



ASEAN producers training program



Phnom Penh - Cambodia
February 13th - March 8th, 2017

Asiadoc training program

At the end of 2014, Docmonde, in partnership with the Bophana Center in Phnom Penh, set up a new program of training on a wide geographical area: the South-East Asia.

This program, **Asiadoc**, has the objective to facilitate the rise of new authors' point of view and skilled producers, the development of a documentary professionals' network (authors, directors, producers, broadcasters) and exchanges between Europe and the 10 countries of the ASEAN region (Cambodia, Laos, Vietnam, Myanmar, Brunei, Indonesia, the Philippines, Singapore, Malaysia and Thailand) in the field of creative documentary.

In 2015 and 2016, Asiadoc focused on training for documentary filmmakers. 27 authors took part in the scriptwriting residences in Phnom Penh and Hanoi and by the beginning of 2017, 22 films are either in development or in production.

This year, Asiadoc and its partners decided to address the training to emerging producers based on the need for this specific profile in the Southeast Asian documentary landscape. Out of 34 applications received, Asiadoc selected 16 participants coming from 8 countries in the ASEAN region: Cambodia, Indonesia, Laos, Malaysia, Myanmar, the Philippines, Thailand and Vietnam.

Artistic development of creative documentary, dramaturgy of the script, film screenings and analysis, and also coproduction, legal aspects, production strategy, fundraising, budgets, cash-flow and distribution are among the many topics that trainers (Vladimir Léon, Carine Chichkowski, Björn Jensen) will develop during 3 weeks.

Participants will also meet with several international experts from different fields. Davy Chou and Marc Eberle will discuss with them about their experiences as local filmmakers, while Thanassis Karathanos will share his extensive knowledge about international coproductions.

And 12 international experts will take part in 3 days of round-tables and individual meetings to deepen important production issues and help the participants sharpen their strategy for the production and distribution of their projects.

Once again Asiadoc benefits from the strong support of the regional audiovisual cooperation of the French Ministry of foreign affairs, the Goethe Institute in Bangkok, the German Federal Foreign Office, the French Embassy in Thailand and the French Institute in Cambodia, the German-French cultural fund, the Cambodia Film Commission, Film ASEAN, as well as from the cooperation with the Bophana audiovisual resource center, other Goethe and French Institutes in Southeast Asia, the Film Development Council of the Philippines, Wallonia-Brussels International and Meta House cultural center in Phnom Penh.

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PARTNERS



ASSOCIATION OF SOUTHEAST ASIAN NATIONS





Vladimir Léon makes documentary films (*Nissim says Max*, 2003; *The Brahman of the Comintern*, 2007; *Goodbye the Street of Radiators*, 2008, *The Polyhedron and the Elephant*, 2015) and fictions (*Far from the Front*, 1998; *The Angels from Port-Bou*, 2011). With his company, les Films de la Liberté, he produces filmmakers to whom he feels close (Pierre Léon, Nathalie Joyeux, Arnold Pasquier, Serge Bozon). He also tutors filmmaking workshops for the Universities of Paris 1 and Paris 7 and manages regularly documentary scriptwriting

workshops in France and abroad.



In over 25 years, **Björn Jensen** worked as supervising producer, executive producer and consultant on more than 90 documentary and feature films, many of them award-winning. Credits include *Quiet Days in Hollywood* with Hilary Swank, *Montreal Symphony* (winner best Canadian documentary at FIFA), *Under the Ice* (winner best documentary at Kuala Lumpur Festival), *Scientists Under Attack* (winner 11 international festival awards) and many more. He holds a Master Degree in German and English Literature (MA) and an

International Business MBA and is board member of several film associations. Björn worked for 15 years as Head of Production for the production company Kick Film GmbH before he founded Ginger Foot Films in 2007. For 6 years he was as treasurer in the board of directors of AG DOK (the largest association of independent film professionals in Germany).



After studies in international management, **Carine Chichkowski** worked for several years as marketing and commercial manager in the industry sector in North America. After a few years, she wanted to apply her business expertise to a 'subject' that really mattered to her - cinema.

She gathered experience in the production management of fiction short films or video clips, and deepened her knowledge in documentaries by completing a specialized Master at Paris 7 Diderot University while obtaining more technical training in

shooting. She then had the opportunity to work with Jean Gruault (the legendary screenwriter of among others Truffaut, Resnais, Rossellini, Akerman and Godard) who had just, at the age of 84, created his own production company, Les Films de la villa, in order to develop the documentary fresque *Mafrouza* by Emmanuelle Demoris (5x2.5h), Golden Leopard in Locarno in 2010.

A few years later Carine found her own company Survivance (Survival), with Guillaume Morel. From its foundation, Survivance has two main activities : producing documentaries and fiction art-house films and distributing rare films on DVD and in theatres with Carine in charge of production development and Guillaume at the head of distribution activities.

PARTICIPANTS



Abigail Lazaro

The Philippines



Southern Lantern Studios

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Education: Asia Pacific Film Institute, Motion Picture Production Certificate Course.

Abby is a free-lance producer with experience both in documentary and narrative films. She's currently involved in two documentary projects, *All Grown Up*, a full length documentary by Wena Sanchez (in production) and *My Father The Executioner*, a full length documentary by Cha Escala, and in *My Name is Laila*, a full length narrative film, in development, directed by Sheron Dayoc. In 2015, Abby produced and directed *Sons of Leng Lengs*, a full length Skateboarding documentary funded by The National Commission for Culture and the Arts (NCCA).

Southern Lantern Studios is a creative think tank and production company for multimedia short and long film and video content. It began as a documentary production outfit niched for Mindanao social and cultural advocacies.

Its current project, *My Father The Executioner* by Cha Escala, is one of the twelve film projects developed and produced in the recent Asiadoc Scriptwriting Residency and International Co-production Meetings 2016 held in Cambodia and organized by Docmonde (France). It was invited at DMZ Docs Fund, part of the 8th DMZ International Documentary Film Festival and it is also won a place at KKIFF 2016, Sabah Pitching Training & Awards. The film is now coproduced by Fruitmarket Kulture and Medien (Germany).

Alex Poblete

 The Philippines



Free-lance producer

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Education: Bachelor of Arts in Film University of the Philippines-Diliman.

