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Revival of the Cambodia's music as a form to sustain national identity

A case study of SmallWorld SmallBand in producing authentic songs

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Abstract

This thesis critically examines the experiences of young artists in Cambodia's music industry with regard to their experiences of incorporating traditional instruments and genres into music-making processes. The investigation is based on a case study of an original music band known as *SmallWorld SmallBand*, which is one of the leading bands in Cambodia. Most songs produced by this band are contemporary genres, which combines traditional and modern musical instruments. The combination of these instruments and genres, selected from storytelling, literature, poems and real lives, is a sign of revival of national identity in an era of digital media. Additionally, this work also focuses on the values of originality and authenticity, which contribute to maintaining a sense of national identity. Although Cambodia's contemporary music had reached a peak in the 1960s, the music industry was completely abolished during the Khmer Rouge between 1975 to 1979; only revolutionary songs were allowed to perform. The music industry marginally emerged after the war, and most songs were copied from the Western and Asian countries; making the originality and authenticity have been forgotten. Because of this phenomenon, the band composes music by introducing Khmer national identity, making their songs original and authentic. This thesis is adopted a qualitative multi-method which are genre analysis in supplementary with a data set of visual semiotic analysis and textual analysis of lyrics and an exclusive interview with the vocalist of the band. Furthermore, this thesis explores interactions and perceptions of audiences in the way that they have been engaged with social media, Facebook, concerning the music released by the abovementioned band. The review of previous works and existing literature serves as the baseline for this thesis. Finally, this thesis aims to make a contribution to the scholarly research in the contemporary music industry in Cambodia on the aspect of reviving the national identity, which is (re)shaped by original music-making. Given that this research topic is, to some extent, a ground-breaking research topic about the revival of Cambodian music via digital media, it is envisaged that findings will provide significance to research communities. This work inevitably has limitations due to its scope and timeframe. Having said that, in-depth research studies should be encouraged for undertaking studies about a similar topic by expanding the scope and employing a bigger sample size.

Key words: *national identity, cultural identity, authenticity, revival, cultural citizenship, youth culture, social media, imagined community, media studies, production studies, music studies*

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Chapter 1 Introduction

Music is one of the fundamental aspects of human cultures. It impacts our everyday lives through aural, verbal or visual forms of expression. However, in what way does it affect people's lives? Music can be regarded as a significant mass media production which communicates to people of different linguistic, historical and cultural backgrounds. Hesmondhalgh argues that music is an example of aesthetic experiences which communicate cultural and social values (2013, p.1). Seemingly, popular music has gained a great deal of scholarly attention because artists and performers take part in mediating their local identity and global phenomenon of mass media (Coupland, 2011). Thus, it is arguable that music is likely to be a powerful force tabbing on individuals' identity.

Of the several forms of national identity, music is known for representing Cambodia's culture to the international stage. However, contemporary music production in this country was severely suffered from civil wars and genocide between the 1970s and the 1990s. After the war ended, the music industry has recovered gradually due to a lack of human resources, and most songs were copied from other countries. Until recently, Cambodian artists and music productions have invested in the music industry in order to present the national identity to the global market via social media platforms. If talking about Cambodian music, perhaps, not many people know about it for the fact that this country is internationally known for its tourist attractions, such as Hindu temples, beaches and forests. In similarity with other countries in Southeast Asia, contemporary music in Cambodia is a combination of the three elements, namely religions, western music and Khmerⁱ literature. The latter includes folk tales, poems, manuscripts, and texts. Nonetheless, how many international communities know about Cambodia's music or its melodies? How many of them have heard about its contemporary songs?

There is a tendency that the introduction of music to international communities is frequently based on globalisation. Globalisation has brought about tremendous effects on the music industry as it "is now experiencing increasing hybridisation in visual, aural and lyrical dimensions of music production and performance, which is an interesting outcome of globalisation" (Lee, 2010, p. 140). For instance, artists have adapted to this influence by either modifying or carrying out the local culture to international markets, where globalisation implies that "the global becomes localised and the local becomes globalised" (Lee, 2010, p.140). Additionally, it has increased local attention to the discussion of national identity because music

has a formative role in constructing and negotiating socio-cultural identities (Hesmondhalgh, 2013). Concerning identity, Frith suggests that music-making should reflect the real world in which “musical pleasure is not derived from fantasy – it is not mediated by dreams – but is experienced directly: music gives us a real experience of what the ideal could be” (Frith, 1996a, p.123). Therefore, it is of great importance for producing original and creative forms of music through “sustaining local identity in the global context” (Lee, 2010, p. 140). Although the desire to retain the national context in the face of globalisation has primarily intertwined with the concept of authenticity, there is no fixed definition of this concept as it has changed over time, specifically in the music industry.

Apart from the globalisation, the emergence of new media platforms has resulted in significant changes in the media landscape. In music, for instance, it enables artists to reach out to wider audiences without a limitation of scale. Moreover, the advancement of social media also offers opportunities for individuals to share their creative contents to a wider range of networks and communities. This phenomenon has inevitably impacted the participatory culture, which is coined by Jenkins as a culture where digital media influences individual engagements with cultural production (Jenkins, 2006, p.12). In this respect, social media empowers individual users in several ways and, to some extent, makes them prominent artists, specifically in the music industry. Hence, this thesis intends to undertake an in-depth examination of artists as a background for gaining a deeper understanding of their social and cultural relations in music-making and the way that they are engaging and promoting their music on social media platforms.

As a newly emerging music band which has reached to its wider audiences via social media platforms, the ‘SmallWorld SmallBand’, hereinafter SWSB, has opened a chapter for promoting music in the sense of revival Cambodian's national identity. Since its commencement in 2016, this band, which comprises of four members who have different backgrounds, is one of the prominent contemporary music bands in Cambodia. The band describes itself as a leading band which has incorporated touching and outstanding storytelling based on real-life issues into their songsⁱⁱ. Moreover, the band tends to introduce a unique and authentic showcase of Cambodia, such as traditional and classical performances, particularly heritage arts, and mixed music genres. The latter has combined pop music with traditional music instruments. Notably, the band was involved with the #IAmOriginal movement for the sake of promoting originally composing songs and opposing the illegal imitation of music from

other countries. Currently, SWSB is a member of *Plerng Kob*, which is an enterprise supporting a group of art lovers and promoting the revival of Khmer music and arts by organising cultural art events, one of which is *Bonn Phum* or village festival, and producing creative visualised designs and films. As *Bonn Phum* is a cultural event, which was organised for the last six consecutive years, it is a notable event that significantly inspires SWSB to initiate the revival of Cambodian music.

1.1. Aims, Objectives and Research Questions

This thesis aims at examining the experiences of the young Cambodian artists in the music industry and their experiences when it comes to the implications of values. It primarily focuses on the values of originality and authenticity, which contribute to retaining national identity by conducting a case study of SmallWorld Smallband (SWSB). Therefore, the formulation of the research questions is based on the initial objectives of this thesis, which solely focuses on the production site. However, it is also crucial for not leaving out the audience site because the values of today's music have a lot to do with delivering to audiences. Conveniently, technology and the Internet have offered a better opportunity for the band to promote their music. It is undeniable that mass media can reach a large number of people simultaneously either locally, nationally or internationally (Jensen, 2002). The band is not only selected due to their unique musical styles but also the way that it is mostly engaging with youths, accounting for the two-third of the Cambodian population, and promoting through social media platforms, including Facebook and YouTube. An online platform is believed to be the fastest means of reaching audiences because messages conveyed to the Internet can cover a large number of audiences in a full geographical area (Seale, 2007).

With the limited timeframe, this thesis examines audiences' engagements and reactions to the band's music in order to understand the values of originality and authenticity. Additionally, the empirical materials collected from this band could contribute to the scholarly research on the contemporary music industry in Cambodia, specifically the revival of its national identity. It could be argued that the revival of Cambodian national identity is a significant value which makes SWSB successful as of today.

Having these in mind, the research questions are formulated as the following:

1. In what ways do SmallWorld SmallBand perform cultural revival and national identity of Cambodia?

2. How do audiences perceive the songs through social media platforms?
3. How does the band construct the values of the originality and authenticity in their music?

1.2. Historical and socio-cultural context of the case study: music in Cambodia

Music in Cambodia has a long historical background and presence (Figure 1). According to Mamula (2017), by the late 1880s, the introduction of western musical instruments had already taken shape within the country. French colonists were important actors in popularising music in the country through training sessions that were offered on western music adoption. By the year 1960, the modern culture of Cambodia's pop music had begun to take shape. It was the period that Cambodian popular music grew markedly, creating an abundance of traditional genres. It has later become contemporary classics in Cambodia and has been covered and remade by many current artists. Herbert (2017) points out that the period produced some of the legendary musical figures were in the 1960s. Major popular musicians of the era included Sinn Sisamouth, Mao Sareth, Pen Ran and Hudy Meas, who helped to shape the music industry to the present times (Grant, 2016).

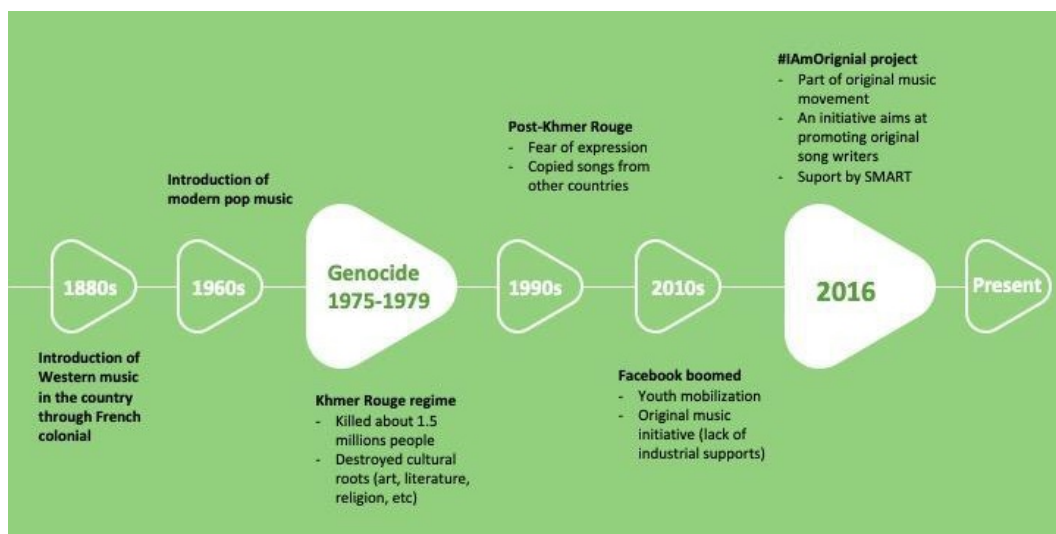


Figure 1 Timeline of music in Cambodia

Unfortunately, while many other countries were in the phase of their developments, Cambodia has a long history of wars. Most markable, between the year of 1975 to 1979, Khmer Rouges abolished approximately 1.7 million of Cambodian's livesⁱⁱⁱ, included scholars, teachers, musicians and performers, resulted from forced labour, genocide, starvation, execution and torture. The regime severely destroyed many of the culture and traditional roots of the country, and the music was one of them. Kallio and Westerlund (cited in Grant, 2016, p.432) provide

that the traditional culture of Cambodia remains in the phase of recovery and music and dance are critically facing a threat due to the fact that only a few musicians, educators and scholars have survived from the civil wars and the Khmer Rouge regime.

The regime left Cambodians with fear of expression after the almost zero eradication of cultures, and it took until the 1990s for Cambodian arts and music industries to start recovering gradually. Besides, in an effort to maintain or revitalise a musical tradition, the social circumstances in current music in Cambodia are noticeably different from those of before the regime. In contemporary Cambodia, music genres in Cambodia have changed significantly, which bring about the need to "respond to demands of globalisation, regionalisation or individualisation is in tension" (Sam, 2008, p.94).

According to Grant (2016), the music industry in Cambodia has been incorporated with some aspects of the western or foreign musical construction, in addition to maintaining some of the conservative music cultures. For example, some mainstream music companies reproduced or covered old songs as a means for the conservation and imitation of songs from other countries so that they were capable of keeping up with the rest of the world. However, the influence of the western or neighbouring music has had a big blow to the authenticity and local taste of Cambodian music (Grant, 2016). It is also consistent with Enli (2015) that the reproduction of art music is a primary factor which has been widely adopted in many countries. The adoption of modern instrumentation and the influence of western musicians seems to be changing, in particular, the tone and pitch of the traditional Cambodian music to suit that of the western cultures.

In addition, the Internet and smartphone technology have made significant impacts on the landscape of the music industry in Cambodia. It is not only resulting in the growth in the number of Cambodian youth networking on social media platforms, such as Facebook or YouTube but also becoming platforms for young Cambodian artists to host and mobilise original music movements. For instance, in the early 2010s, a group of young original songwriters, such as Laura Mam, Heng Pitu, SmallWorld SmallBand, Khmeng Khmer, and Adda to name a few, started to form a team and seek a way to promote original music^{iv} through social media. However, they were not widely recognised when their works were first introduced. Speaking at TEDxAbdulCarimeSt^v in 2018, Laura Mam^{vi} expressed that “nobody cares about original music” when she and the group were trying to introduce this idea. Indeed, original songs could not have survived without any support or sponsors. Then, again, the Pepsi company came into

supporting them as “they cannot use the copied music to advertise their products,” added Mam. And this was a new chapter of original music in the Kingdom. It took until late 2015 that #IAmOriginal campaign launched with huge support by *SMART*^{vi}. The campaign aimed to promote creative Cambodian music as well as financially and professionally support passionate young artists^{viii}. The objective of this campaign is around an idea of making originality into Cambodian contemporary music. It could be said that *SMART* is the primary actor who has brought the notion of original and authentic songs to light. Given this context, SmallWorld SmallBand is relevant for this thesis study.

1.3. Disposition

This thesis divides into five main chapters. The first chapter is an introduction where situates the context of the thesis and brief information about Cambodia’s music. The second chapter provides the theoretical framework of the study as it reviews the relevant literature of existing scholars in association with Cambodia context. It begins by questioning about identity, then links it with revival, authenticity and cultural citizenship. Followed by youth engagement and (social) media roles towards the revival of music.

Following that, the third chapter presents the methodological approach as well as provides a thorough qualitative multi-method design in conducting the data and analysis. The study conducts genre analysis as a primary tool and supplements it with the visual analysis and text analysis of lyrics. Then, an exclusive interview serves as another component to gain a fuller understanding of production. Having valued the importance of audiences, the study also utilises the textual analysis of audiences’ comments on social media.

The fourth chapter comprises of two main parts, namely: the production site; and audience site. The discussion examines key findings derived from all the methods mentioned earlier. The last chapter concludes the results of the discussion by addressing the research questions. It also reflects on the thesis with regard to its contribution to Cambodia literature and context.

Chapter 2 Literature Review

As music is a powerful force which has strong connections to people's lives, the development in the music industry is also gaining academic interest. Several aspects, such as new genres, music revival, globalisation and social media, have created new settings and reshaped music industries. Such circumstances have been researched by various scholars from different fields, such as the position of labels, the significance of authenticity in music, the communications to audiences, and the impact of social media. Therefore, the purpose of this literature review is to locate the relevant work that had been undertaken by other prominent researchers, especially the aspects of engagement and national identity in music-making. More specifically, it aims to fulfil a knowledge gap which has not been discovered by previous researchers, and discuss whether the existing establishments remain relevant to the study of Cambodian music. The discussion of literature consists of four sections, namely: *identity and music*; *music revival and authenticity*; *music revival and cultural citizenship*, and *youth and the role of (social) media in music revival*.

2.1. Identity and Music

2.1.1. Language as a form of identity

The literature review begins by situating around the question of identity. According to Hall (1996), in an article of 'Who Need Identity?', emphasises that identities are about questions of using the resources of history, language and culture. The author discusses "identity to refer to the meeting point...speak to us or hail us into place as the social which produce subjectivities, which construct us as subjects which can be spoken" (Hall, 1996, p. 6). Similarly, Highmore (2002, p. 131) provides that "culture is our habits of mind, our habits of language, the things we routinely say." This means if a language is a material of the culture, it is determined as obvious cultural significance, particularly in popular culture and music. Taking English as an example, Connell and Gibson (2002, p. 131) argue that English has dominated the popular culture and music because of different styles of music, to name a few, the rock 'n' roll, rap and reggae, have diffused "those who first adopted them were usually also imitative in the parallel adoption of English but, over time, switched to local languages." Based on the authors' arguments, language is an instrumental element that constitutes the identity of a particular culture.

In contrast, it is contended that language is not the only tool to present identity (Frith, 1996a & Hermes, 2008). Frith emphasises that the positive value of music should result from the

harmonisation of lyrical and vocal rhetoric between the singer and the song (1996b, p. 200). The author argues that composers should treat lyrics as a kind of performance, which is not only about a combination of words but also a tool for communicating meanings and performances (Frith, 1996b, p. 212). Similarly, Hermes (2008, p. 44) suggests that language is one of the most important tools which is always used for enhancing a sense of identity. Music communicates identity either in the event of the performance in local languages or a form of the written and verbal rhetoric work is harmonised. Based on the authors' assertions, the language is coined with the written lyric and the performance to audiences in order to showcase the identity. Therefore, this thesis aims to make an argument that songs composed by SWSB enhance a sense of Cambodian national identity in the way that their songs present the national unity through the language, and musical and lyrical compositions. Given that Khmer is an official and widely spoken language by the vast majority of Cambodians, SWSB has primarily used this language in most of their songs. Additionally, this thesis discusses the way that SWSB constructs the national identity through the incorporation of the musical and lyrical composition in Khmer. Besides, music also creates cultural imaginations through the introduction about history.

2.1.2. Music constructs cultural imaginations

Another significance of music is the construction of cultural imaginations. Herbert (2017) supports the view that the major source of success amongst the music group in the past years has resulted from the engagement with the local community and culture. Moreover, music is deemed as one of the cultural products of nationalism, according to Anderson (2006, p. 141). In many instances, music has played a significant role in the construction of an 'imagined community' through different forms and styles (Anderson, 2006, p.141). However, according to Frith (1996a), music pleasure is not about the imagination, but it is the real experiences of listeners and composers.

Music-making and music listening, that is to say, are bodily matters; involve what one might call social movements. In this respect, musical pleasure is not derived from fantasy – it is not mediated by dreams – but is experienced directly: music gives us a real experience of what the ideal could be. (1996a, p. 123)

The author reflects the fact that music is not about a dream, and, instead, it creates a sense of identity through a real experience. It also offers the body, time and sociability, allowing listeners to position themselves in imaginative cultural narratives (Frith, 1996a).

Scott (2010), in a book called *Musical Style and Social Meaning*, explores the role of popular songs in the imagination of a nation by using a case study in Europe. He suggests that some songs give voices to the individual's national identity through communicating values of a country, such as human rights, traditional values, and freedom of expression (Scott, 2010, p. 185). Scott further posits that the originality of the community can be tracked through its ancient music and other performing arts (2010, pp. 129-131). This argument also echoes Turino's perception which studied music in relation to culture and social perspectives concerning communities (Turino, 2018, p.111). Turino's view examines the way that the community perceives music and the way that it should be done in relation to the cultural context (Turino, 2018). For example, disciplines such as linguistics, traditional and music revival have been parts of the author's discussion.

It is worth noting that further studies have shown that music brings about national identity through uniting people from different ethnic backgrounds. The concept of public gathering for entertainment by various musicians, who sing secular but non-political songs, brings people together on multiple issues, one of which is romance (Scott, 2010, p.193). Additionally, Born (2013, p. 74) argues that music constitutes identity as it could offer audiences a grasp of their historical past and appreciate their historical significance as they shared a common space. If music could create experiences of a historical space for audiences, then it also aligns with Bithell and Hill (2014) assertions in the sense that music can be used as a tool for storing historical information. According to Stevenson (2003, p.149), such a promotion of narratives and storytelling about traditional or historical issues can be considered as a form of increasing historical awareness and a sign of cultural citizenship.

