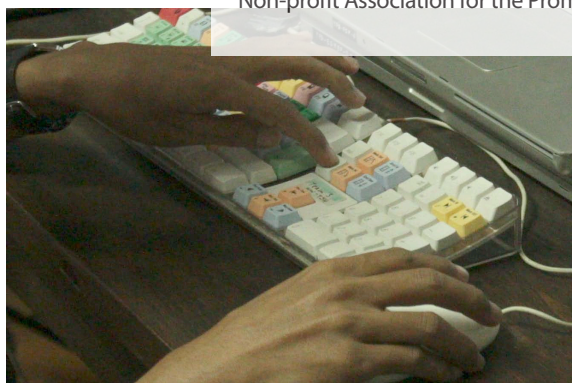




Annual Report 2014

Yangon Film School

Non-profit Association for the Promotion of Young Burmese Film and Video Artists



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15 training courses in 2014 providing a total of
146 training places
with **263 training days** equalling 42 training weeks

65 students

trained

of which **32** were

new to YFS and **33**

were alumni

Students from **10 different ethnic groups** including Rakhine, Kayin, Chin,

Shan, Lisu, Kachin and Mon

and **3 different religions**

Buddhist, Christian and Muslim

4 women and 7 men trained as student trainers
passing on skills to the next generation of Myanmar filmmakers

24 documentary films completed: 8 short portrait films,
8 mid-length documentaries, 4 observational films and 4 participatory videos

14 screenplays in development of which 10 are feature films and 4 are shorts

6 long-form documentaries being developed on the

YFS Documentary Fellowship Programme

29 YFS films screened at

39 film festivals in **22** different countries

winning **4** prizes and **2** nominations

1 restoration of a Myanmar cinema classic

Ché Phawa Daw Nu Nu (Tender are the Feet) restored and
premiered at the Berlinale Film Festival

107 YFS alumni currently working in the Myanmar
media sector and film industry or studying abroad

I Forward from the Director



Yangon Film School 2014 – The Year in Brief

In its tenth year of activity YFS showed no signs of slowing down. Overseen by a team of dedicated and experienced international tutors and peer trainers (see pp. 2-3) the School conducted a remarkable 42 weeks of film training courses for 33 existing students and 32 new intakes of both genders and **10 ethnic groups**.

Alongside YFS staples such as The Art of Documentary Filmmaking, Introduction to Editing, Film History, Film Analysis, Sound Design and Postproduction, the School also offered new courses in Participatory Video and Investigative Documentary – the former in preparation for the first YFS Travelling Cinema placement in a Lisu community in Kachin, and the latter culminating in an exciting Pitching Competition for six YFS Fellowship Grants to conduct deeper research.

The School continued fruitful partnerships with the German cultural organisation Goethe Institut and the Myanmar Motion Picture Organisation to help eight screenwriters develop feature-length scripts in a Feature Screenwriting Development Programme, and joined new partners Search for the Common Ground and Shalom Foundation in a special edition of The Art of Documentary Filmmaking for participants from Mon, Kayah, Kayin and Kachin.

All in all, YFS trainings in 2014 yielded no fewer than **24 short documentary films and exercises**. Filmed in Yangon, Mon, Kayah, Kayin and Kachin, many of these films explore topics of change and identity as Myanmar continues to reform. In addition, the School's production arm Yangon Film Services provided income for over 21 students and broke new ground editing and

postproducing an 8-part drama series on the rule of law entitled The Sun, the Moon and the Truth, aired on national TV in Myanmar in early 2015.

A total of 29 YFS films screened at 39 international festivals in 22 different countries in four continents in 2014. Several titles such as Tyres, Behind the Screen and Silent Talker also collected awards. Having celebrated its world premiere at the **Berlinale** in February, a 1972 Myanmar cinema classic, Ché Phawa Daw Nu Nu (Tender Are the Feet) restored by YFS and the Goethe Institut, went on to screen at **festivals in Phnom Penh, Brisbane and Tokyo**.

After holding two residential courses at Pinlon Village Hotel on the outskirts of Yangon, YFS moved in October into new premises in Yankin Township, large enough to house an office and most courses. This rented house is an excellent stop-gap measure whilst the School continues its search for a permanent home. The School also began refining its management structure and internal systems in 2014 and examined ways to formalise its status. With ongoing management training of our Myanmar staff and no fewer than 11 students in our teach-to-train programme, we remain fully committed to our goal of sustainability under Myanmar management. Onwards and upwards!

A handwritten signature in black ink, appearing to read 'Lindsey Merrison'.

Lindsey Merrison
Yangon Film School Director, June 2015

II Who's Who at YFS: Tutors, Management Team & Committee

Yangon Film School draws upon a growing pool of international and Myanmar filmmakers to tutor its workshops. In 2014, workshops were tutored by (in alphabetical order):



Aung Min

Screenwriting & Film Analysis

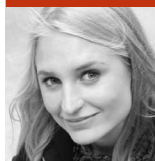
Dr Aung Min divides his time between writing, filmmaking and treating patients at his Yangon clinic. A YFS-trained screenwriter, he passes on his skills to his fellow Myanmar filmmakers in YFS courses and independently. He wrote the script for *The Monk* feature film directed by YFS graduate The Maw Naing which premiered at Karlovy Vary in 2014.



Regina Bärtschi

Editing

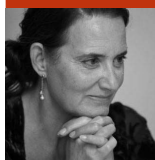
Swiss editor Regina works on feature films, documentaries and TV series including Palm Springs Audience Award winner *Elles* (1997); *Better & Better* (1997), awarded at Nyon, Leipzig and San Francisco; *Sooner or Later* (2003), nominated for the LA International Documentary Award; and *Blue Skin* (2004), recipient of the Berlinale's Dialogue en Perspective Award.



Marleen Bovenmars

Participatory Video

Dutch Marleen is based in the UK where she works as a trainer for Insight Share using participatory video (PV) for community action and knowledge and skills sharing. She recently trained farmers in PV at the Himalayan Permaculture Centre in Nepal. During her 3-year MSc she specialised in communication for behavioural change, sustainable agriculture and video-mediated education.



Ellen Bruno

Investigative Documentary

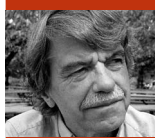
American Ellen is a documentary filmmaker with a background in relief work. Her films focus on human rights and include *Sacrifice* (1999), about Burmese child prostitutes, and *Leper* (2004) filmed in a remote village in Nepal. Her many awards include Guggenheim and Rockefeller Fellowships and a Goldie for Outstanding Artist. Ellen serves on the Board of the San Francisco Buddhist Film Festival.



Frances Calvert

Film History

British-Australian Frances has an encyclopaedic knowledge of film and is particularly interested in documentary style and form. She is currently completing a PhD on cultural broadcasters. Her own documentaries focus on the Torres Strait Islanders in Australia and include *Talking Broken* (1990) and the award-winning *Cracks in the Mask* (1997). She teaches at the Filmuniversitaet Babelsberg near Berlin.



Rolf Coulanges

Cinematography

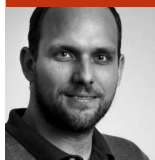
German Rolf has filmed a wide range of documentaries including experimental dance piece *Ju-Ni Hitoe*, or *Discovering the Soul* (1994), shot in Japan, and *Searching For Life* (2000) in Haiti. He has taught cinematography with the Goethe Institut across Africa and Latin America and at the EICTV Film School in Cuba. He is an expert in digital camera technology.



Jessica Ehlebracht

Editing

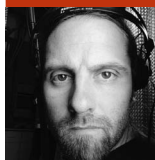
North German Jessica worked as assistant editor on feature films such as *Good Bye, Lenin!* (2003) before becoming an editor herself of feature films, TV series and, in particular, documentaries including *Jonathan* (2011), winner of the Earth Vision Award at Tokyo Film Festival, and *The Ferryman* (2007) which won Silver Prize at the German Short Film Awards.



Ansgar Frerich

Postproduction Sound

German sound expert Ansgar set up Die BasisBerlin postproduction studio in 2006 and is its general manager and creative director. He works on postproduction sound for features and documentaries including the Oscar-nominated *Story of the Weeping Camel* (2003), *Women Without Men* (Silver Lion at Venice, 2010) and *Pianomania* (Lola for Best Sound, 2011).



Ivan Horák

Sound Recording & Postproduction Sound Design

Czech Ivan has recorded and undertaken postproduction sound design on numerous productions including dialogue editing on the Czech unit of *The Lion, the Witch & the Wardrobe* (2005). His documentary credits include the award-winning *The Beauty Exchange* (2003) and *Blues by the Beach* (2004). In 2014 he won the Czech Lion Award for Best Sound for *The Way Out*.

Editing

German editor Dietmar's credits include the documentary *Life Goes On*, winner of an Emmy and Gold Hugo in 2003; the stop-motion animation *TV City*, awarded at Cannes in the same year; and the drama *Madonnas* which premiered at the Berlinale and won the Hessian Film Award in 2007. He has taught extensively at the Filmuniversitaet Babelsberg.

Dietmar Kraus



Screenwriting & Fiction Directing

British filmmaker Rachel has directed award-winning short films including *Danny & His Amazing Teeth* (Royal Television Society Award, 2002) and written scripts for BBC Radio 4 and TV. In 2010 she won a Wellcome Trust Award for feature script *Matrioska*. She is currently writing a BBC radio play and a series pilot for Channel 4.

Rachel Mathews



Editing & Film Analysis

Over the past 30 years Finnish editor Tuula has collaborated with almost all of Finland's directors of note and edited award-winning documentaries including *Father to Son* (2004) and *Daughters of Palna* (2007). She was Professor of Editing at the University of Art and Design in Helsinki and is guest lecturer at the Baltic and Norwegian Film Schools. She is currently writing a book about editing.

Tuula Mehtonen



Documentary Filmmaking, Production, Distribution & Marketing

Anglo-Burmese Lindsey's long interest in Myanmar began in 1990 when she visited the country to research her family history. The trip led to the documentary *Our Burmese Days* (1996) which screened at festivals around the world including the Berlinale and IDFA. Her second Myanmar documentary, *Friends in High Places* (2001), won awards in Europe and the USA. She founded the Yangon Film School in 2005.

Lindsey Merrison



Editing

Australian Melanie has edited over 40 documentaries and dramas for TV and film on subjects varying from history to health to contemporary dance. A respected member of the Australian Society of Editors, she edited the award-winning profile of novelist David Malouf, *An Imaginary Life* (1997), and the eight-part documentary, *Australians at War* (2001), nominated for an AFI Award.

Melanie Sandford



Documentary Filmmaking

German filmmaker and photographer Ulrike's films often focus on women's issues, such as the lives of drug-addicted prostitutes in Hamburg in *To Be Somewhere Else*, and the promotion of family planning in Thailand in *Spiral of Fortune*. Her WDR/arte production, *The Women of Kisan Sabha*, depicts courageous women in Bangladesh. She is also curator for an international network of women artists.

Ulrike Schaz



Postproduction

British David lectures at major UK film schools including NFTS and the Northern Film School. He specialises in editing, design and visual FX for clients including the BBC, ITV, Channel 4, Apple and Quantel on projects including feature film editing, promotions, commercials, pop promos, colour grading, title sequences, on-air graphics, film finishing, corporate programming and design.

David Smith



Editing

Australian editor Fiona's primary focus is on documentary but she also works on TV dramas and children's series. Her credits include *Dancing Down Under*, winner of the 2012 Atom Award for Best Children's Factual TV; *Whatever! The Science of Teens* (2009), for which she received an Australian Screen Editors' Award; and landmark series *Liberal Rule*, awarded Best Documentary by the Australian Directors' Guild and the AFI.

Fiona Strain



Cinematography

Myanmar Tin Win Naing joined the first ever YFS workshop in 2005. He has shot numerous projects including *Into the Ring*, winner of the 2007 YFS-Heinrich Boell Documentary Competition; the multi-award-winning feature documentary *Nargis: When Time Stopped Breathing* (2008); and feature film *The Monk* (2013). As a graduate YFS 'train to teach' programme, he is now a fully qualified cinematography tutor.

Tin Win Naing



Production Management

German graphic designer Tina has worked at radio stations and newspapers in northern Germany and at several film festivals worldwide, mainly in the area of guest management. She has also worked on film shoots and coordinated award ceremonies and masterclasses. She joined YFS in 2012 as project coordinator and also oversees the School's communications strategy.

Tina Walinda



Who's Who at YFS?

The Yangon Film School has offices in both **Berlin** and at the School's headquarter in Yankin Township in **Yangon**.

