# ACTIVITY REPORT OF

## 

From October 1, 2018 to December 31, 2019 Bophana Center 2019





FUNDED BY

HEINRICH BÖLL STIFTUNG PHNOM PENH Cambada



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#### WELCOME REMARKS at the project launch



Of course, the growth of cinema in Cambodia requires the participation of the younger generation, with the guidance of the previous professionals, as the youth are physically and intellectually energetic. They also need the transfer of professional knowledge and experience from the seniors of the field. I have noticed that the documentary filmmaking and multimedia training course for young Cambodians and indigenous people from Banteay Meanchey, Ratanakiri and Mondulkiri has not only shown great interest from the Bophana Center and its stakeholders, but it is also an opportunity for the youth to help bringing the voices of women and discriminated people in their communities to the other people in the community, as well as to the general public. In addition, the training brings together youth with different cultural backgrounds, enabling them to explore and learn from each other.

H.E. Tith Thavrith Under Secretary of State of the Ministry of Culture and Fine Arts



Ms. Sok Chanchhorvy Representing VOICE of Oxfam Cambodia

#### Mr. Chea Sopheap Executive Director of the Bophana Center

The implementation of the project "Amplifying voices of indigenous women and discriminated groups through innovative multimedia" is perfectly aligned with Bophana Center's missions on preserving and promoting the audiovisual sector in Cambodia, particularly on the development of filmmaking skills training.

The project's main goal is to promote the rights and give opportunities to the young indigenous youth to amplify voices of indigenous women who have experienced gender-based violence (GBV), through documentary films following the concept: "Nothing about us without us".



Through this project, we expect that the voices of indigenous women and women with disabilities who have experienced gender-based violence will be heard through documentaries and dialogue in various forms. We also expect that multimedia will cover all concerns and collect evidence to influence the changing attitudes and policies for social acceptance of indigenous women and women with disabilities. Oxfam will continue to collaborate and work with relevant partners as well as national and international institutions to contribute to promote and support the most vulnerable and discriminated groups so that they can access resources for increasing productivity and social services and be able to participate in better representation in decision-making processes in their communities and societies.



H.E. Angela Corcoran Australian Ambassador of Cambodia

It is an opportunity to build the capacity of Cambodia's next generation of documentary and filmmakers, and it is an opportunity to help tell the story of critically important, but often unheard, groups in our community - Indigenous and disadvantaged women. In Australia, the role of Indigenous women in our cultural, social and political survival has often been invisible, unsung or diminished. In fact, for at least 65,000 years, Indigenous women have carried dreaming stories, song lines, languages and knowledge that have kept their culture strong and enriched as the oldest continuing culture on the planet. The Australian Embassy is committed to honoring their achievements, their voices, and their unwavering passion. I firmly believe we must stand up and recognize these women are leaders, trailblazers, politicians, activists, artists and social change advocates. We need to tell the stories of our Indigenous women in Australia. Similarly, we need to tell the stories of Indigenous women in Cambodia. I can also think of no better medium to do so, than through multimedia and film. As more Cambodians are connecting to technology every year, film and multimedia will play an increasingly important role in capturing our history, conveying our news, and connecting our communities.

#### Executive summary

Worldwide, indigenous people face great difficulties in maintaining and developing their own models of development and well-being, as their current needs and aspirations for the future often differ from those of the mainstream population. Although, indigenous people are entitled to full rights, established under international law, their distinct and unique cultures are often rejected or suppressed. Therefore, their equal worth and dignity can only be assured through the recognition and protection of both their individual and collective rights as distinct groups.



Many communities are indigenous for geographical reasons. Different ethnic, social, and complex political backgrounds complicate the situation. Even within a well-connected society, indigenous communities often have to lead their lives in isolation. Confronted with discrimination and exclusion, it is hard for these people to raise their voice and to continue their traditions. Challenges such as land dispossession, social or political conflicts, insecurity, displacement, low rates of birth registration, limited access to culturally appropriate education and health services, and the lack of access to justice and other essential services, including social services, create conditions, limiting the possibility to exercise their rights. Especially, indigenous women need recognition to counteract the scarce consideration they receive and the lack of acknowledgement of their status, capacities, and roles. It is necessary to organize events which contribute to celebrating their qualities and their strengths. Events in which indigenous women's art, skills, knowledge and resistance are recognized and shared should be supported and organized. Media such as TV and radio should help to augment the visibility of indigenous women, give them a voice, and promote their agenda. Multimedia allows to stay connected and to decentralize culture.

The project: "Amplifying voices of indigenous women and discriminated groups through innovative multimedia" is a documentary filmmaking and multimedia training, organized by the Bophana Audiovisual Resource Center and supported by VOICE, through Oxfam in Cambodia, the Australian Embassy in Cambodia and Heinrich Böll Foundation in Cambodia . The training will last 24 months and provides a full scholarship to 12 selected candidates. In the selection process, candidates from rural areas in Cambodia, Mondulkiri, Ratanakiri, and Banteay Mean Chey, were prioritized, as the program wants to encourage them to shoot films in their own provinces. The aim of the project is to empower especially indigenous women and discriminated groups, and to give them a voice through innovative multimedia. For this purpose, the Bophana Center works closely with the indigenous youth and women in Cambodia, who have experienced violence, or have disabilities.

To raise awareness for the needs of indigenous minorities and to give them a voice, is the main concern of: "Amplifying voices of indigenous women and discriminated groups through innovative multimedia". Furthermore, the project helps to initiate dialogues by screening the produced films at national and international film festivals.



