

FALL 2006 CHINESE DOCUMENTARY FILM SERIES

Sponsored by the Council on East Asian Studies at Yale University



**Showcasing Films from
REC Foundation's REEL CHINA Biennial Film Festival**

HENRY R. LUCE HALL AUDITORIUM, 34 HILLHOUSE AVENUE

All screenings begin at 7:00 PM and have English subtitles

FREE AND OPEN TO THE PUBLIC

OCTOBER 3, 2006

***Floating Life* 飘**

Directed by Huang Weikai, 93 minutes, 2005

The drastic economic disparity between rural and urban areas in contemporary China causes large numbers of the rural population to pour into cities. Chinese laws and regulations on the detention and repatriation of permitless “vagrants and beggars” in the cities have made these new migrants susceptible to punishment and discrimination. Originally coming from the rural Henan Province, Yang is a singer who ekes out a living by singing in the underground passages of urban business centers in the city of Guangzhou. Everyday he carries with him his temporary residency card and ID card to avoid being caught and detained by the local police. To protect his business, he has to bribe the security guards who are in charge of the underground passages where he sings. Many of Yang’s friends have been detained by the local police and sent back home, but soon after, they come back to the city and continue their “drifting life.” Already turning thirty, Yang is thinking about ending his drifting life and going back to his home village to start a married life with his first love.

黄文凯《飘》 93 minutes, 2005

当今中国城乡之间的巨大经济差异，引致大量农民涌入城市，然而落后的收容遣送制度使这批外来者成为了受制裁和歧视的目标物件。杨是一位来至河南农村的流浪歌手，在城市商业中心的过街隧道里以卖

唱为生。他每天都携带暂住证和身份证，以防被民警收容。为了保住饭碗，他需要收买管理隧道的保安，同时还要跟城管周旋，并且排挤其他街头艺人。杨身边的朋友经常被收容遣送回家，然后他们又从家乡回来城市继续飘荡不定的生活。在杨三十岁这年，当初想当歌星的梦想已成为泡影，他想结束自己的流浪，回家和初恋情人结婚，但新旧情人间的情感纠葛，使他的生活变得更加混乱。最后，他在唱歌时被收容遣送回家。

OCTOBER 11, 2006

***Four Sisters from Baima* 白马四姐妹 Directed by Zhang Tongdao, 68 minutes, 2003**

The Baima tribe is a Tibetan branch that still maintains a matriarchal system. The tribe had lived off the land by hunting and developing a lumber industry. In 1999, as a protective measure against disastrous flooding in the area where the Baima live, the government decided to blockade the mountain area and hunting was no longer allowed. This forced the tribe to change its traditional lifestyle. The four sisters in the documentary are blessed with talents like singing and dancing, and are among the first to explore the local tourist business. They make money through performing for tourists and this has caused controversy among the villagers. However, some of the villagers follow the four sisters' example and join the tourism business. This once quiet village is getting restless.

张同道《白马四姐妹》 68 minutes, 2003

白马藏族是藏族的一支，散布在四川甘肃交界的白马沟。原来靠伐木、打猎为生，1998年长江洪水之后，中国政府施行天然林保护工程，他们赖以生存的山林被封，白马人被迫寻找新的生活方式。四姐妹一家住在厄里寨，率先搞起家庭旅游，居然引来不少游客，也在村民间引发争论。然而，不管同意还是反对，寨子上的游客越来越多，不少村民效法四姐妹盖起新房，开展家庭旅游。昔日平静的山村突然变得喧闹。

***Guarding Shangri-La* 守护香格里拉 Directed by Xie Qin, Li Xiaoming, and An Tongqing, 40 minutes, 2005**

The place with the legendary name Shangri-la is situated in Jinjiang, Deqing Tibetan Minority Autonomous Prefecture, Yunnan Province. The most spectacular site in this area is the Tiger Leap Gorge, where three spectacular rivers meet (The Jinsha River, the Lancang River, and the Nu River), a site that is listed in the UNESCO Directory of World Cultural and Natural Heritage. The culture, the wildlife, and the lives of the residents of the area are, however, about to be transformed by a new dam. The villagers living on both banks of the Jinsha River are worried about what will happen to the land they have lived on for generations. Protecting the natural environment of their home has now become a key issue. The people decide to oppose the planned changes and search for ways to express their concern and opposition.