It has been revealed that the motive of music brings different cultures musically. The thesis will further argue that the audiences can gain a true meaning of the past by listening to the visual composition of the band. In case of SWSB, it could be argued that the band is fundamentally collective because it has incorporated cultural imaginations through a mixture of real stories, to some extent, form literature, and classical instruments which were broadly used in music-making in Cambodian history. Thus, this thesis will utilise visual analysis to grasp messages behind an increase of the Cambodian identity. The visual representations provide a time capsule on the major events and occurrences within the community (Howells, 2003, p. 15). Nonetheless, the concept of identity is also further explored when addressing cultural revival in Cambodia,

pointing out that the primary motivation behind the need by the government to promote cultural music preserves the heritage and gives the citizens their identity (Belleri, 2017).

2.2. Music revival and authenticity

2.2.1. The definition of revival

The concept of “revival”, “renewal” and “restoration” have been identified to have a significant influence on the transformation of the music landscape in many countries (Bithell and Hill, 2014, p.3). The concept produces “something new in the present that has recourse to the past” (Bithell and Hill, 2014, p.44). For instance, many forms of folk music revival in the Western world have been explicitly built on shifts over time, from the past to the present (Smith, 2008). Various studies have been conducted to explain the concept of musical revival in many nations, including Cambodia (Bithell and Hill, 2014; Cohen and Donalson, 2014; Grant, 2016 and Belleri, 2017). Bithell and Hill describe “a music revival includes an effort to perform and promote music that is valued as old or historical and is usually perceived to be threatened” (2014, p. 3). Belleri (2017, p. 92) postulates that music is a perfect way of carrying on the traditional heritage from one generation to another and ensuring that society preserves its history. The performing arts, especially music, had lost its influence and significant existence in Cambodia during the dictatorial regime of Khmer Rouge between 1975 and 1979. During that time, most musicians laid down their instruments and turned to be farmers to avoid being killed by the government and their local cadres, who considered music was the monarchical principle and promoting Buddhism (Grant, 2014, p. 27).

Furthermore, Bithell and Hill (2014, p.11) argue that “revival motivations is the strengthening of the identity of a nation, which is often coupled with a distancing from, or othering of, foreign ethnic or cultural elements.” For example, the first single of SWSB dedicated to the *National Flag*, an indication of uplifting values to Cambodia’s national identity. Studies conducted by Grant (2014) and Belleri (2017) revealed that after the collapse of this regime, the Cambodian government cooperating with non-governmental organizations (NGOs), concerned with cultural conservation, began the process of reconstruction and revival of the traditional music in this country. Cambodian Living Arts Association (CLA), for instance, is one of the leading organizations in the campaign to revive Cambodia’s traditional cultural music. The CLA recruits a group of artist survivors of Khmer cultural music and asks them to train young people on the development and performance arts (Belleri, 2017). Most of these artists had performed their cultural arts before the rivalry of Khmer Rouge, who abolished all forms of cultural art

performances (Belleri, 2017). It has been pointed out “Phlae Phka”, which is a three-day performance program at a tourist attraction, is the CLA’s initiative for the promotion of cultural music among people in the country (ibid. p. 99). Another example is UNESCO which is also cooperating with the government for facilitating the process of reviving and preserving Cambodian culture through music. However, revival negotiates authenticity as backed by Livingston (2014, p.61) that music revivals is a “particular ideology and discourse based on the assumption that current musical practices of the tradition undergoing revival represent constituting it as an authentic cultural expression.”

2.2.2. Music revival negotiates authenticity

Authenticity has long been a topic for contentious debates in relation to arts, music and, in some cases, literature. The art of storytelling is another major way in which authenticity has been maintained by the different countries (Bithell and Hill, 2014; Barendregt et al., 2017). Taking the Indonesian music as an example, the concept of storytelling has particularly become a sense of authenticity in this country. Storytelling and meanings have long been presented in Indonesian pop music in a sign of authenticity, making listeners become familiar with and feel a sense of belonging to their cultures. Barendregt, Keppy and Nordholt posit the view that pop Minange is one of the examples of authenticity work, which stresses on lyrics and the use of metaphors, such as “longing for home” (Barendregt et al., 2017, pp. 69-70). The music also reserves traditional genres by incorporating traditional music, to name a few, *rabab* (one-stringed viola) or *saluang* (long flute alike). This thesis will argue that the use of traditional instruments has a cultural significance in Cambodia as it denotes cultural and heritage’s attachment with people nationwide.

It is worth noting that originality and authenticity of music in Cambodia promotes a sense of identity through uniqueness and the ability of the music industry in using specific symbolism in their compositions. According to Enli (2015, p. 12), musical compositions within the country are marked by the use of narrative music and storytelling, which present uniqueness in the region. Even though the use of narratives in the music industry has been widespread globally, the adoption of this concept remains an issue concerning Cambodia’s market, specifically the introduction of identity to the local cultures and interests. Some traditional instruments are popularly used in the occasion of sadness, such as narratives about poverty, wars or funerals. This confusion has made some audiences reject their values in contemporary music. In fact, traditional instruments could be used on many occasions without being limited to happiness,

romantic, or concentration. For instance, the use of traditional musical instruments, such as Chapey Dong Veng, a guitar-like instrument in Cambodia, have been widely used for narratives or telling stories about lives, cultures and arts. Therefore, uniqueness and originality of music compositions have enabled the persistence of Cambodia's music industry and recognition by the international communities.

The existing discourse regarding originality and authenticity of music has continued to draw different opinions from scholars. When discussing authenticity, one tends to overlook the value attached to authenticity which is originality. The concept of original compositions in music is essential for enhancing continuity in music. The fields of art and music, for example, are diverse and can be explored through infinite channels. According to Scott (2010, p. 129), originality in music may be described as the ability to come up with completely new lyrics and rhymes aimed at passing a certain message through arts. Original music refers to music that is not derived from any other songs or work that have ever been done before in terms of phrasing, instrumentation as well as the rhythm. In some music genres, musicality is a common component of a particular style, and, therefore, can be adopted by anybody without the question of originality (Highmore, 2002, p. 113). For instance, cultural music draws their authenticity from the traditional heritage which carries with it the exemplary sense of belonging to a particular community (Grant, 2014, p. 29).

In some studies, there have been argued that originality of a song can also be another criterion for determining whether it is authentic or not. Scott (2010) provides that originality in music helps artists to curve themselves within a specific line by presenting consistency and reliability of their music. Taylor (1992) acknowledges that authenticity has many advantages for an individual or the music industry as a whole. The idea of originality in music is of great significance for artists in many instances. Shapiro and Midbar (2017, p. 208) argue that musicians who remain authentic and original in their compositions always attract much respect and recognition within the industry.

Additionally, authenticity in a music or song performance is its sincerity and genuineness. There are two elements of a song on which the process of authentication is based, and these are the sound and the message (Moore, 2002, p. 213). The authentic is the "experience, the taste, or the emotion. What is true is what feels true" (Bithell and Hill, 2014, p.24). This is relevant to van Leeuwen's argument in which the author holds the view that authenticity reflects "being true to the essence of the self" (van Leeuwen, 2001, p.393). The author goes on to say that

authenticity should be discussed on the basis of such a question “who takes this as authentic and who does not?” not “how authentic it is?” (van Leeuwen, 2001, p.398).

Furthermore, music’s authenticity does not define ownership of the property right, but it is the ascription of the audience about a particular song (Moore, 2002, p.215). Several studies have revealed that authenticity is primarily dependent on the nature of the audience and not the musicality of the performance (van Leeuwen, 2001). Thus, Turino (2008, p.111) provides a thought-provoking view about the revival of music in the way that it has become socially meaningful and reconnected people to their cultural roots. Similarly, Moore insists that authenticity is a matter of interpretations that is constructed from a cultural or historical point of view (2002, p. 210). This is arguable that maintaining the style of a music genre defines the identity of that particular song, and thus it as a standard for assessing its authenticity.

It is further argued that the authenticity of music is based on the first person. The first person in this case refers to the author and the performer of that song (Moore, 2002, p. 211). From this perspective, a particular genre can only be authentic if the singer can express the energy and emotions associated with that specific song is performed. According to Banet-Weiser (2013), the level of authenticity of a band in the artistic creation is primarily based on their recognition of the cultural diversity of people. The thesis will argue that the band blend the local culture by including the practice of the people, presenting their identity and developing their knowledge on the local scenes through visual that recognisable the local (Howells, 2003, p.243). The musical genres, for example pop music, is specifically blended to suit the cultural requirements of the Cambodians. The authenticity of the band creation was based on the unique identity, which was the basis of the songs.

Based on the discussed literature, this thesis will critically examine the way SWSB has refined its music by using a combination of genres, indicating originality and authenticity. Also, it will discuss their songs in a form of originality which is significant for customising to suit its audiences who are youth groups in Cambodia. It could be contended that SWSB is a renowned and leading music band which sees itself on the ability to effectively create new styles and different forms of Cambodian music, such as rap, pop and rock music. Furthermore, the band also blends its modern pop music and traditional music genres with the use of technology and cultural inclusion and identity. The introduction of this method is in line with the argument of Baker, who argues that music has shaped the musical identity of songwriters and considered song creation as a ‘medium to enable them to connect or reconnect with their socio-cultural

identity' (Baker, 2013 cited in Herbert, 2017, p. 36). Moreover, SWSB has always developed unique ways of composing their music, which is based on storytelling and this practice sticks to the ideals of cultural identity and relevance (Hermes, 2008). Therefore, there is a need for cultural revival through art performances to bring meaning to national identity through music.

2.3. Music revival and cultural citizenship

Nevertheless, there is an agreement among scholars that music styles have adopted diverse cultures intending to cover a wider audience. Scott specifies that pop music in Europe has no particular connection to any of the continents' traditional communities since it borrows much from the African-American cultures (Scott, 2010, p. 187). As the literature review moves further, the research also draws concern over cultural studies related to the theory. Music revival reveals the relationship between the participation and engagement in cultural aspects, which was coined by Peter Dahlgren as cultural citizenship (2009). In addition, cultural citizenship is concerned with addressing a culture and individual's lack of belongingness to a particular community. For example, in some countries, government practices, consumption, and moral panic in population culture have been employed to examine and address an issue of the lack of belongingness in their countries. The term cultural citizenship is the art of belonging to a particular community and enjoys all the rights of membership while retaining one's culture of origin, instead of allowing the complete assimilation into a new culture (Stevenson, 2003, p.98). The ideology of cultural citizenship concerns the process of maintaining, promoting and exchanging artistic lineage in a country, and, hence, celebrating the diversity of the members of a particular society (Stevenson, 2003, p.149).

Corner asserts that media is mostly seen as a powerful and formative influence to consciousness and evoke the notion of self-presentation – “who they think they are” (2011, p.86). If music is considered as an important media product that connects people of diverse backgrounds, then the making of original songs is the most suitable vessel to carry culture from one generation to another in a community. Therefore, it enhances cultural citizenship. Moreover, the ongoing initiative for reviving Cambodian cultural music signifies a proper way of promoting cultural citizenship in this country. Studies have revealed that many countries with multicultural populations have adopted the concept of cultural citizenship to ensure that all people, including the minority groups, are integrated into the civic activities through a shared language and education system. The government of Cambodia has also been involved in the process of cultural revival. Its efforts are considered to be both direct and indirect based on the channel

for delivering support (Miller, 2007). According to the Ministry of Culture and Fine Arts, the government has encouraged that young people are allowed to showcase and develop their talents in music and other performance arts through the mainstream education system (Grant, 2016). However, people are allowed to practice their cultural activities to maintain their heritage and appreciate the origin.

Scott (2010) notes that popular music provides a better foundation for the establishment of national cohesion as people share a common ground in the arts. Similarly, Bruno Nettl (cited in Lie, 2015, p.150) provides that authenticity “is rooted in the idea that each culture has a primitive musical style of its own.” However, the current issue of globalisation has made difficulties for people to identify a particular style of music since some are no longer known to the existing population (Barendregt et al., 2017, p.87). It is clear that as much as many people would like to be associated with the song, they had no idea what it contained. Taking K-pop music as an example, Lie concerns that K-pop singers are often sung to the accompaniment of European musical instruments, and so their contemporary articulations are largely distant from their past (Lie, 2015, p.150).

Other studies have shown that current barriers to cultural revival through music are based on globalisation and demographic transformation (Lie, 2015). Globalisation is becoming common over the world, and the introduction of the Internet has accelerated the rate of information flow across the globe. The invention of social media is making convenience for youths to access a variety of music online. This high level of access comes with the risk of alienation towards the western culture, hindering the revival and development of their cultural music (Chun et al., 2004). Western music has opened the door to youths in many instances. According to Frith (2007), youths sought a new musical genre to identify with and to express themselves in the era of modernisation and globalisation. Frith coined this as an expression of the youth culture (2007).

Consequently, despite the positive aspects of western music, they are detrimental to the revival process of the traditional genre of music. Alienating the youth towards this phenomenon could significantly deter the development of cultural songs among citizens (Rosaldo, 2003). Moreover, a rapid spread of western music, particularly pop music, among youths may lead to cultural erosion and, thus, loss of national identity for Cambodians. One of the key ethical lifestyle changes is where SWSB is improving the local landscape of musicians and artists in

Cambodia. Thus, the ongoing initiative to revive the cultural music in Cambodia can signify a proper way of promoting cultural citizenship in the country.

2.4. Youth and the role of (social) media in music revival

Apart from the government and NGOs, the media also plays as significant contributors to the operations of the music revival in Cambodia. Prior to the introduction of the invention of televisions and radios had played a crucial role in the revival of traditional music in Cambodia as they offered an outlet channel for most of the products. The advent of televisions, particularly the Bayon TV channel^{ix}, has been instrumental in preserving the cultural arts, such as music and drama (Belleri, 2017). Apart from airing the performance of various cultural arts, the mass media has established programs to enhance the revival of traditional crafts in Cambodia. Despite the impact of mass media on the revival process of cultural music, this channel has been overtaken by the introduction of social media.

Social media is one of the platforms that plays a vital role in the process of reviving cultural music in Cambodia, particularly among the youth. The contemporary audience is made of young people who are more skewed towards the use of the Internet and are not regular users of televisions or radios. Therefore, many artists have resorted to the use of technology through social media to reach this crucial but dynamic group of audiences. The use of Facebook, YouTube, and Instagram is providing a platform for traditional artists to showcase their products and interact with youth users (Lie, 2015). Jenkins also inserts this change in media landscape in which the Internet and digital media influence traditional media production as media convergence (Jenkins 2006). This phenomenon stressed on participatory culture as a culture where the relationship between the cultural production and passive consumers collided (Jenkins, 2006). Jenkins explores this term in the sense that participation is “shaped by cultural protocols”, and the new media allows “them to participate in the production and distribution of cultural goods – on their own terms” (Jenkins, 2006, p.133).

In regard to the speed and networking ability of social media, it is considered as the most suitable channel for passing the music contents to young consumers and people living overseas. Bithell and Hill (2014) contend that artists who are using personal computers and the Internet in creative ways to share their musical styles that strengthen their sense of distinctive identity and community, are relatively engaged with youth culture (Frith, 2007). Frith argued that youth culture established when young people alternatively engage with their leisure time with music (2007). For example, SWSB is determined as having a large number of the fan base on

Facebook, which has over 250K followers as of April 2020. The band performs rock music and aims to revolutionise the music industry (Billeri, 2017). It is evident that some of the significant contributors to the operations of the revival of traditional music in Cambodia are the media, the government, and the Non-Governmental Organizations working closely with the artists in the country. This thesis aims at positioning the relation of youth and youth culture by interviewing the band's members.

The changing phase of the music industry in Cambodia is in line with the global changes that are occurring within the music field. van Leeuwen (1999) notes that agent of change that is likely to affect the music industry is the use of technology. van Leeuwen (1999, p.2) furtherly extends that technology is changing swiftly and affecting songwriters, composers and even the ways music is played and reaches the people. Authenticity and originality in the field of music also promoted adequate recognition of a country's music within the international form. According to Herbert (2017), a country is able to effectively market its musical content within the international music market and performance space only if such music is original. However, the level of change, cannot match the popularity of a newly created music content. According to Banet-weiser (2013, p.4), brand cultures means "the way in which these types of brand relationships have increasingly become cultural contexts for everyday living, individual identity, and effective relationships." The question is placing around why this authenticity matters? What are the values? According to Banet-weiser, if social media affords people to explore and perform different identity, then social media enables the band to present (own) narratives as a brand that "make sense within a cultural and economic context of recognizable and predetermined texts and values" (Banet-weiser, 2013, p.66).

Accordingly, Banet-weiser suggests that a successful process of branding should recognisably associate with authenticity regardless of being commercial or non-commercial (Banet-weiser, 2013). Authenticity should be regarded as a cultural product that emerges in brand cultures. Thus, underpinning an authenticity produced by the band will contribute to economic growth, so to make income generation of the artist. This part will discuss further into the presence of SWSB on the aspect of digital platforms as a way to promote their authentic music. It will also discuss the notion of youth culture in the power dynamic of the Internet as a channel to negotiation power – the power of cultural revival. The thesis will demonstrate that cultural revival is an essential step towards an understanding of identity. It will discover the

participation and music engagement of the band as a result of participation culture, which leads to the brand culture.

From the literature review, it is apparent that much has been done concerning cultural revival in many countries. In Cambodia, for instance, the initiative is a result of a joint effort from the CLA, the NGOs and the government. However, other countries such as the United States, prefer cultural citizenship as a means of promoting cultural identity among its citizens. According to the existing literature, Cambodia employs the use of media, particularly the televisions, to encourage the process of reconstruction and revival of its traditional music. Nevertheless, this topic has not been exhaustively explored in the country, particularly focusing on the way in which Cambodian musicians value the authenticity in their songs. Likewise, in the discussion of authenticity in the youth culture, wherein the Internet empowers audiences' perceptions of the music through social media is still missing. Thus, there is a need to conduct a study on the revival music of Cambodia as a form of sustaining national identity.

Chapter 3 Methods and methodology

This chapter discusses the methodology and methods which are employed in the study of the revival of Cambodian's music as a way of sustaining culture and media. It outlines the methodology and follows by methods of data collection and analysis prior to underpinning the research process in detail. Additionally, this thesis is not only attempting to examine the music in Cambodia but also specifically exploring roles and experiences of the young artists in the music industry with regard to the implications of the value. The latter is based on a case study of the SmallWorld SmallBand (SWSB) band by critically analysing both the production and the audience sites. For the study of the production site, genre analysis is adopted as the primary tool in supplementary with a data set of visuals and lyrics. Besides, an exclusive interview with a member of the band is utilised to gain a fuller understanding of the production context. With the available access and limited timeframe, this thesis examines the aspect of audiences by focusing on audience's comments on an official Facebook page of the band. The audience's comments function as the reflection towards the production. This chapter is eventually finished by providing the description of ethical considerations.

3.1. Methodological approach

The study of music, to some extent, may not be a new topic in Cambodia, but the study of authenticity and identity embedded in music in the Cambodian context could be deemed as a new phenomenon. The study of music is "something that the study of culture is hard to explain" (Highmore, 2016, p.112). This means music and culture are interconnected through an avenue of authenticity and identity. The consideration of the relationships between individuals' and cultural values is pertinent to the illustration of authenticity. Moreover, based on Grant, the national identity can be rebuilt "if keeping original" (2014, p. 41). Given that there are many emerging artists in Cambodia either as a band or individuals who have presented themselves as original music writers and have an aesthetic of musical styles, SWSB is selected as a case study. The way that SWSB produces their music is a form of originality and authenticity which embedded cultural identity and this is in line with Grant's assertion. Therefore, the study of SWSB is of great significance in the way to shed light on the music and cultural revival in Cambodia.