“I am a freelancer in film and video productions as Production manager and Line Producer. After graduating in 2013, I have worked in different short and feature-length film productions. In 2014, I applied for a filmmaking workshop, ASEAN-ROK Film Leaders Incubator: FLY2014, to learn more about filmmaking and from there I got to experience working and collaborating with people from different countries. It was an experience that allowed me not only to improve my skills but also to widen my perspective in filmmaking. Last year, I have produced, together with my director Liryc Dela Cruz, and edited our short film *The Ebb of Forgetting*, which got selected to the Pardi Di Domani section of the 68th Festival del Film Locarno. At the same year, I have line produced a feature-length film entitled *Dayang Asu (Dognation)* directed by Bor Ocampo, a film project that has been given a production grant by one of the big local film festivals in the country, Cinema One Originals Film Festival. The film has won Best Director and Best Cinematography in the said festival. I have also continued to do film productions as Production assistant and Post production supervisor in one of the films in last year's Metro Manila Film Festival which was *#WalangForever* by blockbuster director Dan Villegas.”

Film Project: *Tell Me About Darkness* by Martika Ramirez Escobar (in development)

The title is the question. A camera becomes a blind man's eyes. Cornelio Collado is a street musician who literally does not have his eyes anymore. It has been that way ever since he was sixteen. Today, at 55 years old, he has a family with four kids, a guitar and a cavern of experiences that only a blind man will know. Twice a week he would turn the chaotic streets of Manila into his stage. Now we ask, without eyes, what does he see? and, the bigger question, does it make a difference today if he was able to witness the events of his past?

The answers are in his reality—driven by imagined objects, instinct, trust and creativity. This film therefore is the union of both a filmmaker and a blind man; an intimate collaboration and investigation wherein the filmmaker becomes the visual translator of a blind musician's stories. It is a study of two realities, weaved together to create another reality that is the film itself.

Amanda “Mandy” Marahimin

Indonesia



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Education: Communication degree, University of Indonesia.

“I've been working as a line producer, publicist, and also producer for feature films (fiction) since 2000. I have also produced several documentaries. After working in fiction for years, I found out that the real stories I can find in documentaries are more dramatic and moving. I firmly believe creative documentary is the future of cinema. It is a more powerful medium to capture and transfer emotions. We just haven't really cracked the business side and how to communicate it. But I really believe in the future the audience will favor it over fiction films.”

Film Project: *Dreams Of An Island* by Tonny Trimarsanto (90' – in production)

MD Raya is a patriarch living in the village of Waiha, in Sumba island. On this island, it is tradition for men to have more than one wife. They usually have 3-4 wives, while MD Raya has 12 wives.

The big family made MD Raya won elections for nine consecutive times. He ruled as village chief for 32 years. He recently stepped down because of old age with no successor from the family.

MD Raya dreams of having a son who is a university graduate. But out of all 52 children, only one might fulfill this dream. His name is Adi, the first son from his 12th wife. Adi is studying law in Malang, a big city in Java island. Adi should graduate by the end of 2017 if MD Raya can secure money for the tuition and living cost, something hard to do since the family is now living in near poverty.

The project has been selected in the following workshops:

2015 - 2016 Dare To Dream Workshop by STEPS and In-Docs (Don Edkins, Iikka Vekhkahti, Jean Tsien, etc). Held twice, once in 2015 in Bali, and the second one in 2016 in Yogyakarta. From the Bali workshop we were selected to receive grant to attend Crossing Borders in Leipzig.

2015 Crossing Borders by Documentary Campus in Leipzig (Karolina Lidin). We won best pitch.

2016 Tokyo Docs pitching workshop and session (Imamura Ken-ichi). We won best pitch.

Amatha “Paul” Ratsombath

Laos



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Education: Polyvalent technician, self-taught cameraman and DoP.

Amatha was born in Paris in the late 70's from Lao migrants, and grew up surrounded by the diversity a city like Paris could offer. At a time where all his friends were starting to settle down and start their own family, he decided that he needed to discover more about the world and even more about himself. 'You don't know where you go, if you don't know where you're coming from', says the proverb. So he decided to go back to his roots, the land of his parents and ancestors.

In 2009, he moved to Laos and entered the movie world by accident, hired by pioneer Lao film director Anousone Sirisackda in his company Lao Art Media. Starting as IT manager, he turned to project manager where he learnt the craft of video making.

Two years later, he joined Anysay Keola's crew. The completed movie is *At the horizon* that became a milestone in Lao film history. The original crew started a movie production house: Lao new wave cinema.

Lao new wave cinema is composed by a variety of profiles driven by the same passion for movie making. Mostly of Lao people who studied abroad filmmaking, journalism, architecture or design, but also few added up foreigners from France and Thailand. LNWC is trying to produce a feature film per year, while trying to survive providing filming service in Laos such as corporate videos, institutional films, music videos, commercials and TV programs or Web series.

Film project: *Badass Girly Warrior* by Amatha Paul Ratsombath (in development)

Dee was a very shy “Geeky” girl. Her parents were worried about her education and future. Safaa was an Iraqi special force soldier under Saddam Hussein. When the US decided to ‘democratize’ Iraq, he became a refugee and ended up in a camp in Norway. He spent 7 years there, mostly tuning his fighting skills not to become crazy. Out of it, he pursued his martial arts quest through the world and ended up in Laos few years ago. He married Dee's older sister. Safaa and his wife decided to take Dee in charge. Through education, discipline and kickboxing training, she now became an accomplished young woman who knows exactly what she wants. She wants to be a professional fighter.

Hieu Vincent Tran

Vietnam



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Education: Bachelor of Arts in Economics, Lawrence University.

“First and foremost, I believe in the power of cinematic storytelling. I have always loved the cinema and wanted to work hard to be in this field. Since I started working in an environment that nurtures and supports creative documentary, I have grown to love this field and see a lot of potential in the documentary force where I live. Where I work, Hanoi DocLab, is one of the few places that I continually find awe and inspiration in what other people do. I see a lot of potential in the coming years for this place to continue to develop and support young generations of filmmakers. I want to support it in whatever way we can. With my background in social sciences and the arts, I believe that being a creative producer is the right path for me.”

DOCLAB is a center/lab for documentary filmmaking and video art based at the Goethe Institute in Hanoi. Its activities include basic film and video training, workshops, screenings and discussion, an editing lab and video library accessible to the public. DOCLAB started at the beginning of October 2009.

Film Project: *The Boat* by Khoi Dinh Mai (90', in development)

Hung, Thai, and Yen are half-brothers in their 20s. They live together on the island of Coto in Quang Ninh Province (Northeast of Vietnam). They have a dream of one day saving enough money to buy a fishing boat while other young men who are descendants of migrants on the island choose to work on shore in marine tourism, a safer and more stable profession. Each brother has his own worries and concerns, as they sometimes struggle to make a decent living. Despite their differences and occasional conflicts, the dream is what remains and bonds them.