谢钦，李晓明，安同庆《守护香格里拉》 40 minutes, 2005

云南迪庆藏族自治州香格里拉县金江镇，就是传说中的香格里拉。“香格里拉、虎跳峡—长江第一湾流域世界上最壮丽的自然景观之一、三江并流世界自然遗产保护地”——这些字眼都是人们给予这片土地的美称！然而，就是这样一块美丽的多民族聚集的河谷地带，因为一个计划

要修建的大坝，这里居民的命运和这里文化生态都将发生改变！于是金沙江两岸的村民忧心忡忡，除了依恋这片世代生活的土地，还有一个更重要的原因就是，村民们家门口的金沙江和山那边奔流南下的澜沧江、怒江，共同形成了世界著名的三江并流自然奇观，被联合国教科文组织列入了世界遗产名录，这让他们十分自豪，也使他们对家乡自然环境的保护更加重视。面对改变的可能，一群世代居住在这片土地上的村民站了出来，他们要求获得知情权、参与权，希望通过他们的呼吁，保护原著民的利益，保护这里的文化生态，挽救这片土地以及这条河流的命运。

OCTOBER 26, 2006

***High School Senior Year* 高三**

Directed by Zhou Hao, 95 minutes, 2005

In the No.1 High School of Wuping County in western Fujian Province, 78 high school seniors have only one chance to advance to higher education, i.e. through taking the annual national entrance exam. Eighty percent of students in the school come from surrounding rural areas. Their parents tell them that if they don't want to become farmers, the entrance exam to earn a higher education is their only chance to change their lives. The documentary records the hardworking, high-pressured, and lonely lives of a group of seventeen-or-eighteen-year-old Hakka descendants who are high school seniors at the No.1 High School of Wuping County. As one student puts it, "I can't stand the idea of going through another senior year."

周浩《高三》 95 minutes, 2005

凄厉的北风吹过，漫漫的黄沙掠过。我只有咬着冷冷的牙，报以两声长啸……在中国闽西地区武平县第一中学，78位即将面临高考的学子们在班主任老师的带领下，一遍遍唱着台湾歌手齐秦的《狼》。老师们告诫自己的学生：“你们要像一头狼那样勇往直前，向前，你们别无选择。”家长们叮嘱着孩子：“如果你不想像爸爸妈妈一样当农民，高考是改变你们命运的唯一机会。”纪录片《高三》讲述一群十七、八岁的客家人后代求学的故事。故事发生在福建省武平县一闽西客家人的聚居地之一。武平县一中的学生80%的来自农村，年轻学子们面临着十二年寒窗后的第一次人生抉择，他们肩负着整个家族的重望，他们的竞争对手是全国各地800万的备考生，他们忍受着巨大的压力，忍受着孤独和寂寞……高三，这一段记忆含辛茹苦，这一段岁月不堪回首。一名高三学生这样说：“如果重来，我想，我没有勇气。”

NOVEMBER 8, 2006

***Nostalgia* 乡愁**

Directed by Haolun Shu, 70 minutes, 2006

Shanghai is filmmaker Haolun Shu's hometown, where he also now lives and works. His family has an old house in Da Zhongli, one of Shanghai's oldest neighborhoods. The Shu Family has lived there for three generations and Haolun's grandmother still lives alone in the old house in Da Zhongli. Bad news comes that Da Zhongli faces a new round of so-called "Urban Reconstruction," which means that the whole neighborhood is going to be completely demolished. It is then that Haolun decides to go back with a camera. This is a documentary about Haolun Shu's revisit to Da Zhongli that is intertwined with his memories of the 1980s and the Shanghai that had not yet become a modern cosmopolitan city full of skyscrapers.

舒浩仑《乡愁》 70 minutes, 2006

舒浩仑的《乡愁》是一部关于上海的私人影像记忆，记录了一个将要拆迁的静安区石库门里弄大中里的当下和往昔，片中出现的人物都是和导演生活记忆息息相关的亲人和邻居，舒浩仑导演以平实的心态记录了作为宁波移民的祖孙三代在这个城市变迁过程里经历的一切，在这些耄耋老人的回忆里我们甚至可以感到我们自己的童年，这部记录片告诉了我们一个方法论，怎样在一个小的题材里反映城市的历史、文化和人文境遇 - 摘自卡夫卡·陆的影评.

