



THE WORLD IS BRIGHT

WRITTEN AND DIRECTED BY YING WANG

PRESENTED BY GYU FILMS INTERNATIONAL AND PICTURE'S UP MEDIA IN ASSOCIATION WITH RARE EARTH MEDIA GROUP, WHOLE EARTH ENTERTAINMENT AND RAW CAMERA
PRODUCERS: YING WANG, JIAN PING SU, JORDAN PATERSON. CO-PRODUCERS: PIETER STATHIS, WEI ZHANG. EXECUTIVE PRODUCERS: YUN-JOU CHANG, TYLER HAGAN. DIRECTOR OF PHOTOGRAPHY: ANTHONY TRUONG SWAN
EDITED BY LAWRENCE LE LAM. CINEMATOGRAPHERS: PIETER STATHIS, JIAN PING SU, YING WANG. EDITOR: LAWRENCE LE LAM. SCORE BY BERLIN LU. ORIGINAL MUSIC BY DANIEL J. K. ROSS. COSTUME DESIGNER: PHIL WOOLF. SOUND DESIGNER: MATT DRAKE. EXECUTIVE PRODUCERS: RAY TAN
SUPPORTED BY BC ARTS COUNCIL, CANADA COUNCIL FOR THE ARTS, GOOD PITCH VANCOUVER

世界是明亮的



PRODUCTION INFORMATION

LENGTH

116 minutes

LANGUAGE

English & Mandarin w/ English subtitles

COUNTRY

Canada

PRODUCTION COMPANIES

gYu Films International & Picture's Up Media

in association with

Rare Earth Media Group

Whole Earth Entertainment

Raw Camera

YEAR

September 2019

THIS FILM IS SUPPORTED BY



Canada Council
for the Arts
Conseil des arts
du Canada



AWARDS

- Winner for the Best Documentary Film, 23rd Local Sightings Film Festival (2020)
- Winner for the Best Documentary Feature, 20th Silver Wave Film Festival (2020)
- Winner for Emerging Canadian Filmmaker Award, Hot Docs (2020)
- Winner for the Sea to Sky Award, 38th Vancouver International Film Festival (2019)

FESTIVALS

- Seattle Asian American Film Festival (March, 2021)
- Silver Wave Film Festival (November, 2020)
- NorthwestFest International Documentary Festival (November, 2020)
- Rendezvous with Madness Festival (October, 2020)
- Local Sightings Film Festival (September, 2020)
- The Moonrise Film Festival (August, 2020)
- 17th EBS International Documentary Festival (August, 2020)
- Hot Docs Canadian International Documentary Festival (May 2020)
- 16th Houston Asian American & Pacific Islander Film Festival (June, 2020)
- 43rd Portland International Film Festival (March 2020), in competition for Future/Future Award
- 23rd Vancouver Asian Film Festival (November 2019), nomination for Best Canadian Feature, Best Director for Canadian Feature, Best Cinematography for Canadian Feature
- 38th Vancouver International Film Festival (September 2019)

CREATIVE HIGHLIGHTS

- 10 years in filming (2007 – 2017)
- 2 years in editing (2017 – 2019)
- 1st ever bilingual (Mandarin & English) of *Creep* by Radiohead

MEDIA COVERAGE

- Four Don't – Miss Documentaries at Local Sightings Film Festival
<https://www.thestranger.com/slog/2020/09/17/44480496/four-dont-miss-documentaries-at-local-sightings?fbclid=IwAR2zW9wRHNenwT4QIKmpeCBuOwbRtB9-xP5s3fvXz80FJYIMKLzo2ax8EZM>

- Hot Docs 2020 Women Directors

<https://womenandhollywood.com/hot-docs-2020-women-directors-meet-ying-wan-g-the-world-is-bright/>

- Our First Ten Must-See Picks from Hot Docs 2020

<https://www.thegate.ca/film/043442/our-first-ten-must-see-picks-from-hot-docs-2020/>

- POV Hot Docs Review: 'The World Is Bright'