The film shows the lives of the three characters in the changing landscape of the island due to the bloom in tourism in recent years and the immigration policy in the 80s. Their memories belong to the island, and as some part of the island is disappearing, some of the memories also go with it.

Lida Chan

Cambodia



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Education: Master degree in journalism.

“I was waiting for a long time for a cinema school in Cambodia but there is no film school here. In 2006, when I first met Rithy Panh, I decided to work as an audiovisual archivist at the Bophana audiovisual Center. Only in 2010, had I a chance to take up professional training in documentary filmmaking with Rithy Panh at the Cambodian Film Commission where I made my first documentary film *My Yesterday Night*. My second documentary film *Red Wedding* (2012) about forced marriages in Cambodia during the Khmer Rouge period was also produced by Rithy Panh.

During these five years experience in filmmaking, I had a lot of opportunities to travel and participate in many international film festivals and industry markets in Asia and Europe. But I understand that becoming a documentary filmmaker in Asia is really a big challenge because there are not a lot of feature documentaries producers in the area to help them to explore their talents. A good film really needs a good producer!”

G MASTER/ COULD FILMS CAMBODIA is a film and television production company based in Phnom Penh. The company was founded in 2014. We hope to build a strong film industry in Cambodia by producing documentaries films, short films, feature films and TV Films. *Red Clothes* (2016) is the first feature length documentary film produced by the company. Directed by Lida Chan, the film was awarded “Asian perspective award” at DMZ International Documentary Film Festival, South Korea.

In the future, we aim to associate Cambodian and international independent filmmakers, films authors, producers and editors to work together and share ideas.

Mui Yoon Chin

 Malaysia



Genesis Content Solutions

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Education: Journalism, Certificate in Digital Filmmaking.

“I have been a journalist for 15 years and involved in short news videos to support print articles for my newspaper. I also hold a Certificate in Digital Filmmaking. Since 2016, I have produced a personal micro documentary on the anniversary of the Sabah Earthquake, a short narrative documentary on the Rohingya refugees based on a true account by a Scandinavian journalist, two short films, and a fund raising short documentary on Syrian refugees in Lebanon for World Vision and the Methodist Crisis Relief. As a journalist specialising in current affairs and news issues for 15 years, I am always seeking interesting ways to engage viewers/readers on issues. I’ve learned that with shorter attention span, people no longer want to read long articles. It is my hope that I can transfer my skills in journalism to film in bringing across these important issues that are affecting us today and use it as a platform to tell a story in a more engaging way that can influence and impact viewers.”

Genesis Content Solutions is a content provider for print, online, film and photography, based in Kuala Lumpur, Malaysia.

Film project: *Living in the Shadowlands, A Portrait of Refugees in Malaysia* by Sky Gan (60’, in development)

Living in the Shadowlands tells the story of some 150,000 refugees surviving in hidden communities around Malaysia where they face constant abuse, neglect and exploitation from employers and the authorities. The film follows six refugees, each of different ethnicity, age and background, and tells a story about the challenges they face daily in living here in a country that does not want them here.

The film falls on several key characters to give a face to the large number of people, such as Kamal, a skinny, undernourished Rohingya refugee living alone in squalour in the highrise slums of an undesirable part of Kuala Lumpur. He is uneducated with no skills, talents or potential and constantly harassed by local police for protection money. What makes him so different from a typical youth of his age except for the circumstances of his birth?



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Education: Bachelor of Arts Major in Digital Filmmaking.

Pabelle Manikan is a documentary filmmaker based in Manila, Philippines. After college, she has been making avp documentaries for NGOs and cinematic documentaries relating to Philippines' sociopolitical and cultural traditions. Her main goal is to keep creating documentary films with social relevance.

“I’ve always been actively making documentaries ever since I graduated college in 2011. I’ve been editing, directing, shooting, and producing both short and full-length documentaries. With my experience from that past years, I know that creative documentary is closest to my heart. Being a producer is the least that I am knowledgeable about. I want to learn how to develop our stories through written proposals. How to write down our ideas for our film. I want to learn how to eloquently convince funders that our film is worth investing in.”

Film Project: *Blondie* by Pabelle Manikan (75', in production)

At a young age of 16, Amy had big dreams when she started dancing in the clubs of Angeles City, the Red Light District of the Philippines famous for its worldwide sex tourism. There, Amy met a 70-year old-German customer and left her with her first child, Tisay (a Filipino slang for Blondie, commonly used to describe Caucasian women).

18 years later, Amy is still living in the slums and has given birth to 9 children (none of them under her care). After getting used to working at the bars, Amy struggles to find a decent job. Trying all her might to stay away from the red light district and drugs. Meanwhile, Tisay is living on her own and has been self-sufficient after deciding to quit high school on her last year. She’s currently working as a cashier with an 8-12 hour shift earning only a minimum wage.

We see two women, stuck in a world that is surrounded by sex and drugs, trying their best to escape an invisible trap that they’re in. We enter the lives of these women and experience their struggles, failures, and happiness in life. But being inside this roller-coaster kind of life, what does it take to get out of this trap?

Piseth Tieng

Cambodia



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Besides his Law studies in French Universities, Piseth got involved in 2014 within the Bophana Audiovisual Resource Center where he took part in a multimedia and documentary filmmaking training. As from May 2015, he became administration and project coordinator in the Bophana Audiovisual Resource Center. And one year later he was appointed as production coordinator in the Phka Sla Project for a documentary film about forced marriage under Khmer Rouge regime.

The Bophana Audiovisual Resource Center : Co-founded by Rithy PANH in 2006, the Bophana Center collects film and sound materials related to Cambodia and gives the public free digital access to the unique heritage. The large quality database attracts a diverse and wide audience, including Cambodian youth, teachers, students, scholars, tourists, NGOs and journalists. These archives are also brought to life through conferences, debates, exhibitions, and workshops organized by the Center. The Center trains young Cambodians in cinema, audiovisual and new media inspiring meaningful productions about their own culture. A place of exchange and interaction, the Bophana Center also supports creation in all its forms by welcoming artists: we create the archives of tomorrow.

Ros Boluny

Cambodia



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Education: Bachelor of Accounting at Vanda Institute.

“At the moment, I am helping for the screening of *First They Killed My Father* by Angelina Jolie as an accountant. I have already worked for this film as an administrator. My previous experiences as production administrator are with some French films like *The Road*, *White selder*, *The Gate*, *Peines d’amour perdu*, *La Folie Amayer* and also the TV show *Koh Lanta*.

Based on theses experiences I believe it’s time for me to become a producer.”

