

Asiadoc 2016

Tënk Book



**SCRIPTWRITING RESIDENCE
& COPRODUCTION MEETINGS**

**PHNOM PENH – CAMBODIA
FEBRUARY 22 – MARCH 9, 2016**



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and funded by the German-French Cultural Fund,
the French Ministry of Foreign affairs (audiovisual cooperation in ASEAN),
the Goethe Institute in Vietnam, the French Institute in Cambodia
and the French Embassy in Vietnam,
with the support of the Bophana Centre, AG Dok
and the Cambodia Film Commission.**

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The Asiadoc concept

Taking over the first international training programs created by Ardèche Images, Docmonde has an extensive experience of specialised training in creative documentary on several continents (Africa, Caucasus, Pacific Ocean, Indian Ocean, Caribbean Amazonia).

At the end of 2014, Docmonde, in partnership with the Bophana Center in Phnom Penh, set up a new program of training and coproductions meetings 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, the development of documentary professionals' network (authors, directors, producers, broadcasters) and exchanges between Europe and the 10 countries of the ASEAN area (Cambodia, Laos, Vietnam, Myanmar, Brunei, Indonesia, the Philippines, Singapore, Malaysia and Thailand).

The educational program of Asiadoc takes place in two phases.

Residences of writing of documentary films welcome 6 to 8 authors during 15 days supervised by an experimented trainer, himself a director and/or a producer, around the fundamental aspects of story narration and visual treatment. What is the necessity for the director to tell this story? What tells the movie? Who are the protagonists? How is the story told? What are we going to give to see and to hear to the audience?

The author is going to write her/his project throughout two weeks of training, but she/he is also going to confront her/his ideas to the other participants. Together, they go and look at important movies of the documentary history. Finally, exercises are led to validate intentions of shooting.



At the end of the training in writing, the most accomplished projects are presented during the TENK coproductions meetings. These meetings offer the possibility to the authors-directors to present their documentary projects in front of an assembly made of Asian and European producers and broadcasters, interested in a possible coproduction. The producers of the international association Lumière du monde and their TV partners (Lyon Capitale TV, TV Fil 78, Vosges TV, TV Rennes, etc.) are particularly involved in these coproduction meetings. Most of the movies coproduced following the meetings are actually going to enter the collection of movies " Lumière of Asia ", by respecting the terms of the Fair Coproduction Charter.

This year, thanks to the cooperation with the Bophana Center, AG Dok, the French Institutes in Hanoi and Phnom Penh, and with the Goethe Institute in Hanoi and its partner Meta House in Phnom Penh, 10 documentaries are also screened as part of the Asiadoc program from March 3 to 6.

Asiadoc 2015

The first edition of Asiadoc allowed to present 10 projects, which almost all had opportunities of international coproduction following the meetings in the Bophana Center.

Lyon Capitale TV made a commitment on six projects of movies.

The Last Lake by Lida Chan (Cambodia) and produced by Kepler 22 is in development. It has been awarded a grant for development from the International Association of French-speaking Regions.

Poisoned Rice Fields by Roeun Narith (Cambodia) produced by INA and Bophana, *A Lonely Stranger* by Fanny Chotimah (Indonesia) produced by Les eaux de mars and La fabbrica nocturna, *The Sentinel* by Anne-Laure Porée (Cambodia-France) produced by Ardèche Images Production, INA and Bophana are all in development.

The Missing Needles by Su Su Hlaing (Myanmar), *The Book Dealer* by Saw Eh Doh Poe (Myanmar), *All Grown Up* by Rowena Sanchez (The Philippines), and *How Ready Is The World For a Mind Like Martin's?* by Charena Escala (The Philippines) are all being developed by Dynamo Production, the two first ones are also produced by the Bophana Centre.

Hell in Coco Island by Mg Mg Yee Nan Thike (Myanmar) and *Thirty Something is Something to Think* by Dwi Sujanti Nugraheni (Indonesia) are both being developed by their directors.