<http://povmagazine.com/articles/view/hot-docs-review-the-world-is-bright>

- OMNI BC Chinese Program
<https://www.facebook.com/watch/?v=2834043216819358>
- OMNI TV Chinese Program
<https://www.omnitv.ca/bc/cmn/videos/%E5%AF%BC%E6%BC%94%E7%8E%8B%E7%92%8E%E7%9A%84%E7%BA%AA%E5%BD%95%E7%89%87%E3%80%8A%E4%B8%96%E6%98%8E%E3%80%8B%E5%8F%83%E5%8A%A0%E5%A4%9A%E4%BC%A6%E5%A4%9A%E5%9B%BD%E9%99%85%E7%BA%AA%E5%BD%95%E7%89%87/>
- The Global & Mail – “Documentary The World is Bright is an intimate look at grief as parents seek justice”
<https://www.theglobeandmail.com/arts/film/article-documentary-the-world-is-bright-is-an-intimate-look-at-grief-as/>
- The Georgia’s Straight - “VIFF 2019: The World Is Bright unravels a Vancouver student's mysterious death
<https://www.straight.com/movies/1306691/viff-2019-word-bright-unravels-vancouver-students-mysterious-death>
- Vancouver Courier - “Documentary unravels mystery of immigrant’s suicide in Vancouver”
<https://www.vancouverisawesome.com/video/vancouver-documentary-immigrant-suicide-the-wrold-is-bright-viff-1945889>

- Richmond News - “Richmond filmmakers portray complexity of immigrant life at VIFF”

<https://www.richmond-news.com/news/richmond-filmmakers-portray-complexity-of-immigrant-life-at-viff-1.23938781>

- Capilano Courier – “The World is Bright”

<http://www.capilanocourier.com/2019/09/07/the-world-is-bright/>

- Screenanarchy.com – “The World is Bright, Touchin to Watch, Thrilling to Follow”

<https://screenanarchy.com/2019/10/vancouver-2019-review-the-world-is-bright-touching-to-watch-thrilling-to-follow.html>

REVIEWS & AUDIENCE FEEDBACKS

Sea to Sky Award Jury Comments

“ ... the jury has chosen a filmmaker who has crafted a deeply affecting film that is not only brilliantly insightful, but is such a triumph that it has the potential to right some of the wrongs it exposes. For her ability to capture deeply nuanced personal tragedy alongside sweeping themes of cultural discourse and her essential and incredibly demanding role in shaping one of the best documentaries of the year...”

Emerging Canadian Filmmaker Award Jury Comments

“The jury was deeply moved by this brave indictment of Canada’s immigration system, told through a tender portrait of family, mental health and migration. *The World is Bright* is the kind of film Canada needs to make more often.”

Best Documentary Film Award Jury Comments

“This poignant film about a couple's struggle to find out the truth behind the death of their son and to obtain justice for him has unexpected layers. New revelations and insights unfold with each step of the parents' journey through a seven-year bureaucratic and legal labyrinth. What resonates throughout the film is the persistence of love in the face of grief and tragedy.”

- Fiona Lam, Author, Video Poet & Local Sightings Juror

Audience Feedbacks

- “Very powerful film. ...It has helped me as an immigrant and a mental health counsellor to understand better the complex layers that immigrants have to face.”
- “the story that is really told was the story of Alienation. It’s powerful because it takes frequently extreme case and use it to amplify universal. ”
- “it really impacted me beyond what I can verbalize ... (it) is not my story, but the narrative was unbearably familiar. Thank you for spending all of these years on this project advocating for those who cannot or are not allowed to articulate for themselves. ”
- "It floods oceans of light on heartbreakingly common, and tragic struggles faced by so many immigrant families (specifically Chinese in Canada) today. The way mental health is dealt with/perceived, along with the expression of hardships and emotion within our culture.”
- “I urge everybody to watch this film. These things are Important. These topics matter, and we have the power and ability to continue these conversations and raise the awareness that it deserves.”
- “One of the most moving documentaries I have seen in a long time.”

- “This film sheds light on a topic and story that many Canadians aren't aware of. It's important that this film be seen by people working in border patrol, law, mental health fields and immigrant and non-immigrant people.”
- “This is an immigrant story, but it applies to all of us. We all get beaten down by the seemingly pointless fight we have to have with the legal structure and bureaucracy, the complication of modern life. ... what it shows for all of us is how we need this touch stones, we need community, we need the people who are willing to stick with us even when our case is hopeless. “
- “2019 年温哥华国际电影节（VIFF）有多部相当优秀的华语电影。但我心目中最特别的，是一部完全「BC 出产」的电影《世明》（The World is Bright）... 这个以华裔为主的团队用尽心力，为得就是让观众知道加拿大不为人知的一面，并试图唤起公众对精神疾病的重视，直得喝采。”

SYNOPSIS

[Short Version]

What would you do if your only child died mysteriously in another country and was buried sight unseen? Following the epic 10-year journey of an elderly Chinese couple searching for the truth behind their son's death in Canada, what starts as a murder mystery becomes something else entirely. The film is a rare revelation of immigration, mental health and a Kafkaesque state bureaucracy at the heart of global migration.