Ferry 渡口

Directed by Guo Xizhi, 25 minutes, 1998

The Qingzi Xiang Ferry has a 140-year-old history. When a steamship company started running the ferry using a joint stock system in 1998, the laid-off workers sabotaged the ferryboat and caused the ferry to shut down. This documentary records the critical moments of change and documents the reactions of three families whose lives are influenced by the ferry's shutdown.

NOVEMBER 15, 2006

Beautiful Men 人面桃花

Directed by Du Haiding, 98 minutes, 2005

This documentary explores a gay bar in the city of Chengdu, Southwest China, and records a slice of the lives of three drag dancers on and off stage. Sister Sha, who was the bar owner and is now the joke of the troupe, still practices and manages to dance at the age of 47. Qingqing, a famous veteran dancer, married a girl and became the father of a baby girl. Xixi, the rising star, delicately maintains a relationship with his lesbian girlfriend, and plans a marriage for their parents. Every night at 10:00 p.m., they perform for a living in a drag show that features ballet and folk dances.

杜海滨《人面桃花》 98 minutes, 2005

这是一部关于成都某同志酒吧一些从事反串演出演员的纪录片。47岁的莎姐是演出队中年龄最大的演员，早已不再年轻的他努力的守着自己的那一角舞台，通过艰苦的练习，他仍能做出批跨等高难度的舞蹈动作，但日渐臃肿的体态，迟缓的反应无法掩饰的昭示着他的衰老。他被十几岁二十出头的年轻演员们作为消遣的对象，但是他仍坚持的跳着，并准备这样跳下去。25岁的青青是该酒吧的元老级人物，他出道较早，因为长相出众在成都同志圈中颇有名气。不久前，他和一个特别喜欢他的女孩袁静结婚了，二人结婚生子。如今，他们的女儿佳佳已经半岁，他们共同经营了一家有小弟的水吧。妻子袁静默默的承受着内心莫名的不安...22岁的西西来到酒吧之前也是一家酒店的服务生，一个偶尔的机会他开始了反串演出，西西有一个女友叫微微，她是女同志中的T，他俩曾相约将来一起结婚以安慰双方的父母。但微微开始慢慢喜欢上了西西，一度使二人的关系变的紧张微妙...通常酒吧的演出是在每晚10，一台节目大约有一个半小时，包括小品、中国传统舞剧、现代流行歌舞...在这段时间里，他们有的在完成自己作女人的梦想，有的为了生存，也有的想在这个圈子里找寻安慰与快乐...

NOVEMBER 30, 2006

***Modern Fortress Besieged* 现代围城**

Directed by Zhou Ye and Lu Ming, 45 minutes, 2006

Marriage is like a fortress besieged: those who are outside want to get in, and those who are inside want to get out. Set in Shanghai in 2006, this film traces the stories of the “fortress besieged” that is marriage and the people who get in and out the fortress. How does the modern business fortress influence and change people’s attitudes on marriage?

周叶, 鹿敏《现代围城》 45 minutes, 2006

婚姻是座围城，城里的人想出去，城外的人想进来。本片以 2006 年的上海为背景，在这座国际化的大都市中寻找现代围城的故事和进进出出的人们。在充斥着商业的现代都市，人们的婚姻情感发生着怎样的变化，又是什么影响和改变了人们对待婚姻的态度。

***Pai Gu* 排骨**

Directed by Gaoming Liu, 106 minutes, 2005

The film focuses on a junior high school graduate named Pai Gu. He is from Jiangxi Province and sells pirated DVDs in Shenzhen to make a living. Pai Gu only sells “artistic films” and knows a tremendous amount about the filmmakers and their best films. However, he has never seen one. Pai Gu says that he possibly would not understand the films because of his poor educational background. He is more interested in those which reflect an average person’s everyday life. He likes soap operas, popular film stars, music, and pretty girls. While he has always expected romance in his life, he also tries to convince himself that people like him, who came from village without any educational background, have no chance to win true love.