#### **Project narrative**

Cambodia is Southeast Asia's most homogenous nation; up to 95% of the approximately 15 million people belong to the Khmer majority. Culturally, Cambodia remains highly patriarchal and hierarchical so that voices of dissent are still not accepted, and people find it difficult to exercise their rights as free citizens. The situation for women is particularly acute given that knowledge and information on gender and gender equality is still very weak. Cambodia ranked 105 out of 149 countries in the 2013 Gender Inequality Index. There is a high level of discrimination and violence against women in the domestic and public spheres. GBV against women and girls is a pervasive violence of human rights that persists in every country in the world and cuts across all socio-economic groups. Having roots in historical and structural power relations between males and females, it is characterized by the use and abuse of power and control in public and private spheres and is linked to gender stereotypes that underlie and perpetuate such violence as well as other factors that can increase women's and girls' vulnerability to violence (UNICEF 2013).

## CONDUCTING THE NEED ASSESSMENT WITH VOONER FROM INDIGENOUS COMMUNITIES



#### IMPLEMENTATION

The assessment was made in the three targets areas (Rattanakiri, Mondulkiri and Banteay Meanchey) in November, 2018.

The idea of conducting the assessment is:

- To inform partners about the project objective and the reason why we want to engage youths from indigenous communities
- To understand about issues / problems of community members, how they have faced, how people in their community view / perceive Indigenous women and GBV related issues
- To present selection criteria to partners: this process enables partners to identify and refer to youths from their target communities to apply for the training program







There were three stages of assessment:

- Interview / discuss with local partners: in the assessment, project team members interviewed the Commune chief to inform about the project and the announcement for the training program. In the discussion with commune chief, she has mentioned some key social norms in her regard such as child marriage and drop out of school at early age. In the interview with the commune chief, project team members have asked for permission for a project collaboration such as screening of the documentary film related to the relevant issues in her community and if she would be a potential key speaker in the outreach activities.
- Meeting with youth groups from different associations: The training announcement has been distributed via various online platforms, such as Bophana's Facebook page, Learning KR application's page. But theassessment team members also provided information on the training program in the communities, and meetings with youth groups who are from CIYA, CIPL, and Highlander Association. We also met parents of youths who want to apply for this training program to build trust.
- Interview /discuss with local partners: Assessment team provides some support to youths who want to apply in the training program, e.g. go through the application together to explain, and to be open for discussions if they have any questions related to the training.

In each assessment, we distributed the printed applications to our partners so that they can share with youth in their surrounding.

#### OUTCOME

Through this assessment, we have learned about the issues which the indigenous women are facing, such as young aged marriage, rape and gender-based violence. The indigenous communities have been aware of the project objective.

During this mission, we have received applications from indigenous youth in the areas where we conducted assessment.







# SELECTING INDIGENOUS YOUTH FOR THE TRAINING

#### **IMPLEMENTATION**

To select the students for the training, we designed the announcement composing information about the objective of the project and the benefits that the selected candidates will receive. The announcement was spread out on different media, such as posting on Facebook, sharing with the officer of Ministry of Culture and distributing directly to youths in the three targeted areas by the assessment team. We developed a short announcement of the content by emerging the concept of the project; acknowledging the donors and precising the criteria of eligible applicants. Regarding the application, we required personal information, educational level and skills, and knowledge on women and girls' issue in their community through our key questions. We provided three options for applicants: We printed the applications; we created a link to the application to be downloaded on Bophana's Facebook page; and we offered online application. We distributed our announcement and application to Mr. SAN Phalla, researcher and Deputy Director-General of General Department of Cultural Techniques of Ministry of Culture and Fine Arts. Mr. SAN Phalla helped us to spread our announcement and application to the provincial office of Culture and Fine Arts in the three target provinces.



We also collaborated with Cambodian Living Arts (CLA), CIYA, Highlander Association, CIPO and CIPL in spreading our announcement and application to youth in Ratanakiri province. There were 44 candidates applying for the documentary film training in project "Amplifying voices of indigenous and discriminated groups through innovative multimedia". Among those 44 applicants, there were 30 people from 3 targeted provinces: 18 from Ratanakiri (14 men and 4 women), 5 from Mondulkiri (5 men) and other 7 from Banteay Meanchey (4 men and 3 women). Even though there are only two female students in the training, our 12 students are focused on indigenous women's issues. We acknowledge that knowledge of women issues should be gained not only by women but also by men.

When men also make film with women, men can get a better understanding of women's issues. Once men and women work together to amplify women's voices, it reflects the inclusivity and the peacemaking in their community.

We formed the selection committee whose members' background are from different cinema sectors.

For the interview and test on December 20, 2018, the committee members were Mr. CHEAP Sovichea, director of Cambodia Film Commission; Mr. Cedric ELOY, international expert and director of Cambodia International Film Festival; Mr. ROEUN Narith, senior documentary filmmaker and trainer; and Mr. SO Chandara, creative film producer.

Regarding another interview and test on December 24, 2018, the selection committee members were Mr. CHEAP Sovichea, director of Cambodia Film Commission; Mrs. Gaelle Jones, film producer from France; Mr. ROEUN Narith, senior documentary filmmaker and trainer; and Mr. SO Chandara, creative film producer.

#### OUTCOME

Finally, supported by the selection committee, we found 12 students from those 3 target areas: There are 7 students from Ratanakiri (6 men and 1 women). In Banteay Manchey, we found 4 students (3 men and 1 woman). There is only 1 student from Mondulkiri (a man).