In 2014, the YFS Management Team comprised:

Berlin office



Lindsey Merrison
Director



Helke Schuchardt
Project & Fund Manager



Tina Walinda
*Project Coordinator/
Communications & PR*

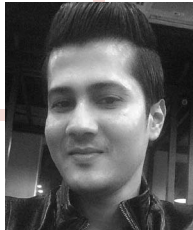


Johanna Huth
Festival Coordinator



Marina Haake
Accountant

Yangon office



Win Naing Khir
Project Coordinator



Hnin Ei Hlaling
*Production Manager
(until August 2014)*



Ta Ra
*Production Coordinator
Yangon Film Services*



Aung Thu Ya
Equipment Manager



Aye Ni Mar
Accountant



Nandi Kyaw Min
*School Manager
(Aug-Nov 2014)*

The Committee

The **Yangon Film School Committee** is a group of five students or graduates from the School elected by their peers on an annual basis to support the Management Team in an advisory capacity and to help the Director select tutors, staff and workshop participants.

In 2014 the YFS Committee comprised:



Khin Myanmar



Shin Daewe



Kyaw Ko Ko



Soe Moe Aung



Myo Min Khin
(until June 2014)

Student Case Study: Anna Biak Tha Mawi

Writer, Filmmaker, Artist, Weaver & Entrepreneur

Chin national Anna (25) joined YFS at 20 when she wrote the short script *Bungkus* about the 'parcel' bride phenomenon amongst impoverished Chin nationals. The script was made into a short film, directed by Lay Thida, and is the first fiction film ever to be shot in the Hakha Chin language. It has screened worldwide and is a favourite among the Chin diaspora. Anna is now developing this script into a feature film entitled *Parcel* as part of the YFS Screenwriting Competition. She also took part in the YFS Art of Documentary Filmmaking for Beginners' Course in 2014.

Where did you grow up and what do your parents do for a living?

I was born in Hakha, Chin State and grew up in Yangon. My father is a Christian pastor and professor in pastoral theology at MIT (Myanmar Institute of Theology). My mother is a housewife.

What is your educational background?

I graduated with a BA in Religious Studies in the Liberal Arts programme at MIT in Yangon.

What made you apply to join YFS?

Dr Aung Min suggested I join the screenwriting workshop because I wanted to improve my writing skills. I experienced filmmaking and became very interested and then applied to join other courses.

What films have you made since joining YFS?

Bungkus (short film/writer, 2011); *Solomon* (doc/director, 2013); *The Barber* (doc/director, 2014).

What do you think of the teaching at YFS?

I really like it. It helps us to improve our self-motivation and study, something most students in Myanmar need. The input from international tutors is very useful to help us produce new works. We wouldn't get such knowledge of film from within our country if it wasn't for the international tutors.

Has being a student at YFS changed any of your attitudes?

Being a YFS student is like entering into a totally new world, one which is full of wonders. I now see things in many different ways.

Are you currently involved in a film project?

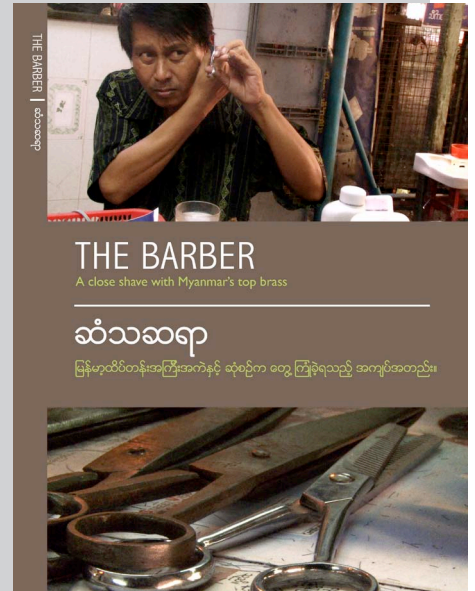
I am working on a documentary about memorial stones in Chin State. It costs circa \$2,000 to erect a memorial stone and hold a feast for the village and more than five such ceremonies are now being held in each village every year. Chin State is Myanmar's poorest state with a lack of schools, hospitals, electricity and water. My film asks why Chin people spend so much money on the stones.

What is your current job?

I've just founded the Aidii Chin Traditional Weaving House, the first social enterprise in Hakha.

What are your future plans?

To make more documentaries and to study this kind of filmmaking more and more. Also, to create more job opportunities for Chin women and to establish a traditional weaving school in Chin State.



The Art of Documentary Filmmaking Course for Beginners

11 June – 27 July 2014 at the Pinlon Hotel, Yangon



6-week residential training

Six men & six women from five ethnic groups trained

100% gender parity

Five local trainers from three ethnic groups

Three international filmmaking tutors

Two international editing tutors

Films edited by four student editors

Above, left to right:

1) Khin Warso, Sound Trainer Kyaw Ko Ko, Arrow Luck, Mi Mi Lwin, Nay Lynn Aung, Nwaye Zar Che Soe, San Kyaw Htun, Nay Kha

'I feel like the teachers and students from YFS have **changed me drastically into a new person.** [...]

Before I joined YFS, I felt my life had nothing special day after day. But now I feel as if it has been changed into a meaningful one.'

Mi Mi Lwin, participant, *Art of Documentary Filmmaking Course for Beginners*

This course gave YFS' new intake of students a thorough grounding in documentary filmmaking including a consideration of the technical, aesthetic, storytelling and ethical aspects of the form. The course was divided into **four main areas of activity:**

1. Basic Training in the use of YFS' HD camera and sound equipment was delivered over three days in the Myanmar language by YFS trained filmmakers working as student trainers.

2. Documentary Training was delivered over four weeks by the international tutors working alongside YFS student trainers via a mix of classroom teaching, film screenings, discussions and practical filmmaking exercises. Working in

crews of three (camera, sound and director), the students began by filming four short documentary portraits of characters in and around the Pinlon Hotel before getting down to work on identifying the protagonists and stories, preparing the filming schedules, treatments and budgets, and then filming their final projects: four longer documentaries of circa 20 minutes which in 2014 explored the subject of **Change – Grassroots Stories from New Myanmar.**

3. Advanced Cinematography & Sound Module – All in a Day's Work: in a new addition to previous YFS Beginners' courses – and following input from students and student-trainers – all 12 students remained at the training during the last two weeks whilst the

The four first exercises made on the course included:

Short portrait films of people living in or around the course venue entitled:

- **Laundry Lady**
- **A Part of Life**
- **Fishing, My Love!**
- **Construction**



Above, left to right:

1) Translator Kaung Hla Zan, Lead Tutor Ulrike Schaz, Anna Biak Tha Mawi / 2) Mi Mi Lwin

four final documentaries were edited in order to participate in All in a Day's Work. This additional module gave students the chance to practice their newly acquired filmmaking skills, swap roles (so everyone had a turn at camera, sound and directing), to deepen their grasp of how to use film language to convey authentically and empathetically working lives in Myanmar.

4. Editing of Beginners' Films: a total of eight films on the course were edited by four YFS student editors over a period of

four weeks guided by the international editing tutors. The student editors were encouraged via individual feedback to work independently, preparing assembly edits, rough cuts and fine cuts for group screenings to the tutors and beginner filmmakers.

These documentaries will be submitted to national and international festivals and will also be screened in remote parts of Myanmar as part of the YFS Travelling Cinema Programme.

The final four documentaries made on the course are:

The Barber

A barber who used to cut the hair of generals in the military government has now opened his own business in the new Myanmar

The Bus Conductor

One of Yangon's first ever female bus conductors struggles to combine a busy working life with bringing up her young daughter

Crocodile Creek

The Burmese legend of the giant crocodile Nga Moe Yeik is combined with modern-day environmental concerns in an iconic Yangon waterway

A Political Life

A former bodyguard of Aung San Suu Kyi quits the political life at the behest of his wife and family, but continues to give local people valuable legal advice for free



The Art of Documentary Editing Course for Beginners

4 – 30 August 2014 at the Pinlon Hotel, Yangon



Above, standing, left to right:

1) Equipment Manager Aung Thu Ya, Nay Ka, Nay Lynn Aung, Soe Arkar Htun, Interpreter Ye' Myint Toe, Arrow, Luck, Sai Naw Kham, Wynn Htut, San Kyaw Htun, kneeling, left to right: Ngwe Ngwe Khine, Nway Zar Che Soe, Editing tutor Jessica Ehlebracht, Khin Warso, Mi Mi Lwin

I am really grateful to have the chance to learn from our

international tutors at YFS. It's more than teaching; it is based on them sharing their knowledge and caring for the students with a true heart. Their teaching is like they're planting a seed in our heart and it grows with beautiful flowers.

Khin Myanmar, director, editor & YFS student trainer

This course gave YFS' new intake of students a solid grounding in the artistic, philosophical, technical, organisational and storytelling aspects of one of the most essential aspects of documentary filmmaking: the edit. It comprised a mix of classroom lectures, hands-on experience, film screenings, analysis and discussions so that, by the end of the four-week training, each student had a basic grasp of the aesthetic and practical aspects of editing. The beginner students will now have the opportunity to take further YFS editing trainings if they show an aptitude for and/or enjoy this challenging but satisfying discipline.

Week 1 sought to answer the question 'What do editors do?' as well as introducing students to the practical components of the YFS' Final Cut Pro editing software. The beginner editors quickly got to work by choosing material from the All in a Day's Work

footage they themselves shot in the Beginners' Documentary course prior to this training.

Week 2 analysed how documentary can deal with multiple protagonists and a range of different locations. The students began a first assembly of the All in a Day's Work footage and learnt how to work with audio

4-week residential training

Seven men & five women trained

Students from four ethnic groups and three religions

One international editing tutor

Six short documentaries made from the All in a Day's Work footage, focussing on lives of working people in Myanmar



Above, left to right:
 1) Editing students Nway Zar Che Soe, Arrow Luck / 2) Sai Naw Kham and Mi Mi Lwin

tracks and make subtitles. They ended the week with a fine cut of their mini-films.

In Week 3 the students learnt how to make Quicktime exports of their mini-films which they screened and discussed in class. They then started work on a second mini-film, this time focussing on dialogue to edit an

interview from the All in a Day's Work material.

In Week 4 the students completed their dialogue exercises and learnt how to use music and other sound effects to enhance their work. The course ended with their exporting their mini-interview films as Quicktimes and screening and discussing them with the tutor and their fellow students.

'I personally think that an editor is just like a person who carefully carries water in his cupped hands to the thirsty audience, trying not to waste any drop of it.'

Sai Naw Kham, Documentary Editing Course for Beginners

Meet the Editors

During the training, the beginner students had the chance to meet YFS-trained editors who screened their films and discussed their work. Such events help to foster the School's ethos of more experienced students taking a leading role in supporting and training their less-experienced peers

Student Case Study: Sai Naw Kham

YFS Beginner Student 2014

Shan Christian Sai Naw Kham (25) was another of YFS' new intake of students in 2014. He grew up in a remote part of northern Shan State before coming to study in Yangon. Like other new students, he took a wide variety of courses during the year, namely Documentary Filmmaking for Beginners, Documentary Editing, Sound Design, Film History, Film Analysis, and Postproduction.

Where did you grow up and what do your parents do for a living?

I grew up in Tangyan Township in Shan State. My mother went around from village to village selling things to make a living. Now we have moved to Yangon and she sells Shan noodles from a stall in front of our house.

What is your educational background?

I graduated with a BSC in Chemistry in 2010 after we moved to Yangon.

Did you have any filmmaking experience before joining YFS?

No, but I made a ten-minute documentary – *The Ordinary Man* – to apply to YFS.

What made you apply to join YFS?

I've always dreamed of making feature films about my fellow Shan people and the places they live in. I thought YFS would be the only way to help me realise this dream. It was the first step I needed to take because I don't have a wealthy background to support myself while I'm learning.

What films have you made since joining YFS?

I was the director on *The Crocodile Creek*, one of the four final films from the Beginners' course.

What do you think of the teaching at YFS? Is it useful to have input from international tutors?

It's great! I'm very grateful to have the chance to learn about film art and the international tutors' approach to film.

In what way has being a student at YFS helped you?

I'm much more confident about creating something now and working on more projects of my own. And I've made some very good friends.

Are you currently involved in a film project?

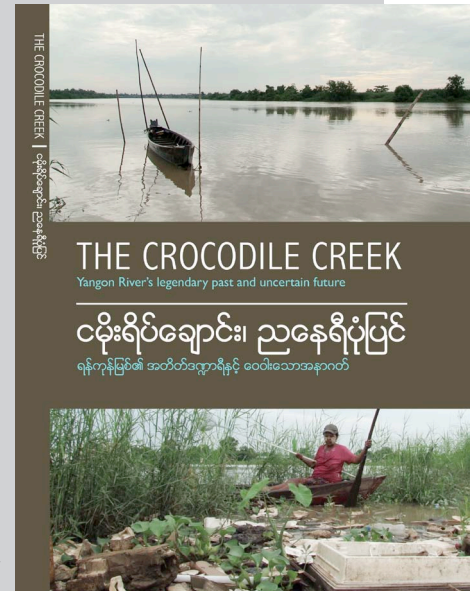
I'm making a film about my grandma's younger sister – *My Grandma* – about the daily life of an old Shan lady. It shows the culture of Shan people in a poetic way.