ASIADOC 2016

DAY	PROGRAM
Saturday March 5	<p>9am – 12.30am Group work at the Bophana Centre and at the Cambodian Film Commission</p> <p><u>Lunch at Ambau Khmer Restaurant</u></p> <p>2pm – Screening <i>Remnance of Madness</i> at the Bophana Centre 5pm – Screening <i>Metal Bread</i> at the French Institute + Q&A with Julie Mermillon 7pm – Screening <i>Je suis Charlie</i> at the French Institute</p> <p>8.30pm – Dinner close to the French Institute</p>
Sunday March 6	<p>10am – Screening of <i>I Am The People</i> at the French Institute</p> <p>11.30am – 12.30am – Lumière du monde's Workshop for producers at Ambau khmer restaurant, street 7.</p> <p><u>Lunch at Ambau Khmer Restaurant</u></p> <p>2pm – Round-table about International coproductions at the French Institute 4pm – Screening <i>The Last of Elephant Men</i> at the French Institute + Q&A with Laurent Mini</p> <p>6.15pm – Transport to Meta House (Meeting point at the French Institute)</p> <p>7pm – Screening <i>Beltracchi, The Art of Forgery</i> at Meta House + Q&A with Arne Birkenstock</p> <p>9.30pm – Dinner at Sovanna 2 restaurant, street 21.</p>
Monday March 7	<p><u>Day 1 of the Tënk Coproduction meetings</u></p> <p>9.30am – 12.30am Introduction 15mn Presentation of 5 projects: 25' per project with 10' presentation and 15' Q&A</p> <p><u>Lunch at Rainbow restaurant</u></p> <p>2pm – 4.30pm Table discussions between authors, producers and broadcasters – 30' per project</p> <p>7.00pm – Departure (by foot) to dinner at the Magnolia Vietnamese restaurant (in the corner of Street 51 (Pasteur) and Street 242.)</p>

<p>Tuesday March 8</p>	<p style="text-align: center;"><u>Day 2 of the Tënk Coproduction meetings</u></p> <p>9.20am – 12.15am Presentation of 6 projects: 25’ per project with 10’ presentation and 15’ Q&A</p> <p><u>Lunch at Bophana</u></p> <p>2pm – 5.30pm Table discussions between authors, producers and broadcasters – 30’ per project</p> <p>6pm – Transport from the Bophana Centre to the Philippines’ Embassy (street 422, close to the Vietnamese Embassy) Screening of Sigrid Bernardo’s movie <i>Anita’s Last Cha-Cha</i></p> <p>9.30pm – Dinner at the Ambau restaurant, street 7.</p>
<p>Wednesday March 9</p>	<p>9.30 – 11am Meeting between producers and broadcasters about their interests in the film projects at the Bophana Centre</p> <p>10.00 – 11am Case study for authors with Jacques Deschamps at the Bophana Centre</p> <p>11am – 12.30pm Informal meetings between authors, producers and broadcasters in order to prepare the next steps of the possible coproductions</p> <p><u>Lunch at Bophana</u></p> <p style="text-align: center;">First departures of participants.</p> <p>2pm – 5pm Informal meetings between authors, producers and broadcasters in order to prepare the next steps of the possible coproductions</p> <p>7pm – Meeting point at the Elite Hotel to go to a boat for the closing dinner</p>
<p>Thursday March 10</p>	<p style="text-align: center;">Departures of most of the participants. Thank you, goodbye and let’s keep in touch!</p>

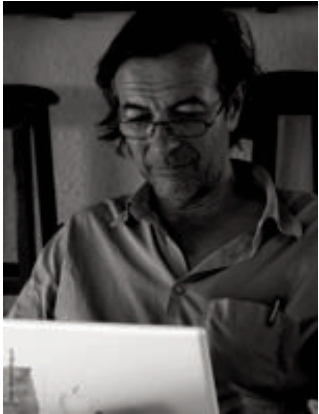
THE SCRIPTWRITING RESIDENCES

How to develop both the story and the esthetical vision hold by the author? How does a project become a script? How can the film one dreams of become reality?

These are some of the crucial questions of documentary filmmaking that have first to be answered or at least clarified by scriptwriting. This means also that project holders do not remain isolated and that they are, from scratch, confronted to other people's points of view: if it is true that writing is a single-minded activity, filmmaking also needs joint efforts. Based on this concept, the Asiadoc documentary scriptwriting residences are mentored by experimented directors and/or producers willing to share their know-how and experiences with younger authors.

The first Asiadoc 2016 residence took place in Hanoi and has been mentored by Jacques Deschamps, with 7 Vietnamese filmmakers. Four of them have been selected to attend the coproduction meetings.

Jacques Deschamps graduated from the IDHEC, Jacques is an author / director of documentary films, among which *The City of Hugo*, *The Dazzled Look*, *Victoire de Cézanne*, as well as fictions. He is a regular speaker at the Fémis (Paris), at Cinédoc (Annecy), in the Master II " Creative Documentary Filmmaking " of Grenoble / Lussas, as well as on several residences of documentary scriptwriting organized by the School of the Doc in Lussas and Docmonde (Africa, New Caledonia, Vietnam, Madagascar, Guiana...)



The second residence took place at the Bophana Center in Phnom Penh right before the coproduction meetings and has been mentored by Arne Birkenstock with 8 authors from Southeast Asia.

Arne Birkenstock studied political science, economics, history and spanish in Cologne, Buenos Aires and Córdoba. He directed and produced numerous successful cinema documentaries like „Chandani – the daughter of the elephant whisperer“ (German Film Academy Award LOLA for best children feature 2011), „Sound of Heimat – Germany sings“ and „Beltracchi – the art of forgery“ (German Film Academy Award LOLA for best documentary 2014). He wrote several non-fiction books on music and film and is a member of several award- and filmfunding juries in Germany and Switzerland.