Ν	Name	Gender	Age	Province	Ethnicity
1	PHOK Rany	F	27	Ratanakiri	Khmer
2	DIN Roda	М	18	Banteay Meanchey	Khmer
3	HENG Minea	F	21	Banteay Meanchey	Khmer
4	PROEL Pring	М	26	Banteay Meanchey	Kui
5	RET Sithort	М	24	Mondulkiri	Bunong
6	LENG Vunneng	М	17	Mondulkiri	Tompoun
7	BLONG Saroeun	М	20	Mondulkiri	Kreung
8	SOL Weve	М	21	Mondulkiri	Jarai
9	MOURNG Vet	М	21	Mondulkiri	Kreung
10	MANG Lean	М	23	Mondulkiri	Tumpoun
11	SEV Poav	М	22	Mondulkiri	Jarai
12	LOERN Chhouk	М	22	Banteay Meanchey	Kui

### PHOK Rany, 27 years old, Cambodian, from Ratanakiri province

"Women are as capable as men" is the statement that inspired Rany to leave her hometown and to study in Phnom Penh in 2010. In her community, there are two major issues affecting women and indigenous children: health and education. She aims to inform women in her community about the importance of education and to encourage them to pursue their dreams.



## DIN Roda, 18 years old, Cambodian, from Banteay Meanchey province.

Domestic violence, drug trafficking and drug use, and unemployment are the main problems encountered by women and children in his community. He hopes that through this training he will be able to make educational films, in order to share them with his community as well as other Cambodians.



## HENG Minea, 21 years old, Cambodian, from Banteay Meanchey province

"I want to make a film about livelihood and my mum's life". Minea was a victim of domestic violence, and has the courage to reveal it as she aims to break the stigmatization of victims. Minea's purpose in this training is to use film as a possibility to spotlight violations of women and children's rights.





## PROEL Pring, 26 years old, Kuoy, from Banteay Meanchey province.

In the community where Pring was living, the challenges faced by women include limited knowledge, migration, rejection by the parents, and a lack of attention in the community. Pring wants to share his knowledge with women and children in his community, and uses the newly gained film production skills to contribute to the empowerment of women and children in his community.



## RET Sithort, 24 years old, Bunong, from Mondulkiri province.

Being of indigenous origin, Sithort sees the problems which women and girls have to face in his community especially in materialism and a lack of education. Sithort wants to use films, a medium he is passionate about since his childhood, to support the empowerment of women and children and to enable them to live without discrimination.



#### LENG Vunneng, 17 years old, Tumpuon, from Ratanakiri province.

Drugs destroyed the harmony in Vunneng's community. They caused domestic violence against women and children. Apart from drugs, women and children in the indigenous communities of Tumpuon face problems, such as school abandonment, poverty, unemployment, loss of traditional knowledge, use of alcohol etc. Vunneng hopes to gain skills through the film school that will help him and his community in the future.

## BLONG Saroeurn, 20 years old, Kreung, from Ratanakiri province.

Apart from domestic violence, Saroeurn's community suffers from problems, such as school abandonment, discrimination and early marriage. Saroeurn's wish is to shoot a film that deals with these issues. Furthermore, Saroeurn wants to produce documentaries to spread the knowledge of and about the indigenous communities in Cambodia.



## SOL Weve, 21 years old, Jarai, from Ratanakiri province.

Unlike other young, Fav is concerned about the lack of access to education in his community. As a consequence, the young people speak disrespectfully to the elders, do not behave well, and lack of a spirit of solidarity. Through film training, the young man wants to learn about the problems suffered by women and girls to find a solution for the unfavorable living conditions in his village..



## MUONG Veth, 21 years old, Kreung, from Ratanakiri province.

Trafficking of women and children, rapes, and homicides due to rape are common problems in the Kreung community. For Veth, and other participants, documentary films are a tool to promote and to spotlight women and children's rights. He believes that it is a must to empower these groups and to give them a voice.





### MANG Lean, 23 years old, Tumpuon, from Ratanakiri Province.

Lean thinks that the inhabitants of his community are poor due to the traditional rice planting practice they still use. The young man from the Tumpuon ethnic also aims to highlight the problems of women and children in his community through documentary films. In the future, Lean wants to be a film director, and he looks forward to sharing the knowledge he gains at the film training with other indigenous communities in Ratanakiri.



## SEV Poav, 22 years old, Jarai, from Ratanakiri Province.

Rape and murder are sensitive issues which cause fear among women and girls in the Jarai community. Pao has noticed that the elder people of his community do not encourage their children to study, and even forbid them to express themselves in public. Nevertheless, Pao is determined to encourage the women in his community and to amplify their voice.



#### LOEURN Chhouk, 20 years old, Kuoy, from Bantheay Meanchey province.

One of the difficulties Chhouk's village has to face is the distance of schools and hospitals. Moreover, others belittle the women in his village. He sees racism as the cause of the women's depressions. Chhouk, who loves the cinema, joins the film training because he believes that cinema can contribute its share to the country's development. The Indigenous women issues have been disclosed by the indigenous youth through their application and the interview. The selected trainees have shown strong commitment to join the training and confidence of the project.