What is your current job?

I'm working as a music video editor at CMP Media, a music production company in Yangon.

What are your future plans?

I want to be a great film director and create films like Steven Spielberg. But having a career as a filmmaker in Myanmar is very hard – getting enough income to live on – because my situation means I have to support my family. I only know that I will have to go and work abroad for some years.



The Art of Sound Design Course

6 – 25 October 2014 at the NEW YFS House, Yangon



Above:
Sound student Zon Phyo Pyae Swe Oo

'At this stage in the country's development it's an essential and highly sought-after gift to provide creatives with the knowledge of filmmaking to an international standard without any hidden business agenda. This creates the fundamentals for a free media.'

Ansgar Frerich,
YFS Postproduction Sound Tutor
from Germany

This course introduced beginner students and broadened the knowledge and skills of more experienced students and Myanmar sound industry professionals in the aesthetics and practical aspects of sound postproduction for fiction and documentary films. It began by focussing on how important sound is in a medium which is so often seen as primarily visual. Students tested their listening and storytelling skills by creating complex scenarios told exclusively via sound (with the rest of the class guessing the scenario). They then worked with iconic excerpts from film history, such as the famous shower scene in Hitchcock's *Psycho*, and redesigned the sound.

The course then turned its focus to creating sound design for YFS' own films, on this occasion working on *Missing* and *To School*, two short

fiction films shot during the 2013 'True Fictions' course. Students worked individually and in teams to develop postproduction sound for the films and learnt the following key techniques:

- dialogue editing
- de-noising
- Foley recording
- Foley editing
- creating atmospheric effects
- sound design
- sound mixing
- the use and placement of music

Whilst the students worked on the postproduction sound, they collaborated closely with the directors of the two films and hence learned another key element of good sound design: how to communicate effectively about sound with sound non-professionals.

YFS & MMPDD (Myanmar Motion Picture Development Department)

Good sound design is a key element in the success of a film. But it is a sadly hitherto neglected area in Myanmar film and TV. YFS international sound tutor Ansgar Frerich (Germany) kicked off the 2014 sound design training with a presentation which highlighted the importance and possibilities of postproduction sound. Held at the MMPDD in Yangon, the event was open to the Myanmar industry and was attended by around 150 people working in the country's film business. It was followed by a networking session where the tutor and YFS students met Myanmar film professionals.

3-week non-residential training

Two women & nine men trained

Students from six ethnic groups & three religions

One international tutor

Professionals working in Myanmar sound & music industries trained alongside YFS students

Sound studio set up to meet international industry standards

Sound design on two short 'True Fictions' films completed

Feature Screenplay Development Programme

Two workshops: 8 – 15 October and 1 – 13 December 2014



Above, clockwise:
Veteran Myanmar screenwriter Khin Lay Theint (foreground) with the course participants

- 9-month programme
- Four male & four female screenwriters
- 100% gender parity
- Writers range in age from 20-45
- One international tutor
- One local co-tutor
- Eight screenplays developed
- 5,000 Euro prize for best draft screenplay at end of programme

This 9-month programme is supporting eight Myanmar writers who already have some experience of screenwriting to write a feature-length (80-120 minute) screenplay suitable both for Myanmar and international audiences. It is being delivered via three workshops plus e-mentoring and takes the writers through each step of the writing process, resulting in a polished first draft script with the potential to attract further development and production finance.

Workshop 1 in October 2014 focussed on developing the short (1-2 page) film

ideas with which the writers applied to the programme into more substantial film treatments of 10-20 pages in length.

Workshop 2 in December 2014 took an in-depth look at the treatments (submitted shortly before the workshop) and helped the writers to clarify the characters and their stories. After discussing rewrites of the treatments, they looked at how to develop the treatments into full screenplays in this workshop. These screenplays will be discussed in Workshop 3 in June 2015.

YFS & the MMPO

The programme marks closer ties between YFS & the MMPO (Myanmar Motion Picture Organisation), one of the leading organisations in the Myanmar film and TV industry. MMPO writers are taking part in the programme and the training is largely taking place in the MMPO compound in central Yangon. The programme will culminate in a pitching competition in July 2015 hosted by MMPO and the organisation's director, Lu Min, will be on a panel of international judges who will select the winning project from the pitches and award the 5,000 Euro prize.



Above, left to right:
 Cho Wutyi Lwin, Tutor Rachel Mathews, Translator Grace, Khin Htwe Nge on their way to class / 2) Screenwriters working on their scripts

The screenplays being developed on the programme are:

Nandar

A mother goes on a quest to bring the man who raped and killed her daughter to justice in a lawless border town

The Land

A farmer and his young son travel to Yangon to seek restitution when their land is grabbed by the military

Junction

A naive young country girl is threatened with sexual exploitation when she becomes involved in Yangon's seedy karaoke scene

House

A young Yangon couple struggle to stay together as they desperately try to find a place to live in the city

The Man in the Room

Returning to Yangon after years spent working abroad, a man discovers the only house he can afford is already occupied: by a ghost

Dream?

A man is torn between two worlds as he lives in reality with his wife from an arranged marriage and in his dreams with his first love

She

An uptight university lecturer is forced to become a mother when her dying sister bequeaths her an unusual legacy: three young children

The News Fan

An intrepid young woman is caught up in cronyism and a corruption scandal as she seeks to become a journalist

'YFS has helped me in many ways, not only in filmmaking but also in communication with others from different backgrounds. Its courses broaden my critical thinking and also my way of analysing things.'

*Anna Biak Tha Mawi,
 YFS screenwriter & filmmaker*

Other Ways of Seeing: A History of Film Form

20 October – 1 November 2014 at the Institut Francais, Yangon



Above:
Film History tutor Frances Calvert teaching her class

2-week non-residential course

Five women & seven men trained

Students from five ethnic groups and three religions

One international tutor

Students introduced to canonical filmmakers including Eisenstein, Murnau, Lubitsch, Welles, Hitchcock, Kubrick & Kiarostami

Majority of students scored 89-93% in end of course exam

'After joining YFS, I have changed. When I was a journalist I thought, wrote and filmed just from my own point of view. I never paid attention to the other person's emotions.

Now I'm a good listener when I'm filming people's lives.'

Shin Daewe,
journalist & YFS documentary filmmaker

This course was introduced into the YFS curriculum following requests from students for some theoretical background to underpin the School's practical filmmaking programme. Its content is equivalent to a first-year Film History course in a European university, but it is delivered in a concentrated form over a two-week full time study period.

In 2014 the course drew special attention to non-Myanmar socio-cultural themes for the new intake of students. These included the *American dream* of wealth and success; individualism versus family cohesion; Soviet society as exemplified in Eisenstein's films; and Iranian moral philosophy. The classroom-based teaching introduced students to the history of film and the development of film language from 1895 onwards and illustrated – via plentiful clips – the canon of great filmmakers.

The course explained the styles which arose in different countries during the development of film, including Soviet montage, Iranian storytelling, British and American social realism, German Expressionism and the Hollywood studio system. Time devoted to analysing documentary films revealed a great variety of style and approach in this genre. The course is supported by a comprehensive hand-out (in English and Myanmar) illustrated by film stills. It taught the new students how all the arts are involved in filmmaking including:

- composition
- cinematography
- sound
- music
- animation
- use of archives

Students are encouraged to deepen and broaden their knowledge after the course by using YFS' extensive film library. Containing a mix of fiction and documentary films, the library comprises almost 400 DVDs in a wide variety of styles and genre

How Films Work: Documentary Film Analysis Course

10 – 22 November 2014 at the YFS Old House, Yangon



2-week non-residential training

Six women & eight men from three ethnic groups & three religions

One international filmmaking tutor

One local trainer

Six feature length documentaries analysed

Above, standing:

Nay Kha, Khin Warso, Tutor Tuula Mehtonen, Arrow Luck, Shunn Lei Swe Yee, San Kyaw Aung, Wynn Htut, Soe Kyaw Tin Htun, Co-Tutor Dr. Aung Min, Sai Naw Kham

Kneeling: Nwge Nwge Khine, Lin Hnin Aye

This course trained the new intake of students in how to analyse documentary films and reach a basic understanding of classical film dramaturgy. The course began by analysing two very different documentaries:

- *The Monastery: Mr Vig and the Nun* (Pernille Rose Grønkvær, Denmark, 2006)
- *To Be and To Have* (Nicholas Philbert, France, 2002)

In a series of lectures and discussions held primarily in the Myanmar language (with the international tutor observing), the student trainer helped the students

to deconstruct the films and analyse their different methods of storytelling.

After learning about methods of film analysis in these two case study films, the class split into four groups – mixing more and less experienced students and different genders and ethnicities – to analyse documentaries of their own. After spending three days analysing the films, with supervision from the tutors, each group presented their findings to the group, screening the documentaries and deconstructing the methods used to create emotion, tell the story and capture an overall theme.

The four documentaries analysed by the students during the course were:

- *The Garden of Eden* (Ran Tal, Israel, 2012)
- *Bombay Beach* (Salma Ha'arel, USA, 2011)
- *9 Star Hotel* (Ido Haar, Israel, 2007)
- *Five Broken Cameras* (Emad Burnat & Guy Davidi, Palestine/Israel/France, 2011)

Dr Aung Min

Dr Aung Min is fast becoming one of YFS' most in-demand local trainers. In 2014 he co-tutored the two Feature Screenplay Development Programme workshops as well as leading the analysis in the Documentary Film Analysis Course. Previously, he has written the screenplay for one of the School's True Fictions films (The Bamboo Grove, dir: Khin Khin Hsu, 2011) as well as the script for the feature film, A Monk (dir: The Maw Naing, 2013) which premiered at Karlovy Vary International Film Festival in 2014. Dr Aung Min also trains screenwriters and filmmakers in his own '10 Men Group'. And on top of all that, he is a medical doctor who opens his Yangon clinic twice a day even when he is teaching. Dr Aung Min is certainly a busy man!

Beginners' Documentary Filmmaking

A cooperation with Search for Common Ground and Shalom Foundation NGOs

29 October – 21 December 2014 at the NEW YFS House, Yangon



Above:
Naw Ae' Shi Fawe and Prya Reh Reylo with Camera Tutor Tin Win Naing

Five women & seven men trained

Students from conflict areas in Kayah, Karen, Mon & Kachin States

Mix of Mon, Shan, Kachin, Lisu, Kayin & Kayah ethnicities

Mix of Christian & Buddhist religions

Five local trainers

Four international filmmaking tutors

One YFS graduate working as a tutor alongside international tutors

Four YFS student editors

Eight short documentaries made

International NGOs Search for Common Ground and Shalom Foundation

work in Myanmar in the areas of conflict resolution and building bridges between different ethnic groups, some of which have been involved in long-running civil conflicts

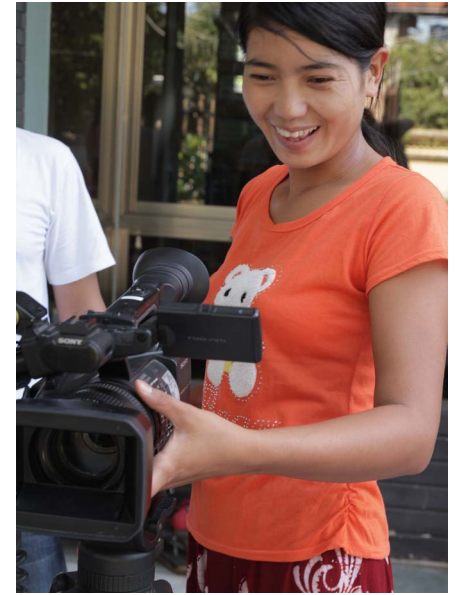
This course followed the same format as the Art of Documentary Filmmaking Course for Beginners (see pp. 6 above) but was run in cooperation with two non-governmental organisations, Search for Common Ground and Shalom Foundation. Hence, alongside training the participants in the aesthetic, practical and ethical aspects of documentary filmmaking, the course also emphasised communication as a tool of conflict resolution. Documentary filmmaking relies upon teamwork and demands that barriers within the team are overcome in order to promote successful collaboration. As such it proved to be an excellent medium for the course focus on peace-building.

Basic Training in the use of YFS' HD camera and sound equipment was given to the participants for three days before the course began by the five student trainers. Each participant had the opportunity to swap roles as camera operator, sound recordist and director. Material was screened and evaluated by the trainers, international tutors and the participants themselves.

During the course, four preliminary exercises led to four short portrait films about people or situations in the local community around the new YFS House in Yankin Township, Yangon. The films were mentored by the student trainers.