[Medium length version]

When Mr. Qianhui Deng and Ms. Xuemei Li receive notice that their only son Shi Ming has allegedly committed suicide and has been buried on Canadian soil, they travel to Vancouver to investigate the mysterious circumstances of his death. Over ten years, director Ying Wang documents Shi Ming's parents as they enter a long and arduous legal battle to understand how their son – a young Canadian immigrant – could have died. The film thoroughly examines the intersection of immigration, family expectations and mental health. While attentively portraying the emotional and physical pains Shi Ming's parents go through to try and solve this case, *The World is Bright* exposes some ugly truths about the Canadian immigration system and its treatment of newcomers living with mental health issues. With the patience and insight of a master filmmaker, the film effortlessly synthesizes the themes of the stigma surrounding mental illness, the invisible mechanisms of control in our modern life, the dislocation produced through global migration, and the perpetual search for meaning into a single story of modest grandeur.

[Long Version]

Shi Ming (世明) was named by his father: Shi means World; Ming means Bright. Born in 1972, he is the only child of Mr. Deng and Ms. Li, who are now both retired and living a modest life in Beijing.

Now it's 2005, six years after Shi Ming moved to Canada. One day, the parents receive a shocking call from Interpol: "Your son has been murdered in Canada. Wait for more information." Two months later, the parents learn that the Royal Canadian Mounted Police has already buried Shi Ming in an unmarked grave in Vancouver, and the cause of death is suicide. It isn't until a year later that they finally receive Shi Ming's personal effects and death certificate. On January 18,

2007, Mr. Deng and Ms. Li set off for Canada on a quest to uncover the truth behind their son's death.

Their quest leads them to Lawrence Wong, a reputed immigration lawyer in Vancouver who agrees to take on this case pro bono. The lawyer's investigation uncovered a legal black hole within the Canadian immigration system that pushed Shi Ming over the edge. Seeking justice for their son, the elderly parents launch a lawsuit against the Canadian government for their negligence.

For Mr. Deng and Ms. Li, the journey to untangle the mysteries surrounding Shi Ming's death is also the path to his inner life, forcing them to understand who he really was and who he had become. Shi Ming's tragedy brings them face-to-face with the reality of his life in Canada, and his mental illness, a diagnosis that they had dismissed out of shame and ignorance and neglected when Shi Ming needed their support.

As him and his wife continue to seek justice for their son, Mr. Deng is tormented by another guilt. Mr. Deng is also the only child in his family, raised by his illiterate mother in a small village in Sichuan Province. In Chinese culture, losing the ability to reproduce the family line is the most devastating event that can befall a family. In order to keep Shi Ming's death a secret from his elderly grandmother, Mr. Deng tells his family that he's staying in Canada to take care of Shi Ming's newborn baby.

Twelve years in the making, with exclusive access to the main characters, *The World is Bright* is an intimate and humanizing portrait of a young man's tragedy, his parents' experience of it, as well as the social and historical circumstances that framed this family story.

The Dengs and their personal journey expose the vulnerability to mental illness that the act of immigration creates - a vulnerability that is compounded by the

absence of cultural coping mechanisms. Set within the larger context of global migration and the growing anti-immigration sentiment around the world, the film also acts as an urgent call for solutions: How do we build a society that can be a real home, both physically and spiritually fulfilling, for our future generations?

DIRECTOR'S NOTES

Born at the tail end of the Chinese Cultural Revolution, I am of the generation who came of age during China's drastic modern transformation. As a university student, I demonstrated in the streets during the Tiananmen Square Protests in 1989. Our family immigrated to North America in the 1990s in search of a better life. Reality quickly set in when my younger sister developed a severe eating disorder after our move. Her experience with the “strange” disease provided me with first hand insight into the complexities of mental illness, the damage it engenders in the life of the individual and the family, and the severe consequences of being unable to understand it and unwilling to talk about it.

I was driven to tell the story of Shi Ming and his family. His illness reminded me of my sister's struggle; his death recalled painful memories of her suicide attempts; and his clash with the legal system resembled her own criminal case when her illness became uncontrollable. Growing up in the same society at the same cultural moment as Shi Ming, understanding who he was is a way of understanding myself and my generation. The trajectory of the Deng family, as migrants moving from rural to urban environments, and then to new countries, represents the collective journey of millions of people who leave their homes in search of a better place. Their experience is a reflection of the dilemma we are all facing in a world undergoing profound social, demographic, and economic transformation.

