documentary Feature of 2018 and nominated for "Best Music" by the Cinema Eye Honors. Other notable scores include Sundance Grand Jury Prize winner RICH HILL ("one of the best non-fiction scores we've heard in years" - *Indiewire*), the Emmy and Peabody Award-winning

MARINA ABRAMOVIC: THE ARTIST IS PRESENT (HBO Films), and the 2017 Oscar-shortlisted films HOOLIGAN SPARROW and THE WITNESS. Four films scored by Nathan Halpern were recently nominated for **2018 Emmys: WHAT HAUNTS US** (STARZ); THE WITNESS; JOAN DIDION: THE CENTER WILL NOT HOLD (NETFLIX); and ABORTION: STORIES WOMEN TELL (HBO FILMS.)

CHRIS RUGGIERO, Composer

Chris Ruggiero is an Emmy-nominated composer and music producer. Recent film scores include *Minding The Gap* (Sundance Film Festival 2018, now in theaters), *Los Comandos* (Jury Award winner, Austin Film Festival 2017), *I Am Another You* (SXSW Film Festival 2017), *Tribal Justice* (Santa Barbara International Film Festival 2017), *Hooligan Sparrow* (Sundance Film Festival 2016), and *Indian Point* (Tribeca Film Festival 2015). Ruggiero has composed for television series including *Soundbreaking* (PBS), and his original compositions currently appear in over 160 television series including *The Voice*, *Pawn Stars*, and *American Pickers*. Commercial credits include music for brands such as Coke, Taco Bell, HSN, Dewars, Coppola Winery, and Liberty Mutual. As a music producer Ruggiero works with bands and artists across genres. He lectures on film, sound, and semiotics at the University of Bridgeport, and runs the popular audio-history website [Preservation Sound](#).

CREDITS

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In Co-Production with ITVS, WDR/ARTE, Motto Pictures and
Pumpernickel Films

In Association with Chicago Media Project and Chicken & Egg
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ONE CHILD NATION

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*Original Score by Nathan Halpern and Chris Ruggiero
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