Afterwards the four 3-person crews (director, camera and sound), each accompanied by a student mentor, travelled to Kayah, Kayin, Mon and Kachin states to make four final films of around 15 minutes in length. The director in each team came from the respective state but the locations were *terra incognita* for the other crew members and mentors. The shared filming experience led to a greater understanding of each other within the groups and an intense engagement with concepts of 'identity' and 'stereotypes'.

The four final films focus on stories depicting the realities of life in these states, all of which have been shaped by years of fighting between ethnic independence groups and the Burmese military.



Above:
1) Students and tutors from the Search for Common Ground Beginners' Course / 2) Student Moe Moe Htwe during Basic Training

Advanced Cinematography & Sound Module: All in a Day's Work

Once again, all 12 students remained at the training location whilst their films were edited by the YFS student editors, giving these beginners the chance to further develop their camera and sound skills.

The All in a Day's Work material was edited during the Art of Documentary Editing for Beginners module which, due to time constraints, took place this time for just one week at the end of the Beginners' course itself. The intake of 12 new students were given an introduction to the technical and aesthetic aspects of documentary film editing and were supervised in editing together four short films, each of around 3 minutes in length, from the All In A Day's Work material. These mini-films took as their subject matters people working in the following places:

- a pottery
- a wood-carving workshop making Burmese harps
- car body repair shop
- a garment factory

The eight documentaries made on the course are:

Four first exercises – these are short portrait films of people living near the YFS House in Yankin Township, Yangon:

- *Crossroad Donation*
- *The Bicycle Man*
- *The Orchid Plantation*
- *The Restaurant*

Four final documentaries of around 15 minutes in length:

Drug Shadows

A young teacher in Kachin State discusses her life in the shadow of the drugs trade as a result of which her own mother was imprisoned for dealing

Rubber's Last Song

An observational account of traditional rubber manufacture in Mon State, a way of life being killed off by high-tech alternatives

My Leg

In civil-war blighted Kayah State former ethnic fighters and ex-soldiers from the Burmese military work together to fit land-mine victims with prosthetic legs

The Road is Rough & Muddy

Conflict is still prevalent in Kayah State, something the film crew learn to their cost when trying to film a poor Muslim man who moves between the lines selling ice-lollies

Participatory Video Training

24 November – 4 December 2014 at the OLD YFS House, Yangon



Above, left to right:

1) Arrow Luck, Lin Hnin Aye, David Kyaw Thet Aung, Han Lin Twin, San Kyaw Aung / 2) David Kyaw Thet Aung, San Kyaw Aung

‘YFS teaching is great for our people. We are exposed to a **different way of thinking about filmmaking** with very useful input from the international tutors. YFS is an amazing opportunity for Myanmar.’

*Tin Win Naing,
cinematographer & YFS camera
tutor*

This course trained students who already had some YFS filmmaking experience in the concept, techniques and ethical issues of participatory video (PV). It was designed to prepare trainees for the YFS Travelling Cinema project, where students travel to some of Myanmar’s most remote regions to present YFS films to different communities, run short participatory video courses and recruit people from ethnic minorities and hard-to-reach populations to take part in YFS training courses in the future.

The course was split into four parts:

Part 1 (days 1-4) gave the trainees first-hand experience of various methods for group-based learning and video making and helped them to familiarise themselves with specially selected, easy-to-use equipment: the pocket cameras and Pico portable mini-projectors. The trainees also learnt the differences between participatory video and the more traditional forms of documentary taught at YFS.

In Part 2 (days 5-6) the students went on a field-based exercise to practice the techniques they had just learnt. Four of the trainees worked as facilitators with a group of elderly people in a monastery; the other four with a mixed group of teenagers at a nunnery school. The trainees facilitated a two-day participatory video process with their groups, supporting both the elderly people and the students at the nunnery school to develop basic filmmaking skills and to plan and produce a short video on a topic of their choosing.

In Part 3 (days 7-9) the trainees shared what they had learnt during the fieldwork exercise. They then edited the footage shot by their groups and learnt how to plan, prepare and facilitate a participatory video screening. They had the opportunity to practice what they had just learnt by holding a screening at the nunnery school.



Above, left to right:

1) Khin Warso, Arrow Luck, Lin Hnin Aye, Tutor Marleen Bovenmars, David Kyaw Thet Aung, San Kyaw Aung, Han Htoo Naing, Han Lin Twin, Slyne Mon, Shunn Lei Swe Yee / 2) Participatory video facilitation at Zabu Oak Shaung Nunnery, Thanlyin Township

In Part 4 (days 10-11) the trainees learnt about the essential elements of participatory project design and management including:

- participant selection
- obtaining informed consent
- video topic selection
- scheduling
- how to adapt the participatory video process to diverse aims

What is Participatory Video?

Participatory Video (PV) is a set of techniques which help a group or community to shape and create their own film. Making a video is easy and accessible and is a great way to bring people together to explore issues, voice concerns or simply to tell stories.

- Participants quickly learn video skills via games & exercises
- Facilitators help groups identify & analyse issues important to them
- Short videos are directed & filmed by the participants themselves
- Footage is shared with the wider community via screenings
- Communities always have full editorial control

The YFS participatory video trainer, Marleen Bovenmars, has been working as a PV trainer at the Oxford-based INSIGHT SHARE since 2012 and has spent time in Nepal training farmers in remote areas in PV.

2-week non-residential training

Four women & four men from six ethnic groups trained

100% gender parity

One international tutor

Two participatory videos facilitated

Training prepared students for YFS Travelling Cinema Project

The Investigative Documentary & Fellowship Pitching Competition

1 – 12 December 2014 at the OLD YFS House, Yangon

2-week non-residential training

Four women & six men from four ethnic groups trained

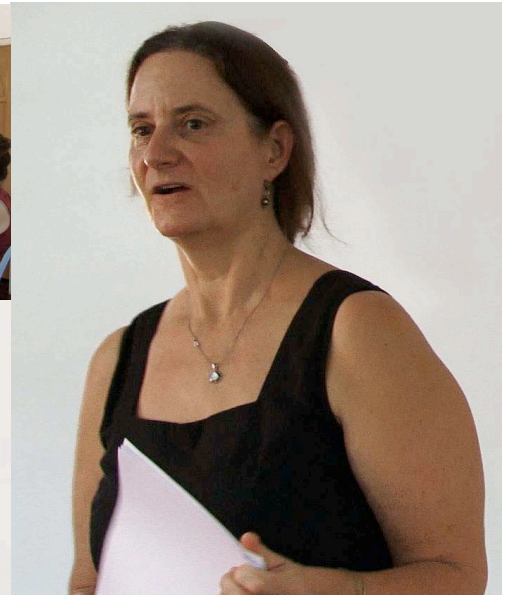
Mix of experienced YFS students & print journalists pairing up with filmmakers for first time

One international tutor

Eight longer form (60-100 min) documentaries developed

Course culminated in a pitch before a panel of external judges

Six projects were awarded YFS Fellowship Grants for further development & production



Above, clockwise:

1) Student May Htoo Cho and translator Pwint pitching to the international jury / 2) Tutor Ellen Bruno / 3) Student Su Su Hlaing pitching her project to the jury

This course trained students in how to conceive and develop a longer form (60-100 minute) investigative documentary. The students were selected to take part on the strength of their submitted proposals and the training focussed on developing the seeds of these ideas through research into a more fully developed project. Each student was supported to help them write a full treatment for their idea. From these treatments, they then crafted a 'funding pitch' which was delivered verbally to a Fellowship Panel at the end of the course.

The classroom-based teaching mixed lectures, writing exercises, discussions, screenings

and project presentations with feedback from the international tutor and the rest of the group. On the pitching day at the end of the course, the eight directors delivered a 4-minute verbal pitch, putting forward their film concept in a concise and compelling way to a panel of three external judges. The panel awarded three top tier fellowships and three mid-level fellowships of financial support so that the students could continue to develop their documentaries. The chosen projects represent a wide range of issues and their stories are located throughout Myanmar.

Topics covered on the course included:

- long format documentary structure
- the importance of 'story'
- documentary ethics
- ensuring contributor safety
- how to be smart & safe as a director in high conflict situations
- the difference between information and experience: bringing documentary stories into the present
- responsibility of documentary filmmakers in a changing world
- venues and strategies for outreach and distribution of films which aim for social change
- crowd funding & international production grants

The 2014 Investigative Documentary Course Fellowship Films are:

Opium Dreams

The struggles, hopes and fears of three Palung families in the opium-growing area of northern Shan state caught up in a civil war as the Palung fight for independence

Collapsed Lives

Exploration of lives destroyed by a pipeline project in Rakhine State which has brought great riches to the government and foreign companies but has also created bitter ethnic conflict

Lives Under Water

People suffer in exchange for progress and growth as families are forced to relocate for a large dam project in Sagaing

The Missing Needles

Investigation into illegal abortions in Myanmar, bringing a human face to a hotly debated issue in a Buddhist society which sees abortion as murder

Market Burning

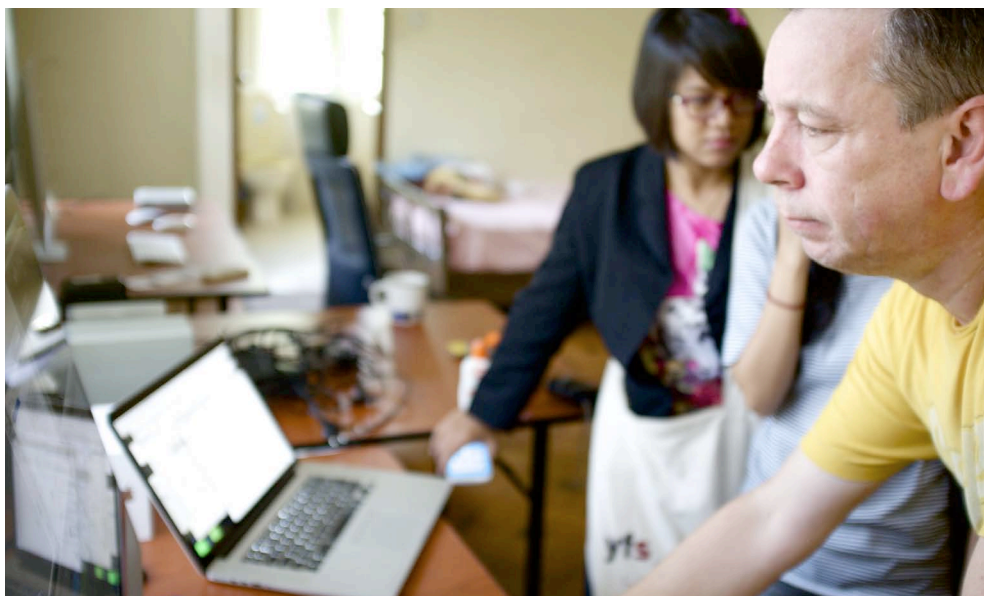
Investigation into who and what is behind the burning of the market in Thanbyuzayat town in Mon State

Just Justice

Following legal cases of people without resources who struggle to find justice in Myanmar's current legal system which protects power elites and leaves the rest behind

Postproduction Course

8 – 20 December 2014 at the OLD YFS House, Yangon



2-week non-residential training

Two women & five men trained

Students from four ethnic groups & three religions

One international tutor

Students trained in use of postproduction software to an international standard including Davinci Resolve

Above:

1) Foreground: Tutor David Martin Smith, background: Student Arrow Luck

Techniques covered on the course included:

- Working with high-resolution HD footage in Davinci Resolve
- Exporting colour-graded material back into Final Cut Pro
- Subtitling techniques
- Creating roller credits
- Exporting material for the web
- Authoring DVDs

This course trained the new intake of YFS students in how to achieve a greater degree of professionalism in the closing stages of a film edit. It also gave students the first chance to use the School's new editing workstations equipped with Davinci Resolve colour-grading software.

Building on an introductory module offered to participants during the Art of Documentary Editing for Beginners' Course in the summer of 2014, participants were now encouraged to take charge of the postproduction process and were trained in how to deal effectively with directors and international producers, to develop more efficient subtitling strategies and to work towards getting a cut 'locked'. In addition, creative and technical skills including online editing, colour grading, motion effects and sound pre-mixing were taught.

In Week 1 of the classroom-based training, participants were given practical exercises overseen and supported by the tutor. These

included an introduction to the practicalities and aesthetics of colour-grading as well as a look at postproduction workflows and how these can be streamlined in YFS film projects. Participants then had the opportunity to colour grade their own film projects (shot AND edited during the 2014 Art of Documentary Filmmaking for Beginners' Course – see pp. 6). Regular group screenings allowed the international tutor and students to check on the progress of each film's postproduction.

In Week 2, following a specific request from the students, the course investigated Digital Film RAW workflows. In recent years, digital film cameras – such as RED, Arri, Sony and Blackmagic – have come to market with a range, resolution and colour depth exceeding 35mm film. Students filmed footage on their own Blackmagic Cinema Camera and the group then experimented with it and investigated the capabilities of working with 12bit RGB material in Davinci Resolve.