Piyabutr Lorgrailers

Thailand



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Education: Asia Pacific Film Institute, Motion Picture Production Certificate Course.

“I am very passionate about the film and media industry, especially documentary making. My goal is to be a good story-teller. I consider myself a half-full cup of water, always hungry to learn new things and ready for new challenges. I have worked on several personal projects, as well as the projects of others, gaining experience in various areas; managing personnel and budgets and the producing and directing of documentaries. There are still so many interesting stories in Thailand and SE Asia waiting to be told. Documentaries can be a way to introduce these stories to the world and can be the voice of the unheard.”

Film Project: *Landscape* by Ms. Patporn Phoothong (60', in development)

Although there is a lot of research and several documentaries about the Khmer Rouge, there is a lack of work on the stories of ordinary people who lived in the killing fields and lived together with the (former) perpetrators. It is interesting to learn how they nowadays live with the memories, how they manage to coexist with the former perpetrators, how they live on the land where evidence of the genocide is still widespread, what is the emotional burden they carry, how do they deal with them and what are the genocidal legacies?

As *Landscape* is based on research, the story will be told through the vision of landscapes: houses, temples, rice fields, ponds, roads, forest, farm areas etc., where evidence of the genocide was (and/or still can be) found. The film will also take the audience to stories of different locals of different generations through their oral histories, memories and perspectives.

Ms. Phootong, the director, is also a researcher and her main interest is in political violence in ASEAN countries where communication is absent and the violence is usually covered up, distorted and deliberately made to be forgotten which, in return, leads to repetitive recurrences of the same context of political violence in the region while the culture of impunity remains persistent.

Soe Arkar Htun

Myanmar



Free-lance producer

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Education: Yangon Film School.

With a background in English, American Culture, social science and political sciences Soe started volunteering at Smile Education and Development Foundation where he later worked as fulltime IT Officer for two years.

In November 2012, he attended Yangon Youth Forum and discussed about Media and IT for youth. He started attending the Yangon Film School in 2014, studying about the art of documentary filmmaking and he made his first documentary films. At YFS he learned about directing, cinematography, sound recording, editing and production.

“One of the main reasons why I want to become a documentary producer is that in my country people don’t know yet about the importance of the producer. At the moment we mostly have short films here. I believe in my country there are many untold stories and people who have skills to make these stories to be known. But technical and financial supports are hard to get due to the lack of producers. It’s a role I would like to assume since I believe producer has also an important input in making the film. I would like to show the world the films from Myanmar people.”

Trang Dao

Vietnam



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Education: Vietnamese American Studies - Ruprecht-Karls-Universität Heidelberg.

“I am originally a fiction screenwriter/director and work closely with other young documentary filmmakers in the film community of Hanoi. I first heard of professional producing for creative documentary when joining the “Professional production and co-production” workshop at the Goethe Institute in Hanoi, and realized that this is the field I want to get focus on. In Vietnam recently, we are having more and more qualified documentary filmmakers. However, they are facing various difficulties such as finding funds or distributors, mostly due to the lack of English and working experiences in international level. With the background from business school and a filmmaker myself, I have basic prerequisites to be a professional documentary producer, to help bringing more Vietnamese documentaries to the world. Mr. Eric Winker (Corso Film, Cologne) during the workshop had given me very thoughtful advices and I am studying step by step through hands-on experience to become a documentary producer.”

Film Project: *When The Waves Crash*

by Minh Xuan-Hoang Nguyen & Phong Anh-Vy Nguyen (80', in production)

Kim is a 56 year-old retired teacher living in Do Son, a small town in Hai Phong, Vietnam. She seems to enjoy her life to the fullest.

On June 2015, her husband- Mr. Cuong, first came home after 26 years living in exile in Czech Republic to attend his father’s funeral. They reunited in happiness, still deeply in love and spent a lot of time reminiscing the old memories.

Witnessing the drastic development of his small town, he felt completely lost and could not adjust to this new environment.

He decided to return to Czech Republic to continue searching his vague dream, leading to innumerable conflicts within his family, and even a lot of tears. Mrs. Kim was the only one supporting him.

He promised to get back to Vietnam on October to celebrate Mrs. Kim’s birthday, but never made it. Nobody knows what happened to Mr. Cuong and how he managed to live his life there during those 26 years. Mr. Cuong has one wish to bring his wife to Europe.

Xaisongkham Induangchanthy

Laos



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Education: Master of Fine Arts in Film Directing, New York.

Xaisongkham Induangchanthy is a Lao independent filmmaker. He discovered his passion for filmmaking when he studied mass communications in Singapore in 1999. During his study, together with his schoolmates, he made a documentary about fisherman's life in southern Laos for his final year project, titled *Against the Tide*. Later, *Against the Tide* won an award for 'Outstanding Documentary' at the 4th Annual University Student Film and TV Festival in the Greater China Region 2006, Hong Kong, and was screened at Finger Lakes Environmental Film Festival 2006, New York.

In 2011, he joined 'Lao New Wave Cinema,' a group formed by aspiring young filmmakers in Laos to make the first thriller drama film in Lao film history titled *At the Horizon*. The film won 4 awards nationally and was screened in several festivals regionally. In 2016, the film was also screened on HBO Asia. In September 2012, Xaisongkham was selected to participate in 'Asian Film Academy' as part of the Busan International Film Festival, Korea. He was the first Lao filmmaker selected for the program. As part of the program, his script was also selected for the short film production. In 2013, he and three other members of Lao New Wave Cinema made the first omnibus film project titled *Vientiane in Love*. It was the opening film for the Luang Prabang Film Festival, 2014. The film was also screened in theatres nationwide. In 2015, he completed a master's degree in filmmaking in New York City. His documentary, *Because I Am a Girl...*, was recently aired on NHK, Japan.

Film project: *Four Sisters* by Xaisongkham Induangchanthy (90', in production)

Four Sisters will follow Lao Khang and her three sisters' lives in a village where minority women struggle to survive in a male-and-lowland-dominated society. The sisters' stories will be woven together to unravel contemporary dimensions of gender equality, minority struggles, and the weight of familial obligations.

ReaksmeY Yean – George

Cambodia



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Education: Postgraduate Diploma in Asian Art, School of Oriental and African Study.