THE TËNK COPRODUCTION MEETINGS

« Tënk » is a wolof word from Senegal which means « to sum up one's thoughts »

The second Asiadoc Tënk Coproduction Meetings allow 12 documentary filmmakers from Southeast Asia to present their film project at the Bophana Center in Phnom Penh, Cambodia.

Producers, broadcasters and insitutions' representatives from Southeast Asia and Europe attend these professional meetings in order to develop and strengthen the necessary links that will help the projects to become films.

The coproduction meetings take place in two phases:

[> In the morning, the filmmakers can « tënk » their project to the whole audience. After a 10 minutes presentation by the author, professionals attending can ask questions to her/him.

[> In the afternoon, small group discussions are organised so that the exchanges between the author and the other professionals can go further into details. It is an opportunity for the author to convince producers and broadcasters potentially interested in her/his project.

The Documentary Film Projects

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I Want To Make Porn. Do I?

No producer yet - foreseen length: 90 mn

Summary:

I am a woman and I want to make porn. This is about my voyage to the world of porn. I will rub elbows with pornstars and porn directors and learn how the industry works. Am I ready to become a porn director? Will I go against my values to satisfy my desires? I guess I should pray for a sign. Women shouldn't be judged. Women have the right to their own bodies and minds. It's their own boobs, vaginas, buttholes and brains. They cum and go.

I am a female filmmaker and I grew up in a very catholic environment in the Philippines. I will travel to the United States, where I will meet and talk with famous Filipina pornstars and female porn directors. I also follow a Filipina newbie on her voyage through becoming the next pornstar and become more familiar on how the industry works. Women in porn. Are they empowered? And I? I want to direct a porn film! Do I? A humorous journey about the craft of porn industry and the ethical and gender questions behind it.

Sigrid Andrea P. Bernardo

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Sigrid Andrea P. Bernardo is a free-lance artist who has directed several short films. Her first feature length film *Anita's Last Cha-Cha* has been selected in Produire au Sud in France Nantes and recently bagged the awards of best picture, best actress, best supporting actress and best ensemble at the Cinefilipino Film Festival in the Philippines. The film has been selected in more that 30 film festivals around the world and awarded in many of them. *I Want To Make Porn. Do I?* will be her first feature documentary.



Countryside Conservatory

Produced by Ms Van Ha (Redbrige) - foreseen length: 30 mn

Summary:

This is the story about an old man, who is passionate for music. With 75 years, he decides to leave his house to go to a poor countryside village, where he establishes a 'Countryside Conservatory'. He inspires children with the music he loves since he was a young man: Classical music from Europe. To do so, Mr. Boi, that is the name of this man, has to face a lot of difficulties: He has to find and repair old instruments like piano and violins, he faces problems not only from the families of the kids he teaches, but also from his own family.

Hung Dao Thanh

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Graduated as a Director from the Film Faculty in Hanoi University of Theatres and Cinemas, Hung Dao Thanh has made seven documentaries. His last work, *Young Mother on Vai Thai Peak* has been screened at TokyoDocs 2015. It has been produced by Vietnamese producer Redbridge TV & Film Production Company, whose CEO Ms Van Ha accompanies him in Phnom Penh.



Queens of the Burgundy Palace

To be produced by Moises Charles Hollite (Reckless Natarajan Pictures)
foreseen length : 90 mn

Summary:

On November 26, 1994, contestants of a trans beauty contest were rounded up by militiamen and angry residents, subjecting them to unspeakable violence after their show—considered haram (taboo) in Islam—was accused of causing a tornado that destroyed fifty houses in the conservative Muslim town of Datu Piang, Maguindanao, in southern Philippines.

In *Queens of the Burgundy Palace*, four drag queens summon their recollections of the fateful pageant as they travel to a little town to train a new drag princess. Separated by a long bridge, they gaze at Datu Piang and paint a colorful portrait of a sleepy town's transition once steeped in superstition and tradition to a hotbed of Islamic radicalism in Southeast Asia.

Mangansakan Gutierrez II

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Gutierrez Mangansakan II is a writer, producer and director from southern Philippines. He is considered a pioneering Moro (Muslim Filipino) filmmaker whose filmography—starting from his prizewinning short documentary, *House Under the Crescent Moon*, to his narrative features *Limbunan (Bridal Quarter)*, *Cartas de la Soledad* and *Qiyamah*—has shaped a new way audiences imagine Muslim Mindanao which has been heavily affected by armed conflicts for decades.

His films have been screened in more than 50 international film festivals including Venice, Thessaloniki, Dubai, Chicago, Brisbane, Tokyo and Singapore.