At once an intimate family drama and a suspense thriller, the story involves layers of complexity ranging from immigration, to psychological struggle, to the complicated and maze-like legal system. All these elements are entangled against a trans-cultural and trans-continental backdrop charged with history and politics.

The complexity provided an excellent opportunity for me to experiment with different cinematic languages, so as to create a film that is not only socially relevant, emotionally engaging, but also visually compelling.

Ultimately, *The World is Bright* is a modern tale of our humanity. The themes and questions the film explores -- such as the stigma surrounding mental illness, the invisible mechanisms of control in our modern life, the dislocation and disconnection produced through global migration, and the perpetual search for meaning -- are universal and relevant to all contemporary societies.

**AWARD RECEPTION STATEMENT
(HOT DOCS EMERGING CANADIAN FILMMAKER)**

“Receiving the Canadian Emerging Filmmaker Award for this new immigrant story at a moment of heightened xenophobia is particularly meaningful. It is not only an affirmation of the film, but a powerful recognition of an experience that is shared by so many migrants and their families, myself included.

Over the past few months, many of us have been forced into dislocation and isolation, experiencing loneliness, anxiety and grief at the sudden loss of loved ones. In these uncertain times for our humanity, I hope this story could give us the strength to discover our own resilience, and the assurance that we are not alone, but part of a greater whole.”

WHY THE FILM IS IMPORTANT?

The film is important and timely, because:

- 1. Mental health is an important topic that has drawn significant attention and discussion; however, Shi Ming's tragedy reveals the hidden scale and nature of the risk of mental illness in new immigrant populations. Their problems are largely ignored and their voices are rarely heard.**

In January, 2017, the Centre for Addiction and Mental Health in Canada published the results of a 10-year groundbreaking study by Canada and UK suggesting a biological mechanism linking migration to the risk of psychosis: "Immigrants and their children have higher dopamine synthesis capacity versus non-immigrants. When they are under stress, they also release more dopamine. These brain changes might explain the higher risk to develop psychosis that has been observed in immigrants." (<https://www.thestar.com/news/immigration/2017/01/13/camh-study-finds-possible-chemical-link-between-migration-and-psychosis.html>). Dr. Romina Mizrahi, co-author of the study was interviewed for our film. At the same time, while at high risk of mental illness, new immigrants are less than half as likely to get professional help for mental illness. According to a CBC report, *There isn't a word for depression: immigrants and mental health* (published September 10, 2013), the stigma surrounding mental illness amongst ethnic groups is a factor that prevents many immigrants from seeking help, especially those who are Asian.

A new national research published on September 24, 2018 found that "[p]eople of Chinese and South Asian descent tend to have more severe

mental illness when they go to the hospital. It's possible that their views on mental illness and resulting delays in seeking care may be the cause of the greater severity illness at hospitalization." (*Ethnic Differences in Mental Illness Severity: A Population-Based Study of Chinese and South Asian Patients in Ontario, Canada*, <https://www.eenet.ca/resource/chinese-and-south-asian-ethnicities-predict-mental-illness-severity-during-hospitalization>)

- 2. While studies have already shown that the experience of migration contributes to mental illness, current Canadian immigration law as outlined in the *Immigration and Refugee Protection Act*, has a disproportionately harsh impact on the mentally ill.**

While mainstream society is attempting to put a human face to mentally-ill "criminals" from the same community, the equally vulnerable and unfortunate convicts of the same disease from the immigrant population have been mostly ignored, misunderstood, or mistreated. Shi Ming's experience exposes the additional challenge they have to face: individual immigrants who commit even minor crimes where their mental illness is factor are subject to immigration troubles and deportation.

A 2010 study by the Schizophrenia Society of Ontario, *Double Jeopardy: Deportation of the Criminalized mentally Ill*, showed that: "...people with mental illness are coming into contact with the law at an increasing and disproportionate rate. While the criminalization of mental illness has been the subject of great study...what has not been addressed are the immigration consequences of this criminalization...non-citizens who are sentenced to a term of imprisonment of 2 years or more are denied the right to appeal their case to the Immigration and Refugee Board." Three years after the publication

of the report, Canadian government passed the Fast Removal of Foreign Criminals Act - Bill C-43, dropping the threshold to 6 months. Our film is one of the first documentaries that bring these invisible stories to light and allow their silent voices to speak out and be heard.