“I was introduced to film in 2011 and it is when I decided to quit my job in Battambang as a communication officer to move to live in Phnom Penh. This saw me working on and off in numerous projects and productions, including but not limited to video-reportages, documentaries, video arts, and short and feature films. These projects allowed me to function in many roles, namely, translator, fixer, interviewer, production assistant, production manager, and producer. I was once serving as an Advancement Director for the Cambodian Oscar Selection Committee (COSC) in Cambodia. The working experiences within the movie productions and film industry together with my fascination in the power of the visual culture, the moving images and their aesthetic that prompt me to fall in love in the film productions, its creative progress, and its historical aspects. I guess this is also because I am an art historian, religious and contemporary arts scholar, and visual arts curator.

My latest involvement with film projects include *First They Killed My Father* (FTKMF) directed by Angelina Jolie, and my personal production with newly established crew on Histories of the Future exhibition at the National Museum of Cambodia. The crew and I hope to produce several more films with few of them are documentaries and are now under a conceptualization and production planning process. I personally involve with the crew and in these project-in-progresses as their Creative Producer and Writer. Attending the Producer Workshop, I hope it will allow me to better understand the role of producer, its responsibilities, and simultaneously I hope it will offer me knowledge, foundation, and experiences to function my future role as creative producer effectively and professionally.”

Chen Yih Wen

 Malaysia



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Education: Masters of Creative Media (Film & TV Production).

“I started out as an editor for a regional documentary for History Channel. I’ve also edited documentaries for Crime & Investigation Network. Later, I moved on to producing and directing regional documentaries and corporate films. I’m also involved in writing the scripts. I have basic camerawork skills and have won a Best Cinematography award for a short documentary in 2010. Apart from documentaries, I’ve made short films which were screened at film festivals.

I have been working in Malaysia’s documentary industry for the past 7 years. The documentary culture is still at an infancy stage despite the international quality content that we’ve produced. I hope that with my project, we can introduce our local audience to creative documentaries and open up doors to young filmmakers to pursue feature length documentaries for international and local release.”

Completed Films:

Road to Nationhood (Producer/ director, documentary series, History Channel, 2015)

Predator in My Phone (Producer, short documentary series, R.AGE, 2016)

Nembiak Negri Minyak: The Boys of Oil City (Producer/ director, short documentary, R.AGE, 2016)

She Ain’t Heavy, She’s My Brother (Producer/ camera/ editor, short documentary, R.AGE, 2016)

Film Project: *Eye on the Ball* by Chen Yih Wen (75’, in production)

Eye On the Ball is an interactive feature documentary which follows the lives of Malaysia’s national blind football team through their ups and downs, on and off the field, in their bid to defend their ASEAN Para Games champion title and to qualify for the World Blind Football Championship.

This project was selected to participate in the EDN Pitch Pilot workshop in Kuala Lumpur, Malaysia on 19-21 October 2016, organised by MyDocs and European Documentary Network. The trainers were Ove Jensen and Phil Jandaly.

BOPHANA AUDIOVISUAL RESOURCE CENTER

Works of Memory: Archiving, Training, Production and Diffusion

Our Activities:

Co-founded by Rithy Panh in 2006, the Bophana Center collects film and sound materials related to Cambodia and gives the public free digital access to this unique heritage. The large quality database attracts a diverse and wide audience, including Cambodian youth, teachers, students, scholars, tourists, NGOs and journalists. These archives are also brought to life through conferences, debates, exhibitions, and workshops organized by the Center. The Center trains young Cambodians in cinema, audiovisual creation and new media, inspiring meaningful productions about their own culture. A place of exchange and interaction, the Bophana Center also supports creation in all its forms by welcoming artists: we create the archives of tomorrow.



Our Goals:

1. To revive memory through archives
2. To train people in cinema and audiovisual creation, enabling them to find their own voice
3. To produce a wide range of audiovisual works about Cambodia

Our Guiding Principles:

1. Culture actively contributes to sustainable development and acts as an economic lever
2. Culture consolidates people's identity
3. Preservation of memory reinforces democracy, the rule of law, justice, citizenship and social cohesion

CONTACT

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Reception, archive consultation and exhibition

Opening hours:

Monday to Friday: 8am - 12am / 2pm - 6pm

Saturday: 2pm - 6pm

Free entrance



EXPERTS

Maren Niemeyer

Goethe Institute Bangkok / THAILAND

Born in Bremen, Germany, Maren Niemeyer studied journalism, German philology and film theory in Paris and Berlin.

She has worked as a journalist, editor, documentary filmmaker and producer for national and international radio and TV channels, mainly for ARD, ZDF, DW-TV and the German-French cultural channel ARTE.

In 2007, Maren produced the ARTE/ ARD Documentary-Series about the magic hippie trail to Kathmandu in the late sixties and in 2008 she produced a worldwide broadcasted series about the Myths of German Design for Deutsche Welle TV. From 2008 until 2009, Maren Niemeyer was a Commissioning Editor for the Documentary Film department of NDR / ARTE. From 2010 to 2016, she was Program-Coordinator for the Film-Department of the Goethe-Institute Headquarter in Munich. Since July 2016, Maren Niemeyer is the director of the Goethe-Institute Bangkok.



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Roch Tran Cinema Center - Ministry of the Wallonia-Brussels Federation / BELGIUM

Project manager within the Cinema Center of the Ministry of the Wallonia-Brussels Federation since 2010, Roch Tran is responsible for the promotion of the French-speaking Belgian movies, among which mainly documentaries, towards the non-trade sector (sociocultural and educational sectors). Within the framework of his activities in the service of Promotion and Distribution, he manages and coordinates various actions and tools such as the platform of promotion for documentaries Laplateforme.be, le Week-end du Doc , Cinéastes en classe , Les Séances Spéciales de proximité , as well as the RACC service, Cultural Cinema Action Network for Wallonia.



Besides Roch Tran worked in the cooperation sector in Burkina Faso where he handled during 5 years in Ouagadougou the creation of a Higher institute of Training in Image and Sound professions (ISIS).

Wallonie-Bruxelles International (WBI) is the agency in charge of International Relations Wallonia-Brussels. It is the instrument of international policy of Wallonia, Wallonia-Brussels Federation and the French Community Commission. Under agreements with 70 countries and regions, WBI supports creators and entrepreneurs of Wallonia-Brussels. WBI promotes the components of Wallonia-Brussels as entities with an international capacity for action and defends the values and interests of each party, in a spirit of cooperation and mutual assistance.

Actions are carried out under: development cooperation, human rights, culture, Health and Social Affairs, of the environment, youth exchanges, education and training, and higher education.

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Anne-Sophie Lehec

Asian Shadows / HONG-KONG

Graduated from Bordeaux School of Management and Shanghai University of Finance and Economics, with a major in Arts management, Anne-Sophie LEHEC was an intern at the American Cinematheque in Los Angeles in their marketing department in 2008 and 2009.