Travelling Cinema Project: Participatory Video Facilitation in Kachin State

10 – 22 December 2014 in Thagarya Village near Waing Maw Township



2-week trip to remote part of Kachin State

Two female & two male YFS student trainers

16 Lisu nationals ranging in age from 18 to 35 trained to create short video films using PV methods

First of seven planned 2-week trips as part of Travelling Cinema Project

Training facilitated creation of two short videos: Poison, about heroin addiction and Future Stars, about Lisu children in Kachin State

*Above:
Travelling Cinema crew member David Kyaw Thet Aung sets up a screening in Thagarya village*

Having received training in how to implement a participatory video project during the November-December 2014 course (see pp. 19-20), four YFS student trainers travelled to a remote region in Kachin State to implement the School's first participatory video training.

Upon arrival in Thagarya village, the YFS trainers made contact with the Lisu National Development Party who helped them organise the training and recruit the participants. After training these participants in how to use the specially selected cameras and microphones, the trainers used a 'Community Map' drawing to discover the issues and problems within

the community. The participants chose two key issues to address via participatory video:

1. Heroin addiction and how it affects Lisu people in a region where an estimated 50% of the population are addicted (addicts are mainly young people; one recovering addict participated in the training)

2. The future of children among Lisu families in Kachin State and how parents can give them a better chance in life

After receiving training from the students in how to plan and storyboard their film projects, the participants spent three days filming

YFS films screened to participants & the wider community during the trip were:

- *Burmese Butterfly*
- *More than a Tree*
- *Thursday's Child*
- *My Grandfather's House*
- *The Bamboo Grove*



Above:
Participants of the first YFS Travelling Cinema participatory video (PV) facilitation in Thagarya village in Kachin State

material for the two videos. The student trainers then taught them how to edit the material, starting with paper edits and moving onto the editing software to complete the editing. During the evenings, the students screened YFS films to the participants and wider community and led discussions about the issues raised.

These issues included:

- the rights of homosexual & transgender people
- environmental damage & possible solutions
- the difficulties faced by subsistence farmers
- Myanmar's historical heritage
- modern medicine versus folk cures

Aims of Participatory Video training & the YFS Travelling Cinema Project:

1. To use documentary as a medium for conveying crucial messages about democracy and diversity
2. To encourage behavioural change and reconciliation between conflicting groups (incl. raising awareness about rights of children, displaced persons & gender equality)
3. To build bridges between conflicted communities & also between YFS Burmese filmmakers & different ethnic groups
4. To recruit participants for YFS courses from diverse marginalised, ethnic and/or religious groups
5. To film short testimonials of villagers sharing stories from lives which are often marked by poverty, indebtedness, landlessness, lack of access to facilities and conflict
6. To collate a 'video map' of diverse regions in multi-ethnic Myanmar & distribute testimonials on wider platforms incl. social media, TV, DVD distribution, festival screenings
7. To raise awareness among Myanmar's parliamentarians and urban elite about the lives and concerns of the rural poor, as well as marginalised & disadvantaged groups including different ethnicities

Student Case Study: Tin Win Naing

Cinematographer, Director & YFS Tutor

Myanmar Buddhist Tin Win Naing (40) joined YFS for the very first workshop in 2005 when Myanmar was still ruled by the military dictatorship. He was forced into exile under threat of imprisonment in 2009 and spent two years in Mae Sot on the Thai border. He is now turning the stories he filmed about Myanmar refugees trapped there into the feature-length documentary *Greener Pastures*. YFS is delighted that in 2014 Tin Win Naing became the first YFS graduate to complete the School's 'train to teach' programme. He is now a YFS tutor in cinematography.

Where did you grow up and what do your parents do for a living?

I grew up in Yangon. Since my father's death two years ago, my mother is dependent upon me.

What is your educational background?

I went to school in Yangon.

Did you have any film-making experience before joining YFS?

I worked for AV Media Company as an assistant cameraman and then as a cameraman for Disc Diary Media Company.

What made you apply to join YFS?

I was interested in learning how to film documentaries in a systematic way. Our country has had no film school or university since the military government. I met Lindsey in 2005 and it was a big opportunity for me. I am very happy to have joined that first YFS course.

What films have you made since joining YFS?

I have made many short films and was one of the filmmakers on the feature-length documentary: *Nargis – When Time Stopped Breathing*, about the aftermath of the cyclone which devastated Myanmar in 2008.



How has YFS helped you?

Being a YFS student has definitely helped me in my career. Now I can stand on my own two feet as a cinematographer.

Have you travelled as a filmmaker with YFS?

I've attended film festivals in Russia and Amsterdam.

Are you currently involved in a film project?

I'm a cinematographer for MTV and Than Kyat group. I'm also researching for (YFS graduate) The Maw Naing's next feature film, having worked as cinematographer on his debut feature film *The Monk* which premiered at Karlovy Vary Film Festival in 2014.

What are your future plans?

To continue my filmmaking career, especially as a cinematographer and to train the young Burmese filmmakers of the future.

Student Case Study: Khin Myanmar

Film Director, Editor, Student Trainer & Mentor

Myanmar Buddhist Khin Myanmar (27) is following in the footsteps of her famous film editor father and says she first learned editing by watching him at work. One of her first films as a director, *The Dream*, screened at Wathann Film Festival in Yangon. Since then she has concentrated mainly on editing and she also mentors newer YFS filmmakers as one of the School's student trainers. In 2014 she was one of the YFS editors working on *The Sun, the Moon & the Truth*.

Where did you grow up and what do your parents do for a living?

My family moved to Yangon from Mandalay when I was five. My dad set up a film production company and worked as a freelance film editor.

What is your educational background?

I did computer studies at KMD, an organisation recognised by NCC (UK).

What made you apply to join YFS?

I was totally inspired about film by my dad. I believed applying to YFS was the best path for me.

What films have you made since you joined YFS?

The Factory Girl and *The Dream* (director, both 2011); NGO films *More than a Tree* (director, 2012) and *Welcome to Lashio* (editor, 2012); *No.62 Pansadan Street* (editor, 2012); *Solomon* (editor, 2013); *Missing* (director, 2014); *The Sun, the Moon & the Truth* and *Rubber's Last Song* (editor, both 2014).

In what way has being a student at YFS helped you?

YFS has helped me make my dream come true and develop my career as a filmmaker.

Has being a student at YFS changed any of your attitudes?

Before joining YFS, I was very reluctant to communicate with people and found it difficult to understand their minds. But now I find it's very easy to listen to people's hearts and souls.

Have you travelled as a filmmaker with YFS?

I've travelled to Mon, Shan and Rakhine states in Myanmar and to Korea, Japan and Germany.

Are you currently involved in a film project?

At the moment I'm editing the CP Farms project, an info-doc about the daily lives of farm workers.

What are your future plans?

I want to set up an international broadcasting channel in my country and I want to continue making films throughout my life.



Editor & Postproduction Training / TV Drama Series: *The Sun, the Moon & the Truth*

March – August (Editing); November – December 2014 (postproduction including sound)



Above, left to right:

1) Official poster for the television drama series 'The Sun, the Moon & the Truth' / 2) Series director Aung Ko Latt on set

'I was very lucky to be taught by Mel who shared her vast knowledge of how to create a good film. I will never forget the way she taught me to build the story structure and that one of the most interesting things is to set **the rhythm to edit the story.**'

Khin Myanmar, editing trainee

The Sun, the Moon & the Truth is Myanmar's first TV drama series about justice and rule of law issues. Comprised of 8 x 45 minute episodes directed by Myanmar filmmaker Aung Ko Latt, it tells dramatic legal stories which reflect day-to-day life in a provincial town, home to a new legal aid office set up by the series' protagonist, a talented young female lawyer.

Made by a consortium consisting of Aung Ko Latt Motion Pictures, Communications Services Group, Myanmar Legal Aid Network, Myanmar Motion Picture Organisation, Pyoe Pin Programme and Yangon Film School, the TV series is designed to give Myanmar viewers a better understanding of their legal rights and responsibilities.

Myanmar TV drama tends to be made quickly on a low budget and with a corresponding lack of quality. This is particularly the case in the areas of editing and postproduction where producers do not feel they can afford and/or do not yet see the necessity of spending time on this key part of the process. YFS is spearheading an increased professionalism throughout the Myanmar film and TV industry, including in the edit. For this reason the school negotiated a contract with consortium partner Pyoe Pin to build a training component into the entire postproduction workflow of *The Sun, the Moon & the Truth*.

Editing training included:

- data wrangling
- rushes syncing
- assessing individual takes
- strategies to cut round missing shots/performances
- charting individual character arcs
- keeping overall series story on track
- working with producers, directors and other key personnel

Postproduction training included:

- postproduction workflow from offline to online
- sound mix

- colour grading
- titles & on-screen captions
- subtitling
- different delivery formats

Sound training included:

- setting up Pro Tools sound suite
- creating professional soundtrack
- communicating with director, composer & editor

'In the past, I tried to do my own process. Through this project, I learned about the international workflow: how to back up, organize and so on. This is thanks to the experience of tutor Melanie Sandford and her willingness to share her knowledge with us.' / *Zaw Win Htwe, editing & postproduction trainee*



Above, left to right:
Lead actors Su Pan Htwar (May), Nay Yan (assistant lawyer) and Khin Zar Chi Kyaw (school-teacher)

Audience Response to *The Sun, the Moon & the Truth*

The series has been broadcast in Myanmar on MRTV (News and Entertainment channels) and MWD with frequent repeats. It will screen on Skynet in 2015 with an associated panel show and then on MRTV-4 and Channel 7, with prospective screenings also on DVB (Democratic Voice of Burma).

Ratings are difficult to assess in Myanmar but, according to the official ratings' compiler, the Friday night slot on MRTV had 100,000 viewers. One of the most popular ways to access the show has been via Facebook with nearly 40,000 'likes' and the 'episode in a minute' previews/re-caps proving to be a hit.

Consortium partner Pyoe Pin NGO conducted 12 focus groups in rural and urban areas, talking to 115 participants about Episode One of the series. Key findings included:

- Majority of respondents rated Episode One 'good' (with 'very good' as the highest score)
- Most respondents felt the episode taught them how to avoid making mistakes in life
- After watching the episode, the majority of respondents believed the truth cannot be hidden
- Almost every respondent from urban areas would seek a lawyer if in trouble with the law
- Very few respondents would seek assistance from the police
- Most respondents from rural areas would seek assistance from the village administrator/leader
- All respondents would use a justice centre like the one depicted in Episode One if available
- All respondents would like protagonist, May Hnin Si, to work in their communities
- All respondents agreed with statement 'Everyone is innocent until proven guilty'
- All respondents said if they have evidence or have witnessed a crime they would report it
- Almost every respondent said they believe Myanmar justice system is not fair and not everyone is equal before the law because judges and the police accept bribes and are corrupt

The Sun, the Moon & the Truth is Myanmar's first TV series about justice and rule of law

It centres around a female pro bono lawyer who aims to bring justice to all via a legal aid centre

Storylines deal with bribery, corruption, female trafficking, land grabbing, pollution, industrial relations and wrongful dismissal

Five students trained to complete edit & postproduction of the series in a long-term training programme

Two students (one male, one female) edited 8 x 45 minute episodes

One female student worked as an assistant editor

Two male students trained and worked on the series' sound design

Two international tutor-mentors

The YFS Train to Teach Programme

June – December 2014 in Yangon and on shoots in Kayah, Kayin, Mon & Kachin States



Above, clockwise:
1) Sound trainer Kyaw Ko Ko / 2) Camera trainer Khin Maung Kyaw / 3) Camera trainer Tun Lynn

Nine students – six men and three women – trained in how to teach YFS' new cohort of filmmakers

Student trainers mentored by international tutors

24 beginner filmmakers trained by eight student trainers

Eight screenwriting students trained by one student trainer

One student trainer completed training certificate & moved up to level of international tutor

Student trainers work in Myanmar language with no need of translator

Programme substantially contributes to aim of handing over YFS to local partners

In 2009 the school put in place a 'train to teach' programme in which students who have already benefitted from a number of YFS training courses are mentored by international tutors as they learn how to teach the next generation of Myanmar filmmakers. In a 3-year personalised programme, student trainers first shadow the international tutors to become familiar with

YFS course content and teaching methods. They then take on an increasing amount of responsibility in the delivery of the School's training. Their work is observed and assessed by international tutors who give trainers informal (at the end of training days) and more formal feedback (in dedicated training appraisals).