This thesis also draws interest in how the study of music in the contemporary media environment can significantly contribute to the cultural and social functions. This is consistent with Burr's approach of social constructionism which is more interested in individuals'

experiences than “taken-for-granted ways of understanding the world” (2003, p.2). The individual’s experiences could constitute a sense of belonging and sensation of a particular culture. For example, when listening to a new Khmer song, one could distinguish that it belongs to Cambodians because of personal experiences in Khmer culture. Furthermore, the idea of participatory music-making situates in the study of music between producers and cultural and traditional relations (Turino, 2008, p.127). Individual’s opinions and experiences of the world could enable them to construct an understanding of related history and culture. In this context, sharing of personal experiences and opinions is conducted in a form of the contemporary media environment, which is social media. Facebook, for instance, allows audiences to express their personal views about history and culture through a direct interaction with music producers. Thus, social media is an emerging platform that provides convenience for the interaction between audiences and producers with regard to a sense of belonging to Khmer culture in this context.

Flyvbjerg (2001) suggests that the study of social sciences should involve people and stay close to real-life by, on the one hand, enabling them to engage with the issue, and on the other hand, providing them with a mechanism to learn about the on-going problem (2001). The author goes on to say that the study of social sciences should be deemed as context-dependence. The author also places the value of “power of example” as something that creates “concrete, practical and context-dependent knowledge” (2001, p. 70). Therefore, a qualitative case study has significantly contributed to this research because it “can ‘close in’ on real-life situations and test views directly in relation to phenomena as they unfold in practice” (Flyvbjerg, 2001, p. 82). However, Flyvbjerg posits the view that a particular case study should be carefully selected in order to carry out a thorough understanding of the research problem (2001). The author’s assertion will be discussed in section 3.3. Having said that, rooting from the social constructionism approach which tied the meaning-making and understanding of individuals with all kinds of social interaction (Burr, 2003) is a useful approach to deliver holistic understanding of this relationship through the qualitative research approach. Therefore, combining both Burr and Flyvbjerg’s approaches are significant for deepening comprehensive understandings to the extent of how SWSB contributes to maintain the national identity of Cambodia.

3.2. Designing the research

Furthermore, this work employs a qualitative multi-method project of data collection, in order to deliver comprehensive findings that illuminate holistic understandings of research problems (Hansen and Machin, 2013). The use of combined methods has enabled researchers to gain “a broader and secured understanding” of the research issue and possibly “reduce the risk of systematic bias” resulting from a single method or sources of data (Maxwell, 2018, p. 27-28). According to Flick (2018), this methodological application is termed as triangulation, and it will be applied to assure the validity for this research through the convergence of findings from different methods of data collection from the same phenomenon (Flick, 2018). The triangulation of methods creates a stronger and holistic outcome, which is derived from a combination and an interchangeability of various perspectives to the same phenomenon (Flick, 2018). This method is commonly used for cross-checking the data to ensure the result is robust and comprehensive (Denzin cited in Flick, 2018). For example, the analysis of the case study is conducted based on the three approaches, such as genre analysis, data set, and people, which are explained in the following model.

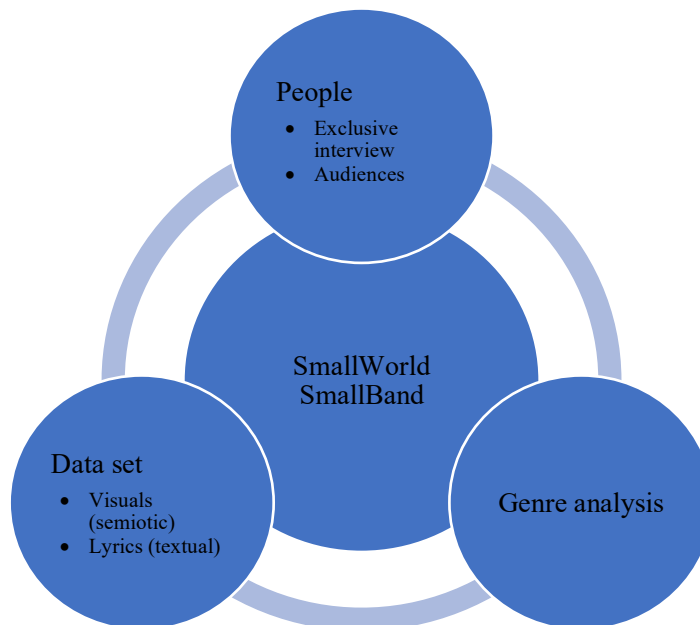


Figure 2 The triangulation model for the research

Based on the above model, three approaches have been utilised for the analysis of the case study in order to address the research questions. Firstly, genre analysis is the primary method for critically examining the songs produced by SWSB and ascertaining the authenticity and identity. According to Hill (2007, p. 4), “genre refers to specific types of content that can be

categorized as similar in style and communicative modes of address.” Hence, genres play an important part of this thesis as it is not only reflecting the *what* techniques or elements are embedded in the music but also the *why* they are important, especially in the study of media production of Cambodia nowadays. Genres are generally treated as an outcome of cultural production because they link audience tastes (or preferences) with cultural creations in the markets (Alacovska, 2016, p. 181). Thus, genre studies allow the researcher to illuminate cultural identity and authenticity.

Secondly, a data set, including visuals and lyrics, has been used for this study. Having recognised the importance of the contribution of all aspects of the communicative context in media production, the genre analysis is complemented by semiotic visual analysis of the music video. Semiotic becomes “one of the most influential interdisciplinary approaches to the study of culture and communication” (Jensen, 2002, p.23). The approach provides a better insight into the role of visuals in creating experiences of cultural and historical spaces for a range of audiences through semiotic innovations (Born, 2013). Essentially, the combination of denotative and connotative meanings in semiotic studies of the music video is more than just an investigation of what it is presenting because it explores social and cultural meanings implied and associated with (Barthes, 1977). Additionally, the study of lyrics is another approach in the data set analysis. With the notice that language is crucial because of its association with popular culture (Highmore, 2002, p. 131), the text analysis of lyrics is adopted in order to gain a broader understanding of creative expressions beyond the genre studies. It is evident that language does not only offer producers a power of expression via written and spoken forms but also plays a significant role to reflect on how genres are impacting social and cultural perspectives through text-producing activities (Hermes, 2008). Linguistically, understanding the meanings carried out in lyrics will offer a fuller insight of backstage context in the music-making (Frith, 1996b). Moreover, language delivers dialogues of the producers and gives voices to visualise objects as it performs within the music (Barthes, 1977). Thus, the analysis of semiotics and lyrics is furtherly complementing genre studies of the band’s music.

Thirdly, knowledge and experiences of people who are experts and audiences could certainly add values to the analyses of genres and the data set. In response to the outlined research questions, this thesis closely demonstrates the production site which includes an expert interview with a member of SWSB and production techniques, such as written forms, genres, and visuals. Given that language is an essential element, a semi-structured interview with a

member of SWSB was adopted to gain exclusive and insightful knowledge behind their music-making and creation of such genres. The interview gives opportunities to the expert to reflect on the band with regard to social and cultural values and the way that their music mediates and constructs an imagined community in the contemporary era (Anderson, 2006). As mentioned above, this study incorporates an expert interview which is the main drive in the field of music. The interviewee is recruited based on the extensive and specific knowledge of music and cultural perspectives in Cambodia. This kind of interview is referred to as ‘exclusive interview’ because interviewee holds reliable, accurate and exclusive information, making interviewee irreplaceable (Bruun, 2016). The way in which the member of the band engages and practices with competences and understanding in genres can be recognised as one of media professionals in a specific production in the media (Bruun, 2016). The band has its unique way of composing and creating music which either serves the preference of contemporary audiences or upholds the cultural value. For instance, SWSB’s music genres are pop, rap, rock, electronic, and traditional music; making the western and Khmer musical instruments are equally important in the contemporary era. It could be argued that the incorporation of Cambodia traditional music with the western music is significant for the preservation of cultural values. Hence, an exclusive interview is adding insights into the genre studies of SWSB’s music.

Apart from the exclusive interview, an analysis of the audience’s views and interaction with music producers is another vital part of this study. This research is not only focused on the artist’s experiences in music-making and its contribution to retain the national identity, but also underpinned audiences’ responses that could significantly contribute to the continuation of the production of Cambodian music. Interestingly, the Internet, including social network platforms, has immensely increased opportunities for studying and analysing human behavioural responses and communication practices to the on-going phenomenon. Nightingale (2011) asserts that the act of sharing information or expressing views on the online sphere is a mutual norm of media audiences or consumers. Facebook, for example, allows artists to promote their music online while offering audiences an opportunity to react or respond to those creative pieces. Audience’s comments are potentially added value to the producer’s views about the music-making because it helps verify the audience’s satisfaction and feedback. More importantly, the advantages of online comments could allow supporters and opponents to share their thoughts with other users. For this reason, Kuckartz (2014)’s textual analysis is utilised to investigate audiences’ comments to become more concrete in order to learn about the interaction between the musicians and the audiences.

In short, the designed model for the analysis of the case study is significant for this research study as it provides holistic approaches for cross-checking different methods. This multi-method approach is also considered as a helpful approach given that it requires researchers to be more precautionous and reflexive steaming from the intercommunication between methods.

3.3. Sampling and Conducting the research

The thesis is primarily designed to address the research questions. Prior to getting into an individual's details of each method that are employed in this research, it is also crucial to understand the location from where empirical data are sourced. Media and technology, especially in the Internet generation, play significant roles in capturing, analysing and sharing information. For this reason, the empirical data, including songs, lyrics, visuals and comments, for this thesis are sourced from the band's official Facebook page. Facebook is chosen over YouTube because the band has used Facebook as their main platform to communicate, visible and interact with audiences. Although YouTube could frequently be considered as a leading platform for music promotion regardless of Cambodian demographic usage of social media, Facebook is ranked as a leading platform in Cambodia with over 8 million users aged between 18-35 years old^x. Statistically, the band has more than 280K followers on Facebook compared to 242K YouTube subscribers. The vast penetration of social media platforms, such as Facebook, YouTube, and other interactive sites, contributes to faster information sharing within the shortest time (Olsson, 2013).

3.3.1. Genre analysis

This section begins with a model of media genre analysis as guided by Annette Hill^{xi}. The author provides that the method of the media genre analysis “is a research process whereby there is observation, evaluation and critical analysis of types, forms and brands across popular culture” (Hill, 2020, forthcoming). The model is reflecting on the practice of genre work as a creative approach to communicate both conscious and unconscious engagements with audiences (Hill, 2007). The genre work involves a combination of the world (an actual reality), dramatised (feelings) and mediated (techniques). More specifically, the model is utilised for the “interpretation and critical reflection of genres in the mixed media context” based upon the six elements, such as “contexts, definitions, styles, themes, values, and engagement” (Hill, 2020, forthcoming). These six elements of the media genre analysis are corelated with one another. For example, genres are created out of the relevant industry context, which are formed by various media content and storytelling techniques. As genres are classified, they also establish

values and links to different modes of engagement. These aspects are essential for the sampling of the songs produced by SWSB.

Having these criteria in mind, a purposive sampling has been used for searching and choosing the songs in order to meet the research's objectives. Although this approach could be a disadvantage since it relies on researcher's judgments for choosing data (Jensen, 2002), the thesis lands on cultural and national identities as the point of departure to deductively choose the songs based on the model of genre analysis. In more detail, an extensive search on the band's Facebook is set to ensure that the research did not miss any songs because not all uploaded songs are grouped into folders by types or themes. As of March 2020, a total of 32 songs were found and sorted into different categories, such as albums, soundtracks, festival theme songs, and singles. Subsequently, five (5) songs are selected for the analysis because they fall into selection criteria, such as national connotation, popularity (views and recognitions) and the latest uploads; adding to the aforementioned elements. These five songs have been produced into six music videos because *Khmer Flag* song^{xii} has two different music videos versions and both of them have equal meaning that is relevant to the media genre analysis. And the list of complete samples of the songs can be found in appendix 1.

The five songs were separately analysed in accordance with the model from contexts to engagements, prior to putting together and consolidating preliminary findings. Having said that, the analysis is mainly focused on the elements of *contexts*, *definitions*, *styles*, *themes* and *values*, and it leaves the *engagement* for audience investigations through comments. Additionally, styles and themes are further examined in the visual analysis method. As observed, the findings reveal that the five songs carry out similar patterns as they were produced to meet industry purposes by serving a particular focus on cultural and social contexts. For the definition, they belong to a mixed genre of contemporary pop with traditional and classical music. The hybridity of the genre creates values derived from both social and cultural styles and themes, such as performances, target audiences, settings, outfits, memories and everyday lives. The appearance of the product placements offers industry and commercial values. In styles, the actual performances and footages are navigated by lyrical and visual narratives. The plots or scenes are mediated by different shooting techniques, especially when featuring classical instruments and performances. The elements also emphasised that SWSB's songs are made for contemporary time and focused on youth. The findings show that the band practice an adaptation of various musical instruments and techniques (such as guitars, drums or basses) in

a combination with traditional instruments and intangible heritage elements (such as flutes, pipes, Cambodian string-like guitar or a vocal technique), resulted in a new kind of mixed genre. These findings were produced and consolidated into a table. A sample of the genre analysis process can be found in appendix 7.

3.3.2. Data sets

a. Visual analysis

The data collection continued with a visual semiotic analysis. This method is adopted to supplement the genre analysis model, specifically, in the genre styles and themes. According to Rose (2016), any aspects of an image-based phenomenon will construct and communicate meanings to the world. Hence, the content that can be read or seen from the images and can be used to shed light on the analysis. This method complementary supports the genre analysis because it provides a fuller insight into how the producer (the band) associates national elements in their creative visual representation. As mentioned earlier, this step applies the semiotics approach guided by Barthes since it “allows us to think about what ideas and values, the people, the places and objects in images stand for” (Hansen and Machin, 2013, p. 175).

Barthes’s approach is of great importance for the image analysis, and, in the work, it is applied deductively by examining the national presentation of the visual contents. Subsequently, any scenes that contain national references were screenshotted prior to undertaking the semiotic analysis. The selected scenes were later divided into different components including *objects*, *settings*, *focuses* and *lighting*. These components are derived from the genre analysis approach. Afterwards, the selected scenes were denotatively described. According to Barthes, the denotation process is the first level of analysis; it is not only about what depicts there but also associates with the location (Hansen and Machin, 2013). The connotative meaning cannot be constructed without the denotative description because denotation lets the visual speak for itself. Thereafter, the connotative layer was taken place in order to investigate the meaning and value represented (Hansen and Machin, 2013). The connotative description of each element was explained based on the geographical context, and in this case is Cambodia. The findings show that the band uses a selection of techniques to present cultural and national identity. More specifically, the band focuses on the appearance of objects and settings such as scarfs, temples, music instruments, flag, rural settings, logos, abstracted arts and cultural showcases. The combination of both denotative and connotative layers was incorporated together to grasp a fuller understanding of the band’s music as it also contributes to the creation of values. The

data was placed into a spreadsheet and can be found in appendix 8. The data is used to combine with genre and lyric analyses in order to answer the research questions outlined in Chapter one.

b. Song Lyrics and audiences' comments

Another step of data collection involves an analysis of song lyrics. As important as the visuals, lyrics carry a relevant sense of attractiveness to music through its mediated storytelling. Lyrics are constituted as a written expression which empowers the producer to dialogue with audiences and give extra voice to visuals as it performs in text (Barthes, 1977). This makes the textual analysis becomes more relevant because it allows the researcher to describe and interpret how the written text is functioned in the music (Kuckartz, 2014).

With an extensive search on the Internet, it is difficult to find a written lyric of the chosen five songs. Instead, the five songs were transcribed and translated from Khmer to English in order to ease an understanding, which is pertinent to the analyses. And a sample of both languages can be seen in appendix 5. Followed by Kuckartz (2014), the coding process and analysis was utilised to analyse the translated lyrics. The coding process applied both deductive and inductive approaches to assist in answering the research questions as well as conceptualise the formation of relevant themes and categories (Kuckartz, 2014, pp. 58-62). It is also important to note that a formation of categories involved determines the level to categories, and the establishment of categories and subcategories can take place more than once (Kuckartz, 2014, p. 60). As a result, a total of 72 descriptive codes were emerged and four main themes, including *identity*, *participation*, *audience* and *others*, were developed from deductive and inductive coding processes. Codes that shared similar schemes were clustered into the same themes, categories and subcategories. The coding process was summarised into the table, and a sample can be found in the appendix 9. The themes were used to connect the visual analysis with production interviews and audience' comments in order to illuminate the understanding of the research. An overview of that association can be found in appendix 12.

3.3.3. People

a. An exclusive interview with the band's member

As mentioned in section 3.2, an exclusive interview with a member of the band will give opportunity to the producer to describe and reflect on the value of their involvement in music. The expert's response will provide further insight to the knowledge of production as it connects with visual, lyric and genre analysis.

Before the actual interview took place, obtaining background knowledge about the band was generated from their social media accounts and other pertinent music activities. The background study of the band has helped the researcher to deepen understanding of the band activities and interactions with audiences. This has provided convenience for the researcher to be ready for developing interview questions and communication before and during the interview. Given that the expert is a public figure who is not easily accessible remotely, the researcher decided to seek support from the existing network in order for building relations with the expert; and avoid losing an object of research (Bruun, 2016), in this case the band's member. In fact, the request for an interview with an expert could work well unless one has built a connection or has a network in that particular field. Essentially, the support from the network has enabled communication and built trust with the expert. With the support, the researcher could eventually manage to contact a major and prominent vocalist of the band known as LomorKesor Rithy or Kesor.

The next step is the preparation to be professional in communication by presenting about research and the main purposes of the interview. For instance, the researcher provided basic information, such as name and occupation, prior to briefly introducing the expert about purposes and objectives of the interview. As the researcher had reviewed audiences' comments and the background study of the band beforehand, it provided convenience for the communication. For example, the researcher praised their ground-breaking works and recent achievements as well as the explanation of the importance and benefits of the expert participating in the interview, such as providing insights into the study that benefits Cambodian scholarly research about the revival of Cambodian music. Consequently, the researcher was able to build trust and credibility with the interviewee, which is a crucial manner to avoid losing the object of the study (Bruun, 2016). Building trust is extremely essential in the process of this exclusive interview. It is not only making the interviewee feel pleasant and comfortable during the interview, but also fostering the engagement with the researcher. Consequently, the expert could deliver detailed and comprehensive responses to shed light on the research.

Given the tight and busy schedule of the band due to Khmer New Year, a main public holiday in Cambodia, was approaching and the swift change resulted from the Covid-19 pandemic, the interview was held on 27 March 2020. Due to geographical difference, the interview was conducted via Telegram^{xiii} upon the request made by the interviewee. The interview was conducted in a local language, Khmer, in order to offer space for interviewee to engage freely

in conversation (Bruun, 2016). More importantly, before the official interview start, the consent form was completed by the interviewee in order to give consent to the researcher to use for the analysis of data. A sample of consent form is attached to this thesis as could be seen in appendix 2. Given that the interview was very specific, no pilot interview was carried out prior to the actual one. However, a designed interview guide was shared with the interviewee in advance upon the request. As the semi-structured interview is adopted for this research, the interview was not strictly followed by the order of the interview guide.

Interview questions were organised into four parts as can be found in appendix 3. The interviewee was briefly asked about the background and inspiration into music as a warm-up question. Later, the interviewee was asked to reflect on the music-making process and the band engagement with authenticity. The promotional part, which included commercial and technical promoting, was put into the last part of the interview in order to understand factors supporting their music-making.

Thanks to the interviewee for the invaluable time and positive participation during the interview. The interview lasts more than two hours, which is longer than the initial plan. The interview was recorded, transcribed and translated from Khmer into English for the coding process. Similarly, Kuckartz (2014)'s text analysis method was adopted for this process. The transcription of the interview in both languages can be found in appendix 4. A total of 163 descriptive codes were emerged and clustered into 17 categories prior to categorising them into the final themes of five, such as *engagement*, *participation*, *value*, *challenge*, and *other*. The coding process was summarised and a sample can be seen in appendix 11. These themes were used to connect with the genre analysis, visual analysis and lyric in order to grasp a fuller insight of the production, and combine with audience's comments so that it could help to address the research questions as outlined in Chapter one, appropriately.

b. Audiences' comments

As mentioned in section 3.2, audiences play a vital role in endorsing the value of the producer as well as contributing to the sustainability of production of Cambodia's music nowadays. With the limited timeframe and for the reason that the data are sourced from an official Facebook page of the band, this thesis examines audiences' comments underneath the selected songs on Facebook. After thoroughly reviewed, comments below each selected song are between 20 to 500. However, they are either a shorter phrase or stickers. Thus, as data are empirically collected from Facebook, all comments beneath the selected videos are gathered to capture

fuller insights of audience perceptions with the band as well as their music. All comments were collected by the date of 10 March 2020 and documented as screenshots in a way to reduce prone to error (Appendix 6).