- 3. We are living at a time when unprecedentedly large population displacements are occurring around the world.** At the same time, there are rapidly growing anti-immigration sentiments worldwide and increasingly punitive migration systems, where people, especially the most vulnerable including those with severe and persistent mental illness become ensnared in migration traps.

We need new stories to make sense of the profound social changes happening in our society and beyond. We are also issuing an urgent call to action to advocate for compassion and understanding for migrant populations, and more humane migration systems.

CREATIVE TEAM

Ying Wang (director, writer, producer, co-cinematographer, co-editor)



A writer and photographer in China, Ying moved to Canada from Beijing in 1997 first as an international student then became a landed immigrant. As a migrant navigating between multiple cultures, Ying is fascinated by stories that reveal the geopolitical complexity of global migration. Her younger sister developed a mental illness after immigrating to North America. Inspired by her sister's experience, Ying wrote and directed her first feature film *Sisters. The World is Bright* is Ying's second film tackling the topic of immigration and mental health from a broader sociocultural perspective.

Ying's credits as a documentary filmmaker include Executive Producer of *Tricks on the Dead: The Story of Chinese Labour Corps in WWI*, a Canada-China-France co-production that won two 2016 Canadian Screen Awards and the 2015 Vancouver International Film Festival Audience Must See Award.

While making the documentary, in 2007, Ying co-founded Cinevolution Media Arts Society (www.cinevolutionmedia.com) in Richmond BC, a city with one of the highest new immigrant populations in Canada. Under her 10-year leadership, Cinevolution brought contemporary migrant experiences into the global conversation and grew into one of the most promising arts organizations in metro Vancouver.

Jian Ping Su (producer, co- cinematographer)



Jian Ping has worked with Ying on this documentary since 2007. Before adventuring into film production, Jian Ping worked at Shaw TV and Shaw Multicultural Channel in Vancouver BC as a producer and videographer for over ten years where he produced series about the life of new immigrants in Canada. Jian Ping was also Line Producer for the Canadian Screen Award winning docudrama *Tricks on the Dead: The Story of Chinese Labour Corps in WWI*. He is currently working on an international co-production documentary series about the life of Dr. Norman Bethune as Executive Producer and cinematographer.

Lawrence Le Lam (editor, co-writer, associate producer)



Lawrence is an award-winning filmmaker from Richmond, BC who loves telling music-centric stories that explore underground worlds in the Asian diaspora. His short film about forbidden 70s rock & roll and long-haired Taiwanese hippies in Taipei, *The Blue Jet* won Best Student Production (Whistler Film Festival / Leo Awards 2016), Best Short, Best Male Actor, Best Director (Vancouver Short Film Festival 2016), and Best in Canada at the Toronto International Short Film Festival. His most recent film, *Cypher* explores the conflict between the Korean and Black communities during the 90s in post-riot LA through the underground hip hop scene, and it screened at the 2017 edition of Whistler Film Festival and won Best Period Piece at Hollyshorts Film Festival 2018. Lawrence participated the 2017 TIFF Talent Lab. Lawrence is currently developing his first feature.

Jordan Paterson (producer)



Jordan is a Richmond based writer and filmmaker whose films often focus on stories of migration and the social dynamics of communities through history. A graduate of SFU's film program, Paterson has directed many award-winning documentaries for festivals and broadcast and collaborated within Chinese communities locally and abroad for the past 10 years. His last documentary *Tricks on the Dead* about Chinese migrant labour in WWI won the BC Must See Audience Award at VIFF 2015, three BC Leo Awards, two Yorkton Golden Sheaf Awards and two Canadian Screen Awards. Paterson's current documentary series is a Canada-China co-production on the life of Dr Norman Bethune.

Pieter Stathis, CSC (co-producer, cinematographer)



Pieter has been crafting award-winning films for 25 years, shooting features, television series, documentaries and commercials across North America, Europe, Asia and the South Pacific. He immigrated to Canada from Greece, gaining a degree in Literature and Fine Arts. His favourite film projects are international documentaries that both entertain and galvanize positive change. Pieter's love of cinematography comes from discovering the character of real locations with naturalistic lighting, bold camerawork and thoughtful collaboration with directors. Deeply grounded in traditional 35mm film, Pieter's insight with modern digital-film cameras, technology and post workflow has carved him a creative niche, reflected by cinematography awards for TV series *Secret Files of the Inquisition* and feature films *Hit-n-Strum* and *3 Days in*

Havana. Pieter's recent collaborations include working with Director X shooting Centre Stage En Pointe for Sony Pictures and working with director Xiaolu Xue on the Chinese cross-cultural hits *Finding Mr. Right* and *Book of Love*.