In the 2014 curriculum, the following students began or continued to participate in the 'train to teach' programme:

Tin Win Naing – student trainer in camera and film mentor in the summer Art of Documentary Filmmaking for Beginners' course. In the winter repeat of this course (in cooperation with Search for Common Ground and Shalom NGOs), Tin Win Naing moved up to the position of camera tutor and is thus YFS' first graduate to complete the 'train to teach' programme and become eligible to receive a contract on a par with the School's international tutors

Pe Maung Same and Shin Daewe were both mentors and student trainers in camera and directing respectively during the summer Art of Documentary Filmmaking for Beginners' course

Khin Maung Kyaw and Khin Myanmar were both mentors and student trainers in directing in the winter Art of Documentary Filmmaking for Beginners' course

Tun Lynn was student trainer in camera in the winter Art of Documentary Filmmaking for Beginners course

Kyaw Ko Ko and Wai Mar Nyunt were student trainers in sound and directing respectively in the summer and winter Art of Documentary Filmmaking for Beginners' courses with Wai Mar Nyunt also being a mentor in both courses

Aung Min was student trainer in the Documentary Analysis Course and the two workshops in the Feature Screenplay Development Programme

At the end of the 3-year 'train to teach' programme, successful student trainers are awarded a YFS teaching certificate and are given contracts to teach YFS courses within their area of expertise

Student Case Study: Shin Daewe

Director, Producer, Fixer for International Film Productions & YFS Student Trainer

Myanmar Chinese Shin Daewe (41) has been with YFS for almost ten years, joining one of the School's earliest workshops in 2006. She is one of YFS' most active members, constantly busy with new projects and ideas. She also serves as Director of the School's production arm Yangon Film Services and on the YFS Student Committee. Deeply committed to documenting the stories in her country as Myanmar undergoes a period of unprecedented change, Shin Daewe has also become a valuable mentor to less experienced Myanmar filmmakers and was one of the School's student trainers in 2014.

Where did you grow up and what do your parents do for a living?

I was born in Yangon. My parents have both passed away now but when they were alive they were illegal traders under the military government.

What is your educational background?

I have a degree from Dagon University in Zoology. My first job was in customer research.

Did you have any film-making experience before joining YFS?

I worked as an assistant producer at AV Media, a local documentary company. I used to be an underground video journalist during the dictatorship. I started making documentaries in 1998.

What made you apply to join YFS?

I wanted to learn filmmaking in a systematic and more detailed way so I could improve my skills.

What films have you made since joining YFS?

As director: *The Uninvited Guest* (NGO film, 2006); *Beyond the Tsunami* (NGO film, 2007); *An Untitled Life* (doc, 2008); *A Bright Future* (NGO film, 2009); *Robe* (poetic doc, 2010); *On Holiday* (doc, 2012); *Take Me Home* (doc, 2013); *Now I Am Thirteen* (doc, 2013).

As producer: *The Bamboo Grove* (short fiction, 2011); *To School* (short fiction, 2015)



What do you think of the teaching at YFS? Is it useful to have input from international tutors?

The teaching at YFS has supported me to change my career. Before I joined I was a journalist but now my career is much better because I can be both a journalist and a filmmaker.

Have you travelled as a filmmaker with YFS?

I've travelled a lot: to just about everywhere in Myanmar and also to Thailand, China, Germany, South Korea, Denmark, Indonesia, Malaysia and the Czech Republic.

Are you currently involved in a film project?

I'm developing two documentaries: *Opium Dreams*, about people living in Myanmar's opium-producing region and *The Ruby Land*, set in Mogok where ruby gemstones are mined.

What are your future plans?

To continue collecting as many images of Myanmar as possible as a filmmaker.

Flying Mentorships & Editing Clinics

17 February – 11 March; 20 – 16 October; 17 – 23 November 2014 in Yangon



Above:
DVD covers of True Fictions films *Missing* and *To School*

Seven student editors – four men and three women – mentored

Two international tutor-mentors

Editing of True Fictions films *Missing* and *To School* completed

Editing of Beginners' course documentaries *The Crocodile Creek* and *A Political Life and The Bus Conductor*

Evaluation films are made of almost all YFS trainings. They collect valuable feedback and reflection from participants and tutors and show funders, supporters and other interested parties the School's curriculum and teaching methods. Evaluation films are included in the YFS annual DVD releases.

'Flying mentorships'/editing clinics take place outside YFS courses and enable students to show work-in-progress to an international tutor and receive one-to-one mentorship and feedback.

In 2014 there were two flying mentorships:

1. Mentorship of True Fictions III films & 2013 evaluation films

Two 15 minute fiction films with a documentary sensibility were shot during the YFS True Fictions III course in November and December 2013: *To School* and *Missing*. Both films were edited to rough-cut stage during the True Fictions course but both needed further work to bring them to completion.

International editing tutor Regina Bärtschi flew to Yangon early in 2014 to oversee the

continuing edits of both films and to work with their student editors and directors. She also mentored two further YFS student editors as they edited evaluation films for the 2013 True Fictions III course and the 2013 Art of Documentary Editing course.

2. Mentorship of the Art of Documentary Filmmaking for Beginners' films & 2014 evaluation film

Four 20-minute documentaries were shot and edited during the YFS Art of Documentary Filmmaking for Beginners' course in the summer of 2014. In October 2014, two of these films required additional work on their edits and this work was overseen by international tutor Ulrike Schaz who also mentored the student editor who was editing the evaluation film for the 2014 course.

Missing / What is Pan Nu's family hiding from her?

A poignant story inspired by the Burmese screenwriter's own childhood in the nineties when her father was taken prisoner by the military government in Myanmar

Written by Cho Wutyi Lwin; directed by Khin Myanmar; produced by Hnin Ei Hlaing

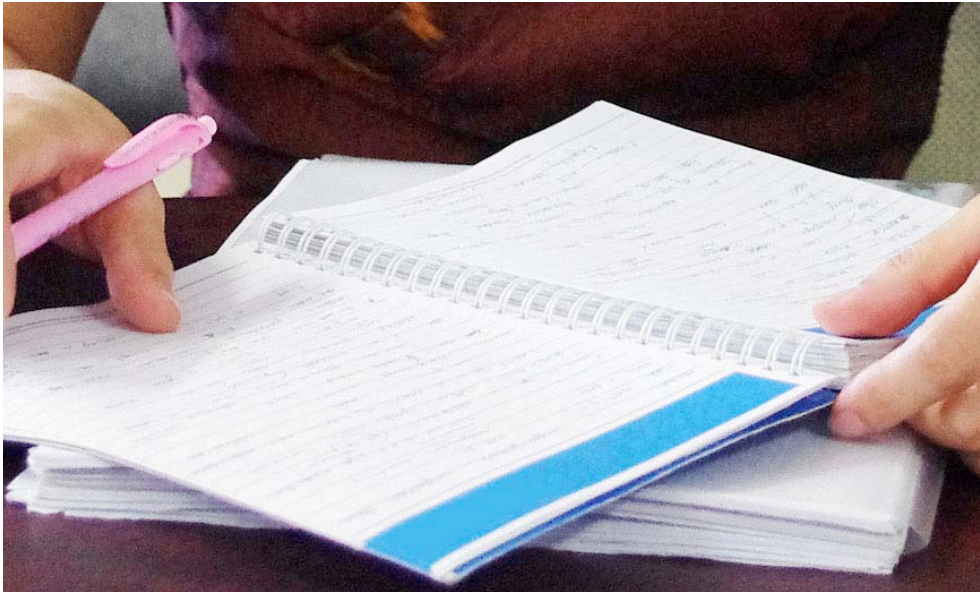
To School / Yazar wants to learn, but needs to earn

Eleven-year-old Yazar desperately wants to go to school, but growing up in poverty in rural Myanmar means that his hard-working mother relies on him as a breadwinner. Will he ever realise his dream?

Written by Su Su Hlaing; directed by Soe Moe Aung; produced by Shin Daewe

YFS Screenwriting Competition

January – December 2014 in Yangon & via e-mentoring



Two female Myanmar writers supported financially and artistically in the creation of their feature length screenplays

One international tutor

International jury including BBC Films as well as established Myanmar writers

Screenplays will go back to jury in June 2015

Winning screenplay will be produced as a feature film by YFS

Aspects of writing learned during the training included:

- developing well-rounded & empathetic protagonists
- character motivation
- 3-act story structure
- key turning points, including inciting incident, midpoint & resolution
- creating interesting antagonists

In autumn 2012 YFS announced its inaugural Feature Film Screenwriting Competition and put out a call for entries. Twelve feature film ideas were submitted and a panel of Myanmar and international judges including Ed Wethered from BBC Film and high-profile Myanmar writer Wendy Law-Yone selected two ideas for further development. These projects are:

***Parcel* by Chin writer Anna Tha Biak Mawi**

Set in the mountainous, poverty-stricken Chin state, Parcel tells the story of Sui Sui (18), a Chin girl who is placed under increasing pressure by her family to become a 'parcel bride' and go abroad to marry a man she has never met in order to raise desperately needed income. Sui Sui faces many challenges as she tries to take control of her own future.

***Splash* by Myanmar writer Su Su Hlaing**

Set among street kid gangs in Yangon, teenage Wa Toke earns a living scavenging recyclable

items in the city's rubbish dumps. When he is bitten by a dog, Wa Toke is befriended by a mysterious stranger who wants the injured boy to join his gang of child beggars. Wa Toke becomes hooked on glue but a ray of hope is offered by a kind teacher at a drop-in centre.

Throughout 2014 screenwriting tutor Rachel Mathews supported the two writers with a mixture of e-mentoring and face-to-face meetings as they developed their characters and stories and wrote two drafts of their screenplays.

At the time of writing (April 2015) the writers have delivered their second draft scripts which have been translated into English. These drafts are now ready to go back to the judging panel in order to determine the overall winner of the competition. YFS will then work with the writer of this project to raise production finance and make the script into a feature film.

A LONG-TERM PARTNER: THE GOETHE INSTITUT

Germany's cultural institution the Goethe Institut has been a staunch supporter of YFS since the School's inception in 2005. Over the years, the partnership has grown into a close collaboration on a wide range of projects – from film production to participation in international festivals and regional networks, such as DocNet Southeast Asia.

Since Goethe Institut opened its doors officially in Myanmar in February 2014, the institute and YFS have worked jointly to:

- Launch the Feature Screenwriting Development Programme, a cooperation between Yangon Film School, Goethe Institut Myanmar and the Myanmar Motion Picture Organisation
- Identify a Film Researcher for the Yangon Film School Myanmar Cinema Heritage Programme

- Create residencies for YFS students at other film schools
- Present the premiere of the jointly restored 1972 work *Ché Phawa Daw Nu Nu* at the Berlin International Film Festival
- Produce a 'Museums Edition DVD' of the jointly restored 1972 work *Ché Phawa Daw Nu Nu*
- Scrutinise projects during the Yangon Film School Fellowship Pitching Competition at the end of the School's inaugural Investigative Documentary course in December, 2014

YFS is grateful for the Goethe Institut's constant commitment to the School's vision and looks forward to a continuation of this productive partnership.



YANGON FILM SERVICES: A SOCIAL ENTERPRISE WITHIN THE SCHOOL

Yangon Film Services & Co. Ltd is a locally registered company founded by YFS students in 2006 in order to provide students with an opportunity to grow their filmmaking skills in a professional context. Primarily producing films in the area of humanitarian service and development in Myanmar, the production arm is income generating, nourishing local talent and empowering them to work independently. However, as a 'social enterprise' all surplus is reinvested in the School's trainings and student film production via the Production Fund.

In 2014 in addition to the 8-part television drama *The Sun, the Moon and the Truth*, Yangon Film Services provided income

for 21 students and alumni working on six projects for clients such as **Pyoe Pin** *Fields of Dreams*, about organic rice cultivation in Kachin, NHK (television programme about change in Myanmar), a British Library **interview with Aung San Suu Kyi** to commemorate the 800th anniversary of Magna Carta, a pivotal document in the development of the rule of law); Carine Weiss, who asked our students to revisit and film *One Year Later* with the protagonist of her film **Myanmar Midwife**, and the BBC, who asked YFS to subtitle their film *Thailand's Slave Fishermen*.

In 2014 Yangon Film Services provided income for 21 students and alumni

COOPERATIONS & PARTNERSHIPS

The School's diverse and productive partnerships demonstrate its growing reputation for fostering talent and helping students to create films of quality that speak to audiences in Myanmar and the rest of the world.