Having acknowledged that all the comments appeared in written format, the textual analysis of Kuckartz (2014) was utilised for this study, and the same coding process and analysis were adopted. As a result, a total of 76 descriptive codes were clustered into six main categories and nine subcategories as can be seen in appendix 10. They were summarised and used to support the study of the production site, such as genre, visual, lyric and production interview.

3.4. Analysis the data

It is worth noting that a multi-method approach was opened and broad. Nonetheless, the overall aim of applying the multi-method research in this thesis is to connect various findings together. The application of a multi-method approach establishes data that delivers dialogues between the producer and audiences as it mediates experiences of audiences.

The establishing themes have shed light on the research questions as it uncovers the role and motivation as well as the elements of music-making, which significantly create values to retain national identity. For the production site, the genre analysis would not have been enough without the validation of the data set of visuals and lyrics, while a production interview enhances the production context. Also, the continuous production of the music would not have been increased if there is no response from the audiences. This is because audiences' responses are used to cross-reference the production's perspectives. The findings of all data derived from an interview, genre analysis, visuals, lyrics and comments were utilised as a foundation for the discussion. The data is cross-checking each other and each theme is paired to answer the research questions as they demonstrate theoretical perspectives of cultural citizenship, cultural identity, nationalism, authenticity as well as revival. An overview of this relation is provided in appendix 12.

3.5. Ethical considerations

Ethical consideration is of great importance when conducting research regardless of online or offline. Ethical practice is not only applying when the data is conducted but also how the data is treated (Jensen, 2002). Even the data obtained from the Internet can be publicly accessible, a written communication on the Internet falls in between the status of public and private (Jensen, 2002). Taking ethical considerations into account, names of audiences appeared in the

comments are anonymised in order to ensure data integrity and confidentiality of detailed information of individuals.

With regard to the interview, it is also crucial that the interviewee must be precisely explained and informed about the objective and position of how their information will be used. This is based on the signing of a consent form. Doing so could build trust between the researcher and the informant, and they can closely interact with the dialogue more effectively. However, it is not enough to obtain informed consent and offer anonymity because “the informants are easy to identify in the media industry” (Bruun, 2016, p.143). In response to this matter, the interview was recorded as the information provided consent at the beginning of the interview.

As mentioned above, the interview was thoroughly transcribed and translated from Khmer into English. The transcription was based on Bruun (2016) as the author asserts that an interviewee is able to see if the voice is correctly transcribed and possibly make minor changes to the used quote but not on the overall discussion (Bruun, 2016). The interviewee’s quotes were extracted from the full transcript in English and Khmer, which could be found in appendix 4, in order to verify the accuracy and consistency of data.

Chapter 4 Analysis

This chapter divides into two main sections, namely: the production site; and the audience site. The first section begins by discussing the extent to which the band has been involved in music and the specific genres. This chapter also highlights the experience and process of music-making in relation to the creation of authenticity, which is significant to the construction of values. The discussion of authenticity draws out from the empirical data of the production interview as well as the genre analysis in association with visual and lyric elements. The second section focuses on audiences' perceptions towards the music of the band. Ultimately, the audiences are reflecting upon the representation of national and cultural identity and reminiscing the memories as they are immersive and engaging with the visuals.

4.1. The production site

SWSB is a band that puts a unique spin on Cambodian music. This band may play Cambodian popular music and rock but their performances are influenced by Cambodian musical traditions. The band consists of four members, such as a singer and a team leader Kesor, guitarist Phirum, arranger and composer Pecherith, and drummer David. Notably, Kesor is the only female singer in the boy band. Furthermore, the members cooperate in composing music that represents the fusion of multiple genres, such as popular music, rock, and traditional Cambodian music. The following section will examine the commencement of the band, reawaken of Cambodian music, production of authenticity, authenticity drives by meaning, authenticity constructed through visuals, authenticity drives social and commercial values, and SWSB encounters challenges.

4.1.1. How did it start?

The empirical data from an interview shows that SWSB's main target audience is the youth. Youths are likely to be deeply involved with their interest in music during their leisure and lonely times (Frith, 2007, p. 1). It draws as an interesting matter as added by Kesor. Although her family does not have an artistic background, she has been attached to and in love with music in many ways. Given a saddest childhood, "music is always with me as I have no one besides my only older sister" Kesor inserted, "music touched my heart the most when I was figuring out why I had a very difficult life."

Frith holds the view that "the young's interest in pop determined the television programmes they watched, the magazines they read, the cafes they went to, the 'necessary tools' – transistor, record player, tape recorder, guitar – they sought to own" (Frith 2007, p. 38). In consistent with

the Firth's assertion, Kesor expressed that she was attached to international media and music that had significantly impacted her life for that she grew up by "listened to the western songs such as King Kelly or Krusion as during that time Cambodia has yet to produce songs about lives or inspiration."

I asked myself that if I had Khmer voices and Khmer songs in place, I could have encouraged many young people because the fact that many youths in Cambodia do need it. I could understand English, how about those who were in the rural areas of Cambodia? This is because English and Khmer are different [...] if I have had an opportunity, I would sing inspiring and real-life songs in Khmer to audiences in order for them to understand easily. (Kesor, 2020)

The above expression shows that Kesor has an ambition to inspire other young people with her own voice and own music. It is also evident that an expression of local language is either written or verbally played as a powerful role to reflect on how genres are impacting social and cultural perspectives (Hermes, 2008, p. 44). Interestingly, she emphasised that Khmer is a potential language that needs to be heard in her music. It is arguable that the use of language is significantly important when intended to reach local people. It is applicable that language is a deeply important element because it creates a sense of identity. Any subjects that can be expressed in word and can be understood by the majority of people will give individuals a national identity, in the case it is Khmer (Hall, 1996, p. 4).

It is important to emphasise that music, being a form of art, is a result of the factors that influence artists, from cultural background, upbringing, relationships with others, and personal experiences, among others (Frith, 2007). In SWSB's case, for instance, members of the band have different backgrounds (some are students and some are athletes), perspectives (arts and nationalism), experiences (ability to sing or play) and perhaps values, which then shape or influence the level of creativity and content they contribute to the band's music.

I was a student at Preah Sisowat High School and I attended art classes where I learnt how to dance with Cambodian styles. I could say that it has had an impact on me and that is why I am always thinking about whatever we do must reflect the national identity. (Kesor, 2020)

Another example which is clearly indicated during the interview is that the interviewee has strongly been influenced by the external factor attached to sports.

It recalls the time in 2012 when Phirum was a national Sepaktakraw athlete who frequently played in other countries and he always brought the national flag with him

indicating where he was from. I talked with him and then we co-composed a Khmer song which indicates national identity and I requested to be a singer. (Kesor, 2020)

What Kesor is expressing earlier demonstrates that music is “the central activity of youth culture, from which many subsidiary activities flow” (Frith, 2007, p. 38). Consequently, members of the band were also influenced by the kind and quality of music they create for their listeners. Since people’s experiences are unique to one another, this means that such experiences may also contribute to the originality and authenticity of things they create including music. This is relevant to Bithell and Hill’s argument about authenticity which is related more meaningfully to experiences and tastes (2014), and being original does not equally mean authentic (van Leeuwen, 2001). In line with the mentioned assertions, Kesor’s interview shows song making of the band was largely influenced by her personal beliefs, values, and perspectives in her approach to creating music. The notion of musical engagement as raised by Kesor can prove to be associated with participatory culture because it allows consumers to create their own version of a product (Jenkins, 2006).

4.1.2. Reawaken the music of Cambodia

“Khmer Flag” was introduced to the revival of the original song and it stays with Cambodians since then. Looking back, at that time most songs focused on love instead of the national identity. (Kesor, 2020)

The quote above provides that the band has ambition to not only reawaken Cambodians’ love and passion for Khmer music but also hold national identity, which is for the sake of revival (Belleri, 2017). Various cultures, especially in Asia, are pursuing this at present with the prevalence of Japanese and Korean popular music (Lie, 2015). This is the reason why SWSB also aims to introduce Cambodian pop and rock music to the world. In this way, the band shall become an instrument for people to learn more about the history and culture of Cambodia (Bithell and Hill, 2014).

In 2012, SWSB was also in the I Am Original Movement because we intended to inform the public that these songs are also considered as normal songs instead of copying from other countries. Because it might be difficult to explain to the public, so they use the term “original music”. For me, I feel no proud of calling SWSB as original music because our band has understood from the beginning that a song must be newly composed. (Kesor, 2020)

From the abovementioned, the band was participating in a movement to mobilise and support Cambodia music. As already aware, Cambodia was haunted by the dark past during the Khmer

Rouge regime from 1975 to 1979 which involved a genocide that killed an estimated 1.7 million people. The regime has left several long-term impacts on many industries, including entertainment. This has relatively created fear of expression and layback industry which resulted in many mainstream music companies remade or covered old songs as a form of reservation or copied songs from other countries as a form of keeping up with society, in particular, for commercial purposes. As in the country, foreign music is more influential and potentially threatening local music (Grant, 2016). As a result, local music is overshadowed by foreign artists that gain greater support from the Cambodian audience (Gibson, 2002). Having recognised the reality of these changes has urged society to take apart and examine new ideas in order to reveal its new composition, expose any underlying biases and inconsistencies. This is the reason why SWSB and other young artists involved in the movement as a way to recover Khmer voices as expressed by Kesor “The thing is that since the end of the civil war to this digital era, we do not have real Khmer voices in songs. That is our mission to recover them.”

However, Kesor further argued that their participation in the movement is an act of revolution as explanatory quote below:

In fact, the I Am Original Song Movement is another case [...] For us, this movement should be called as a revolution because before that movement composers copied music from other countries and translated into Khmer. [...] we should better use the term “revolution” which sounds good as we are doing it right now. We want to show a new picture of music. (Kesor, 2020)

What Kesor is expressing is that the movement was more than just a mobilisation. It opened a new chapter to the music industry in Cambodia. More than just upholding the Cambodia’s voice through a newly composed music, this movement uplifts the value of Cambodian music through a form of revival. As previously mentioned by Grant, the process of reconstruction and revival in Cambodia was only done by an organisation called Cambodian Living Arts Association organisation (CLA). However, the organisation only involves restoration of the cultural performing arts, which enables the younger generation to reconnect with their socio-cultural identity (Herbert, 2017). As a result, this has inspired SWSB towards the making of their music, making it become unique and different from others. The unique genre, which will be further discussed later in this chapter, produced by the band has distinguished them from mainstreaming music; and this way has given them identity (Goffman, 1956), and make their music authentic.

4.1.3. Production of Authenticity

The uniqueness of SWSB is that we are a band composing music with love, imaginations, and willingness. We make music through our vision. We always keep asking ourselves about the reason for making music. We have a common answer and the only answer is that we make songs and music in the 21st century; meaning that whenever people hear any song, they become immediately aware that it comes from Cambodia like people call “pop” songs or others. (Kesor, 2020)

Kesor’s expression suggested the band attempts to create a new norm and values as influenced by their shared activities and meanings, which is rooted in youth culture of Frith (2007). As a result, it has influenced a musical style of the band as a style that aims to promote national identity through accessible musical genres, such as pop or rock, that appeal to a wide audience.

SWSB engages with genres can be explained as participatory culture because the way they engage with media also track along certain styles and conventions (Jenkins et al, 2015). “We call ourselves a Pop/Contemporary band which is mainly based on the Khmer voice,” said Kesor. SWSB’s music is considered fusion between multiple genres – popular music, rock, and cultural Cambodian music. As the band combines these genres, a constant is SWSB’s use of traditional Khmer musical instruments as can be seen in figure 3 and figure 4. As a result, the band establishes its unique genres, so to speak, by incorporating elements of classical music instruments into their performances as illustrated below.

The uniqueness of SWSB is that we have never abandoned Khmer classical instruments, which are our national souls. We found that the beauty of classical instruments is good and nothing can be compared with. In general, we always hear that [*Kloy*] in sad music but in a new generation I want them to be heard in the loved songs. (Kesor, 2020)

As mentioned above, it can be emphasised that authenticity is more than just being different from others but through an expression of cultural awareness. It provides evidence of authenticity as a result of youth practices and youth culture for that the band reconnects with their cultural identity through interfusion of classical instruments (Bithell and Hill, 2014). The band’s spirit of creativity as exemplified in *First Kiss* (2020; 02:59)^{xiv} and *Young Love* (2019; 04:25)^{xv} songs. Both songs have brought a classical sound of *Kloy* instrument to life by embracing a non-characteristic of a classical instrument. *Kloy* is generally being used to describe sad or sorrowful situations but the band has used this element to emphasise the event of love, happiness and joyful instead. Having the situated genre as the core of this discussion can facilitate an understanding of cultural citizenship concept. The concept defines a sense of

belonging that is created out of the production of culture, despite the difference or sameness of culture through the ever-changing time (Stevenson, 2003, p.17). The authenticity of music-making by the band is also consistent with cultural identity. Cultural identity is more than just a focus on the practice of representation which reflectively mirror an existence of historical past but “as a form of representation which is able to constitute us as new kinds of subjects” (Hall, 1991, p. 236) which enables us to create an imagined community (Anderson, 2006).

The empirical data from an interview and visuals also demonstrates what younger generations like the band is doing to promote the value of their cultural heritage (Hermes, 2008) is through the appreciation of classical music and artists. It reveals through the collaboration of the band with classical instrument artists in the process of their making as explanatory phrases below and also portrayal of their performances in the visual as seen in figure 3.

We have to record directly. It means that we spend a lot of money for making SWSB’s songs because in each song we used between 3 to 4 classical instruments. We had to invite those instrument artists to our studio and we paid them, most frequently they could earn more than we did. That is why it is a time consuming for composing one song because we need perfection of quality of the song. (Kesor, 2020)

4.1.4. Authenticity drives by meaning

What is more is that the music and songs produced by SWSB are relevant and consistent to Enli’s concept of mediated authenticity, which is defined because of the artist also take into account the meaning of the lyric to express “how authenticity is a currency in the communicative relation between producers and audiences” (Enli, 2015, p. 1). However, it also required the audience’s testament to confirm if the production mediated authenticity, which will be indicated later in the audience’s part. As discussed during the interview, the lyrical meaning is another significant technique; Kesor expressed that the band enhanced the meaning of the songs in a way that it highlights social problem because:

This would help listeners to feel wonderful and powerful right after listening to these songs as well as inspiring listeners to continue to move forwards. Most of the songs written by us always reflects the real situations, such as feelings, experiences, and solutions to mitigate if that issue reoccurs, especially depression. (Kesor, 2020)

Abovementioned interview could be evident that the production pays attention to the attraction of lyrical meanings. As can be heard, for instance, in the chorus part of a 2x5 song:

We are Small world [kids] Khmer Small band

Small world [kids] Khmer small band

No matter where we go

Country and religion background

Remember us as one family, share the same path

(2x5, 2019; 02:45; author's translation)

The band used direct messages in the important part of the song to highlight nationality and boost the sense of collectiveness as one Cambodian family. In addition, having critically considered language as a component of identity, Kesor asserted that the written process of lyrics is always supported by an expert who has advanced proficiency level of Khmer language and words. She appreciated old Khmer songs which had used a range of meaningful words. In the process of writing, she explained to the lyricist that “we [the band] need a quality meaning of the song like those created for grandfather Sin Sisamuth during the 1960s”. The interviewee demonstrates that an authentic genre of the band promotes a sense of collectiveness through uniqueness and the ability in using specific representation of linguistic compositions (Frith, 2007, p. 213). In a *Young Love* song, to give an example, the lyric reflects youth's experiences of love and unites them together as the band compares love to colour - it either colourful when one is in love or no colour when it hurts:

Love, it has no colour, shapes, nor smell

Not even a subject we learn in school

But everyone has gone through it

Cause love, it sometimes is the most beautiful thing

Also, it is like depth of pain and despair

Though neither of anyone could live without love

(*Young Love*, 2019; 00:55; author's translation)

The empirical data from lyrics also tends to highlight the importance of the local language which is also relevant to Frith. Frith contends that language plays an important role in music because it harmonises lyric and vocal rhetoric between the singer and the song (Frith, 1996b). This illustrated that music in local language will enhance a sense of identity. Again, this can also be exemplified through a *Khmer Flag* song as lyrically written that:

Oh, Khmer Flag! Maintain Cambodian territory

Regardless of where we [individually] are, we are Khmer

Oldest culture and mighty nation

We must maintain that [the nation, the culture, the flag].

(*Khmer Flag*, 2017; 00:38; author's translation)

The lyric of the band brings about meaning tied to the Cambodian flag as a symbol that represents Cambodia as a nation. It has proved the lyric gives voice to the music because it communicates the value of the country (Scott, 2010). It offers listeners' a notion of national identity by sending out a certain message as result in a harmonisation of spoken and written expression. It is evident that the *Khmer Flag* song best represents the notion of identity because it performed as a meaning and values driven as rooted in the social and historical context through experiences and discursive practices (Turino, 2008).

4.1.5. Authenticity constructed through visual

When composing songs, we always imagine pictures in the MV and the way we produce MV is not different from composing the song. First, if any song has classical Khmer instruments, we always make visible those instruments in the MV. Second, we always have seen some good quality of MV, such as Visual Arts of Abstract. We always consider mixing these two elements together. (Kesor, 2020)

As expressed above, another medium is that SWSB also constructs cultural and national identity through their visual composition of music videos. Here, visual has become a crucial element of genre model related to styles. Visuals enhance experiences with musical genres as it demonstrates how media landscape provide Cambodia's "pathways and thoroughfares leading outwards to society and culture, track backwards to history, and inwards to the self" (Macfarlane, 2012 cited in Hill, 2018, p. 3). Since the videos are visual in nature, the semiotic visual analysis of the band's videos divided into four components: (1) objects used in the music videos, (2) lighting effects, (3) the setting, and (4) the focus of these videos. Visual representations make it is easier for audiences to understand and make sense of place (Howells, 2003), which is explored later in the audience site in this chapter.

The empirical data from visuals demonstrates that SWSB's music videos feature various aspects of Khmer culture and identity as well as objects, sceneries and other visuals associated with Cambodia. These visuals^{xvi} reflect three things: (1) Cambodian culture and identity, (2) Cambodian heritage, and (3) Khmer classical music. SWSB's use of objects unique to Cambodian culture and heritage add uniqueness to the band's music because in an industry saturated with contemporary music and genres, SWSB combines traditional and contemporary music to represent Khmer culture. The objects shown in SWSB's videos are native to Khmer culture which includes *Kroma* (a stripe fabric commonly worn by Cambodians; Figure 10), *Sbek Thom* (Khmer shadow theatre), *Japey Dangveng* (a string-like guitar; Figure 9), *Roneat Eak* (another Khmer musical instrument played like a xylophone), *Khene* (or pipe), and *Kloy*

(traditional bamboo flute; Figure 4). Consistent with this, the interviewee also expresses: “we selected many classical instruments and most of them are Khim, Roneat, Kloy, Skor Sopho, Skor Yike, Skor Chey, Japey Dongveng, Tro Ou, Tro Ek, and Korng.” (Kesor, 2020).