In The Mist

No producer yet - foreseen lenght : 90 mn

Summary:

For centuries the Hmong people have been able to maintain their own language and customs whilst assimilating into the country they live in, Vietnam. Nowadays however, things are changing in Sapa, one of the famous tourist destinations in mountainous north of the country. The three young Nu, Sue and Shu take advantage of their traditions and their village landscape to make money from tourists.

Shú, 30 years old, lives in the centre of Sapa; her non-profit Social Enterprise is the only successful company run by a Hmong person. The services of her organization, such as trekking, homestays, a souvenir shop and a coffee bar help fund a school where children from the Black Hmong group learn English and other skills to become local tour guides. Nu is a 20 years old Hmong guy who lives on the outskirts of Sapa with his family, but he spends most of his time in a cottage where he runs a small cooperative making local products to sell to tourists, such as essential oils, handicrafts and brocade. He has ambition that his Cooperative will be a big Social Enterprise in the future. So, he often goes to Shú to learn experience from her. Shú's sister, Sue, 35 years old, lives in Ta Van, one of the most beautiful villages in Sapa. She's a local tour guide and she often takes her clients to visit Nu's shop. She also has a plan to open a Hmong museum in her house to attract tourists.

As we'll follow Shú, Nu and Sue in their everyday relations to tourists as well as to their traditional Hmong community, we will explore the impact of their business on the minority culture that has survived apart for thousands of years. How will they adapt to this new way of life and how can they retain a true Hmong identity when the identity itself becomes a commodity?

Nguyen Thai Hoa

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Educated in journalism and communication, Ms Thai Hoa Nguyen has worked several years at the Vietnam museum of ethnology cooperating in the production of ethnographic films. She has also taken part in the documentary filmmaking workshop of the Hanoi Doclab funded within the Goethe Institute. *In the Mist* will be her first personal documentary film.



Laos Girl's Game

No producer yet - foreseen length : 90 mn

Summary:

In the public training ground in Vientiane Capital, young women are passing the rugby ball to each other on the ground. Their team is called "The Lions". Vieng is with 1,47 the shortest player in a team of short and skinny young women. But she is very fast and an experienced tackler. And she has a dream: She wants to reunite the national female rugby team of Laos and lead them to an international tournament, the 2017 Sea Games, again.

But it 's not that easy: All of the player face difficulties with families, partners or teachers, when fighting for their own dreams and the rugby team faces similar problems: Rugby is not a women sport, young ladies should not participate in such physical activities publicly and daughters should better spend their time working in the house than fooling around at a rugby pitch.

But now Vieng and her friends try to rebuild the team. They want to prove to their families and to society that even though rugby might not be able to secure their future, it gives them an opportunity to experience much more than that - friendship, love, and leadership. They are still passionate about the game even if they lose.

The film is not only about a very great sports team but also about the the conflict between the pretensions of a traditional society and the needs and desires of confident young laotian women today. I have the desire to show in this film what is possible when a person is determined to succeed. I come from a poor country with few opportunities and fewer even for women. The women on the Lao women's rugby team mirror my own ambition to succeed as documentary filmmaker.

Through our passion for rugby and filmmaking, both the players and I travel to places, which we couldn't have imagined before. The rugby players are small, but they want to succeed against the big international teams. I also want to make a good documentary film and show the world that the small country of Laos has great women who work hard and struggle and follow their dreams against all odds.

Anoulek Douangdala

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With already six films directed, Anoulek Douangdala is quite experimented. Most recently Anoulek directed the short film *Whose Daughter?*, which won the second prize at the 2015 Vientiane Short Film Competition in Laos. Last year, her short documentary film *When 14 Minutes Is A Lifetime* was selected in Hanoi and Ho Chi Minh City for the Vietnamese-European Documentary Film Festival.



My Father The Executioner

To be produced by Abigail Lazaro (Southern Lantern Studios)
Foreseen length : 90 mn

Summary:

In *My Father the Executioner*, I explore the dual life of a former top gun Communist rebel in the Philippines, Pepe Luneta, as he led the brutal executions of his fellow comrades in the group's internal purgings while being a loving father to his only son. The son happens to be my 4-year boyfriend.

I have visited Pepe in Bielefeld, Germany- where he is a political asylum seeker- but knowing about his dark past makes me distant from him. Now that my boyfriend and I are talking about getting married, I think that it's about time to confront this issue-- by making this film.

This documentary will focus on the moral dimensions of Pepe's double life. This moral dimension will be navigated through the letters he wrote his son and through in-depth interviews with him.

I want this film to be an exercise of empathy for my viewers and, ultimately, for myself. Now that this person's bad and good side have been put to the fore, what do you think of him? Will you condemn him or will you sympathize with him?