## TRAINING THE SELECTED STUDENTS ON DOCUMENTARY FILMMAKING AND MULTIMEDIA

#### Implementation A. Training

The 12 selected youths have been trained since January 2, 2019. In January and February, they were trained on both theory and practice of cinematography, directing, colour grading and sound recording. For the theory of cinematography, the students learned about the different sizes of image frames and the meaning of each frame, the circumstance when to take which frame etc. Regarding the sound recording lesson, the students learned about the sound wave forms and the importance of sound for documentary films. After being trained on theory, the students started to practice in using a camera and sound mixer.



In February, the students were trained in doing proper research and in film directing with trainer who is experienced in film directing for many years. We also trained them on how to use a computer and internet.



In March, the students were assigned to find topics in the capital city to practice their study. The students were also trained in film editing in March.



From April to June 2019, students have still been trained on film editing. The trainer taught students not only how to use the tools in editing software, techniques of moving images arrangement, how to extract files in different formats, but also assign them to practice in editing their first short films.



From June 8, 2019 till July 1, 2019, our students were assigned to do research and find topics related to indigenous women who have experienced GBV in their communities.

The project team followed up with the students through phone call and messenger. From June 16 to 30, 2019, the project team travelled to Banteay Meanchey, Ratanakiri and Mondulkiri to do a field visit and to directly follow up with the students. During the follow-up trip, the project team had conducted meetings with students on their subject. Students wrote down their scripts on the flipchart by classifying the sequences of their story.



After spending three weeks in their community, students came back to Phnom Penh to do a presentation on their future film projects to the whole project team. After this presentation, the project team commented and gave advice.





#### **B.** Additional trainings

1. Workshop on journalism and topic research



In February, the students were also trained by a journalist from Thmey Thmey, Ms. Champa KHON, on the method of defining a topic to figure out the issues by developing the prepared questions to interview the subject or the protagonist of the film.

#### 2. Workshop on the technique of interviewing





The workshop was led by Mr. Keo Duong, who is a writer, lecturer and interviewer of Bophana Center's project "App-learning on Khmer Rouge History".





#### 3. Workshop about GBV

The gender workshop is a practical tool for analyzing gender differentiation and provides adequate knowledge regarding major factors that influence and are responsible for maintaining or change the structure of gender rule. It is also a development of intervention which aims to increase awareness, knowledge, skill and change behavior in relation to gender. It is important for students to make a link by thinking of their community regarding gender rule and gender discrimination. The workshop was a 1-day event at the Bophana center which was conducted on May 4, 2019. It started with a short elaboration of the workshop objective by the trainer and an elaboration provided by students about their expectations of the content of the workshop. Most of them replied they never attended such a workshop like this before, but they believed that the knowledge gained would be of great significance since their work required to conduct gender analysis in their communities.



#### 4. Animation Film Workshop



In June, the famous animator and independent filmmaker in Australia, Ms. Marisa Martin, came to Bophana Center to present the process animation filmmaking and editing to our trainees, facilitated by the Australian Embassy in Cambodia.

#### 5.Link and Learn about LGBTQI at Oxfam Cambodia



In addition, on May 30, the trainees participated in a linking and learning event about Gender Equity and LGBTQI at Oxfam Cambodia.

#### C. Study Tour

Tuol Sleng Genocide Museum









National Museum











#### OUTCOME

After 4 months of training, students know how to use a camera and sound mixer, how to do research and find a topic, and how to direct a film. They understand more about challenges and issues besides those in their communities. They started to produce their first films in Phnom Penh. Finally, they made 10 short documentaries.

Those 10 short documentaries were screened for the first time on the May 31 at Bophana Center. Representatives of the donors, embassies, NGOs, filmmakers, and journalists were invited per email. The event was posted on the project's Facebook page, and we received about 120 responses. On the event day, there were around 100 participants from different institutions who came and joined to see the films. The event was presided by Mrs. Solinn Lim (Country Director of Oxfam Cambodia), Mr. Luke Arnold (Deputy Head Mission of Australian Embassy, Cambodia), Mr. Ali Al-Nasani (Country Director of Heinrich Böll Foundation in Cambodia), Mr. Sopheap Chea (Executive Director of Bophana Center), and many distinguished guests, both national and international. The protagonists of the films also attended the film screening of their stories.



Moreover, the first short fims of our students were selected and premiered internationally at the Cambodia Town Film Festival in Long Beach, California, USA in September.

The followings are summaries of our students' short films:



## វិញ្ញាណរស់កាយស្តាប់

#### SOUL ALIVE, BODY DEAD

Directed by Phok Rany 2019 8min 35s Khmer version with English subtitles

Mrs. So Dy is living in a pagoda in Phnom Penh with her daughter. Working as a fortune-teller, she can make money to support her life and support her daughter's school fee. Even she has a sprite to predict many things, but her life and living situation is depending on wheelchairs.

# **សង្ឃីមថ្ងៃមួយ**



#### HOPE ONE DAY

Directed by Din Roda 2019 6min 7s Khmer version with English subtitles

A little girl, Cheng Srey Pov, is the fifth of seven children. Nowadays, Srey Pov and her younger sister usually scavenge under the heat of the sun. The little money she earns, she always gives to her mother to buy rice. The day that Srey Pov makes a lot of money is the day she is able to go to school. In her dream, she just wants to learn as much as others. She hopes that one day her family's life will be better.



#### THE LAKE OF LIFE

Directed by Heng Minea 2019 7min 38s Khmer version with English subtitles

Mrs. Em Phon is a lotus rhizome seller. Every day, she sells the lotus rhizome near her home and on the streets in Phnom Penh city to earn more income for her family. Although she has many children who do not go to school, her family is struggling. Only the lake allows her family to stay alive.