Figure 3 Appearance of classical instruments (Japey Bonnphum, 2019; 04:16)



Figure 4 Appearance of Kloy instrument (First Kiss, 2020; 02:59)

Aside from using traditional Khmer musical instruments, the band also uses other visual objects or appearances representing Cambodian culture and heritage in their videos to build trust within the community, and respect for traditions that result from the social relationship (Dahlgren, 2009). The other visual appearances represent Cambodia also includes Khmer alphabets (Figure 6), Khmer (or Cambodian) flag (Figure 13), traditional dance, greeting gesture, an Independence Monument, Angkor Wat temple (one of the archaeological heritages listed in the UNESCO’s World Heritage) and a pagoda (a Buddhist temple in Cambodia). As can be seen in the music video of *Khmer Flag* song, for instance, it is accompanied by two elements of Cambodian heritage which were inscribed on UNESCO’s list of Intangible Cultural Heritage of Humanity such as *Royal ballad dance* and *Sbek Thom* (Figure 5). Another example is an

appearance of Cambodian way of greeting or showing respect called *Sompeas* as featured in the music video of *Japen Bonnphum* song (Figure 8). It is when the band members put their palms together in a prayer-like gesture and bow slightly; the higher the hands and the lower the bow, the more respect is presented.



Figure 5 Appearances of Royal ballad dance and *Sbek Thom* (*Khmer Flag*, 2016; 03:23)

Given that our songs are embedded in cultural elements, while producing MV we mainly focused on technology and modernity. Most of our MV focused mainly on these two elements and we did not incorporate the cultural scene. (Kesor, 2020)

What Kesor is expressing the band did not fully concentrate on the cultural setting or location in most of their music video; perhaps except for the music videos of *Bonn Phum* as indicated in the figure 7 below. However, the band does focus on the use of technology to edit and make sense of place as much as representing Cambodia in their music videos.

Additionally, the empirical visuals show that the band's music mediates 'doubling of space' as it enables the viewers to create a sense of more than one place with the visual setting or locations as featured in the music videos (Moores, 2012). These settings or locations include a pagoda (Figure 7), a national stadium (Figure 13), a rice field (Figure 10), city landscape, villages, schools or university that are recognisable to many Cambodians. These visuals provide enough "geographical clues" that engage audiences with sense of place "with some degree of accuracy" (Howells, 2003, p. 15). Just as seen the music video of *Khmer Flag* song, a female student is holding a written of Khmer alphabet in front of the building that known to many Cambodian as a Royal University of Phnom Penh, a place where home to many scholars and a root to cultural knowledge, including language, literature and arts.



Figure 6 A screenshot of *Khmer Flag's* music video (2016; 01:14)

Furthermore, the visual data also shows that the band involvement has contributed to the originality and authenticity of SWSB's music as the band's inherent values and perspective about cultural and historical past (Bithell and Hill, 2014). The genre created by the band assists in structuring the preliminaries and aftermaths of events that took place in Cambodia (Born, 2013). The band's engagement with cultural events creates a sense of belonging as it constructs imagined community (Anderson, 2006). For instance, SWSB contributes to the celebration of Khmer culture by participating in cultural festivals, one of which is the *Bonn Phum* (Figure 7). Organized by *Plerng Kob*, the *Bonn Phum* is a cultural event where artists from different disciplines come together to celebrate Khmer culture through their arts.

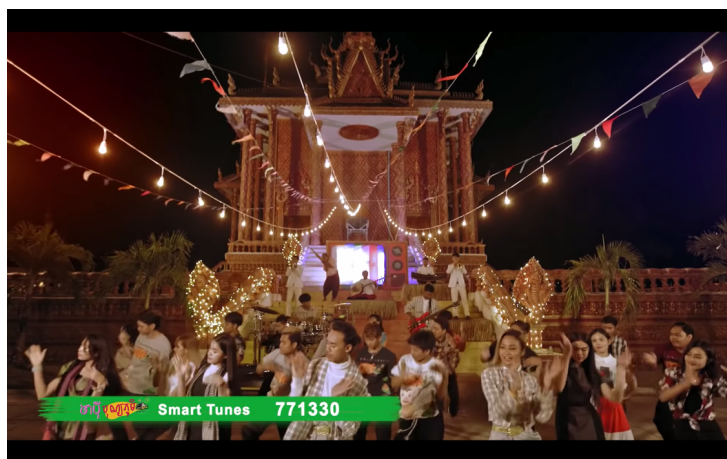


Figure 7 A feature of *Bonn Phum* event at the pagoda (*Japey Bonnphum*, 2019; 04:21)

SWSB plays cultural music, for instance, while other artists show culturally relevant films or exhibit their graphic designs and other forms of art (Scott, 2010). The band participates in this event every year, which shows their commitment in playing fusion cultural music for festival-goers (Stevenson, 2003). The band does not only participate with the organisation of the event

but also produce theme songs for this event, making the band effectively construct a sense of national identity which depicts through real experiences (Frith, 1996a, p. 123).

According to Kesor, “the purposes of Bonn Phum with regard to culture and beauty of Khmer voices by focusing on the melody, guitar, Ronet, Skor, and Tro,” in which creates a mixed genre. This goes when the words that are vocalised in musical performances accompanied by instruments as exemplified in one of the theme songs, *Japey Bonnphum*:

Oh! Grandpa tells [me] to not doubt.

[and he continues] You will be able to play Japey after today

[chanting] now I know how to sing and play after grandpa teaches

(*Japey Bonnohum*, 2019; 03:31; author’s translation)

The audiences get to hear an epic singing in which singer sings while both words and music are improvised as seen in above phrases and the music video features the performance of *Japey Dangveng* is being taught by an elderly person (Figure 9). The band also brings in emotional attachment towards cultural and national identity between different generations through portrayal of an elder which consistent with *grandpa* as written in the lyric. It can be illustrated that *Bonn Phum*’s melody is treated as a surface which manifests and articulates its cultural and historical heritage (Born, 2013).



Figure 8 Appearance of Sompeas guesture (*Japey Bonnphum*, 2019; 02:54)



Figure 9 SWSB and the Japey Dangveng (2019; 03:39)

In addition, Bonn Phum's theme songs also cultivate citizenship in the sense that it fosters the relationship of people with their heritage, landscape, and tradition. Here, SWSB's engagement seems to address the concept of citizenship and society because the songs go through an ongoing process of transformation and to preserve that culture would mean considering matters like loyalties to the community (Stevenson, 2003, p.5). Bonn Phum theme songs followed the pattern that gave people a glimpse of culture as familiarised by every citizenship (Howells, 2003). For example, *Japey Bonnphum*'s music video features an important landscape of Cambodia's cultivation, rice field (Figure 10), while recognises Bonn Phum as a traditional celebration to harvest season which sings "*The tide in Chet month [April] is starting now, the [rice] grain already finished*" (*Japey Bonnphum*, 2019; 00:59; author's translation). Rice crop is essential to every Cambodian because it is a principal food while rice cultivation is a significant farming tradition as recognised by many Cambodians. This also shows that the mixed genre of the band maintains cultural inclusion by engaging Cambodian with cultivation and agriculture through narrative (Stevenson, 2003).

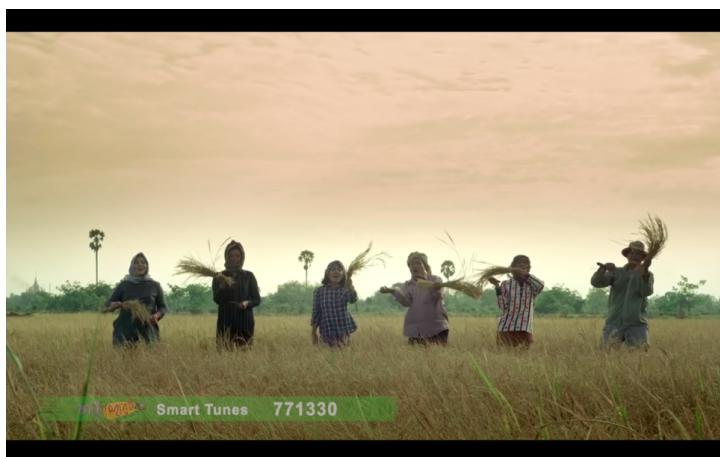


Figure 10 Rice field as a location as seen in Japey Bonnpum's music video (2019; 01:10)

4.1.6. Authenticity drives social and commercial values

According to Kesor, the band feels the pressure to give in to the mass audience's demand for mainstream music as many listeners often place greater value on familiar sounds and vocals. Noting SWSB's unique sounds, due to Kesor's uncharacteristic hoarse and rough voice (Goffman, 1956), SWSB found it first difficult to please the wider audience. For SWSB, music goes beyond a singular style and standards of beauty are not limited to conventional definitions or trends, but rather, it must be opened to diverse styles and approaches. This interview can be considered as a presentation of the self of the band whose ultimate goal is to become an influence to more participants who are composed of the audiences (Goffman, 1956, p.160).

In 2018, we released another album by selling concert tickets and we made great success in the way that people started purchasing tickets to see SWSB's performance. This is what we set as an example for the next artist generation who wishes to make music. (Kesor, 2020)

This demonstrates that, in spite of some social pressures, being authentic also offers social and commercial values. On the one hand, the artists have earned the social value for that it creates an opportunity for them to showcase their music. On the other hand, this established a platform for them to be recognised by the public and so to the investors, which will result in their revenue generation.

The empirical data from an interview and visuals show that SWSB is under the label of a telecommunications company, *SMART*. This has been one of the most important milestones in SWSB's history because they have been become part of a label that supports artistic freedom. However, the involvement of *SMART* is also practicing systemic power (Corner, 2011, p. 19),

by having the band's music on their music streaming application, *Pleng*. Moreover, SWSB also is co-managed by arts entrepreneur *Plerng Kob* who allows the band to make their own music without external influence and pressure to meet a certain level of fame or sales of their music. This allows SWSB to explore and experiment with their music and create works that reflect their fresh and unique perspectives about music. Both *SMART* and *Plerng Kob* can considerably involve brand culture as it recognised the importance of authentic creations of the band (Banetweiser, 2013). Although both *Plerng Kob* and *SMART* do not influence the making of SWSB's music but they do exercise the power relations on visual narrative as seen in figure 11 and figure 12 below.



Figure 11 Appearance of *Plerng Kob* in *Japey Dangveng's* music video (2019; 02:18)

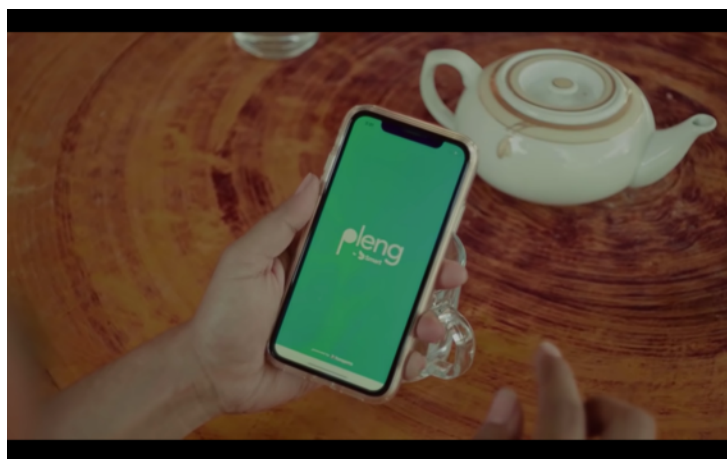


Figure 12 Appearance of *SMART* in *Japey Dangveng's* music video (2019; 00:42)

Despite the support SWSB gains from *SMART*, however, Kesor expresses the band's goal of becoming fully independent is to stay true to their principles and vision. It reflects in the true significance of the establishment of oneself (Goffman, 1956). This answers questions about national identity since the freedom to create music, which Kesor aims for the band similarly

reflects the freedom to build upon Cambodian culture to establish one's identity as well as the national identity as a whole.

The empirical steamed from an interview indicates that SWSB earns other revenues by being production presenters beside music. The opportunity to earn additional income in the form of media events including commercials, live performances in various venues such as brand deals, film or television appearances, and social media presence. Media events give opportunities for SWSB to earn extra revenue aside from the sales of their music in partially being a product presenter which could impact their recognition of authenticity. This results in greater efforts for SWSB to create an image that is desirable to brands and marketers as this is one of the ways that the band may acquire sponsorship and brand deals, as well as offers for live performances and other promotional activities.

In addition, social media platforms such as Facebook, Instagram, and YouTube create opportunities for the band to earn supplementary income from audience engagement. This is the reason why SWSB participates in live performances on social media such as Facebook to reach out to their audiences and gain wider audiences. This also highlights the understanding of roaming audiences. These audiences are important path makers because it reflects their engagement with the content of popular culture through the media landscape (Hill, 2008, p. 2). They are vital in facilitating mediascape for public and commercial purposes.

SWSB's main goals for the band in the coming years include wider public recognition and interest in their music, higher sales of their records or digital content, and concerts from which the band may earn income through selling tickets.

We want to have our TV. [...] We will upload them to the iTunes in order to reach international audiences, especially holding concert tours. We are in the situations of self-improvement. (Kesor, 2020)

Based on the abovementioned quote, SWSB's goal is to find their voices and gain confidence from the public regarding their music production. Furthermore, SWSB aims to establish their own platform to promote their music. This requires strengthening their capacity in promoting the band through various platforms. SWSB wants to focus on holding concerts, however, which is a reason that the band aims to build a network so they can participate in various concerts and events with a large group of audiences, in particular, at the international stage.

4.1.7. SWSB encounters challenges

Cambodia's music industry is relatively slow and not broad because our people lack education. For our band, we always launch our songs as albums, like other Western countries where they produce song albums, convening concerts, and generating income via selling tickets. Conversely, no one buys music, how can singers generate income? (Kesor, 2020)

From the abovementioned quote, it demonstrates that SWSB also faces the challenge of reaching a wide audience with a slow-paced music industry. For this reason, local artists such as SWSB sell less records compared to foreign artists. Also, the growing interest in digital music, especially in streaming platforms, also creates challenges for SWSB. Furthermore, various issues such as piracy and illegal downloads of digital music also present problems for the local music industry. Due to the cost and accessibility of music, some Cambodians resort to pirated music and opt to download music online (Aguiar, 2017). This leads to less sales for local artists as explained below:

It is challenging for our society as we are still marginally poor and people do not understand the meaning of getting tickets. It does need us to explain to them about the benefits of getting a ticket. First, you can see singers that you like. Second, you give them the copyrights to music producers. Third, all rights of all forms of arts are valuable. (Kesor, 2020)

According to Kesor, this is in part due to the lack of government policies that would regulate digital streaming of music and sanction piracy and other criminal practices that violate copyright laws. The music industry in some countries seeks to maintain authenticity by providing regulatory frameworks to ensure proper management of the music field (Borschke, 2017). However, Cambodia remains a lack of regulatory guidelines and measures of ensuring originality within the music industry, although the Law on Copyright and Related Rights was promulgated in 2003. Furthermore, the issues of piracy, which relates to the unauthorised reproduction of another person's musical content without their valid permission are still questioned. Without clear and solid policies that would set guidelines on the access of music online, people will continue to resort to piracy and illegal downloading. Besides, the issue of music plagiarism is another area of concern where it is not widely accepted in the music industry in most countries. With the advancement of technology, specifically in the online sphere, people are able to copy the original songs and create their own without the permission of the artist. This could impact the revenue of the artist. While SWSB releases their music online through legitimate music streaming such as *Pleng* application, listeners or users who download music

illegally could possibly share this content online. As a result, SWSB's music can be accessed through unofficial channels when users upload the band's music on social media platforms such as YouTube. These actions take away profit or revenues from SWSB and its label.

In fact, we have a very broad mass media in Cambodia which are TVs and radios, but we have no connection. On the one hand, TVs and radios can take our songs and violate our copyrights. In other countries, they have an international website where owners can upload their music in it so that their copyrights are protected, especially they are paid when their music is played in the TV or radio programs. On the other hand, we do not have this platform in Cambodia and if we talk to the Ministry of Fine Arts, they may not understand. In addition, TVs and Radios are not broadly available yet. (Kesor, 2020)

The abovementioned highlights that the band has encountered other violations of the Copyright Law. At times, the band's music is used in the media without their permission and adequate compensation for use of SWSB's music (e.g. television shows and commercials) are not paid to the band and its label.

4.2. The audience site

We focus on youngsters such as those students at primary schools, high schools, and universities and, perhaps, those elderly who have jobs. However, the main audiences are young adults and youth aged between 18 to 32 because we want to leave messages to them since they are young. (Kesor, 2020)

What Kesor is expressing demonstrates that the band has their niche audience groups because the audience also plays a vital role to endorse the production. The way that the band engages with target group is featured through their visuals and lyrics given that youth upholds the majority of social media users in the country.

Also, audience is also another important element of genre analysis linked to engagement. A substantial engagement of audiences will increase the value of the genres which is authenticity for the case of SWSB. This is the reason why authenticity is further discussed in association with its influence on audiences. Authenticity is embedded in the participatory culture of producers and raises the question about quality and value of authenticity (Banet-weiser, 2013, p. 101) as artists are immersed with social media which can be seen in figure 17. More than just a style or being unique, authenticity reflects on the mediated experiences of what feels true (van Leeuwen, 2001, p. 396). It acknowledges the act of audiences' satisfaction and acceptance towards the artistic creation and performance (Enli, 2015, p.1). Genres in popular culture follows the pattern following the taste of the audience or at last how it appeals to them. In the

digital media landscape, the audience is playing a vital role to validate the value of authenticity; it is where the authentic genre in popular culture follows the pattern that focuses on the band's relevance and value to the audience, and the quality of their music.

4.2.1. Audiences' perceptions on the band's music

a. Music represents cultural identity and nationalism

As observed, audience responses on social media about SWSB's songs range from their personal reflections of the band's songs, performances, lyrics and music videos, suggestions for the band, and questions about the band's events and activities. The audience's overall responses on social media involves showing appreciation for the band and their music as written by one audience, for example, "Your band always make me happy inside and make me release all bad thing. Keep going to make encouraging song." (2x5, 2019; comment section).


Furthermore, the audience's responses illustrate the way that SWSB's songs come across. The interpretation of music on the part of the audience may be influenced by several factors. Some of these factors include the listener's understanding or interpretation of music, and influences of culture, religion, beliefs, values, and perspectives. For this reason, the interpretation of music is largely personal on the part of listeners, and their understanding of an artist's song not only reflects the actual message of the song but also listeners' own beliefs and cultures. Considering this point, the audience's interpretation of SWSB's songs is testament to the nationalism embedded in the band's music. As shown in the audience's responses, listeners feel thankful about SWSB's music. Most of listeners praised SWSB as amazing band: "You're all such a blessing to our nation!" (*Japey Bonnphum*, 2019; comment section). This illustrates the way that listeners link SWSB to Cambodia as a nation upon their listening and seeing the music videos. In this way, this shows how SWSB's music maybe tied to listeners' cultural identity as Cambodians because the sound, musical arrangement, and lyrics of the band's work evoke symbols and meaning tied to Cambodia as a nation (Moore, 2002, p. 217).

Listeners also reflect on SWSB's music in their responses on social media. Common themes of reflection focus on the relevance of SWSB's music to the country's music industry. To give another example, one audience wrote in the local language that:

I really like your band, your songs are original, not COPY, and are meaningful, (have a) unique melody. I really appreciated. (*First Kiss*, 2019; comment section; author's translation)

The above comment shows the audiences' appreciation of the band's originality and uniqueness. Additionally, a majority of the comments focus on the band's sense of cultural identity, nationalism and patriotism, and how these values also spill over to listeners when they listen to the band's music. One of the audiences commented that "I love this song, it's true we do together for our nation. We are Cambodia, we love our nation, we love our culture." (*Khmer Flag*, 2016; comment section). This sentiment or reflection illustrates the band's impact on listeners, especially Cambodians themselves. As far as this concern, it proved that popular culture allows them to maintain the sense of belonging, citizenship, and like-minded connection (Hermes, 2008). Like most cultures, Cambodians have learned the significance of solidarity towards building a bright future. It is easier for solidarity to develop when there is already a familiarity of culture shared by every citizen (Goffman, 1959, p. 22-23). If the reflection may be viewed as the basis in assessing the cultural value of SWSB's music, one may say that the band is encouraging Cambodians to show love for their country and culture through their music. SWSB's music is therefore culturally relevant and significant because it is not only a body of work that the audience listens to for their enjoyment, but also a way for people to reconnect with their own culture and feel or express their love for their nations. It is another notion that their songs create a sense of happiness that is shared by people often shown, along with a sense of community and history. Overall, a significant number of discussions on SWSB are focused on the band's contribution to Khmer culture and the music industry, and the quality of their music. This is consistent with the production interview that the music of the band truly represents cultural identity and a notion of nationalism.

b. Music reminisces memories and creates sense of places

Aside from the audience's response to the cultural value of SWSB's music, other reflections also underscore the nostalgia brought by the band's music videos. Some of the comments about the band's music video express viewers' trips down memory lane as they remember their childhoods, high school lives, and passions or interests. SWSB's music video reminds people of tender memories such as their childhoods, and this is similarly culturally significant because the band's music helps Cambodian listeners reconnect with their culture by remembering life during their childhood or younger days (Barendregt et al., 2017). For example, one audience expressed under the *Young Love* song: "This song so adorable!  Miss high school life. I'm so proud of u all" (*Young Love*, 2019; comment section). Here, it seems that the music of SWSB creates reminiscence which intertwines the experiences of listeners with visual presentation of SWSB.