Back in France she started her career with French company Celluloid Dreams at the festivals and sales department, the year Jacques Audiard won the Golden Palm with A Prophet, before being hired by The Auteurs (now MUBI.com) an on-demand platform for art-house films as head of festivals partnerships.

In 2012 the French Ministry of Foreign Affairs asked her to go back to Asia to work as audiovisual attachée at the French Consulate in Hong Kong and Macau. She was hired 2 years later by Isabelle GLACHANT for CHINESE SHADOWS, a production company involved in coproductions between Asia and Europe as project manager to overview the selection of the projects and start monetizing the finished films. In 2014 when the company launched an international sales company focusing on Asian films, she became their Head of Festival and Sales.



Asian Shadows : Hong Kong based production and sales companies, CHINESE SHADOWS and ASIAN SHADOWS represent the new generations of Asian directors by introducing their work to the world. We produce and sell Asian films with an international reach. Following directors through their journey and exposing their films is our mission.

[> Head of Sales & Festivals

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Dang Thu Ha

Goethe Institute Hanoi / VIETNAM

For many years now, Goethe-Institut Hanoi has been actively supporting documentary film making in South East Asia. Founded in 2009 by Goethe-Institut and the image moving artist Nguyen Trinh Thi, Hanoi Doclab is a hub for documentary and experimental films and media art, helping to cultivate a new generation of Vietnamese independent filmmakers and media artists while encouraging the development of a local audience.



Since 2011, Goethe-Institut Hanoi has been coordinating the European – Vietnamese Documentary Film Festival to stimulate dialogue between European and Vietnamese documentaries and to present new films by young filmmakers from SEA and gives them opportunity to join a workshop with experienced filmmakers.

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EXPERTS

Justin Deimen

Aurora Media / SINGAPORE

In a varied career of being a creative executive, film critic, media strategist, screenwriter, and now producer, Justin worked for Hyde Park Imagination, VH1, Fox Searchlight, The Village Voice, and the International Film Festival Rotterdam before returning to Singapore to produce award-winning documentaries, digital content, animation series, and narrative feature films with a global perspective. He has also worked with UBS and Pictet & Cie in Singapore to structure viable alternative asset funds to invest and gap finance media projects around the world for various platforms and philanthropic causes.



Bridging a deep understanding of financing structures and creative ambitions, Justin Deimen is the co-founder and executive director of the Southeast Asian Audio-Visual Association (SAAVA), a non-profit creative producing network seeking to unify media producers, creative entrepreneurs, and media investors around ASEAN, and is also a member of the EAVE network of European producers. Most recently, Justin co-founded the Southeast Asian Film Financing (SAFF) Forum, the region's only media financing platform. He currently serves as the principal and managing partner of the USD30m Aurora Global Media Capital fund, Southeast Asia's largest private content and media investment entity focusing on entertainment properties and media assets worldwide.

A film journalist by training and a cineaste at heart, Justin has also written and edited for publications based in Singapore, Amsterdam, London and New York. He is one of the few writers in the region officially accredited with the International Federation of Film Critics (FIPRESCI) after his stint in Europe programming film festivals and writing film criticism.

Aurora Media Holdings operates through its subsidiaries Aurora Global Media Capital and investment vehicles and is based in Singapore, with representation in Berlin and Los Angeles.

Aurora Media is a specialty finance company headquartered in Singapore with a focus on accelerating the growth and exploitation of media and entertainment infrastructures and properties into high-yielding global media assets through strategic capital deployment. We provide investment structures and financing solutions to content creators by way of equity involvement and interim collateralization as well as tailoring specific financing and consulting packages for projects and companies. Through a superior insight into international content distribution and production, we form the leading media financing team in Southeast Asia.

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Hans Kohl

International Film Festival Innsbruck / AUSTRIA

Born in Amberg (Bavaria/Germany), Hans studied German language, politics, philosophy and art-history in Regensburg University before his master degree with a thesis on Herbert Achternbusch in Berlin's „Freie Universität“. In 1985, he founded the squatters' cinema „Rainbow Cinema“ in Berlin-Kreuzberg and then became manager of the „Arsenal“ cinema in Berlin.

From 1989 to 2005, Hans was referent in the feature film division of „Taurus Film“/„Beta-Film“ and „Kirch Media“ in Munich. He then became Head of production management in the film department at the Goethe-Institute Headquarter in Munich.

Since 2002, Hans is President of the International Film Festival Innsbruck (www.iffi.at) with a focus on films from Latin America, Africa and Asia. And since 2004, he is co-editor of the DVD-label „edition-filmmuseum“ (www.edition-filmmuseum.com).

**Kathrin Lemme**

Lemme Film / GERMANY

Having completed a law degree and a post-graduate legal traineeship in Berlin and São Paulo, Lemme began her career as an attorney in Hamburg. From 1998 to 2000, she then studied for a post-graduate degree in film production management at what is now Hamburg Media School. The students' graduation film, 3 DAYS 44 (dir. Oliver Dommenges) was awarded the Gerling Producer Prize. Following her film studies, Lemme worked as a producer for Studio Berlin Metropol Film and TFC Trickcompany animation in Hamburg. In 2002, she founded her own production company, Lemme Film. Since then, numerous nationally and internationally prizewinning documentary films have been produced, including the Adolf Grimme Award-winning IRONEATERS (dir. Shaheen Dill-Riaz) and the German Television Award-nominated INTENSIVE CARE (dir. Eva Wolf). Her latest production PARCHIM INTERNATIONAL (dir. Stefan Eberlein and Manuel Fenn) won several national prizes.



In 2013, together with Chris Kraus, Kathrin Lemme founded Four Minutes Film Production in Berlin to produce fiction films. Her first production THE BLOOM OF YESTERDAY (dir. Chris Kraus) won among other national and international prizes the GRAND PRIX of the Tokyo International Film Festival in 2016.

Kathrin Lemme is managing director of FOUR MINUTES FILM PRODUCTION and LEMME FILM. Since 2006, Kathrin Lemme has also been Professor of Media Management at the Ostwestfalen-Lippe University of Applied Sciences.

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EXPERTS

Bich-Quân Tran

Dissidenz Films / FRANCE

Bich-Quân Tran previously founded and run French video distribution company Blaq Out for ten years after a one-year experience in home entertainment at Warner Bros. France where she launched the very first DVD edition of Stanley Kubrick's films and set up a retrospective on that occasion.