In 2014, the School cooperated with the following:

Pyoe Pin, Aung Ko Latt Motion Pictures, Communications Services Group, the Myanmar Legal Aid Network on the edit and postproduction of an 8-part television series, *The Sun, the Moon & the Truth* (see p. 26)

The Myanmar Motion Picture Organisation on the YFS Feature Screenwriting Development Programme

The Myanmar Motion Picture Development Department on A Sound Design Presentation with YFS Tutor Ansgar Frerich (see p. 11)

The British Embassy Rangoon offered three one-year British Council English language scholarships in Yangon to help YFS students and staff develop their English-language skills

The Filmakademie Baden-Württemberg, Germany enabled YFS alumna Hnin Ei Hlaing to attend a five-month International Curriculum in Ludwigsburg. (Another YFS alumna, Seng Mai Kinraw, is currently a full-time student at the same school)

The Technicolor Foundation in Paris enabled a delegation of six students to attend the 2nd MEMORY! Cinema Heritage Festival in Phnom Penh, Cambodia. Among the festival's line-up was the School's own first film restoration project, the 1972 black-and-white *Chè Phawa Daw Nu Nu (Tender are the Feet)*

Search for Common Ground

Screenwriters Cho Wutyi Lwin (trained on the YFS Screenwriting course in 2012) and Cham Myaye Kyaw and Min Han (trained on the YFS Screenwriting course in cooperation with the British Council and MMPO in 2013) helped this YFS partner to develop scripts for a 13-part drama series entitled *The Team*, about the ethnically diverse members of a football team. Cho Wutyi Lwin and Cham Myaye Kyaw also developed a version of the drama for radio.

NGOs Search for Common Ground and Shalom Foundation

worked with YFS on a special edition of the Art of Documentary Filmmaking for Beginners' course for youths from Mon, Kayah, Kayin and Kachin. After the course, the YFS Committee voted to accept these talented participants as regular students of the School

The Lisu National Development Party and Lisu Baptist Church

offered a venue and identified participants for the Yangon Film School's first Travelling Cinema crew's inaugural two-week placement in Wainmaw in Kachin

DEMOCRACY AT WORK AT YFS: REFINING THE SCHOOL'S GOVERNANCE & MANAGEMENT STRUCTURES WITH THE STUDENT COMMITTEE

In 2014 the School began working with strategic consultant and logistics specialist Cesar Russo to review governance structures, logistics and internal systems and identify the best way to register the school in Myanmar.

As always, the Student Committee was involved in all major decision-making processes, from equipment loan regulations to staff appointments and potential board members. In particular, a working group was formed to discuss the consultant's suggested options for the School's governance structures and formalising the School's status in Myanmar. After the working group ascertained that registration as a local non-governmental organisation would preclude foreigners from joining the Board of Directors, and hence prevent the School's current Director (a British national) from having a say, it was decided that the School should instead pursue registration as an international NGO. An application to the relevant Ministries will be prepared in 2015.

Based on previous discussions with the Student Committee, a key document regarding the School's programme of study and ownership of rights to individual films was revised and approved. This Agreement for the production of cinematic and AV Works produced under the aegis of the Yangon Film School was translated into Burmese and presented to the new student intake in 2014.

Total expenditure in 2014 amounted to 469,790.55 Euros. With 48 students from YFS intakes trained this year, this puts the annual cost of training each student at just 9,787.30 Euro – including the cost of producing films. This is for example 40% less than the annual fee for an MA course at a state-funded film school in the UK, and represents only a quarter of the

price of the annual fees for many private film schools across the world. With well over 70% of our alumni finding gainful employment in the media, either immediately following or often alongside their studies, this makes the School not only a successful but a remarkably cost-efficient institution.

INCOME AND EXPENDITURE: REMARKABLY COST-EFFICIENT TRAINING

In 2014 the School was funded by the **European Union (26.91%)**, the Finnish Foundation for Media, Communication and Development (**VIKES, 28.20%**), the German Federal Ministry for Economic Cooperation and Development (**BMZ, 31.93%**), the **Goethe Institut Myanmar (10.64%)** and **philanthropic donors** such as the **Allgemeine Förderstiftung (2.32%)**

As YFS enters its eleventh year

of activity, the School intends to focus on a number of key areas that will further the its long-term goal of institutional sustainability. These areas of focus are:

- **Formalisation of the School's status** in Myanmar by registering as an international non-governmental organisation with its partner company as a social enterprise within the School
- **Identifying partner organisations** or individuals able to provide matching funds, also for a possible permanent School building
- **Researching and developing strategies** that will create and maintain financial sustainability for the School
- **Identifying a compatible partner training institution** (i.e. film school or university) either in Europe or Asia in order to obtain certification for its curriculum via credit-sharing
- **Refining management structure and internal systems** via on-site trainings for the School's local management team
- **Increasing the School's visibility** in Myanmar and abroad by seeking wider channels of distribution through broadcast TV, cinema, DVD distribution, social media and VOD
- **Working** with the Myanmar government to secure a permanent site for the School

YANGON FILM SCHOOL COURSES & ACTIVITIES IN 2015

1. / 24.03. – 03.04.2015 / Venue: YFS / **Participatory Video Training for YFS Travelling Cinema Crews**

The Yangon Film School's Travelling Cinema project is an outreach programme of film screenings and discussions conducted by film students in regional and/or remote rural areas, during which student crews hold short participatory video workshops for communities and film 'rural testimonies'. Taught by an international tutor specialised in participatory video methods, this 10-day non-residential course prepares Travelling Cinema crews for two-week placements in either Shan, Kachin, Chin and/or Rakhine, scheduled for May and September 2015

2. / 10 – 22.06.2015 / Venue: YFS / **The Investigative Documentary**

Led by an experienced international filmmaker, this non-residential course helps participants develop ideas for feature-length documentaries on complex, contemporary topics. The course culminates in a pitching competition during which **YFS Fellowship Grants** are awarded to enable deeper research.

3. / 24.06 – 4.07.2015 / Venue: MMPO / **Feature Screenplay Development Programme**

Final workshop of a 9-month programme in which the first draft screenplays are discussed in detail and the eight screenwriters prepared for a Pitching Competition before an international jury and an audience. Winning screenplay receives a **Script Development Award** to help turn it into a feature film.

4. / March – September, 2015 / **YFS Shorts Screenwriting Mentorship**

Mentorship of four short screenplays by YFS screenwriters, two of which will be chosen as scripts for the 'True Fictions' training programme in November 2015.

5. / 6.07 – 22.08.2015 / Venue: YFS / **Second Year Advanced Editing Course**

Seven-week non-residential mentorship by international tutors of YFS students as they edit max. 12 projects accepted as entries for the **2015 Yangon Film School Goethe-Institut Myanmar Documentary Film Competition**.

6. / 24.08. – 25.09.2015 / Venue: YFS / **Post-Production Coaching**

Five-week coaching by an international tutor to help students post-produce and archive films edited during the **Second Year Advanced Editing Course** as entries in the **YFS Documentary Competition**.

<p>7. / 05. – 31.10.2015 / Venue: YFS /</p>	<p>Sound Design Mentorship</p>
<p>Four-week course co-taught by an international tutor and experienced students during which students will mix YFS Documentary Competition entries edited during the Second Year Advanced Editing course.</p>	
<p>8. / 19.10. – 28.11.2015 / Venue: YFS /</p>	<p>The Creative Producer: Training in Film Production</p>
<p>Taught by a mid-career professional, this two-week course and subsequent 4-week mentorship will provide an overview of how professional international film production is organised and explain the role played by the producer as both a practical and creative figure in the filmmaking process. Classroom teaching will dovetail into four weeks of mentorship during the subsequent 'True Fictions' course during which two short dramas will be produced.</p>	
<p>9. / 02.11. – 12.12.2015 / Venue: YFS and various locations /</p>	<p>'True Fictions': the production of fictional films with a documentary sensibility</p>
<p>'True Fictions' is the term YFS uses to describe a hybrid of documentary and fiction filmmaking using non-actors, real locations and often real-life stories. International tutors will guide students during pre-production and production of two scripts developed during the YFS Short Film Screenwriting Mentorship.</p>	
<p>10. / 16.11.2015 – 12.12.2016 / Venue: YFS /</p>	<p>'True Fictions' Editing Mentorship</p>
<p>In this mentorship student editors and directors will edit their 'True Fictions' films under tutelage from an international editing tutor. The films will be completed during a 'flying editor' mentorship in early 2016.</p>	
<p>11. / 01.06.15 – 31.05.16 /</p>	<p>Myanmar Cinema Heritage Project</p>
<p>A restored and protected archive of the country's cinematic heritage is an essential tool for filmmakers. In 2015, YFS and its partner Goethe Institut will appoint a researcher to conduct research in state and private archives to inspect holdings and identify titles worthy of preservation.</p>	
<p>12. / Ongoing throughout 2015 /</p>	<p>Management Training</p>
<p>This on-site, on-the-job training and e-mentorship programme includes coaching of the local YFS management team in project management, contracts, acquisition, procurement and communications. In 2015, new staff members for Postproduction Assistance and Logistics will be recruited and trained.</p>	

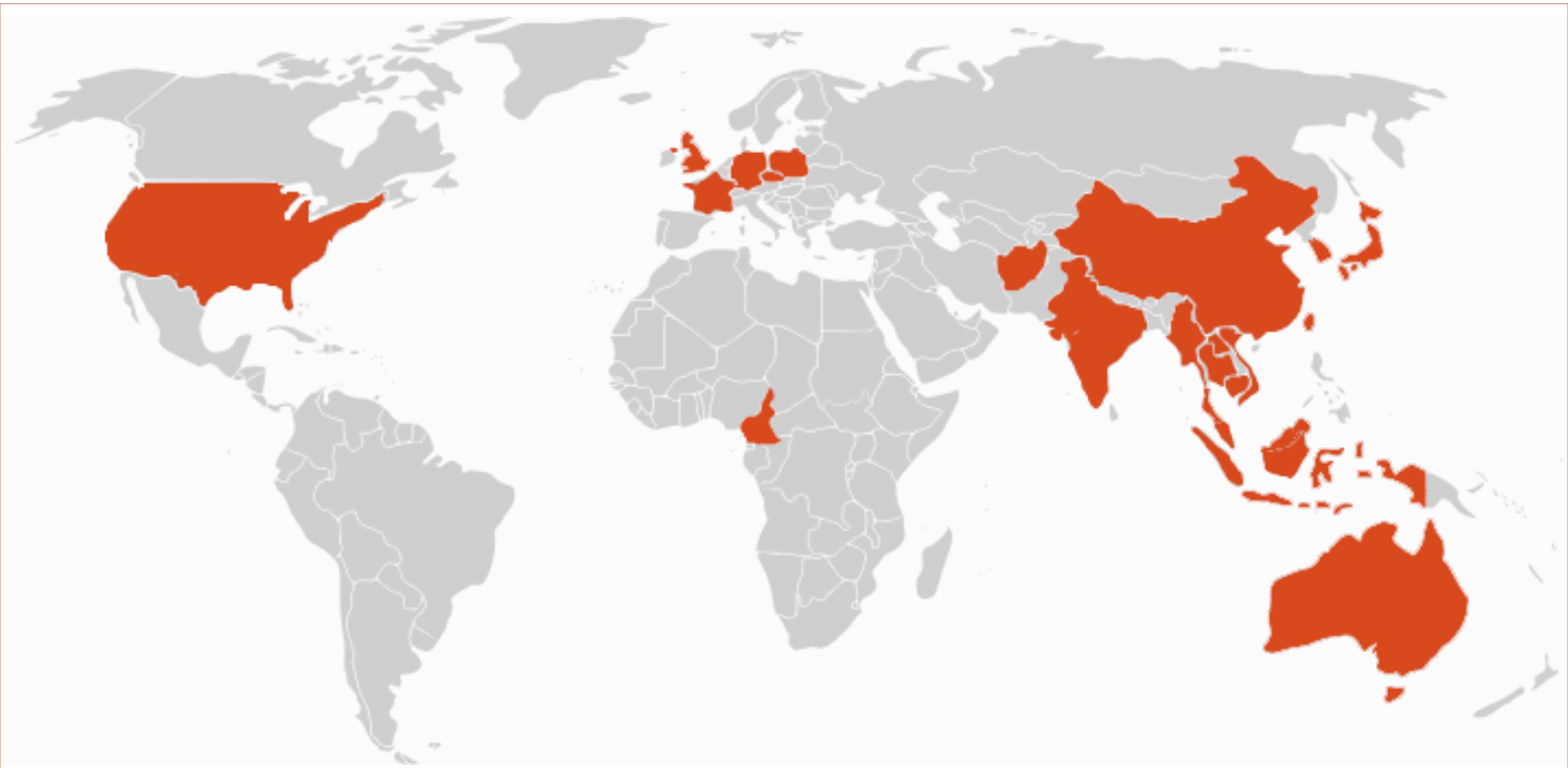
2014 Festival Screenings & Awards

TOTAL NUMBER OF YFS FILMS SCREENED:

29

TOTAL NUMBER OF YFS
FILM SCREENINGS: 77

NO. OF DIFFERENT COUNTRIES: 22



TOTAL NUMBER OF **PRIZES: 4**
+ 2 nominations

TOTAL NUMBER OF FESTIVALS: 39

YFS COURSES 2014 – STUDENT STATISTICS /

Total Number of Students Trained in 2014

	STUDENT	GENDER	JOINED YFS	YFS ACTIVITIES & COURSES IN 2014
1	Anna Biak Tha Mawi	F	2012	Beginners' Documentary Course, Screenwriting Competition
2	Arrow Luck	F	2014	Beginners' Documentary Course, Beginners' Editing Course, Film History, Documentary Film Analysis, Participatory Video, Postproduction
3	Aung Ko Ko	M	2005	Investigative Documentary Filmmaking
4	Aung Min	M	2014	Train to Teach: Documentary Film Analysis & Feature Screenplay Development Programme
5	Aung Thu Ya	M	2014	Beginners' Editing Course, Postproduction
6	Bawk Seng	F	2014	SFCG Beginners' Documentary Course
7	Cham Myaye Kyaw	M	2013	Feature Screenplay Development Programme
8	Cho Wutyi Lwin	F	2012	Feature Screenplay Development Programme
9	David Kyaw Thet Aung	M	2012	Participatory Video & Travelling Cinema
10	Eaiddhi	M	2013	Sound Design Course
11	Han Lin Twin	M	2012	Documentary Film Analysis, Participatory Video
12	Han Zaw	M	2014	Investigative Documentary Filmmaking
13	Hein Htet Aung	M	2014	Sound Design Course
14	Hnin Ei Hlaing	F	2006	Participatory Video
15	Htet Myet Aung	M	2013	SFCG Beginners' Documentary Course
16	Htoo Paing Zaw Oo	M	2013	Feature Screenplay Development Programme
17	Khin Htwe Nge	F	2014	Feature Screenplay Development Programme
18	Khin Maung Kyaw	M	2011	Investigative Documentary Filmmaking, Postproduction, Train to Teach: Beginners' Course (Directing)
19	Khin Myanmar	F	2011	TV Drama Series Editing Training, Train to Teach: Beginners' Course (Directing)
20	Khin Su Kyi	F	2014	Feature Screenplay Development Programme
21	Khin Warso	F	2014	Beginners' Documentary Course, Beginners' Editing Course, Sound Design Course, Film History, Documentary Film Analysis, Participatory Video, Postproduction
22	Khun Soe Moe Aung	M	2014	SFCG Beginners' Documentary Course
23	Kyaw Ko Ko	M	2009	Participatory Video, TV Drama Series Sound Editing Training, Sound Design Course, Train to Teach: Beginners' Course x 2 (Sound)
24	Lin Hnin Aye	F	2012	Participatory Video & Travelling Cinema

	STUDENT	GENDER	JOINED YFS	YFS ACTIVITIES & COURSES IN 2014
25	Linn Htike Oo	M	2013	Participatory Video
26	Lucia	F	2014	SFCG Beginners' Documentary Course
27	Maung Okkar	M	2009	Investigative Documentary Filmmaking
28	May Htoo Cho	F	2007	Investigative Documentary Filmmaking
29	Mi Mi Lwin	F	2014	Beginners' Documentary Course, Beginners' Editing Course, Film History, Documentary Film Analysis
30	Min Yei Theik	M	2014	SFCG Beginners' Documentary Course
31	Moe Moe Htwe	F	2014	SFCG Beginners' Documentary Course
32	Nay Linn Htun	M	2014	Beginners' Documentary Course, Beginners' Editing Course, Film History
33	Nang Seng Htay	F	2014	SFCG Beginners' Documentary Course
34	Naw Ae' Shi Fawe	F	2014	SFCG Beginners' Documentary Course
35	Nay Lynn Aung	M	2014	Beginners' Documentary Course, Beginners' Editing Course, Sound Design Course, Film History, Documentary Film Analysis, Investigative Documentary Filmmaking
36	Ngwe Ngwe Khine	F	2014	Beginners' Documentary Course, Beginners' Editing Course, Film History, Documentary Film Analysis
37	Nwaye Zar Che Soe	F	2014	Beginners' Documentary Course, Beginners' Editing Course, Sound Design Course, Film History, Documentary Film Analysis
38	Nyein Chan Aung	M	2014	Film History
39	Pe Maung Same	M	2005	Train to Teach: Beginners' Course (Camera)
40	Prya Reh Reylo	M	2014	SFCG Beginners' Documentary Course
41	Sai Kong Kham	M	2011	Postproduction
42	Sai Naw Kham	M	2014	Beginners' Documentary Course, Beginners' Editing Course, Sound Design Course, Film History, Documentary Film Analysis, Postproduction
43	Sai Nyi Nyi	M	2011	Participatory Video
44	San Kyaw Htun	M	2014	Beginners' Documentary Course, Beginners' Editing Course, Sound Design Course, Film History, Documentary Film Analysis, Participatory Video, Investigative Documentary Filmmaking, Postproduction (observer)
45	Saw Eh Doh Poe	M	2014	SFCG Beginners' Documentary Course
46	Saw Tu Yin Ba La	M	2014	SFCG Beginners' Documentary Course
47	Shin Daewe	F	2006	Participatory Video, Investigative Documentary Filmmaking, Train to Teach: Beginners' Course (Directing)
48	Shunn Lei Swe Yee	F	2012	Documentary Film Analysis, Participatory Video & Travelling Cinema
49	Slyne Mon	M	2012	TV Drama Series Sound Editing Training, Sound Design Course, Participatory Video & Travelling Cinema
50	Soe Arkar Htun	M	2014	Beginners' Documentary Course, Beginners' Editing Course, Sound Design Course, Film History, Documentary Film Analysis, Postproduction
51	Soe Kyaw Tin Htun	M	2012	Documentary Film Analysis, Participatory Video
52	Soe Thiha	M	2013	Feature Screenplay Development Programme

	STUDENT	GENDER	JOINED YFS	YFS ACTIVITIES & COURSES IN 2014
53	Su Su Hlaing	F	2012	YFS Screenwriting Competition, Investigative Documentary Filmmaking, Participatory Video
54	Thwe Myo Nyunt	F	2012	Feature Screenplay Development Programme
55	Tin Win Naing	M	2005	Participatory Video, Train to Teach: Beginners' Course x 2 (Camera)
56	Tun Lynn	M	2011	Participatory Video, Train to Teach: Beginners' Course (Camera)
57	Wai Mar Nyunt	F	2007	Train to Teach: Beginners' Course x 2 (Directing)
58	Wynn Htut	M	2014	Beginners' Documentary Course, Beginners' Editing Course, Film History, Documentary Film Analysis, Postproduction
59	Yee Nan Thike	M	2014	Feature Screenplay Development Programme
60	Yu Ya	F	2014	Investigative Documentary Filmmaking
61	Zaw Lar	M	2014	SFCG Beginners' Documentary Course
62	Zaw Naing Oo	M	2011	Flying Editor Mentorship
63	Zaw Win Htwe	M	2009	TV Drama Series Editing & Postproduction Training
64	Zin Mar Oo	F	2012	TV Drama Series Editing Training, Participatory Video
65	Zon Phyo Pyae Swe Oo	M	2014	Sound Design Course

65 students

trained of which **32** were

new to YFS and

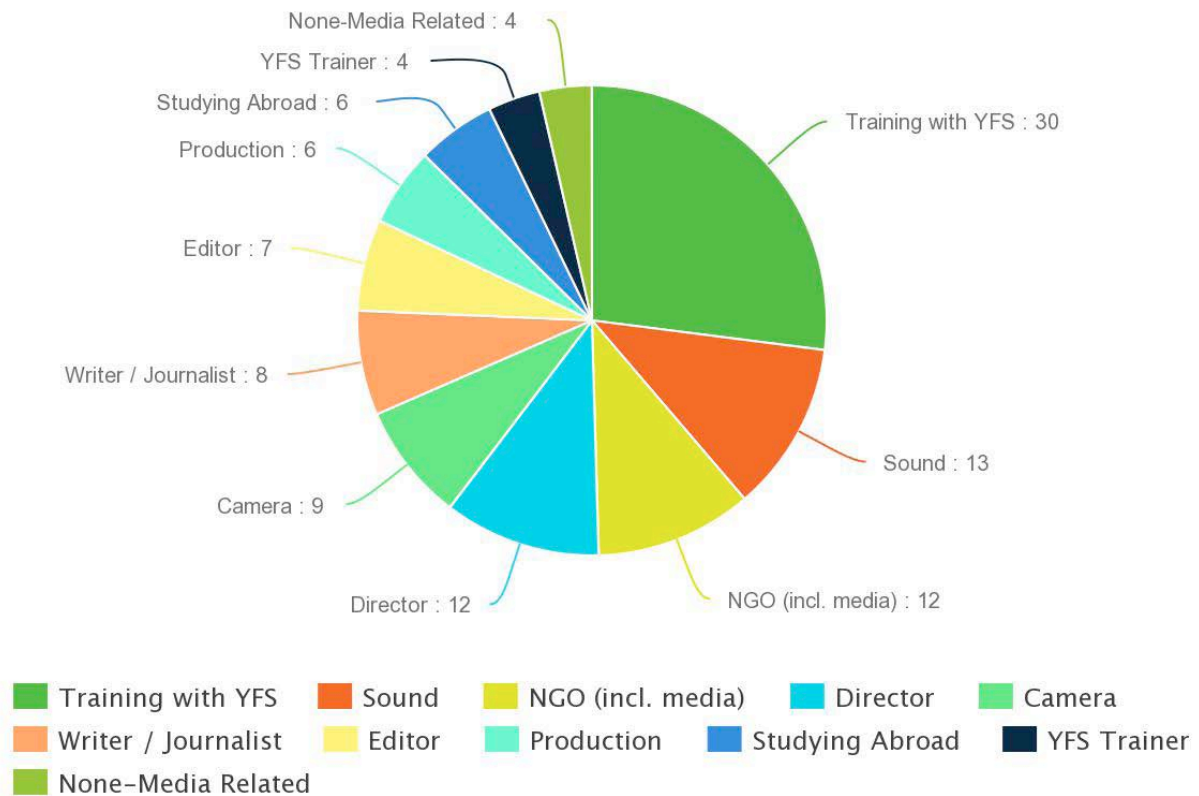
33 were alumni

Students from **10 different ethnic groups** including Rakhine, Kayin, Chin, Shan, Lisu, Kachin and Mon and **3 different religions** Buddhist, Christian and Muslim

YFS ALUMNI DESTINATIONS /April 2015

In April 2015 a total of 111 YFS students and alumni replied to a questionnaire asking what they are currently doing. Many respondents

stated more than one media-related activity. The following pie chart represents what these 111 individuals spend most of their time doing.



Total Number of Students Trained in 2014

ETHNICITY	RELIGION	SEX	YEAR JOINED YFS
Myanmar / 40	Buddhist / 53	M / 40	2014 / 32
Rakhine / 4	Christian / 10	F / 25	2013 / 5
Chin / 3	Muslim / 1		2012 / 11
Chinese Myanmar / 3	Atheist / 1		2011 / 6
Kayin / 6			2010 / 0
Kayah / 3			2008 / 0
Shan / 3			2007 / 3
Lisu / 2			2006 / 2
Kachin / 1			2005 / 3
Total			/ 65

Total Number of YFS Training Places in 2014

	COURSE	NO. OF DAYS	STUDENTS TRAINED	M / F
1	Flying Mentorships & Editing Clinics (17.02-11.03 + 20-26.10 + 17-23.11.14)	20 + 6 + 6 = 32	7	4 / 3
2	Editing Training for Pyoe Pin TV Drama Series Opera (2013-14)		5	3 / 2
3	Beginners' WS (11.6 - 27.7.14)	40	12	6 / 6
4	Beginners' Editing Course (4 - 30.8.14)	24	12	7 / 5
5	Sound Design Course (6 - 25.10.14)	18	11	9 / 2
6	Scriptwriting Course (8-15.10 + 1-13.12.14)	7 + 12 = 19	8	4 / 4
7	Film History Course (20.10 - 1.11.14)	12	12	7 / 5
8	SFCG - Beginners' Course (29.10 -21.12.14)	46	12	7 / 5
9	Film Analysis Course (10 - 22.11.14)	12	14	8 / 6
10	Participatory Video Courses (24.11-4.12.14)	11 + 11 = 22	18	10 / 8
11	Investigative Documentary Course (1-14.12.14)	12	10	6 / 4
12	Post-Production Course (8-20.12.14)	12	10	8 / 2
13	Travelling Cinema Trip (10-24.12.14)	14	4	2 / 2
14	Train to Teach Programme (x 2 Beginners' courses, Scriptwriting & Film Analysis)		11	7 / 4
Total No. of YFS training places in 2014		263	146	88 / 58

263 Training Days = **42 training weeks**
 + **6 months TV Drama Series** training
 + **6 months** 'train to teach' training



Films screened :

- **The Bus Conductor** / Dir: Ngwe Nwge Khine
- **The Barber** / Dir: Anna Biak Tha Mawi
- **Myanmar Midwife** / Dir: Khin Myo Myat
- **Missing** / Dir: Khin Myanmar
- **To School** / Dir: Soe Moe Aung

The Yangon Film School would like to thank
all of its PARTNERS in 2014 for their generous support





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