Commentator A: Miss high school life

Commentator B: My favourite song. It demonstrates a [strong] feeling of being Khmer.


Commentator C: The song that touches every Cambodian's heart, congratulation and thanks to Smallworld Smallband. You guys are really lighting up our Cambodia to be bright once again through your music.

(*Khmer Flag*, 2016; comment section)

Moreover, many of the listeners expressed longing for the old Cambodia, the nation they knew when they were younger. As a result, the band music becomes individually embodied and culturally embedded (van Dijck, 2006). Nostalgia is culturally relevant and illustrates a sense of nationalism and patriotism because it illustrates people's fond memories about their community, and reawakens their desire to return to the way things were during their childhood days as seen from audience comments shown above. Nostalgia often ties to culture and community because it takes people back to their roots or heritage (Born, 2013). This has significantly evidenced that SWSB succeed in reaching out to their audiences by using the narrative and visual.

There also seems to be significant interest in *Bonn Phum*. Some of the social media users leaving comments on the band's pages talk about their excitement towards the festival and their desire to listen to SWSB perform live. It is proved that popular culture gives additional relevance to the song's genre which tells the country's complex history and culture to its present-day revival (Highmore, 2016, p. 115). The comments also show how SWSB's music brings people together as people who are planning to attend upcoming festivals featuring the band ask others if they could go together. For example:

Commentator D: Who went to Bonn Phum this year?

Commentator E: Can't wait for the next បុណ្យភ្លើង (Bonn Phum)'s music and event 

(*Japey Bonnphum*, 2019; comment section)

Most of these fans are looking for other fans who may join them during the festival. In this way, they are using the festival as an opportunity to unite with other fans of SWSB's music and show their collective appreciation and passion for the band. For this reason, understanding the influence of SWSB's music also necessitates a review of fandom behaviours and how these influence the attachment and attitudes of fans towards other fans who share the same passion and appreciation for bands they admire such as SWSB. The music video of the band

successfully mediates “doubling of space” from their private screen as they link back to an actual event (Moore, 2012, p.13); and have an interest in going to the actual one.

Although SWSB’s music maybe a staged reality, it is convincing that the audiences believe the presentation is based on reality and can be seen in the lyric they hear (Goffman, 1956). SWSB’s music is also described by many social media users as a work of arts that brings people together or forms unity. One of the comments talked about the band’s songs which were sung together by the people at the Olympic Stadium during a football match. When many people sang along to the band’s song, it inspired many Cambodians and warmed their hearts.

My Favorite song while listening it always imagine that Cambodia people sing this song together in Olympic Stadium. Just now feeling goose bumps. [...] This very very fantastic for football match.

(*Khmer Flag*, 2016; comment section)

The audiences feel as if they are seen and represented because a song that contains the Khmer symbol is featured in a national event that, perhaps, it was watched by other people around the world (Figure 13). This also demonstrates that the band is successfully engaging the audiences with their songs through a sense of location (Moore, 2012).



Figure 13 SWSB performed at the Olympic stadium (2x5, 2019; 1:36)

4.2.2. Audiences as part of the promotion

Moreover, the empirical data from comments show that audiences become interested in SWSB because of their featuring with other artists, who joined the band in these videos. For example, “Omg didn’t expect B Kanhehna to be here 🤔🤔 my heart 💜💜.” (*First Kiss*, 2020; comment section). This is strategic on the part of SWSB because some of the fans who listen

to the band’s music were only drawn to SWSB’s music videos because of the artists, actors, or celebrities featured in the videos. Hence, music videos constitute a significant part of SWSB’s marketing and advertising of the band because the artists and actors featured in these videos may also draw fans and make them take interest in SWSB’s music as seen in the figure 14 below.



Figure 14 A featuring of other artist in Young Love song

Noticeably, the comments from the audiences are likely positive which lead to question of how this be possible? Are all comments truly visible? And raise a question of whom has the power to control these comments? Nature of the comments found underneath the selected songs are relatively positive or follow each other (Figure 15) because Facebook has “engineered through algorithms that prompt users to rank things, ideas, or people in relation to other things, ideas, or people” (van Dijck, 2013, p. 62). This corresponds that the band holds a power to control what appears on their page and so the comment section. This technology also provides the band’s power to influence their audiences, especially in the way to promote their songs as provided in figure 17.



Figure 15 A screenshot shows nature of audiences' comments

Aside from the texts shared on social media platforms, other important points to consider are the emoticons, emojis, or stickers and gifs used by fans and followers to respond to SWSB's music. Based on the number of emoticons, emojis, and stickers used by fans in their comments, majority of these are positive and express happiness: smile, heart eyes, and heart emojis and heart stickers. Some remaining are neutral responses in the form of thumbs up icons. These illustrate the kind of response SWSB receives from the audience, which are mostly positive on the part of the audience or listeners. Although these are mere emoticon, emoji, and sticker responses, they are indicative of the kind of influence SWSB has on their listeners, which is positive. The audience responds positively towards SWSB and this shows in their levels of engagement when discussing the band with other people online. Fans and followers are also coming together online not only by talking about SWSB through their comments but also by engaging others (Figure 16). Some of those who left comments on the band's social media pages also tagged other people they know under SWSB's content. Consequently, their family or friends replied under their comments and they continue discussing their love and appreciation for the band.



Figure 16 A screenshot of comment and replies

SWSB also engages with the audience on social media by making a comment or replying to some comments. Although replies are merely the band’s way of showing their audience appreciation for their attention to the band’s music, these also reflect SWSB’s nationalism as the reply is in Khmer as seen in figure 17 below. Communicating in Khmer language allows SWSB to engage with their audiences. Moreover, this action or gesture shows the band’s ties to their own culture. Instead of communicating with their listeners or audience in English, the band uses their native language or mother tongue to relate to their Cambodian listeners for whom the band writes and performs music. SWSB also shows appreciation and gratitude to their followers for their continued interest in the band’s music. Setting this aside, this could also be argued that the band is promoting themselves as Cambodia and attempting to use this medium as the way to make good public relations.



Figure 17 Screenshots of comment section

Chapter 5 Conclusion

This thesis analyses the experiences of the young Cambodian artists in the music industry and the implication of values to maintaining cultural and national identity based on the examination of the case study of SmallWorld SmallBand's (SWSB). The examination includes a genre analysis in combination with a data set of visuals and lyrics, an exclusive interview with a member of the band, and audiences' comments. A combination of methods has delivered comprehensive and holistic findings, which is better than the use of a single method. This multi-method approach enables data to cross-check to one another. This is where the genre analysis acts as a primary tool to explore elements of music while visuals and lyrics function as a supplementary to validate the findings. An intercommunication between genre analysis and data set of visuals and lyrics contributes to a better understanding of the production site. Meanwhile, an exclusive interview with a member of the band is not only discovering the motive behind the band's involvement in production of music, but also it helps illuminate if the findings of the earlier mentioned methods are correctively associated.

According to the findings, this thesis suggests that music, among other things, is a form of sustaining national identity as it revives cultures, traditions and arts which have embedded in the heart of Cambodians. In the case study of SWSB, it is evident that a mixture of traditional instruments and Khmer literature is a significant way of reviving Cambodia's music, which resulted in creating authentic music. Moreover, the band has been using social media platforms, such as Facebook and YouTube, to promote their music and disseminate messages about the promotion of culture. It has further demonstrated that social media is significantly vital to uphold the value of authenticity of music. Authenticity is not only about being unique but it links to commercial values of the creation. Thus, having recognised and valued by the social media users is a way of fostering the value of the band's creative expression. This is the reason why an investigation of audiences' comments is value-added to this thesis. Essentially, an ethical consideration is significant in all steps of the procedures from the beginning of data collection to the data treatment. The researcher is required to be fully conscious and reflexive in the whole procedures of the research.

The following part will present key findings and answer three research questions.

1. *In what way do SmallWorld SmallBand perform cultural revivals and national identity of Cambodia?*

SWSB performs cultural revivals and national identity through an engagement with cultural identity, a production of genre and a process of music-making, which instrumental, visual and lyrical elements.

The key informant, Kesor, who is a main vocalist of SWSB, has shared experiences and understanding in the engagement with music production. Kesor has intensively engaged with music since she was very young. This vocalist tapped on a memory by saying that music is the best treatment to heal her childhood's trauma. It was when Kesor was inspired by international music and international music artists to pursue a career path in music. The informant acknowledged that music has given individuals a voice to express about one-self and has reshaped their thoughts through its message. Here, Kesor realised the importance of language to communicate the powerful message. The informant passion in music is either singing Cambodian language or recovering the loss of Cambodia's music, which was devastated during the Khmer Rouge regime. Consequently, it is a way to restore Cambodia's sound that was replaced by mainstreaming copied music in the music industry.

According to Kesor, the music of SWSB belongs to a mixed genre based on a mix of two elements in order to result in different genres. In the case of SWSB, it is a mixture of two different elements which are old and contemporary music. This has been suggested that the music of the band is conveying the concept of cultural identity because it is positioning the notion of identity as an on-going process "of 'becoming' as well as of 'being'" (Hall, 1990, p.225). It is reflecting when the music of the band is using an old Cambodian instrument, *Kloy*, to present Cambodian taste in a way that is more modernised, which suits the concept of contemporary pop music as seen in the *First Kiss* song.

Kesor further expressed that such a mixture of musical instruments is what makes them unique. According to Hall, cultural identity is also a form of acknowledging our shared history and culture (Hall, 1990). Here, a mixed quality of music of SWSB can also be seen in the similar pattern of musical style and video arrangements where the distinct character is marked by history and contemporary periods. This is relevant to the *Japey Bonnphum* song that the mixed genre music of this song demonstrates how the media landscape provides the story of Cambodia's sense of place and belonging (Stevenson, 2003, p.18). The song serves as a time

traveller which creates an imagined community of the village festival. It also introduces a classical performance of *Japey Dangveng*, which is occasionally seen in traditional events. Such inclusion is a process of enhancing cultural revival of Cambodia (Bithell and Hill, 2014).

The process of music-making claimed by Kesor also presents national identity. The purpose of the band is not only to combine two types of musical instruments here is the old and new forms instrument but also bring about meaning driven by lyrics. The band appreciates the importance of existing Khmer literature. In the process of composing lyrics, the band has never failed to constitute the notion of nationalism. The role of lyrics serves as a presentation of oneself. It is considered as a participant whose ultimate goal is stay true to own self while becoming an influence to more participants, who are mainly composed of the audiences (Goffman, 1956). The band presents themselves as Khmer (or Cambodian) who share a common dream. Such strong lyrics can be seen in a song, *Khmer Flag*. The song used the lyric to symbolise unity of Cambodian people. Later, the national cohesion is also seen through the apparent of Cambodian national flag as shown in the music video of the same song.

2. *How do audiences perceive the songs through social media platforms?*

The audiences' comments were gathered to endorse the participation of the band in the creation of authenticity. Audiences play a vital role in the mediated authenticity. Although the audiences did not directly comment that the music of the band is authentic but they view the song as different and revolution to Cambodia's music industry. Authenticity focuses on the experience of the audience towards the music. Moreover, audiences are fundamental to the distribution and industry recognition. Their satisfaction and recognition will affect the value of authenticity. In regard to the audience's engagement with social media, they are important as they are the path maker to a particular type of media experience that SWSB is trying to create. Their engagement in media experience shapes the media landscape of the production and distribution for public and commercial purposes (Hill, 2008).

An overall finding indicates that audiences are showing appreciation to the band and their music. The perceptions of audiences demonstrated their understanding and interpretation of the band's music which was influenced by the culture, belief, value and perspective. A majority of the audiences reflected upon their personal experiences of culture and belief. Their comments focused on both lyrical meaning and visualisation of the music. The common interpretation of the audiences is that SWSB music is a tribute to nationalism. They strongly agreed that the band

has embedded national identity in the music. More importantly, some believed that the music of the band evokes the notion of Cambodia as it ties with the cultural identity of the Cambodian sound and musical arrangement. Others also suggested that SWSB's music creates a sense of belonging and citizenship along with a sentimental comment that read "we love our nation; we love our culture." It is evident that the music of the band is not only entertaining but performing as a reconnection with the audience to their own culture and nation.

Besides, the audiences also highlighted that music of the band is nostalgia as it brings them back to their childhoods or high school memories. This has suggested that music of the band succeeds in outreach to the audiences. This is what the band purposely meant to do. The band aims at engaging audiences with their cultural and social relevance of their community through fond memories. By linking their music with memories, some comments also draw back to the joyful village festival event. Some audiences expressed their longing for the theme song and the festival to come. They appreciated the celebration as well as the cultural elements featured in the music.

The findings draw that audiences have become a part of promotion. Some of them tagged other people to see the music video while some others attracted to the featuring of other artists in the music video. Lastly, findings also show that the band influences the comments by posting or replying comment in Khmer and navigating positive comments to promote their songs.

3. How does the band construct the values of the originality and authenticity in their music?

This question links back to the two questions above. Authenticity is when product is selling out. This is the reason why it is important that uniqueness of music-making of the band, which claims as a production of authenticity, corresponding the recognition of audiences. The term originality here, as described by Kesor, is referring to a newly composed song as opposed to imitating a foreign song. The participatory in the making of authenticity requires the band to carry on their true inner creativity of music., which is derived from cultural revival of the music. As a result, it has created social, cultural and commercial values that contribute to maintaining national identity.

First, the social value is constructed upon the recognition of the band by the public as well as the respect that they earn themselves. This is when Kesor reflected that their band has gradually introduced a new form of album launching. Cambodian people start to act collectively by

purchasing concert tickets to the launch of their music albums. The public has value in their artistic work. The band plays more than just a role of entertainer but a real artist who sells their work and voices to audiences. This claim also goes side by side with the audiences' comments. Most importantly, the findings also share similar responses from the audiences. It has confirmed that audiences appreciate the band and their creativity of music-making, and further suggested the continuity in their contribution to the music industry.

Second, the cultural value can be clearly indicated by the members of the band's participation in the process of music-making. The band's enthusiasm is upholding the cultural identity. The band is not about focusing on the past history but paying particular attention to the revolution of music. It is when the band is putting an effort to discover the beautiful culture of Cambodia through arts form. Furthermore, the band also engages in cultural revival by attempting to restore the loss of Cambodia's music and sound and bring back the traditional showcases and performances through visualisation. The cultural value is seen through the remarkableness of their participation from the organisation of an annual village festival to the making of the theme song. The theme song of that particular event has proved to create a sense of identity through visual and aural experiences as it goes along with the lyric. The lyric of the theme song allows the audiences to position themselves in the scene of the imaginative narrative (Frith, 1996a).

Last but not least, with the abovementioned values of social and culture, the authenticity has created commercial value. Being authentic also draws attention to the investment. This can be demonstrated through the support of *SMART* company in the music promotion. The songs of the band are uploaded to a music streaming application called *Pleng*, initiated by *SMART*. On the one hand, the support of *SMART* is a way for them to generate income through monthly subscription of the service. On the other hand, this is enhancing the copyrights of their music. Furthermore, being authentic is also about self-promoting. This is when the band holds concerts to launch their albums. On top of being socially accepted, they have established a new platform to generate revenue by selling out the ticket to their concert.

5.1. Closing thoughts

This topic of study about music as a form to maintain national identity possibly new to Cambodia's literature. This concluding section serves as my final reflection towards the whole process include literature and theoretical contributions, methods and empirical data.

This thesis has shown that the literatures and theoretical studies of international context are applicable to Cambodia's context. This is including Frith's youth culture and musical approach to identity, Hall's cultural identity, Jenkins's participatory culture, Goffman's presentation of self, Bithell and Hill's revival music, Enli's and Moore's mediated authenticity, Stevenson's cultural citizenship, Anderson's imagined community, just to name some. Furthermore, the methodological approaches of Flyvbjerg's power of example and Burr's social constructionism served well for the scope of the current study. It makes the study more rational in terms of the case selection and point of departure of this thesis. The use of multi-methods approach creates robust outcome of the data analysis. The approach allows the researcher to explore the study from different angles. The model of genre analysis by Hill enables the researcher to conduct an in-depth investigation of genres. However, the approach only works with moving images, which making visual semiotic analysis vital for this study. The semiotic analysis by Barthes not only focuses on the image itself but the context associated with it. Bruun's approach to interview serves as professional and ethical guidelines for the researcher in media sector, even in the context of Cambodia. The thesis uses old-school coding process and analysis as guided by Kuckartz to analyse all text formats data. The use of Kuckartz's textual analysis is time consuming and demanding; it fits well with the given scope. However, human reading capacities has now been augmented with computational programmes; it is worthy to use software programme if the scope of study is larger than this. The study also shows that the audiences is another important element when associating with authenticity. Unfortunately, the study only investigated audiences from one social media site, Facebook; it may give a better insight if it further examines YouTube accounts as well.

As of personal experiences, Cambodia accesses to information and literature are still limited; not to mention that numbers of literature related to arts, history and cultures was destroyed during Khmer Rouge Era. And it is unlikely for Cambodia to focus on literature related to arts or cultures because it is not the priority. For this reason, Cambodia lacks resources related to cultural identity, except the claims on the ancient architectures. There are few literatures that cover classical music as a form of revival but not in the way that exploring contemporary music in association to identity. The finding demonstrates that the production of authenticity is influenced by the youth culture. In consistent with cultural identity, youth are engaging with traditional and cultural forms of arts and music, but as a form of acknowledgement the existing of it and maintain that of through modernisation. The band mediates authenticity as they stay

true to their identity by focusing on specific genres and importance of lyrics. Consequently, this results in long-term impacts towards social, cultural and economic aspects.

However, this study also shows that contemporary media landscape in Cambodia has a powerful impact on individual works of artists. As the Internet is much cheaper and affordable, for instance, social media is accessible to almost every Cambodian. Both artists and audiences engage with one another through social media such as Facebook or YouTube. However, since people are assessible to social media freely, it also encourages illegal practices such as using the artists' works without permission, which consequently letting down the value of originality and authenticity. Additionally, the band also raised that some media outlets (televisions) in Cambodia also practice this wrongly. For instance, some media plays the music of on the band without giving credit to them. Such practices have created obstacle for artists' expression. It has raised a concern of the band in order to maintain the value of authentic work. It is not enough to be socially and commercially accepted by the public and investors. This also further requires an extensive support from relevant institutional and governmental bodies. The band suggested that the government should show their proactive support by enforcing the Copyrights Law in order to ensure that artists and producers are legally valued and recognised. Therefore, I hope this thesis will shed light on and raise awareness about the importance of authenticity and copyrights. Also, I hope this will serve as additional voice to the relevant institutional and governmental bodies regarding the Copyrights Law enforcement in Cambodia. Otherwise, I hope this thesis will distribute to further studies in the field of media and music associated with the copyrights issue.