#### MOTHER'S HEART

Directed by Proel Pring and Mourng Vet 2019 9min 2s Khmer version with English subtitles

Due to difficulty to find a job in the hometown, and the complete replacement of agricultural workes by machines, Mrs. Ly Lai was forced to migrate to work in Phnom Penh. Every day, she tries to scavenge from place to place. Having about 500 to 10,000 riel after one meal per day, she needs to pay for rent, water, electricity, send some to her parents, and most importantly, needs to afford her son's epilepsy medical treatment.



#### NOODLE SELLER

Directed by Ret Sithort 2019 7min 33s Khmer version with English subtitles

Mrs. Soun Noth has been a noodle seller in Phnom Penh since 1993. Nowadays, she rents a house and lives with people who are from the same village as her. The rent is 4000 riel per day and water costs 2000 riel per day. Her income is not regular. Sometimes, she sells noodles at dark places where people pick up her materials or insult her. However, she is still tries her best to earn money to support her family.



#### CYCLO, CAMBODIAN HERITAGE

Directed Leng Vunneng 2019 10min 54s Khmer version with English subtitles

Mr. Pol Horn is a cyclo rider in Phnom Penh's Central Market zone. For 29 years he has spent his life with his cyclo. Nowadays, it is hard to find passengers because they prefer a Tuk Tuk ride. He earns less than 20,000 riels per day, but he still tries to save money to send to his wife and children at home. Also, he suffers from a lung disease and tuberculosis. He cannot make enough money to buy medicine.

## លៀសជាគ្រាប់ពេជ្រ



#### THE LIFE UNDER THE SUNSHINE

Directed by Blong Saroeun and Sol Weve 2019 8min 12s Khmer version with English subtitles

Mr. Mok Doeurn is a former soldier from Kampong Thom province. In 1980, he left his hometown to find a job in Phnom Penh. First, he was a Cyclo rider, then a construction worker. Since these jobs require strength and are risky, while revenue is paid also less, he decides to sell dry clams. Some may say that clams are neither clean and nor hygienic at all...but he wants to prove them wrong.



#### HOME OF THE DEAD COPY

Directed by Mang Lean 2019 5min 12s Khmer version with English subtitles

Mr. Rus Song, 42, was born in Pursat, a province famous for marble sculptures. He worked very hard, starting from learning to carve until he continued to study the carving at the Royal School of Fine Arts in Phnom Penh. He learned and worked at the same time. He is currently a marble cremation urn sculptor at a shop in Phnom Penh.

## ลเจ้อเอาเชิญกา



#### **ICE-CREAM**

Directed by Sev Poav 2019 7min 30s Khmer version with English subtitles

Leap Heng, a 34-year-old man from Tbong Khmum province, is an ice-cream seller. Every day, he pushes his ice-cream cart from Olympic zone to the Kandal Market, and every night, at eight o'clock, he returns home. He has been living with his ice-cream cart for 8 years. Daily, Heng earns little money to satisfy his hunger and send money to his family in his hometown to get out of debt.



#### I AM STILL ALIVE

Directed by Loeurn Chhouk 2019 8min 31s Khmer version with English subtitles

Mrs. Ouk Channy is a destitute woman living with HIV. After her husband died, she has to take care of her children and grandchildren alone. Nowadays, she has been subjected to tremendous pressure and discrimination from others. Even her family members also have been victims of discrimination. Though she is petite and has poliomyelitis, her two remaining arms still try to push her cart and scavenge on the street. Most of her income is spent on medicine only.

# PRODUCING DOCUMENTARY FILM ON INDIGENOUS WOMEN'S ISSUES

#### **IMPLEMENTATION**

From July 6, 2019 to August 17, 2019, students went back to their community with camera and sound equipment to document the story of their protagonists.

From July 15, 2019 to August 15, 2019, the follow-up project team was divided into two groups, one based in Banteay Meanchey for students making film in Banteay Meanchey and another one based in Ratanakiri for students making film in Ratanakiri and Mondulkiri.



Students came back to Phnom Penh from August 18, to September 2, 2019 to show their footages of their films to the project team. The project team gave them advice on how to complete their films. After receiving comments from the project team, students went back to their community again from September 03 to 22, 2019 in order to collect more footages for their films.

There were two project team members in each of the two regions. Our project members assisted and consulted with students on the field. Every evening, students had to watch their footage on the computer which we brought from Bophana Center. The discussion between students and project team was made during the view of footages.

During the field work, the project team collaborated with local authorities, local hospitals, local schools and the students' protagonists to facilitate the mission of the students.



After spending around 3 months in the communities, all the trainees started editing pictures and mixing sound at Bophana Center. Furthermore, they wrote the synopsis and transcript of their own films. As estimated, each film could be 20-30 minutes long. We were also pleased by the technical collaboration of the Sundance Institute for the project. This famous Institute seeks to discover, support, and inspire independent film, media, and theatre artists around the world, as well as to organize annual film festivals. We warmly welcomed Miss Shaandiin Tome, who is an editor from the Sundance Institute. It is especially important that the Institute brings new knowledge of filmmaking, as well as editing tips, to the trainees.