Daniel J. K. Ross (composer)



At age 7, Dan taught himself Beethoven's Moonlight Sonata on the piano by ear (though his hands couldn't quite reach the left hand octaves!) and he's been immersed in music ever since. Next was the Eb horn, the recorder, and in his teens, the guitar, which became his main instrument, followed by keyboards, bass and drums. While completing a Bachelor's Degree (Philosophy/English Literature), Dan continued to develop his music on many projects, from original bands, to record production (Allan Dobb, Cameron Dobb, John Bottomley, Fear Of Houses). As a guitarist, he has shared the stage with Peter Frampton, Jewel, Radiohead, Joni Mitchell, and many more. Eventually he became almost exclusively immersed in music for picture. These rich experiences have shaped his distinctive style as he continues to evolve his craft, with a particular focus on hybrid scores combining traditional score elements with cutting edge digital technology. Dan's credits include well over 200 episodes of episodic television - from CTV's quirky series Robson Arms, to HGTV's hit Timber Kings, and also the innovative award winning films of director Wayne Wapeemukwa (*Luk' Luk' I, Srorrim*).

Matt Drake (sound design & mixer)

Matt is a Canadian film producer, post production supervisor and sound designer



based in Vancouver BC. With experience in many areas of film, Matt is able to offer a broad variety of skills in the markets of production and postproduction making him a huge asset to independent filmmakers. Matt worked as a visual effects supervisor for Zoic Studios working on broadcast network shows such as ABC's *Once Upon a Time*. When not on set, he and his company, White Hart Post Production continue to evolve with Vancouver's growing film industry. Owning and operating this company has landed him multiple awards and film collaborations on projects that have screened worldwide. His most recent credits include *Luk'Luk'I* (Wayne Wapeemukwa), *Never Steady, Never Still* (Kathleen Hepburn), and *Adventures in Public School* (Kyle Rideout), all of which had their World Premieres at the Toronto International Film Festival in 2017. In 2018 Matt was nominated for a Canadian Screen Award for his work on *Never Steady Never Still*, and was selected as one of 250 participants in the 2018 Berlinale Talents program.

Berlin Lu (leading actor)



Berlin was raised in Melbourne, Australia by his beloved Chinese parents in the 1990's. As a child, both his parents suffered from mental illnesses. His mother has schizophrenia and he lost his father to dementia at the age of 15. Berlin was fascinated by acting when he watched *A Beautiful Mind*, the first time he saw a character with schizophrenia portrayed on screen. Determined to make his mother proud, Berlin graduated with a Bachelor of Commerce at the University of Melbourne and

worked four years at KPMG. However, he did not give up his dream of acting. After performing in some amateur theatres, indie films and a TV show in Australia, he decided to pursue acting full-time and moved to Vancouver, Canada in late 2016. He has since been fortunate enough to play various roles on TV and films, including *Supernatural*, *iZombie*, and *Supergirl*; among them, the most meaningful role to Berlin was to perform Shi Ming in *The World is Bright*, a story that is very close to his heart.

Phil Woolf (vocal and translator of the bilingual cover of *Creep*, composer and performer of *Cuckoo*)



Phil Woolf is a Chinese Canadian musician and sound designer based in Vancouver, BC. He has contributed music and sound design to numerous productions in the last ten years. His most recent credits include feature films *N.O.N* (2018), directed by Zebulon Zang; and *FSM* (2015), directed by Melanie Jones. He self-released his debut solo LP, *For How Long Have I Been Asleep*, in summer 2012. His music can be found at <https://soundcloud.com/philwoolfmusic>.

IMPACT CAMPAIGN

The impact campaign is produced by Story Money Impact and funded by Inspirit Foundation and Canadian Mental Health.

Anthony Swan (impact producer)



As the Outreach Director of the non-profit Story Money Impact, Anthony Truong Swan works with social justice and environmental documentaries to develop partnerships across all sectors of civil society, helping to put relevant issues-based films on the front lines of creating social impact. He has introduced Canadian film to tens of thousands of high school students and newcomers to Canada in every province and territory.

CONTACT INFORMATION

Ying Wang

gYu Films International Inc.

A: 214 – 8140 Colonial Drive, Richmond, BC

V7C 4T7, Canada

T: 1-778-869-3278

E: gyufilms@gmail.com

www.theworldsbright.ca

www.facebook.com/theworldsbrightfilm

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