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Endnotes

- ⁱ The term “Khmer” refers to the language and nationality of Cambodians. This word is used interchangeably throughout this thesis.
- ⁱⁱ Access to the band at <https://www.facebook.com/smallworldsmallband>
- ⁱⁱⁱ The Khmer Rouge regime was a brutal regime led by a communist party backed by the Communist Party of China (CPC). The regime aimed to establish a classless state based on agricultural reform and total elimination of capitalism and the free market. Available at <https://www.eccc.gov.kh/en/introduction-eccc>
- ^{iv} The term was brought by the group of young artists in early 2010s in referring to production of melody or genre or music piece which is originally produced in opposition to copy or imitate.
- ^v An independent programme organised by TEDx in Phnom Penh on 25 March 2018 under the theme “What If?” which drew discussions of various topics ranging from the environment to technology and art.
- ^{vi} A Cambodia American songwriter and music producer as well as a member of the original music movement and a co-founder of Baramey Production in Cambodia.
- ^{vii} SMART or Smart Axiata is one of the leading telecom companies in Cambodia. It is very popular amongst young people for its affordable (cheap) and fast internet provider.
- ^{viii} Available at <https://www.facebook.com/IAmOriginal.Campaign>
- ^{ix} A commercial broadcast television owned by Hun Mana, the Prime Minister Hun Sen’s eldest daughter.
- ^x A reference to Cambodia’s 2020 Social media & Digital Statistics.
- ^{xi} This approach is newly introduced by Professor Annette Hill during the Popular Culture course in Autumn semester, 2019. There are many new genres arising at present, this approach is useful to identify genres in media production. Not only it helps the production but also enables audiences to immersive engage with various types and forms of popular culture.
- ^{xii} Khmer Flag is the band’s first single and has given the band a spotlight. The word “Khmer” is interchangeable with “Cambodian”; thus, the song is about the patriotic ode of the country.
- ^{xiii} Similar to WhatsApp, Telegram is one of the standard online cloud-based instant messaging and voice among many Cambodian populations.
- ^{xiv} The song is available at <https://www.facebook.com/644599022221694/videos/1079432212398974>
- ^{xv} The song is available at <https://www.facebook.com/watch/?v=2540102316220212>
- ^{xvi} All images can be found in appendix 8 of visual semiotic analysis

Appendices

Appendix 1 Complete sample of SmallWorld SmallBand's songs

The following list comprised of all samples represented the empirical material that served as basis for genre and visual analysis. All the data that collected were all analysed although not all of them were quoted in the main text. All data were obtained in March 2020.

1. Japey Bonnphum
<https://www.facebook.com/watch/?v=372129966715197>
Posted on 7 April 2019; 6:34 minutes
2. Khmer Flag (version 1)
<https://www.facebook.com/watch/?v=1255527704462153>
Posted on 11 March 2016; 4:03 minutes
The music video is reposted 4 years later after it first posted in 2012 on their personal account
3. Khmer Flag (version 2)
<https://www.facebook.com/watch/?v=1759783617369890>
Posted on 15 July 2017; 3:28 minutes
A remake of Khmer flag which featured a collaboration with Cambodian students in the opening and closing
4. Young Love
<https://www.facebook.com/watch/?v=2540102316220212>
Posted on 16 November 2019; 5:18 minutes
5. First Kiss
<https://www.facebook.com/watch/?v=1079432212398974>
Posted on 14 February 2020; 5:34 minutes
6. 2x5
<https://www.facebook.com/watch/?v=551532192284345>
Posted on 6 October 2019; 5:13 minutes

Appendix 2 A sample of consent form



Consent for Participation in Interview

Researcher: *Sophornna Chea*

This research seeks to examine the extent of contemporary original song in Cambodia in contribution to sustaining national identity. Generally, the thesis aims to analyse experiences of the young artists in the music industry and their experiences when it comes to the implications of the value. The value of originality and authenticity which contributes to maintain Cambodia's national identity. The interview is expected to last 40-50 minutes.

For the purpose of this study, the interview will be **verbally recorded**. Please feel free to say as much or as little as you want as well as ask questions during the interview. You can decide not to answer any question, or to stop the interview any time you want.

I ensure that your answers will remain confidential and will not be used/discussed outside the confines of this research.

By signing below you declare that: you agree to being recorded during the interview, you allow your answers to be used for the purposes of this research, you have not been financially compensated for your participation, you have been provided with your own copy of the consent form, and all/any questions regarding the consent form have been answered by the interviewer.

Full name

Signature of interviewee

Date

Appendix 3 Interview guide

3.1 In English

Warming up the interview:

Knowing that you are coming from different background (song 2x5), could you tell me a little bit about your band? Why did you name your band “Small World Small Band”?

1. What first got you into music? What inspired you to make music together as a band?
 - 1.1. Is there any musician from your family member(s)? Please describe your family member's musical interests and abilities. *(only ask if any)*

Music-making process

2. Could you briefly describe your music-making processes?
3. What types of genre are you producing?
 - 3.1. What draws you/your band to this preferred genre?
 - 3.2. What were the musical / instrumental practices at the time of the composition?
4. When you create music, what is your personal purpose(s) or goal(s)?
5. Your band has been collaborated with other original song artists about music-making. Could you briefly elaborate about your collaboration in music-making?
6. You are also a songwriter, what inspires your writing? (e.g. poems, music, TV, or other media?)
 - 6.1. What are the Cambodian cultural elements that you integrate into your music?
 - 6.2. What impacts do you want your songs to have on Cambodian people? (e.g. messages you intend to disseminate to audiences and/or to communicate them)
 - 6.3. Do you have any aim at creating or promoting a collective Cambodian culture? If yes, please briefly describe.
 - 6.4. Are your songs written for a particular/cultural event?
7. Are there challenges while making your music? If so, please give one or two examples.

Engaging with “original” & “authenticity”

8. Would you call your music creative or authentic?
 - 8.1. What do you mean by that (creative or authentic)?
 - 8.2. Could you please explain your creative process?
 - 8.3. What sets your song apart? (What is unique, or at least uncommon?) Please give an example.
9. What is your engagement with the #IAmOriginal movement?
 - 9.1. What is original about it?
 - 9.2. Would you call your music as a cultural revival movement? Why?
10. ‘Khmer Flag’ is your first single. Why did you come up with this song?
11. Do you relate your music with the video making (e.g venue)? And why?
12. How has your music evolved since you first began playing music together?
 - 12.1. What do you think about the future production?
 - 12.2. Have you ever considered making your music for international audiences?

Promoting

13. Do you have a record label? Are you a member of any music organizations?
14. How do you advertise your music?

Technology

15. How do you feel about the impact of Internet on the music business today?
16. What are your social media platforms using for promoting your music?
 - 16.1. How do you communicate with audiences on social media? (Facebook / YouTube)
 - 16.2. I noticed that your music is not on the Spotify. Why is that?

Sponsors

17. Let's talk about sponsor. Smart has been known for its main support to original music artists and your band's music is on their application "Pleng".
 - 17.1. What do you think of Smart behind their supports on original music in Cambodia?
18. Who else are your current sponsors? How do you involve in their business branding?

Fans

19. Let's talk about fans. Who are your main target audiences? (Age, gender, geographical areas and so on)
20. Now discuss how you interact with and respond to audiences. Have you ever interacted with them on social media (comments and/or replies, etc.)?
21. How can fans-to-be gain access to your music (websites or applications)?

3.2 In Khmer

ចាប់ផ្តើម:

ខ្ញុំដឹងថាអ្នកមានប្រវត្តិមិនដូចគ្នា តែអ្នកអាចប្រាប់ខ្ញុំពីក្រុមរបស់អ្នកបន្តិចបានទេ? ហេតុអ្វីបានជាអ្នកដាក់ឈ្មោះ ក្រុមថា “ក្រុមតូច” (Small World Small Band)?

- 1. តើអ្នកចាប់ផ្តើមក្នុងវិស័យភ្លេងនេះតាមណា? អ្នកណា (អ្វី) ជាកត្តានាំអោយអ្នកបង្កើតជាក្រុមភ្លេង?
 - 1.1. តើមានសមាជិកគ្រួសាររបស់អ្នកទេជាតន្ត្រីករដែរទេ? ប្រសិនបើមាន តើអ្នកអាចប្រាប់ពីសមត្ថភាពតន្ត្រីរបស់ពួកគាត់បានដែរទេ?

ដំណើរការបង្កើត រៀបរៀង តន្ត្រី

- 2. តើអ្នកអាចពណ៌នាដោយសង្ខេបពីដំណើរការបង្កើតតន្ត្រីបានទេ?
- 3. តើអ្នកផលិតចង្វាក់បែបណាខ្លះ?
 - 3.1. តើអ្វីជាកត្តាបណ្តាលអោយអ្នក និងក្រុមរបស់អ្នកផលិតចង្វាក់បែបនេះ?
 - 3.2. តើអ្នកប្រើប្រាស់ឧបករណ៍អ្វីខ្លះនៅពេលតែងនិពន្ធ?
- 4. តើអ្នកមានគោលបំណងបែបណាដែលផលិតភ្លេងបែបនេះ?
- 5. ក្រុមតន្ត្រីរបស់អ្នកបានសហការជាមួយអ្នកចម្រៀង Original ផ្សេងទៀតអំពីការបង្កើតតន្ត្រី។ តើអ្នកអាចបកស្រាយសង្ខេបអំពីការសហការរបស់អ្នកបានទេ?
- 6. អ្នកជាអ្នកនិពន្ធចម្រៀងផង តើអ្វីដែលជម្រុញការសរសេររបស់អ្នក? (ឧ. កំណាព្យ តន្ត្រី ទូរទស្សន៍ ឬប្រព័ន្ធផ្សព្វផ្សាយផ្សេងទៀត?)
 - 6.1. តើអ្នកបញ្ចូល cultural element អ្វីខ្លះទៅក្នុងតន្ត្រីរបស់អ្នក?
 - 6.2. តើអ្នកចង់ធ្វើសារបែបណា តាមរយៈ បទចម្រៀងរបស់អ្នកទៅលើប្រជាជនកម្ពុជា? (ឧ.សារដែលអ្នកចង់ផ្សព្វផ្សាយដល់ទស្សនិកជននិង / ឬ ដើម្បីទំនាក់ទំនងពួកគេ)
 - 6.3. តើអ្នកមានគោលបំណងក្នុងការបង្កើតឬលើកកម្ពស់វប្បធម៌ខ្មែរដែរទេ? បើមានសូមពន្យល់។
 - 6.4. តើបទចម្រៀងរបស់អ្នក សរសេរឡើងសម្រាប់ព្រឹត្តិការណ៍វប្បធម៌ ឬកម្មវិធីជាក់លាក់ណាមួយទេ?
- 7. តើមានបញ្ហាប្រឈមក្នុងពេលបង្កើតតន្ត្រីរបស់អ្នកទេ? សូមលើកឧទាហរណ៍មួយ ឬពីរ

Engaging with “original” & “authenticity”

- 8. តើអ្នកនឹងហៅតន្ត្រីរបស់អ្នក creative or authentic ដែរទេ?
 - 8.1. តើអ្នកចង់មានន័យថាម៉េច?
 - 8.2. តើអ្នកអាចពន្យល់ពី creative process បានទេ?
 - 8.3. តើអ្វីដែលកំណត់បទចម្រៀងរបស់អ្នកខុសពីគេ? (What is unique, or at least uncommon?) សូមលើកឧទាហរណ៍
- 9. តើអ្នកការចូលរួមក្នុង #IAmOriginal យ៉ាងណាដែរ?
 - 9.1. តើវាជាអ្វីដែល original?
 - 9.2. តើអ្នកនឹងហៅតន្ត្រីរបស់អ្នកថាជា cultural revival movement ដែរទេ? ហេតុអ្វី?
- 10. ‘Khmer Flag’ ជាចម្រៀងដំបូងរបស់អ្នក។ ហេតុអ្វីបានជាអ្នកបង្កើតបទចម្រៀងនេះ?
- 11. តើអ្នកភ្ជាប់តន្ត្រីរបស់អ្នកជាមួយនឹងការបង្កើតវីដេអូ (ឧទាហរណ៍ទឹកនៃង) ទេ? ហើយហេតុអ្វី?
- 12. តើតន្ត្រីរបស់អ្នកមានការវិវត្តយ៉ាងដូចម្តេចចាប់តាំងពីអ្នកចាប់ផ្តើមលេងភ្លេងជាមួយគ្នា?

- 1.1. តើអ្នកគិតយ៉ាងណាចំពោះ future production ?
- 1.2. តើអ្នកធ្លាប់គិតចង់បង្កើតតន្ត្រីរបស់អ្នកសម្រាប់ទស្សនិកជនអន្តរជាតិដែរឬទេ ?

Promoting

- 13. តើអ្នកមាន record label ? តើអ្នកជាសមាជិក ?
- 14. តើអ្នកផ្សព្វផ្សាយតន្ត្រីរបស់អ្នកដោយរបៀបណា ?

Technology

- 15. តើអ្នកមានគិតយ៉ាងណាចំពោះ impact of Internet លើអាជីវកម្មតន្ត្រីសព្វថ្ងៃនេះ ?
- 16. តើអ្នកប្រើ social media platforms អ្វីខ្លះសម្រាប់ផ្សព្វផ្សាយតន្ត្រីរបស់អ្នក ?
 - 1.1. តើអ្នកទាក់ទងជាមួយទស្សនិកជន on social media បែបណាដែរ ? (Facebook / YouTube)
 - 1.2. ចង្រៀងរបស់អ្នកមិនមានលើ Spotify ហេតុអ្វីដែរ ?

Sponsors

- 17. សូមនិយាយអំពី sponsor ។ Smart ត្រូវបានគេស្គាល់ថាជា main support ដល់ អ្នកចម្រៀង original និង ក្រុមអ្នកដៃ តាមរយៈ “Pleng” app.
 - 17.1. តើអ្នកយល់យ៉ាងម៉េចដែរចំពោះ Smart ទាក់ទងនឹងការនៅពីក្រោយនៃការគាំទ្រចម្រៀង original នៅកម្ពុជា ?
- 18. តើអ្នកណាទៀតដែលជា អ្នកឧបត្ថម្ភ អ្នកក្នុងពេលបច្ចុប្បន្ន ? តើអ្នកចូលរួមក្នុងអាជីវកម្មរបស់ពួកគេយ៉ាងដូចម្តេច (ផ្សព្វផ្សាយ) ?

Fans

- 19. Let’s talk about fans. សូមប្រាប់ពី target audiences របស់អ្នក ? (Age, gender, geographical areas and so on)
- 20. ឥឡូវនិយាយពីការឆ្លើយតបជាមួយទស្សនិកជន។ តើអ្នកធ្លាប់មានទំនាក់ទំនងជាមួយពួកគេតាម social media ទេ (comments ឬ replies, etc.) ?
- 21. តើ អ្នកដែលចង់ក្លាយជា fans របស់អ្នកអាចទទួលបានចម្រៀងអ្នកតាមណា (websites ឬ application) ?

Appendix 4 Transcription of an exclusive interview with the band's member

4.1 In English (author's translation)

Informant: LomornKesor Rithy, a main vocalist of SWSB

Date: 27 March 2020

Duration: 2:40 hours

Interviewer: When you first started music making and band formation, who was your instructor or you came from the artist's family?

Expert: I have no family members as artists and maybe I was born in a wrong artist generation. I love music maybe because I was born in a marginally poor family who lost a father since I was very young. When I was in the High School, my mom left me and my sister by keeping us with my aunty. Thus, in my youth's time, I was very disappointed and I has depression. I has a mission by trying to figure out why it made my life this way and, perhaps, it was the time I found the power of music affected my life. First, when I was alone I always listened to music. Second, when I felt disappointed, I always listened to music. Third, when I was happy, I always listened to music, too. This means that music is always with me as I have no one besides my only older sister. Music could treat me in many ways. I always told myself keep moving. Therefore, music touched my heart the most when I was figuring out why I had a very difficult life. I listened to the Western songs such as King Kelly or Krusion as during that time Cambodia has yet to produce songs about lives or inspiration, and I liked watching MTV and Disney Land when I was young. Frankly, I explored international TV and media which had incredibly impacted on my life. I could say that I was modern as well at that time because we were in a good living conditions family before the harmful disruption. I watched media and listened to international music in which they significantly impacted on my life. Since then I found an answer to my life because of listening to those songs. It was my goal which later identified the way that music inspired me. I asked myself that if I had Khmer voices and Khmer songs in place, I could have encouraged many young people because the fact that many youths in Cambodia do need it. Then I asked myself, I could understand English, how about those who were in the rural areas of Cambodia? This is because English and Khmer are different. At that time, I told myself that, if I have had an opportunity, I would sing inspiring and real life songs in Khmer to audiences in order for them to understand easily. In short, I have no family member as an artist and I am the first generation. The same as my sister as she did the Film Studies. This is a bit strange in our society as we have no artistic bloodshed.

Interviewer: When you first entered in to music, did your family inhibit you? This is because at that time most elderly generations felt negative about Art and Film, to name a few.

Expert: There was no inhibition, they put pressure on me. Before entering into music industry, I was a student majoring in Graphic Design at the Royal University of Fine Arts where I was awarded a 4-years scholarship. For me, the term "Art" has extreme pressure for us as daughters and it was similar to the study of Graphic Design, too, because our families have not knowledge about them. Additionally, we need to be independent and wish to see the outside world by working at night which made our families lost trust on us and then started putting pressure. My

aunt always asked what I did and what I rode. Generally, it is the standard of being as daughters in Cambodia and I was among 10 females who suffered from that of pressure. Perhaps, other may suffer severely compared to me and maybe I was luckier because I have my elderly sister who played as my role model and always supported me. Parental pressure always exists in two ways. Firstly, they always perceive that all kinds of arts could not help to survive as that of during Pol Pot region; artists were the first target of massacre. Thus, any forms of arts make elderly feared. Secondly, they think that being as artists, their daughters have to be shown to the public on performing stages. So, a common standard of being an artist in Cambodia have a different meaning since they saw many examples during their generations that being a singer had to be a mistress of tycoons or powerful people. For instance, in my mom's generation, some powerful people could make love with any artists and later the artists' reputation were destroyed, suffered from many forms of violence, and being exterminated though shot dead. For these example, my mom feared that how could I become a daughter in Cambodia, and afraid that someone could take me for accomplishing their sexual passion which resulted in the loss of reputation and beauty. The two mentioned points are the pressure on me in the way that I have to create my history and fame. For me, this is the 21st Century which I can create a picture to become an artist who can do whatever I love and avoid from all those bad examples in the past. Frankly speaking, if we look at examples from other countries in the advent that their children love music they do not stop them. In Cambodia, there is a common perception that involving in music one have to complete the bachelor degree first. In my case, I wasted a lot of time because I love music since I was in High School. If I was not born in this family or society, I would have accomplished my dream since I was about 18 or 19 years old without suffering from the higher education. It is not different from other artists who have to complete high schools or universities first even if after the graduation they keep their paths in music industry. However, we cannot put the blame completely on them because Cambodia's music industry is relatively slow and not broad because our people lack education. For our band, we always launch our songs as albums, like other Western countries where they producing song albums, convening concerts, and generating income via selling tickets. Conversely, no one buys music how can singers generate income? In the West, they earn income by storing music on YouTube or Spotify but in Cambodia the copy rights have yet to be enforceable. Instead, Cambodian singers have to sing at commercial concerts, advertising spot, live Facebook for selling products, or become Brand Ambassadors. This is because our Cambodians do not want to get tickets at concerts. We, SWSB, are teaching Cambodians to purchase concert tickets such as the launch of music album 2x5, without singing at pubs and beer or cigarette concerts, which are not good places and environments for us as people do not listen to our songs. We were sometimes felt depress and questioned about our future in the music industry in this country. In 2018, we released another album by selling concert tickets and we made great success in the way that people start purchasing tickets to see SWSB's performance. This is what we set example for the next artist generation who wishes to make music. I think it is a lot healthier that signing at any place which are not specifically created for the performance because in the well-prepared concerts have good sound systems, lighting and audiences waiting for the performance after purchasing tickets. We, sometimes, felt that whenever we singed at the Commercial Concerts we were unsure if audiences knew us or liked our music. It is challenging for our society as we are still marginally poor and people do not understand the meaning of getting

tickets. It does need us to explain them about the benefits of getting ticket. First, you can see singers that you like. Second, you give them the copy rights to music producers. Third, all rights of all form of arts are valuable. Forth, this is an integrity income that artists want. And finally, you give value to artists because you dare to spend money in a belief that arts are not for free. We also try to raise an example of visiting museums in the way that people spend money for seeing the displayed sculptures.