#### OUTCOME

Students discovered the indigenous women issues in their community and built good communication with their community members especially with their protagonists. Students have made their second short documentary films about indigenous women issue as in the following:

#### 1. Where's my father? A film by Blong Saroeun

Being of Kreung ethnicity, Broty Ranchong lives with her youngest daughter, Lak Sanoy, a 23-year-old girl and her granddaughter in Thang Rong Svay village in Ratanakiri province. Years ago, Sanoy was raped on the way to work and got pregnant. Since then, Sanoy and her mother have been abandoned by family, friends and other villagers who want them to sell the illegitimate child. But Lak Sanoy resists and works even harder to enable a better future for her daughter who keeps asking her: "Where is my father?"


# **2. Endure** A film by Lean MANG and Vunneng LENG

Married at the age of 16, Hoeung Nath, 28 years old, lives in a small village inhabited by the Tampuon ethnic community in Ratanakiri, Cambodia, where it is full of rubber plantations, cashew nuts and vast forest areas. But life is not as peaceful as it seems: Nath and her children have been abused by her husband. The youngest daughter suffers from renal failure as a consequence of the beatings during Nath's pregnancy. In 2018, they got divorced, but Nath still struggles to survive. Every day, she digs crickets and picks vegetables in the fields, looks for crabs, snails, freshwater prawns and fish to sell to the villagers. Some days, she earns 5,000 - 10,000 riel to buy food and medicine for her children; other days, she remains empty-handed. No matter how hard life gets, she never complains.



# 3. My path A film by Sev Poav and Sol Weve

Rammayee, a Jarai woman, is a native of Lai village in Ratanakiri province. She orphaned when she was 2 years old and then, lived with her aunt and aggressive uncle. As she did not want to burden her aunt any longer, she decided to get married at the age of 15 years. Unfortunately, she suffered from health problems during pregnancy.Her first born had been underweight and had sufered from constipation. Rammayee and her husband decided to borrow money for their child's surgery in Phnom Penh. Despite of the hard life in the vilage, they both work eagerly to raise their child. They hope that their child will not follow them, but will go to school and have a better life.



# 4. Last hope A film by Ret Sithot

Mlek Phon, a 22-year-old woman of Bunong ethnic origin, lives in Puja village, Mondulkiri province. Her father is a farmer while her mother is a housewife and winemaker. She is the eldest of four children. Since her parents are getting weaker and older, Pun quit school to help them. She works hard in the fields and brings her siblings to school. The eldest brother decided to follow her and quit school to support the family. At the same time, Phon is very worried about her second brother because instead of listening to her and doing homework, he prefers hanging out with friends and playing games. She puts all her hope in her youngest sister who should graduate and become a doctor or a police officer.



### **សង្ឃឹមចុងក្រោយ** Last hope

A film by SITHORT Ret

# 5. Don't give up A film by Phok Rany

This film is about Ravi Chor Vy, an ambitious Kreung ethnic teacher in Krala Village, Ratanakiri, who fights to preserve the Kreung culture for the improvement of the community. Trying to pass on the Kreung language to the next generation, she does not stop teaching at school even during pregnancy and afterwards carrying her baby in arm. But as children do not understand the value of education, they resist learning and even after going to school for years cannot read nor write properly. However, Chor Vy has not given up her teaching efforts and was therefore promoted by the Ministry of Education, Youth and Sport.



# 6. Worry A film by Loeurn Chhouk and Proel Pring

In Banteay Meanchey province, Chroab Chas and Chroab Thmey Village have long been inhabited by the Kouy ethnic group. There, a 68-year-old lady named Keo Phun lives in a slum hut on one of the villager's land and therefore relies on their good will. Since her grandsons, Noe and Proeun, rather stay with her than with their violent, drinking stepfather, she also takes care of them. But getting weaker every day, it is her grandchildren who now take care of her. In order to survive, they collect bamboo, mushroom and other vegetables instead of going to school. But they just earn enough for one meal per day. Consequently, Phun desperately wants to return to Koh Kong to see her daughter, her grandsons mother.



# 7. Bamboo without water A film by Din Roda

In north-western Cambodia at the border with Thailand, Vann Phea, 64 years old, collects crabs, snails, morning glory and water lily in a pond near the mountain in a village of Kampong Svay. Since her own children, all married, migrated to find work elsewhere, two grandchildren stay with her and help her collecting and selling instead of going to school. When she borrowed money for her husband's funeral, she did not expect to sink that deep into depts. As the days pass, Phea suffers from bad health conditions. But moreover, she is worried about her grandchildren's future as she observes youth criminality and drug use are rising in the community. 흉때법급: 통 Bamboo without water A film by Roda DIN



#### 8. On the move A film by Heng Minea

Sok Vai is one of many who left hometown to work as a cart dragger at Poipet International border entrance in Banteay Meanchey province in the west of Cambodia. Accompanied by his wife and young daughter, he offers delivery service for little money from sunset until late in the evening. As they are steadily on the move and only earn enough money for daily food, they do not have a permanent house to stay. Usually, they need to build a tent to rest for a few nights until they are forced to leave and find another vacant place. As the group of cart draggers has increased, Sok Vai's wife dreams of finding a better life in Thailand, while Sok Vai himself is happy with their life as it is.



# 9. Ulcer in mind A film by Mourng Vet

This film shows that domestic violence is an urgent issue in Krola village, Ratanakiri. There, Jing Menng, a Kreung ethnic widower had suffered from her aggressive ex-husband who attacked her with weapons many times and even threatened to shoot her. Then, left alone with a son and daughter, but working hard, she could not stay alone. And once again, she is married with another violent man. As her 21-year-old son, Nate Thi, is traumatized he depends on his mother's support. Also, Menng's daughter has suffered from gender based violence: At the age of only three years, she was raped by another relative. Thinking about the miserable life, Jing Menng cries a lot and finds hope in Christian religion.