Cha Escala

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Cha Escala is a documentary filmmaker from the Philippines. She attended the Berlinale Talent Campus in 2010 and 2011 and the Asiadoc Documentary Scriptwriting Residency in 2015 and 2016. Her latest feature documentary, *Nick and Chai* (2014), was in competition at the Busan International Film Festival (BIFF), the International Documentary Film Festival Amsterdam (IDFA), among others.



Route

No producer yet - foreseen length : 50 mn

Summary:

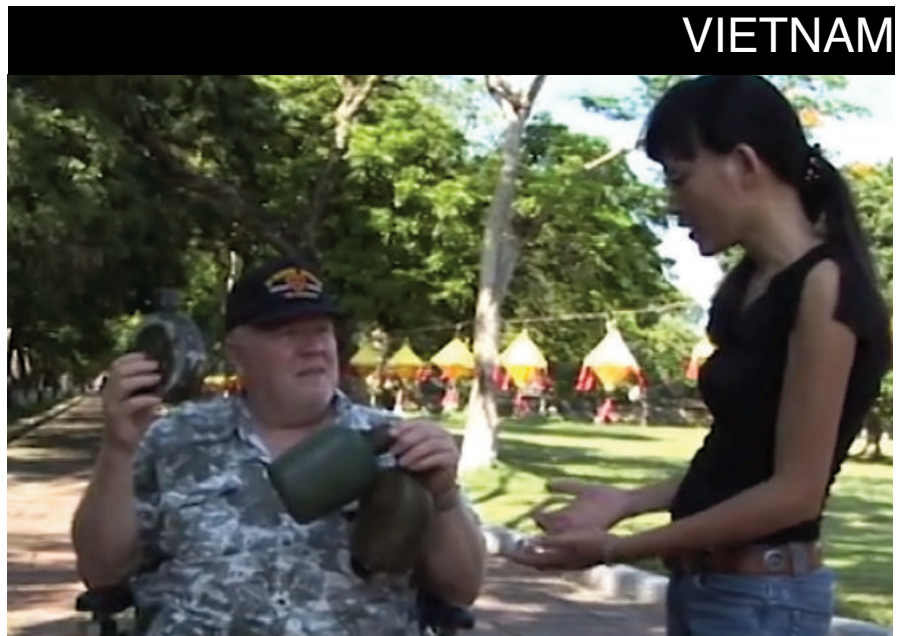
ROUTE takes you along the 1400 km major economic road called Pantura in the world largest Islamic country, Indonesia. Many heavy container trucks, buses and cars are going through this road. It connects different landscapes of rural and urban areas, between rice fields, coast, plantation, forest, cafes, hostels and small towns. The four major characters are the pilgrims travelling by foot days and night along the route. They do not bring any other thing than the clothes and prayer set. The first pilgrim is walking for decades visiting the ancestor graves. The second pilgrim is for four months tracking down the journey of one Javanish Islam saint. The third pilgrim left his family three years ago and is searching for answer to his problems. And the fourth one is a young pilgrim quitting his job and starting the journey. Along this route they meet different figures like a truck driver, a biker and an imam.

This road movie wants to give a deep insight to the inner journey of its four major characters and a differentiated view of Islam in Indonesia. The route is also the place where the secularity and spirituality, the noise and inner silence, the blind fanaticism and the deep searching of belief, in the time of ISIS terror and hardening tendency of the Islam in Indonesia, meet each other.

Andrianus Merdhi

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Born in Jakarta in 1977, Andrianus Merdhi first studied energy engineering in Germany before attending Universities of Arts in Linz and Vienna. Since 2010, he directed three documentaries. Having experienced himself being part of a minority in Indonesia and having migrated, he is interested in nationalism issues and the representation of minorities.



The Frozen Man

No producer yet - foreseen length : 90 mn

Summary:

Over 30 years after the Vietnam War, the veterans from both sides are still suffering horrific mental scars. Although the relationship between the U.S and Vietnam has become much warmer in the recent years, it is still tensioned with bitterness and suspicion. The Americans continue to question themselves about what happened in the only war they lost, partly because they don't know much about their former foe. 40 years after the war, the Vietnamese soldiers remain largely faceless and mysterious to the Americans, due to lack of personal connection and cultural understanding between the two people.

Mike Hendershot joined the marine at the age of 17 and fought in Quang Tri province. Upon his return, he suffers from serious Post Traumatic Stress Disorder (PTSD) and lives in isolation in California. Every day he cries thinking about Vietnam and uses a lot of anti-depression medicines. Mike finds some ease to his pain when he reads the book *Sorrow of the War*, a famous novel depicting PTSD of Vietnamese soldier written by Bao Ninh, a North Vietnamese Army Veteran. In search of healing, Mike returns to Vietnam to overcome his fears. He is scared arriving in Hanoi as young Vietnamese men remind him of Viet Cong. He has a warm yet intense meeting with Bao Ninh in Hanoi. Then he visits his former battlefield - now rice fields and highways... Mike starts to realize the war is over.