Having explored different paths while at Blaq Out—with the acquisition and release of close to 100 titles by established as well as lesser-known filmmakers (Otar Iosseliani, Raul Ruiz, Luc Moullet, Jean-Claude Brisseau, Jean Paul Civeyrac, Mitchell Leisen etc.)—and having successfully experimented with the international sales and all rights distribution of several films including Koji Wakamatsu's films (UNITED RED ARMY and Berlinale Silver Bear Winner CATERPILLAR among others), Bich-Quân Tran eventually left Blaq Out to create a new company with broadened activities in 2012: Dissidenz Films.



Dissidenz Films is a French-based distribution company specifically focused on Asian auteur films (whether contemporary films or classics), maverick documentary features and cross-genre works. Dissidenz Films also look into international sales and coproduction of niche radical films by directors with strong political or social commitment and a unique artistic vision.

Asian films Dissidenz Films released include 11.25: THE DAY HE CHOSE HIS OWN FATE by Koji Wakamatsu, PLUTO by Shin Su-won, BLEAK NIGHT by Yoon Sung-hyun, HAN GONG-JU by Lee Sujin, DEATH IN THE LAND OF ENCANTOS by Lav Diaz and SHADOW DAYS by Zhao Dayong.

Documentary features Dissidenz Films released include films such as SPECIAL FLIGHT and THE SHELTER by Fernand Melgar, FORGET ME NOT by David Sieveking or DIOR AND I by Frederic Tcheng.

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Rudy Tjio

RTC Media/ GERMANY

Born in Indonesia, Rudy studied sociology at Ludwig-Maximilians-University in Munich.

Since 1980, he is working for film distribution companies in Germany as press and marketing coordinator in the early years and since 1985 for international film acquisition and licensing.

2005 Rudy set up my own company, RTC Media, a Media Consulting for film distributors in Germany and international film sales agents.

He is also co-programmer of the European Film Festival (Europe on Screen) in Jakarta, Indonesia, and pre-selection programmer for Hof Film Festival in Germany.

Rudy also coproduces films with smaller budgets.



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Ken-ichi Imamura

NHK Enterprises / JAPAN

Imamura entered NHK in 1983. He was the commissioning editor of the slot "World Documentary" from 2009 until 2012. Since 2012, he has been transferred to NHK Enterprises. He is the executive producer and in charge of developing co-production. He started Tokyo Docs in 2011, which is the sole international documentary event in Japan holding a pitching session. (<http://tokyodocs.jp>)

He has been attending IDFA, HotDocs, Sheffield Film Festival, Asian Side of the Doc etc. He is also teaching the skill of producing documentaries and pitching.



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Marc Eberle

Free-lance filmmaker-producer / CAMBODIA & GERMANY

Marc Eberle born in 1972 in Heidelberg, Germany, studied Language, Literature and Culture of North America, History and Media Culture at the University of Hamburg. He holds a MA in Film and TV from Royal Holloway University of London. He worked as researcher at Archive Films in New York and helped to set up Cambodia's largest private TV station, Cambodian Television Network, CTN, as producer, director, production manager and coach of the local staff. Currently he is teaching documentary filmmaking at the Goethe Institute in Phnom Penh as well as pursuing his love of making films. Marc Eberle has previously directed documentaries for BBC, HBO, ARTE, NDR, WDR, SWR, BR, MDR, ZDF and Discovery Channel in Oman, Pakistan, India, Nepal, Laos, Vietnam, Cambodia and Burma. His documentary, The most secret place on earth – The CIA's covert war in Laos opened in German cinemas early 2009 and has been screened at over fifteen international film festivals and was nominated for the north German Film Award, the History Makers' Award in New York, the Golden Panda at Sichuan intl. Filmfestival, China, the World Television Award, Banff, Canada. So far the film has been sold to 25 countries.



Since January 2011 Marc has produced short films as correspondent for Dutch broadcaster VPRO's slot METROPOLIS in Cambodia, Thailand and Burma.

Starting January 2012 Marc has been appointed Artistic Director for DocNet South East Asia, a two-year regional training initiative funded by the EU and Goethe Institut with numerous panels, round tables, workshops and a masterclass in Indonesia, The Philippines, Cambodia, Vietnam, Thailand and Burma. As part of the project Marc plans, curates and oversees the implementation of ChopShots, the new international Documentary Filmfestival held in Jakarta from December 5-9 2012.

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EXPERTS

Min-Chul Kim

Minch&Films / SOUTH KOREA

Min-Chul Kim is a former literary agent, a party promoter and currently a producer who made several award-winning documentaries such as *Planet of Snail* (2011), *Iron Crows* (2009) and *9 Muses of Star Empire* (2012). With the knowledge earned from his hands-on experiences of co-producing and collaborating with film talents from the globe, he has been working as a trainer at various education programs such as Crossing borders, CNEX CCDF, Tokyo Docs, and Dare to Dreams. Besides filmmaking, he runs a record label and enjoys cooking Italian foods while trying not to forget watering his plants in the morning.



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Park Hye-mi

DMZ International Documentary Film Festival / SOUTH KOREA

Hye-mi Park received her Master degree in Cinema Studies of Korea National University of Arts. Since 2011 as a programmer, she has been working for DMZ Korean International Documentary Film Festival (DMZ Docs). In addition, she's been also managing DMZ Docs Production Funds to offer production support to Korean as well as pan-Asian projects.



DMZ Docs (DMZ International Documentary Film Festival) began in 2009, which is held in the nearest places from DMZ, Demilitarized Zone, where is the bumper zone between North Korea and South Korea. DMZ Docs usually screen about 100 documentary films from all over the world with various programs including International, Asian and Korean competition sections. As a platform to connect Asian documentary filmmakers and promote networking within and outside of the Asia, it has been running the DMZ Docs Funds, which is supporting for Korean and Asian documentary films.

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Thanassis Karathanos

Pallas Film & Twenty Tenty Vision / GERMANY

Thanassis Karathanos studied political and social sciences in Athens. In 1998 he co-founded the film production company TWENTY TWENTY VISION in Berlin and in 2003 PALLAS FILM in Halle. He is member of the European Film Academy and the German Film Academy.



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Davy Chou

CAMBODIA

Davy Chou is a French-Cambodian filmmaker born in 1983. In 2009, he creates in Phnom Penh a video workshop in 4 schools with 60 pupils, whose result is the collective movie *Twin Diamonds* and he then creates the collective of young Cambodian filmmakers "Kon Khmer Koun Khmer". Grandson of the Cambodian producer Van Chann, he founds in October 2009 *Golden Reawakening*, a festival around the golden age of the Cambodian cinema of the 60s and 70s.