# Challenges

1. There is a general acceptance of violence as part of indigenous women's everyday life.

2. There was a lack of cooperation from local authority during the assessement.

3. Women from indigenous ethnic minority are quite sensitive and reluctant to talk and share their problems in front of a video camera.

3. There were only 7 women among 44 applicants. Among the 7 women, there were only 3 indigenous women who applied for the training. The main challenge for us in selecting indigenous women to join the training is that most of the indigenous women got married at young age (from 12 years old

up) and therefore, could not join the 1-year-training.

4. Language barrier for students as English and French vocabulary of many students is limited. Technical vocabulary was unknown.

- 5. Most of the students never have used a computer or internet before.
- 6. Most of the students lack of knowledge on social issues and indigenous women issues.
- 7. Electricity shortage from March to May has delayed some of our activities.

8. Our students were not allowed to shoot the film in the Poi Pet city and along the way to Cambodia-Thailand border.

9. Some students in Ratanakiri got sick because of malaria and dengue fever.

- 10. Some protagonists asked for money from our students.
- 11. Some ceremonies were not allowed to be shot.
- 12. Climate change: heavy rain delayed shooting.
- 13. Indigenous students could not interpret their own language into Khmer language.







# Solutions

1. During the need assessment, project team members assessed the cultural norms of particular groups such as early age marriage of indigenous girls, GBV and rape. We create the following strategies:

- Train the selected youth on the related issue such as gender equality, the impact of domestic violence and other forms of violence

- Train youth on how to research on the related issues
- Assign proper materials for trainees
- Train students how to build rapport with subject or protagonist

2. With the letter of permission from the Ministry of Information and letter of support from ARPAA, our assessment team were able to work closely with local authority.

3. We went to those three target provinces to raise awareness of our project. We met the local authority to inform them about our project and encouraged indigenous women to join the training by explaining that the selected candidates will be fully supported on accommodation, food and travel. Unfortunately, due to cultural norms and the responsibility of indigenous women for the family, the

indigenous women could not leave their families and province to join the training in Phnom Penh. Even though there is no indigenous woman in this training, still indigenous men make films about the women issues in their community. After that, we will conduct the film screening followed by the community dialogue on women issues to change the perception of the community on indigenous women.

4. There are some technical terms in English which cannot be translated in Khmer. So, we use the English technical terms. In order to make students understand the terms used in filmmaking, the trainers tried to explain the words by drawing or giving examples related to that word. Once the students understood the meaning of the technical words, communication was enabled in the working group on the shooting fields.

5. For filmmaking career, computer and internet skills are essential for video editing and research. We added a computer and internet training course for the students to facilitate them.

6. There are many students, especially indigenous students who got the Baccalaureate but stopped studying to help family on the field. That is why their knowledge of social issues and of women's concern in their communities was limited. In order to raise awareness on social issues, especially on indigenous women issues, we encouraged students to read books and follow the news every day. Moreover, we invited guest speakers to provide more knowledge on gender based violence suffered by women.

7. Training on Graphic Design and visual effects were postponed due to electricity shortage. From March to May, we asked students to study additionally from 4pm to 7:30pm.

8. Actually, we already had a permission letter for shooting in the public area issued by the Ministry of Information. We still wrote and sent a letter attached with this permission letter to Poi Pet City hall for information and to ask them for permission so that our students could make their films in the city. The Poi Pet City did not respond to the letter.

Students' shootings were stopped in the city because of the absence of the permission letter from the provincial governor or the Poi Pet city hall. So, our team submitted the new copy of the previous request letter to Poi Pet city hall and then, students were allowed to continue shootings.

9. The sickness of our trainees affected the process of their film production. The students affected by malaria and dengue fever were taken care by their family and project team. The project team sent them quickly to the hospital. We flexibly changed the schedule of the shootings. Also, we asked the sick students to relax and ask other students to take turn for shooting their films.

10. There were some people in the village spreading rumors that our students were making films for commercial purpose and they urged the protagonists to charge students money. They would not allow students to shoot or use their image if we did not give them money. We conducted a quick meeting with our students on this issue and asked them to inform their protagonists that we are making films for non-profit purpose only and the future releasing films aim to improve living conditions in their community. There were some protagonists who understood and believed us while others did not. We informed the students to stop documenting the life of the people who kept asking for money. The documentaries should show the reality and no performance for any benefit or any payment in return. We also asked students to change their subjects immediately as students should not find only one subject during research, but should have several options in hand to avoid the risk of protagonist's denial or change of mind.

11. We tried to negotiate with the villagers, but they still did not allow us to do. We decided not to document those events and respect their will.

12. We delayed the shooting because of heavy rain fall.

13. We found an interpreter who knows well the indigenous and Khmer language to enable communication with protagonists.

# COMMUNICATION AND VISIBILITY

# A. Facebook



Since the trainee recruitment, we have posted all activities that we have been implemented on Bophana Center's Facebook page. On March 22, 2019, we created an official Facebook page of the project "Amplifying Voices of Indigenous Women and Discriminated Groups". By December 2019, we received 1,660 likes. We have 65 posts so far (both Bophana Center's Facebook page and the project's Facebook page) which show the work process from the beginning of the project until now.