刘高明《排骨》 106 minutes, 2005

在全球化的经济浪潮中，中国在飞速发展。排骨和许多人一样，纷纷从农村走向城市，去寻找属于自己的发展机会。排骨，江西人，初中毕业。在深圳和朋友合伙卖翻版 DVD，而且卖的全是艺术电影。排骨非常喜欢电影，他知道世界上很多电影大师和他们的作品，可是他说他从来都没看过，因为看不懂，所以也不想看。他喜欢看马大帅（搞笑电视剧）和周星驰，他喜欢听两只蝴蝶（2005 红遍中国的网络流行歌曲）。他说，他还喜欢看漂亮的女孩。排骨是个很矛盾的人，他渴望爱情，但坚持地认为象他这种层次的人（他认定象他这种层次的人是包括没有什么文化、农民出身的所有的人），是没有爱情的。

DECEMBER 6, 2006

***Blossoming in the Wind* 风经**

Directed by Sun Yuelin, 60 minutes, 2005

As the debut work of the young filmmaker Sun Yueling, “Blossoming in the Wind” has won the Committee Nomination Prize at the 2005 Yunnan Multi Culture Visual Forum/Festival. It is an

intimate and personal record of a blissful pilgrimage journey of Rinpoche, a Tibetan Living Buddha. Traveling with several disciples of his and the filmmaker, Ripoche heads for a Tibetan sacred mountain in Deqing, Yunnan Province. Marching on through sleet and snow, Ripoche spreads his joy and wisdom throughout the whole journey.

孙悦凌《风经》 60 minutes, 2005

在云南中甸德钦雨崩村的庙里，僧人曲真仁波切带着几个小喇嘛一起修行。在僧侣的生活中，一切都显得自然而然。对僧人而言，朝拜神山是一项重要的活动，一路上，走到哪家就休憩在哪，随着路程的逐渐艰辛，一些为琐碎的生活场景所模糊的信念变得清晰起来，在雪山上，突然雪花飘飞，小喇嘛一不小心掉进了水坑，浑身湿透的他忍不住哭起来，曲真把小喇嘛背在身上，往山下走去。这时候他不像一个带领修行的智者，而更似一个慈祥的父亲。日复一日，年复一年，这里的一切，安静，但有着自身的动感，就像遥远的太子雪山上的积雪。

***Who is Hao Ran?* 浩然是谁**

Directed by Yang Yishu, 70 minutes, 2006

This documentary is about a planned street fight of some teenagers wandering about in a small town in East China. In their lives, such street fights occur almost everyday. Constantly prompted by unfulfilled impulses and inexhaustible energy, these youngsters have a lot of time on their hands and they itch for excitement and violence. Amidst a confusing reality, they loiter about feeling lost and desolate. While these teens are tough and strong, they are also quite fragile.

杨弋枢《浩然是谁》 70 minutes, 2006

《浩然是谁》是说一件“预谋打人未遂事件”，在一群小镇少年的生活中，这样的事情每天都可能发生，他们有无数的“未遂”的冲动，有使不完的劲头，时间还没有紧迫地追赶他们，他们还能游荡、荒废、抛掷、妄为，现实给他们积聚了那么多危机，那么多要“打浩然”的理由，但他们的反叛指向一个找不到的目标。影片叫《浩然是谁》，但浩然是否出现并不重要，浩然是一个寓言，证明了这些少年们为自我构建的世界的脆弱性、暴力指向的虚妄性。

DECEMBER 13, 2006

For Every Minute That I Live, I'll Enjoy the 60 Seconds

活着一分钟，快乐六十秒

Directed by Zhang Zhanqing, 85 minutes, 2006

In the morning, he is an advertising agent. In the afternoon, he goes to an underground dance hall in order to seek spiritual and carnal comfort. In the evening, he becomes a complete alcoholic and sponges on his friends. That's the life of a forty-year old man named Dagang who has been laid off. His mother cannot adapt to the fast-changing society and as a result, she suffers from mental illness. Dagang divorced for his pursuit of true love, but the economic hardship compels him to end this relation. In the end, his wife and child abandon him. He still retains hopes for his love and family and is somehow backed by a faith. Dagang possesses almost nothing and his only means to resist the impacts from society is his refusal of reflection. Therefore he indulges in a lifestyle with the motto of "for every minute that I live, I'll enjoy the 60 seconds."