Golden Slumbers, the documentary telling the birth of the Cambodian cinema in the sixties and its brutal destruction by the Khmer Rouges in 1975, is his first full-length film. It was selected in competition in Busan International film festival 2011 and in the Forum of Berlinale in 2012, as well as in more than forty international festivals, among which Hong-Kong, Tokyo, San Francisco, Sydney... His short film *Cambodia 2009*, which takes place completely in Diamond Island, in Phnom Penh, was selected in the Directors' Fortnight in Cannes 2014.

His first full-length fiction film, *Diamond Island*, was selected by the Critics' Week of the Cannes film festival 2016 and has been released in theatres in France at the end of 2016.

Frédéric Violeau

Asiadoc & Lumière du Monde / FRANCE

After his film studies at Lille3 University, Frédéric has worked in film production (*Odysséus* in Nantes, *Pandora* in Cologne), in film festivals (Namur, Belfast, Berlin) and in European organisations (Audiovisual Eureka, EAVE, Euromed Audiovisual, Cineuropa.org) as project manager. In 2006, he decided to go back to his home island to direct documentaries. He made four documentary films and created the local film organisation Oya Films, while writing for newspapers as a local journalist. In 2014, he moved to Ouagadougou (Burkina Faso) where he collaborated with Semfilms and worked for the Fespaco film market. He has been working for Lumière du monde since April 2015.



Created in 2011, the Lumière du Monde association is an international producers' network with around 100 members in Europe, Africa, Eurasia, Caribbean Amazonia and Indian Ocean. It aims at coordinating the collections of creative documentary films, which emanate from various training programs set up by its partners. For the second year in a row, Lumière du monde co-organises the Asiadoc coproduction meetings together with Docmonde and the Bophana Center.

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The societies which today do not produce documentary images, thinking images that give representations of their realities, are societies without memory and consequently without future.

What images are we talking about? Representations of reality, not formatted such as carried by the informative or commercial images, but images that invent original modes of representation. We are talking about creative documentary films. Of very different kinds, every film has to allow, by carrying each an assumed artistic point of view, to explore in depth the given societies.

As works of artistic creation, the life expectancy of creative documentaries will be well beyond their moment of production and will constitute in the long run the memory and heritage of the each country by documenting and testifying of the present time for the future.

Docmonde federates the various international training programs (Europe, Africa, Eurasia, Asia, Indian Ocean, Caribbean, South America, the Pacific) initiated by Ardèche Images then developed by Docmonde that are Africadoc, Eurasiadoc, Doc Indian Ocean, Doc Pacific, Asiadoc, Doc Andes, Doc Amazonia-Caribbean.

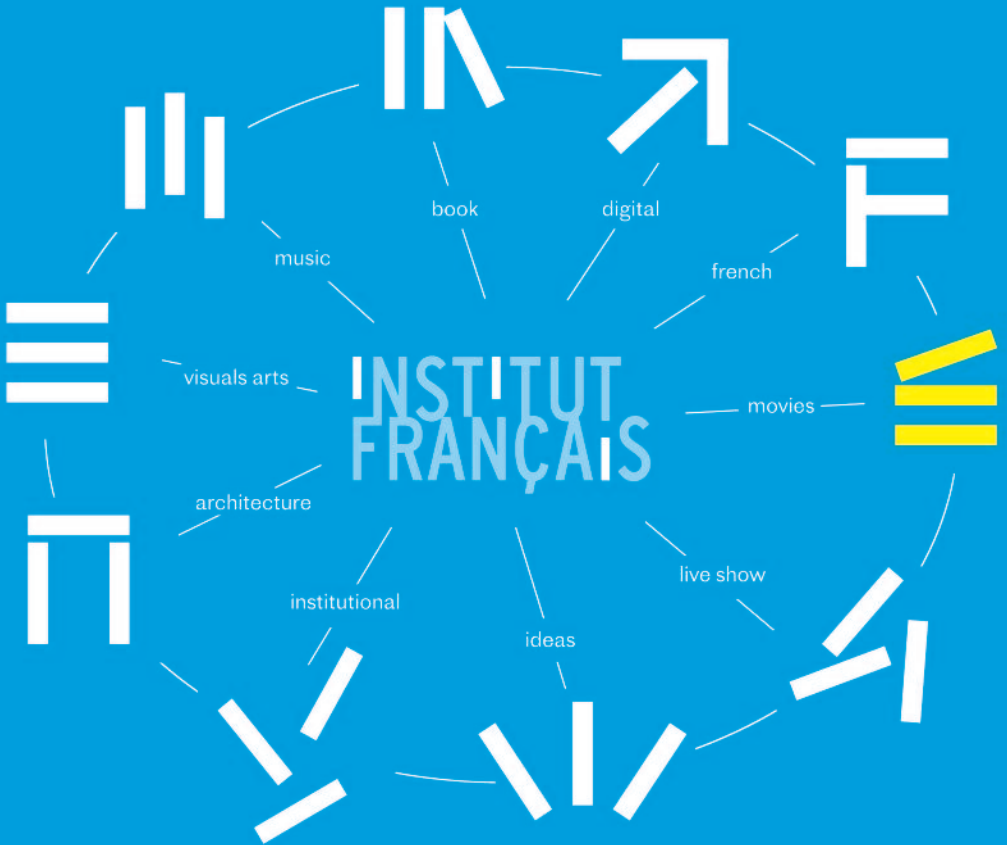
Every year, each program proposes scriptwriting residences, which allow documentary authors to develop their film project. When possible and relevant, the scriptwriting residences are combined with intensive training for producers. The Coproduction Meetings that follow the training courses gather producers and broadcasters of countries where the authors come from as well as European producers and TV broadcasters in front of whom the selected authors present their projects.

The objective of this global project is to create a network of directors, independent producers and distributors/publishers of creative documentary in several geographical areas where creative documentary is absent or little developed.

The group should gather by a decade a worldwide network of about 500 professionals producing together from 150 to 200 works a year - expression of the authors and the cultures of the world far from any exoticism and misery. It is our strong conviction that these films will express the essential counterpoint to the world of information.

vivre
les
cultures

INSTITUT
FRANÇAIS
Cambodge



In September 2015, the French Institute of Cambodia inaugurated its new-state-of-the-art movie theater with digital technology, thanks to the support of the Centre national de la Cinématographie (CNC). Since then, it has expanded its cinematic activities, by diversifying its programming (fiction, documentary, animated movies), and by organizing creative events with partners such as BophanaCenter, Cambodia Film Commission, Cambodia Living Arts, Docmonde, as well as Cambodian filmmakers and professionals from the audiovisual industry.