Below are our latest posts on the project's Facebook page. An experimental film of one of our trainees, Roda Din, entitled "Hope One Day", the project's first film published, has reached 85.2K people. This is the greatest number of viewers we have reached so far.

Published	Post	Туре	Targeting	Reach	Engagement	Promote
12/05/2019 5:00 PM	[English below] រឿង "រស់ដូច ស្លាប់" នីកនាំដោយ លឿន	84	0	38.2К	2.3K 529	C View Promotion
11/19/2019 3:25 PM	[English below] ការថត ភាពយន្តឯកសារលើកទី ២		0	71.9K	15.8K 1.2K	C View Promotion
10/30/2019 6:00 PM	[English below] រឿង "សង្ស័ម ថ្ងៃមួយ" នីកនាំនោយ ខិន រ៉ូនា	84	0	85.2K	7.5K 1.1K	C View Promotion
10/04/2019 4:30 PM	[English below] មង្ឈមណ្ឌល បុក្ខាណាមានសេចឝ៊ីរំភើប		0	22.8K	2.3K 854	C View Promotion
09/26/2019 6:00 PM	Amplifying Voices of Indigenous Women and	ē	0	214	3 8	Boost Post
09/10/2019 6:10 PM	[English below]  គើលោកអ្នក ក្រៀមខ្លួនហើយឬនៅឆ្លងការ		0	255	17 10	Boost Post
09/03/2019 4:00 PM	[English below] ភាពយន្ត ឯកសារផ្តីទរបស់សិក្ខាកាម	ē	0	31.8K	4K 🔲 751	C View Promotion
08/21/2019 3:30 PM	🍬 [English below] ភាពយន្ត ភ្លៃ ឯកសារដំបូងទាំង ១០ ព្យិង	ē	0	457	93   20	Boost Post
08/19/2019 3:21 PM	[English below] ទីវាជនជាតិ ដើមភាគតិច ២០១៩ កាលពី	84	0	37.9К	14.3K 440	C View Promotion
08/13/2019 4:25 PM	🌽 🍌 សូមចូលរួមអបអរសាទរ! ភាពយន្តឆ្នាតខ្លីដំបូងទាំង		0	352	47   15	Boost Post
07/26/2019 5:00 PM	[English below] ទន្ទីមនឹង ការបង្ហាញឲ្យឃើញពីបញ្ហា	84	0	53.6K	17K 884	C View Promotion
07/25/2019 5:00 PM	[English below] ឆ្នងនាមដា នៃគូមួយរបស់អុកស្នាមកម្ពុជា	\$	0	460	22 59	Boost Post
07/22/2019 5:00 PM	English below] នៅ ឆ្លងសហគមន៍ជនជាគឺ	ē	0	67.6K	11.4K	C View Promotion
07/17/2019 200 PM	[English below] ក្រឡេកមក មើលសកម្មភាពបន្ថែមរបស់	ē	0	36К	1.9K 4.3K	C View Promotion
07/11/2019	[English below] នៅ នដសហគមន៍ជនជាគឺ		0	30.9K	3.3K	C View Promotion

# Page insights

#### - Page Likes (since April 2019)



#### - Page Followers (since April 2019)



#### - Post Reach (since April 2019)





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As a result, people who liked, followed, engaged and reached posts are mostly 18-24 years old or 25-34 years old, and male.

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# B. News related to the project

Many articles about the screening event have been published online and on newspapers, and there is also a news report broadcasted on TV.

- 1. Khmer Times Youth Today: published in newspaper and online
- 2. Phnom Penh Post (Post Khmer): published online
- 3. TV5 Entertainment Cambodia: news report broadcast on TV and post on TV5's Facebook page
- 4. Thmey Thmey: published online
- 5. FM 102 (Women's Media Centre): News report on radio and online



June 4 Q

ស្នាតៃភាពយន្តឯកសាររបស់យុវដនវ័យក្មេងចំនួន ១០ រឿង ត្រូវបានយកមកចាត់ បញ្ចាំងដូនសាលាលាដននស្ងនា ក្រោមប្រធានបទ "ការបន្តិសំឡេងរបស់ស្ត្រី ឯនងាក់ដើមភាពកំប និងក្រុមមនុស្សដែលក្រូវបានគេរើសអើង តាមរយៈពហ្ ប្រព័ន្ធផ្សព្វៈផ្ទាយថ្មី"



You, Chea Sopheap, Leng Vunneng RD and 27 others.

39 Shares

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យុវជន ១២ រូប បញ្ចប់វគ្គផលិតកូនឯកសារនៃគម្រោងគាំទ្រសហគមន៍ស្ត្រីជនជាតិ ភាគតិច និងការរើសរើរងំ អាហ្វហោកការ នេះទេ រនេះ រន



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Let's spend usuable time for only 7 minutes listening to this news report prepared by Po Sakuri from Three Threey about the final documentary final produced by the trainees of the project "Amplifying Voice for indigenous Werner and Decominated Groups"

Thanks to Ms. Po Salum and Thrany Thraw far publishing this reas report about the project.

This project is supported by Voice, through Oxfam in Cambodia, the Austration Umbassy, Cambodia, and Henrich (bit Shiftung Cambodia, in constoletion with Cambodia Film Commission.

#Dopriana #VOICE #VoiceCambodia #WDO #AmplifyingVoice





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Address: #64, Street 200, Phnom Penh, Cambodia, Tel: 023 992 174 / 092 902 543 Email: info@bophana.org Website: www.bophana.org Facebook: /bophanacenter.cambodia/, /amplifyingvoice/