This documentary will be an exploration about how veterans from both sides of the war are helping each other to cure PTSD of their former enemy. It will also be a rare revelation about the mental sufferings of the North Vietnamese soldiers.

Tran Le Thuy

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Educated as a journalist in Hanoi, New York and Oxford, filmmaker Tran Le Thuy has so far made two feature length documentaries.



The Future Cries Beneath Our Soil

To be produced by Jewelyn Maranan (Cinema is Incomplete) - foreseen length : 50 mn

Summary:

Thanh, Hoang and Phuong are three Vietnamese men born in the early 1960s. Since they were born, their fates seem to have slipped out of their hands. Not only were they born in the bloodiest time in Vietnam, they were also born in the geographical middle of the war—boundary of North and South Vietnam – the Province of Quang Tri. Almost 41 years after the war ended, explosions continue to echo throughout Quang Tri. It has been affected to thousands of people's lives who live there, not only physical wound, but also mental destruction. Thanh, Hoang and Phuong – whose bodies are whole, whose minds are sane, but whose spirits seem to have been trapped.

Thanh, a poet and musician, tried to make his living by writing and singing. He lives alone and every now and then he gets invited to sing in cafés his compositions about love and war. Hoang, son of a high-ranking officer in the then government of the South, was hoping for a bright future when in 1975, the South was defeated by the North. Now, Hoang is a man of different trades, both legal and illegal. Phuong worked as a bomb detector for the new government after the war, helping remove remnants of bombs and land mines in the area, selling the metal from bombs on his own to feed his children. Recently, however, the trading price of junk metal has drastically gone down. Meanwhile, a young boy named Abu is dealing with his country's and the three men's past in his hands. At 25, he barely knows the war but he works with its physical remnants. Among an older generation of military personnel he trains with a professional team—detecting, excavating and detonating the remnants of bombs in the border of Quang Tri.

The film is a portrait of their friendship and the three men's aging lives surrounded by the landscape of Quang Tri, barely normalized even after 41 years. The film is about the old and the new generation in Vietnam, both still living among the ghosts of war, them who may have managed to survive but are still struggling to be able to live.

Pham Thu Hang

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Pham Thu Hang has worked as an independent filmmaker since 2010 in Hanoi. After finishing her 2 year master course in Documentary Directing from Docnomads in Europe in 2015, she continues her profession with her first feature length *The Future Cries Beneath Our Soil*.



Tuk Tuk Cinema - A Happy Odyssey

No producer yet - foreseen length : a feature length film

Summary:

A “Don Quixote” of cinema, using a Tuk Tuk as a mobile film school by day and an open air cinema by night, travels through different Asian communities. Using the micro-budget film-making to inspire children in the developing world to become cinema artists, to conduct film education and to demystify the cinema art and craft.

The open air cinema as self-generated entertainment/cultural events bring happiness to the community, and eventually empower themselves to change the world. This attempt to address different social issues in developing communities opens up a window in both directions: Children discover the power of filmmaking, and the spectators dive deep into the live of young kids in different remote places in Asia.

A search of happy ending in this odyssey.

K.M. Lo

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K.M. Lo is a micro budget filmmaker with the record of 299\$. Now he is running the Tuk-Tuk Cinema in Asia.



When the Wave Crashes

To be produced by TPD - foreseen length : 60 mn

Summary:

Two childhood friends set off to find happiness. One traveled in foreign country for 26 years, leaving his wife single-handedly build his family. One came back early to care for his sick wife. Where will true happiness lie?

An empty-handed man came back from Czech Republic to mourn his late father. For the first time after 26 years away, he finally reunited with his wife and his grown-up children. As his family blamed his absent for the misery, he grew lonely and felt into despair, with only the exception of his loving and faithful wife to console him. But that was not enough to hold him back. Once again, he parted to find happiness in a foreign land. Meanwhile, his childhood friend, a marine captain had left his career to take care of his sick wife.

At 30 they parted ways to find happiness, at 60 they meet again, have they found the true meaning of life?

Nguyen Minh

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Young director Nguyen Minh has directed one documentary Chuyen nguoi linh. She is currently an assistant teacher in the documentary course within TPD, The Centre of Assistance and Development for Movie Talents, which will produce her film.



White for You - Darkness for Me

No producer yet - foreseen length : 60 mn

Summary:

Tran Tien is a very famous songwriter and singer of Vietnam that every Vietnamese regards as “the last nomadic singer of Vietnam”. He has been using his guitar, his voice and his power of creativity to sing for the country, both in praise of its beauty and in criticism of the seamy sides. Tran Tien has lived and been through so many places of Vietnam. Then he keeps going on the way to the sea to find the spacious of life, yet he has never succeeded. Now he stays by the sea, to hold the sand of memories forever.