张战庆 《活着一分钟，快乐六十秒》 85 minutes, 2006

上午他是广告公司的业务员，下午他道貌盎然的在地下舞厅寻找精神和肉体的双重安慰，晚上他是个彻头彻尾的酒鬼，他靠在朋友那混吃混喝为生。这是四十岁的下岗工人大刚的生活。母亲因为跟不上社会的变化而成为一个精神病患者。他为了真正爱情的而离婚，但又由于生存问题而不得不残酷的结束这段感情，最终妻离子散。即使如此，他仍旧对爱情和家庭充满了渴望，一个莫名的信念支持着他，当每天早上的凉风吹醒昨夜昏沉的头脑，他似乎又意气风发，斗志昂扬。一个人生活在沙漠就要成为骆驼，如果到了绿洲就会变成狮子，在人间就要变成一把尺子。这段尼采的话成为大刚的生存哲学，并且他也在这样去努力，但是结果却成为一个不可思议的悖论。他和他的朋友们每天都在演绎着那些百无聊赖的龌龊趣事，在老年人聚集的公园的椅子上打发时光。一无所有的他已经不在有痛苦，他只能用一种拒绝思考的方式来抗争这社会的巨大变化对他的影响。不堪重负的生活有三个层面，愤怒、绝望和超脱的快乐，他属于最后者。没有辛酸的辛酸，没有明天的明天。那么索性就——活着一分钟，快乐六十秒！

REEL CHINA Documentary Biennial

REEL CHINA Documentary Biennial is an independent documentary film festival founded by the REC Foundation in 2001 in New York. Its primary goal is to help launch the best Chinese documentaries into the world and enhance overseas understanding and research of these films.

REEL CHINA has held two documentary film festivals in 2001 and 2004. The current “biennial” tradition was decided in 2004. Unlike most of other film festivals, REEL CHINA simultaneously takes place in a number of venues. The first major screening season runs from October through November, and after that the documentaries will be on screening tours for a year. In the first two REEL CHINA festivals in 2001 and 2004, about fifty documentaries have been screened.

Up till the end of 2005, over twenty universities and cultural institutes in the US and overseas have joined REEL CHINA’s screening programs. They include Yale University, Columbia University, New York University, Stanford University, University of Washington, University of California, Los Angeles (UCLA), New York Public Library, New York Asian Cultural Center, Peabody Essex Museum (PEM) in Boston, the Frontline Club in London, and Badischer Kunstverein Karlsruhe (ZKM) in Germany. In 2005, both the Copenhagen International Documentary Festival and the Rome International Film Festival selected documentaries from our program.

In March 2006, the first collection of academic critiques of contemporary Chinese documentaries—*REEL CHINA: A New Look at Contemporary Chinese Documentary*—was published in Chinese by Wenhui Publishing House in Shanghai.

The 3rd REEL CHINA Documentary Biennial will take place simultaneously in October through November 2006, in Shanghai, New York, and a few other places in the United States. A number of newly discovered documentary filmmakers have been scheduled to participate.

Presently, REEL CHINA has become an important window for the overseas to understand and study contemporary China. Emails and correspondence expressing wishes for cooperation with us have arrived from Australia, New Zealand, Britain, France, Italy, Belgium, Canada, and various places in the United States. In the meantime, REEL CHINA has become the biggest exhibition center overseas

for contemporary Chinese documentaries. About ninety percent of China's best documentary filmmakers have established contacts with REEL CHINA. Through the biennial film selecting activities, REEL CHINA has been discovering and launching young and new filmmakers as well.

The perspectives represented by REEL CHINA reach every aspect of contemporary Chinese society and enter the inner worlds of various Chinese individuals and communities. Such visual documents have a power beyond verbal texts and are incomparably valuable in preserving and representing history and reality.

To understand a changing China means the need to understand the people who are *living* changes in that country. Documentaries selected by REEL CHINA follow and document individuals, situations, communities, environments, and networks in every social stratum in contemporary China. These films are slices of social life and samples of humanity in various existential conditions. In some cases they also work like a big dusting job leading to disclosure of a forgotten or neglected past...

The 3rd REEL CHINA Documentary Biennial also features a number of talented and young documentary filmmakers. Most of them were born in the 1970s and 1980s, equipped with experiences and backgrounds dramatically different from their predecessors born in the 1950s and 1960s. Their documentaries lead us to see and feel the world from their unique perspectives that perhaps signals how a future China might see itself.

Starting from REEL CHINA 2006, REC Foundation decides to set up three awards in the REEL CHINA Documentary Biennial. They are: REEL CHINA Grand Award, REEL CHINA Jury Award, and REEL CHINA New Filmmaker Award. Through these awards, we wish to provide a comparative occasion in which to study and evaluate the most recent Chinese documentaries in all aspects and to seek to understand them in a broader international context. Through inviting jury members from overseas, we hope to bring more international experts and scholars in the research and study of contemporary Chinese documentaries.