He can laugh, sing and dance, but every time talking about memories, he sinks into darkness. He still talks about his own memories like the brightest time of his past, although it is full of sadness and lost. He wants to hold it forever. That's pretty much how I felt standing next to him on a dune some morning in Quang Binh province. And this film will be my own story about Tran Tien – a very famous musician, singer of Vietnam.

Nguyen Lan

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Young director Lan Nguyen studied architecture at Ho Chi Minh City University. Passionate for cinema and Vietnamese culture she has made three documentaries broadcasted on HTV9 in Vietnam.

THE PRODUCERS

Abigail Lazaro – Southern Lantern Studios / Manila (The Philippines)

Graduated with a Bachelor in Arts, Abigail Lazaro then got a certificate in Motion Picture Production from the Asia Pacific Film Institute. She has several years of experience as an assistant director in feature films and TV series. In 2015, she directed and produced her own first documentary, and is ready now to produce Cha Escala within Southern Lantern Studios in the Philippines.

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Ha Thuc Van – Red Bridge TV & Film Production / Hanoi (Vietnam)

Red Bridge TV & Film Production is one of Vietnam's leading media production companies, based in Hanoi. Backed by over twenty-five years of experience, media networks and film producers have come to rely on the company's expertise in providing not only the highest standards of film equipment and experienced crew and talents, but also the knowledge, network and resources to research and conceptualize original film concepts, and to secure unique locations and characters in Vietnam. Recent partners include the Discovery Channel, BBC channel 4, Caritas Switzerland and the World Population Foundation (WPF), UNICEF...

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George Arif Kurniawan – Spin Productions / Jakarta (Indonesia)

Established in 2003, Spin Productions is a production house with international experience. We specialize in documentary & commercial production. Since 2008, we are working with our partners making international co production TV Programs. Some of them have been broadcasted in Travel Channel, Animal Planet, France 5 and Channel News Asia. In 2012 we released our feature length documentary "Persona". The film was nominated as best documentary film in some festivals and has been watched by 3600 persons during its screenings in 18 cities.

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Lucia Scharbatke – Kaamos Film / Munich (Germany)

Erupting Volcanos, arctic winds or 400 kg heavy Tiger sharks do not prevent us from shooting documentaries. We do not run away, we run towards it. We love, live, and breathe film. KAAMOS FILM was founded in 2009 by Lucia Scharbatke and produces internationally acclaimed and award winning documentaries. Since 2016, KAAMOS FILM is part of NEKTAR & KOMETEN, which is based in Berlin and Munich.

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Julie Mermillon – Rhizome Production / Lyon (France)

RHIZOME is an audiovisual and cinematographic production company that mainly produces creative documentaries; prioritizing international collaborations, so we are interested in universal reflections without boundaries. RHIZOME loves to produce strong and free works, and also gives an important place to the formal proposal, the aesthetic and the poetic dimension of the documentaries that the company produces.

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THE PRODUCERS

Erik Winker – Hupe Film / Cologne (Germany)

HUPE Film was founded in 2008 by Erik Winker and his partners. The company is producing arthouse documentaries and fiction films for cinema and television - on a national level as well as in international co-productions. Since its foundation the company has been in several international co-productions awarded in major film festivals like Semaine de la Critique Locarno, International Competition DOK Leipzig International Competition Annecy, Golden Dove DOK Leipzig.

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Jérémie Reichenbach – Quilombo Films / Paris (France)

Created in November 2010 by Jérémie Reichenbach and Adonis Liranza, Quilombo Films is an independent production company specialized in creative documentary cinema and dedicated to the production of demanding films both by the strength of their contents and in their formal research.

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Arne Birkenstock – Fruitmarket / Cologne (Germany)

Fruitmarket is an independent multi-award winning film production company that mainly produces feature length documentaries for cinema with Directors like Milo Rau, Uli Gaulke, Enrique Sánchez Lansch, Arne Birkenstock, Yasemin and Nesrin Samdereli. Our films have been screened at most prestigious festivals around the world and have been awarded twice with the German Film Academy Award „Lola“.

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Laurence Uebersfeld – LuFilms / Paris (France)

LuFilms is an independent film production company, which specializes in documentary films intended for an international audience. LuFilms works with established, as well as young directors, who share a passion for innovative work.

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Laurent Mini – La Compagnie des Taxi-Brousse / Paris (France)

La Compagnie des Taxi-Brousse is one of the leading French independent production companies, producing contemporary, original programming for a worldwide audience. Founded in 1991, the company focuses on producing thoughtful, innovative, challenging, yet highly accessible programs for television. We primarily produce single 52 minutes documentaries, and series. Our editorial choices are guided above all by the encounters we make and a director's impassioned outlook.