Through presenting the most recent Chinese documentaries of such variety and contextualizing them under a larger, international backdrop, REEL CHINA hopes to enhance the evaluation and understanding of contemporary Chinese documentary filmmaking and thus gradually establish its international status in all aspects.

REEL CHINA Documentary Biennial

当代中国纪录片双年展

REEL CHINA 当代中国纪录片双年展，是一个独立的纪录片影展。由纽约莱克基金会于 2001 年在纽约设立。这个纪录片展旨在把当代中国最优秀的纪录片推向世界，并促进海外对当代中国的了解与研究。

REEL CHINA 已分别于 2001 年和 2004 年举办了两届，并且在 2004 年时确立了两年一届双年展传统。与一般的展览不同，她是在几个不同的地区同时开展，首轮时间是 10 月-11 月二个月，而后进入巡展，持续约一年。在第一、二届的 REEL CHINA 中，共有近 50 部优秀纪录片入选了展映。

迄今为止(2005 年底), 全美共有二十几所大学、图书馆、研究所、博物馆及文化中心参与了 REEL CHINA 的展映, 其中包括: 耶鲁大学、哥伦比亚大学、斯坦福大学、纽约大学、加州大学洛杉矶学院、华盛顿大学等以及纽约市图书馆、波士顿 PEM 博物馆、纽约亚洲文化中心等。自 2005 年以来, 还包括德国卡斯洛厄 (ZKM) 艺术博物馆、伦敦记者俱乐部 (THE FRONTLINE CLUB) 参与了 REEL CHINA 的活动。2005 年 5 月的罗马电影节与 11 月的哥本哈根国际纪录片节都分别选用了 REEL CHINA 的部分纪录片。

2006 年 3 月, 第一本 (中文版) 海外学者评当代中国纪录片专集《另眼相看》由上海文汇出版社出版。

第三届 REEL CHINA 当代中国纪录片双年展於 2006 年 10 月-11 月在美国纽约等地与中国上海举行, 一批年青的新锐纪录片导演入围了本届影展。

目前, REEL CHINA 已成为海外了解与研究当代中国的一个窗口, 咨询与联系的电子邮件来自世界各地, 源源不断。从澳洲、新西兰、英国、法国、意大利、比利时到加拿大、美国各地。同时, REEL CHINA 已成为海外最大的当代中国纪录片展示中心, 约百分之九十的最优秀的中国纪录片导演与 REEL CHINA 建立了联系, 通过每两年一次的选片活动, REEL CHINA 又不断发现与推出一批更年轻的新锐导演。

REEL CHINA 的视角触及了当代中国社会的方方面面, 更是深入了人物的内心世界及人物的心路历程, 这是任何文字文献的记载所不能比拟的。

要了解一个变化中的中国, 本质上是了解她变化中的人。REEL CHINA 的纪录片正是跟踪记录了变化中的不同阶层的人、环境及人际网络。这是社会细胞的一个个切片, 是特定生存状态下的人性原貌。并为我们打开了一些封尘的故事……

第三届 REEL CHINA 当代中国纪录片双年展, 让我们欣喜地看到一批年轻的有才华的纪录片导演正在崛起, 他 (她) 们出生于上世纪七、八十年代, 与五、六十年代出生的纪录片人相比, 他 (她) 们的社会经历与文化背景截然不同, 这一届的不少纪录片让我们领略到他 (她) 们镜头中的社会万象。

正是从这一届起, 纽约莱克基金会决定设立俩年一度的 REEL CHINA 纪录片奖, 这个奖项分为: REEL CHINA 奖; REEL CHINA 评委会奖; REEL CHINA 新人奖. 这个奖项的意义在于:

1. 把当代中国纪录片的进程与水准放在一个国际背景下进行检阅. 从技术质量到内容发掘; 从镜头语言到风格样式; 从纪录片的深度到广度.
2. 通过每一届海外评委的邀请, 让更多的专家, 学者参与进来, 促进海外对当代中国纪录片本身的关注与研究.

REEL CHINA 是把当代中国纪录片放在一个国际背景下来审视她的整体水准, 从技术、内容到风格逐步建立她的国际地位。