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Piseth Tieng – Bophana Center / Phnom Penh (Cambodia)

Founded by film director Rithy Panh, Bophana Center collects every archive images and sounds on Cambodia, and it offers free public access to this unique heritage. Bophana Center also trains young Cambodians for careers in filmmaking, broadcasting and new media. The goal is to open their mind to artistic creation and foster a personal cultural production.

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THE FAIR COPRODUCTION CHARTER

1 – Definition

Film collections Lumière are designed to revitalize the production, distribution and broadcasting of creative documentary films in Europe - Eurasia - Africa - Indian Ocean - Caribbean Amazonia - Pacific - South East Asia - The Andes.

For their projects to be selected in the Lumière collections authors and directors have to live and work in these territories. They also have to have participated in the writing residencies and the Tënk coproduction meetings organised by Docmonde.

These authors will have a producer from their country or their zone and after the Tënk Coproduction Meetings, they will find a European producer. On the side Africa, Indian Ocean, Eurasia, Caribbean Amazonia, Pacific, South East Asia and The Andes, movies belonging to these Collections must have a broadcaster from the country or the zone, which guarantees the visibility of the film by the local populations.

On the European side, the partner broadcasters of the collection are the channels of the TLSP network (LCTV, TVFIL 78, CINAPS TV, TV VOSGES, TV RENNES 35). They make a commitment to coproduce films of the collections, which will be broadcast on their channel. Every year, it is between 5 and 10 movies, which constitute, for every area, a new Collection Lumière.

2 – Coproducers

The role of the European producer is to support the producer, the director, and the technicians from Eurasia, Africa, Indian Ocean, Caribbean Amazonia, Pacific, South East Asia and The Andes (production manager, sound operator, camera operator, editor...)

It's up to every pair of co-producers (local and European producer) to define between them the percentage distribution of the work's industrial property. Even though the funding opportunities available for independent producers in the above mentioned countries are scarce and in order to be fair, it is essential to reappraise the « intangible » contribution of the authors, directors and producers; and to take into account the cultural value of those projects lead by the producers of these regions.

In the end, local producers, who co-produce a project with a European producer as part of the Lumière collections, will own a minimum of 40% of the industrial property of the work.

3 – Copyright

We defend the French copyright principle. This way, when a director from one of these areas is co-produced by a European producer, the director will sign an author and film-directing contracts. Therefore, he/she has to register his/her film at the copyright office of his/her country of residence or country of production, and in Europe at the SCAM (Civil Society of Multimedia Authors). In parallel, the European co-producer commits to advise SCAM in France, Belgium and Switzerland in order for the copyrights to be paid to the authors, as a continuation of the film distribution. [...]

Asiadoc Team 2016

Trainers: Arne Birkenstock and Jacques Deschamps.

Project manager: Frédéric Violeau

Docmonde's Administrator: Aline Abt

Logistical organisation in Phnom Penh: Anne-Laure Porée and Piseth Tieng

Contacts: Docmonde - docmonde@lussasdoc.org

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BROADCASTERS and INSTITUTIONS

Rohana Mohammed – Channel NewsAsia / Singapore

Channel NewsAsia Singapore is an English language Asian TV News channel. Positioned to “Understand Asia”, it reports on global developments with Asian perspectives. Channel NewsAsia brings viewers not only the latest news but also the stories behind the headlines. Regarding documentaries, Channel NewsAsia will focus this year on award-worthy films that will showcase the channel’s strength in documentary production and story-telling.

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Olivier Attebi – Lyon Capitale TV / Lyon (France)

Lyon Capitale TV is a private local TV channel officially created in 2006. Since 2010, Lyon TV is a content oriented channel with cultural dominant, which collaborates with independent audiovisual producers. Creation occupies an important place in the program schedule through a specific strategy of coproductions. As a documentary coproducer the channel makes contributions in industry and commits in strong relations with producers in order to perpetuate thematic collections.

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Thierry Barbedette – TVFIL 78 / Saint-Quentin-en-Yvelines (France)

Created in 1992, TVFil78 is a member of TLSP (professional association of the Public Service Local TV Channels). Settled in Saint-Quentin-en-Yvelines, West of Paris, TVFil78 has for mission to inform its viewers about the life of their territory through a daily newspaper and thematic programs. TVFIL78 also develops links with other territories thanks to its documentary coproductions policy with independent audiovisual producers.

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Briccio Santos – The Film Development Council of the Philippines

The Film Development Council of the Philippines is the government-backed lead agency for film in the Philippines ensuring that the economic, cultural, and educational aspects of film are effectively represented at home and abroad.

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Frédéric Violeau - Lumière du Monde / Lussas (France)

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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