Interviewer: How did you firstly established your band?

Expert: We have four members and the story was backed to my year one at the university. I knew how to play musical instruments and I liked singer in toilet but I did not aware if I sang good enough. My sister told me that I could sing. Whenever I sang, I felt released. I started learning Guitar in 2012 in a guitar class charging 1,500 Riels which left over from my daily allowance of 4,00 Riels (about 1 USD). I had to ride the bike to that class without informing my aunt because she did not support. I played some easy songs. Fortunately, in that year the Yamaha Guitar Store opened in Cambodia where I applied to be the staff and met Phirum who is currently one of our band members. He was the second person who believed that I could sing by appreciating my voice and talent. Right after that, we co-composed the first song known as “Khmer Flag” in 2012. At that time my sister was working at BBC Media Action in the LOY9 program and then “Khmer Flag” was introduced to the revival of the original song and it stays with Cambodians since then. Looking back, at that time most songs focused on love instead of the national identity. In 2014, I met Pecherithith who made songs such as “BonnPhum” “Love9” and other popular songs. In 2016, I met David who is a drummer in our band. We had four members and it was the time that I and Pecherithith were both studying. We did not quit our studies due to the uncertainty music industry and we had to complete out studies first. In 2017, after our graduation, four of us discussed a goal in music industry and I told the team with confidence that I could sing and others shown desires in music making. It was our start in the music career with “Plerngkob”, which is an initiative for young artist entrepreneurs and focuses on three main program, namely “BonnPhum” for 6 consecutive years, film production and graphic design. In 2017, “Plerngkob” has no management team and has only event organisers. My sister instructed us about music industry management in other countries and she agreed to cooperate with us. Since then “Plerngkob” starts managing artists in SWSB. Then, we composed music albums and held concerts. In 2017 was marked as our commencement in music industry in Cambodia and we have cooperated with “Plerngkob”, since then. Until 2020, we released two music albums. The question is why I did not start in 2012 right after releasing “Khmer Flag”? As a female, we have great social pressure in our society and the rejection of hoarseness as well as the beauty standard; believing that dressing styles, making up, and other elements are constituted as a singer. As far as I could recall, when I performed “Khmer Flag” I did not decorate myself as I believed that I was only singing and that should not be a matter. My hoarseness and poor dressing style are two things that I suffered from the society. I have an intention to speak openly about this matter because the word “stars” or “artists” have different standards in Cambodia, based on my understanding. If you are a poor, orphan, and not beautiful girl, how can you be accepted by the society? In fact, some hides their backgrounds such as a person from Siem Reap province who has claimed that he/she was born overseas while some others keep secret about being as orphans in order to avoid from any form of assaults. In that

time, I gave the definition of being a singer have to be the rich, but I was poor. People who inspired me at that time was sister Adda and Luara Mom when they were able to play guitars in their concert performances and this has had a strong impact on me. Then I told me myself that I have to forget the definition of being a signer during my mother's generation. From 2012 to 2015, I was trying to figure out if I was suitable although I had Phirum and my sister. During that time, I had involved with the organising of "BonnPhum" for 4 or 5 year respectively. Three members of our band motivated me that my voice is incredibly unique. These are things that have created me as I am today and I am proud of my songs. People remain to ask why my voice is hoarseness as they believe that girls should have soft voices, but I believe that they have not heard Pink's voice. She is my role model because she has short hair, and sings inspiring songs on my life. I asked myself that there is a person like me, why I can not make it as me? When I got my short haircut, someone asks if I am a lesbian or a boy because three members of the band are boys. This indicates the persistence of sexuality which demands that girls should makeup or sexy and that what I am fighting against. During the last 5 years, I have become used to with it and I believe in myself because I have my band team, and doing what we are planning to achieve. Now I am 25 and I have improved from time to time since 2012 until 2020. For the team, we stop figuring out who we are because we believe in ourselves and we are now in the team development stage, quality, platform, and planning, specifically the goal entering into the international stage. For example, holding concerts through selling tickets in Phnom Penh, Siem Reap and Battambang provinces. We are walking in this campaign that watching concerts should be paid. When this system functions, the next artist generations will become independence from heavily dependent on sponsors; e.g being as the singer of SMART which is a telecom and sometimes we felt pressure. If asking when we will be no longer dependent on sponsors, it simply be the time that we will become independence.

Interviewer: I wish to draw your attention back to the song "Khmer Flag". As your elder sister was working with BBC Media Action, how did you introduce this song to their program?

Expert: It recalls the time in 2012 when Phirum was a national Sepaktakraw athlete who frequently played at in other countries and he always brought the national flag with him indicating where he was from. I talked with him and then we co-composed a Khmer song which indicates national identity and I requested to be a singer. Then I encouraged Phirum to compose the song together at a co-working space "Small World" and we also engaged another person, who is a nationalism and deeply understand about Khmer culture, to help composing lyric. In short, the reason for making the "Khmer Flag" was, firstly, he was a national Sepaktakraw athlete who competed at the international games and national flag was important for him. Secondly, he has me as a music counterpart and we agreed that I sing the song and Phirum did the Accord for me. This song was composed with love and soul. After posting this song on social media, the BBC Media Action through the introduction from Kath of Dose. I told Kath that this song was completely new and then she encouraged me to seek sponsor from the BBC Media Action for supporting the MV making. Right after that, we made the song MV together with the BBC Media Action.

Interviewer: As "Khmer Flag" has yet to visible the signature of SWSB, and it only focuses on the nationalism. After the establishment of the band in 2016 and the start of involvement with

“BonnPhum” which incorporated Khmer classical instruments. Can you tell me more about the process of music making for this song in terms of what types of rhythm did you use from the beginning until now as well as your experiences in music making so far.

Expert: Indeed, the uniqueness of SWSB is that we are band composing music with love, imaginations, and willingness. We make music through our vision. We always keep asking ourselves about the reason for making music. First, for SWSB, we have a common answer and the only answer is that we make songs and music in the 21st century; meaning that whenever people hear any song they become immediately aware that it comes from Cambodia like people call “pop” song or others. Second, I, David and Phirum were born in the 1990s. I and Phirum were born in a generation that Khmer souls exist in art. For example, I was a student at Preah Sisowat High School and I attended art classes where I learnt how to dance with Cambodian styles. I could say that it has had impacted on me and that is why I am always thinking about whatever we do must reflect the national identity. In case of Phirum, he was the national athlete with over 10 years of experiences and I can simply say team work is high strength. I have ideas and Phirum has team work skills, but in composing music is very demanding. Thus, we invited Pecherithith as he has expertise in music making. I met him when he was only 15 years old backed in 2014 and he was our fan in the “Khmer Flag”. He asked me how did I learn to make music and I told him that I was not good at making music with computer. After that Pecherithith told me that he knew how to use computer software for making music. I was very impressed with him as he was young and talented. I can say that we are like a combination of a cake as I understand about culture and loved voices, Phirum is good at team work, and Pecherithith is good at music making. Then we composed the “BonnPhum” song. As a team, when Pecherithith makes music unless he receives initiatives by I and Phirum. This has indicated a team work in a way that we respect one another by delegating the right to do things, but do not meaning that Pecherithith can do whatever he wants as he must need voices from other members. I always say that songs should be followed by willingness and vision, such as the song “BonnPhum” that we did since I was an event organizer at that time. I asked Pecherithith that since now we had no song about this event and if we made a song for this event what do you think? I later explained him about the purposes of “BonnPhum” with regard to culture and beauty of Khmer voices by focusing on the melody, guitar, Ronet, Skor, and Tro. We made this song with the combination of modern and classical instruments which are our uniqueness and I believe that these classical instruments make us different from other artists. Taking guitar as an example, we can definitely use it but it does not tell who we are, and ask if the United States and China have these classical instrument? I then told Pecherithith to bring all these instruments by start working as a team in the studio and each of us share views together. I talking about myself, since I was a graphic designer, I always embedded Khmer styles into my designs which made me different from others. I have brought this initiative into our band in order to make our songs become special, unique, talking about feelings, inspiration, and talking about somethings which have never been raised before. Moreover, the uniqueness of SWSB is that we have never abandoned Khmer classical instruments, which are our national souls. We found that the beauty of classical instruments are good and nothing can be compared with. In general, we always hear that in sad music but in a new generation I want them to be heard in the loved songs. We used Klouy in the song “First Kiss” in order for changing the people mindset that this instrument is not only being used in the sad situation but also in the event of love and happiness. In addition,

Chapey Dangveng always presents in classical ways and what if we use this instrument to replace guitar. For the next album, you will hear a song which completely used Chapey Dangveng as that of guitar for making a new melody. I can simply say that these are what we have gained from the event “BonnPhum”. This event has impacted significantly on me in music making and retaining our national identity.

Interviewer: Now let’s talk about when you practice. Because modern instruments tones could be generated by computer softwares, how did you use Khmer classical instruments in music making?

Expert: We have to record directly. It means that we spend a lot of money for making SWSB’s songs because in each song we used between 3 to 4 classical instruments. We had to invite those instrument artists to our studio and we paid them, most frequently they could earn more than we did. That is why it is a time consuming for composing one song because we need perfection of quality of the song. We invited them to record the tonnes based on the principle of music making leading by Pecherith. Pecherithith requested them to perform their instruments following the suggestion and place them in the computer program. Sometimes, we played our music and then they performed instruments based on their feelings. For me, I know the tonnes of classical instruments, but there are too many that was why we asked them to perform while playing the music. In short, we selected many classical instruments and most of them are Khim, Roneat, Kloy, Skor Sopho, Skor Yike, Skor Chey, Japey Dongveng, Tro Ou, Tor Ek, and Korng.

Interviewer: In which occasion did you use Tro Ou or Tro Ek?

Expert: We mostly used them for sports songs. I also use them for the OST song “Suffer” for Young Love series. They indicated sufferings.

Interviewer: In terms of collaboration with other singers when composing songs, did you engage them? For example, Kmeng Khmer when you have many singers performed in the song. If yes, how did you cooperate with them?

Expert: For sports songs, we were supported by an instructor Mr. Kov Seida in creating wording in lyric. This means that we did not work with other artists because they are only featuring artists. Both lyric, melody, and wording are written by SWSB and instructor Seida. For instance, a song “Smarodei Keila” was featuring with Kmeng Khmer we did together with them. But the later songs, such as “Nak Chambang Keila” we did by ourselves and other singers just only featured with us.

Interviewer: When you compose lyric of each song, did SWSB do them mostly or you involved others as well?

Expert: We have instructor Seida who making sure that our lyric has correct meanings. We can call him as a lyricist or author, but concepts are initiated by SWSB. We explained him the meaning of the song such as “Plerngkob” by requesting him to make the meaning become stronger related to fire which deeply inside people feeling. For example, “First Kiss” song was supported by him as we told him that we need a quality meaning of the song like those of

created for grandfather Sin Sisamuth during the 1960s. Also the old generation song describing about a woman in comparing her to the moon. We do not want to use simple words which sound boring. For example, he helps expanding the meaning like “tonight’s wind is blowing extraordinarily making trees feel chilly”. It likes the way that we are watching stars in the sky deepening love, and that to say he is very knowledgeable in Khmer literature. Nonetheless, some songs were written by myself, such a “Suffer” “Rectangle rooms”, but “First kiss” was supported by him. For me, his support is essential because it helps bolster the beauty of the songs into another level as I always appreciated old Khmer songs which used a range of meaningful words, unlike songs today using simple words. We try to explore any words which are not frequently heard in public because Cambodia has many of them. Another example is that we told him the concept of a male song “Far” and a female song “Near” responding to that male that she is very strong and has a job in Cambodia and she does not feel lonely. He wrote those strong meanings describing that situations of that female as an educated person.

Interviewer: Now let’s talk about the national identity. Beside the identity of your songs have you ever thought of embedding beauty of wording or other elements or other contribution to Cambodian culture?

Expert: Every SWSB’s songs have many elements. First, we introduce a Khmer voice by using classical Khmer instruments. Second, we try to incorporate any words or phrases which have not been heard publicly into the lyric. Third, the way we sing as Khmer identity. I was trying to find my voice with the national identity as songs produced in the past decades by trying to mix them together. For example, when I compose a song “Near”, I explored any melody which was different from others. Frankly speaking, I have learnt a lot from Pecherithith as he has great knowledge in Khmer music due to his parents are in that field for years. Fourth, we have enhanced the meaning of our songs in a way that mentioning about social problems based on the format of melody. This would help listeners to feel wonderful and powerful right after listening to these songs as well as inspiring listeners to continue to move forwards. Most of the songs written by us are always reflect the real situations, such as felling, experiences, and solutions to mitigate if that issue reoccurs, especially depression. I sometimes took the real love stories of other members such as David or Pecherithith, as an artist we have the right to use their personal lives and add up with my imagination. Fifth, we keen to show to the public that male and females are able to work together as a team, although I am the only one girl in the boy band. In our country, this is the first band which have a mixture of boys and girls. I want to showcase this picture to other girls in order not to be fear of doing something that they love. Furthermore, I want to set a role model to them by trying not to feel pressure on dressing styles or over making up. Sometimes, I wore simple pants instead of skirts and this would not enduring our feeling to wear something that we do not like. I do hope that what I am doing today is giving examples and empowerment to other girls.

Interviewer: in short, all these songs are aimed at promoting the revival of national identity and culture based on the five mentioned points?

Expert: This is how to recover Khmer voices. The thing is that since the end of the civil war to this digital era, we do not have real Khmer voices in songs. That is our mission to recover them.

Interviewer: As you have mentioned about the revival of Khmer voices, it recalls me the I Am Original Movement. This movement is known for promoting our culture and arts. From your perspective, what constitutes an original song?

Expert: In fact, the I Am Original Song Movement is another case and I think they are no longer exist today. To be honest, we do not call ourselves as original artists because we feel bored of that term. Looking back to the time of producing the song “National Flag” in 2012, I had no intention to claim that it was an original music; however, during that time Cambodians do not understand that term. In fact, music making must be self-composing and not copying other songs. Thus, I feel very sensitive to this word (original) due to the fact that we are not composing songs for calling as original. Whenever we are at concerts, we always ask MC not to call us as original artists because we do not like it. The history of the term “Original” is called by one to another. For us, this movement should be called as a revolution because before that movement composers copied music from other countries and translated in to Khmer. Perhaps, at that time we lacked human resources. The only one choice was to copy other well-known songs for translation. In 2012, SWSB was also in the I Am Original Movement because we intended to inform the public that these songs are also considered as normal songs instead of copying from other countries. Because it might be difficult to explain to the public, so they use the term “original music”. For me, I feel no proud of calling SWSB as original music because our band have understood from the beginning that a song must be newly composed. In other cases, this movement was spoiled by commercial sponsors, but for us we do not like. Therefore, we should better use a term “revolution” which sounds good as we are doing it right now. We want to show a new picture of music, but not participating in this movement.

Interviewer: Let’s talk about dressing. Recently, I have observed that your band is dressing Krama and using Krama. It is a new collaboration with other sponsors or is it a part of the cultural revival?

Expert: In fact, we are the Brand Ambassador of the Love Houses owned by sister Mean Sonita. Most of our clothes are chosen from that place. I love the willingness of the Love House because the owner is walking in a similar way as SWSB. The vision of the Love House is using Krama for designing and turning them into the luxurious goods, such as those of expensive brands Channel, Gucci, or Hermes. First, she designs Krama as modern dresses, such as suits which are worn during the wedding reception party. Second, she always finds new designing patterns because most of Krama are made in small rectangle patterns. She designs many contemporary patterns. In every big concerts, we always wear clothes from the Love House with proudness. Sometimes, we designed clothes by ourselves in addition to the existing Love House’s designs, e.g I made the suits and Pecherithith made short sleeve shirts. In short, we want to improve the quality of song, performance, and dressing in the way of promoting culture.

Interviewer: Now move on to the MV. While producing MV, did you make the connection between the song to places both inside or outside the studio? For example, the way that you make the scene connected to a particularly cultural place.

Expert: We have tries, but we always give the rights to MV Director. For example, my sister is the Director at “Plerngkob”, and sometimes I also involved in the decision but not too much. Given that our songs are embedded in cultural elements, while producing MV we mainly

focused on technology and modernity. Most of our MV focused mainly on these two elements and we did not incorporate the cultural scene. Instead, we tended to embed the cultural elements in those songs.

Interviewer: As most songs have introduced with classical Khmer instruments, how about when producing MV did you show them to audiences, too?

Expert: When composing songs, we always imagine pictures in the MV and the way we produce MV is not different from composing the song. First, if any song has classical Khmer instruments, we always visible those instruments in the MV. Second, we always have seen some good quality of MV, such as Visual Arts of Abstract. We always consider of mixing these two elements together. In fact, producing MV remains limited in quality due to the financial issues, but we always retain our intentions and do them step by step. For instance, we suggested actors of the MV “suffer”, which was directed by Young Love, to hold different types of classical instruments. In general, our MV always visible classical Khmer instruments because we want audiences to see what they are. Sometimes, we follow the MV Director as he/she may ask why do we need to visible those instruments in the MV. That is why we want to have the MV Director who have the same vision as we are.

Interviewer: As you have mentioned earlier, the way of promoting music is dependent on sponsors and you also stated that you wish to have the band’s label in generating income. Is your band promoting new songs on Pleng, which is backed support by SMART?

Expert: Platforms for promoting our music remain to be limited. First, we have to observe the music industry in Cambodia. Second, we need to observe the music industry in other countries. Third, we need to observe the situations in Cambodia. Fourth, we need to have platforms on social media. So far, for social media we have Facebook and YouTube, while we have Pleng as a form of music streaming. Very soon, we will store our songs on Spotify and iTunes, although they have yet operated in Cambodia and our international support could not find us. In fact, we have a very broad mass media in Cambodia which are TVs and radios, but we have no connection. On the one hand, TVs and radios can take our songs and violate our copy rights. In other country, they have an international website where owners can upload their music in it so that their copy rights are protected, especially they are paid when their music are played in the TV or radio programs. On the other hand, we do not have this platform in Cambodia and if we talk to the Ministry of Fine Arts, they may not understand. In addition, TVs and Radios are not broadly available yet. Taking Hang Meas TV as an example, if this TV will play our music instead of their existing production? Furthermore, we need to spend a lot of money for promoting our songs in their 7 PM hours, which costs about tens of thousands of US dollar per hour.

Interviewer: How do you perceive SMART for its support on the younger artists?

Expert: I think that the engagement of SMART in the Cambodia’s music industry has made significant impacts. It is a big voice sending messages to other investors that music industry in Cambodia is operating. SMART is a giant investor who have revolutionised on music industry compared to other telecom operators. Pleng is the first music streaming in this country and I think this company put the right step and we do appreciate and thank to this company. For us

we have no capacity to think about this initiative. I think Pleng help promote songs where people living in rural areas of Cambodia can have access to as it is free, unless users subscribe monthly fees which is inexpensive. In return, the income is redistributed to us, although it is not the high amount. I think it is a win-win solution because SMART uses our songs to expand its users and values singers in return. Additionally, this App is not only support those singer who have supporters, but also help those who are young singers. When we (SWSB) first started, no investor dare to help and only SMART could do it. At that time, we felt that the future of music is emerging. I could say that it is a great impact when SMART supports SWSB and this is an example to show positive impact of its support that motivates other young singers to join the Pleng. If asking SWSB wants to be with Pleng? We may continue with this platform, but we retain our vision to be an independent band. It does not mean Pleng supervising us because it is not a music production. Whenever we have new songs, we can ask them to upload, and this makes us feel freedom.

Interviewer: Can you say that SMART is a form of promoting music like that of YouTube? Can you call yourself as a micro-celebrity since the establishment of the band?

Expert: We are definitely not. We are the real artist who always sing and hold concerts whenever a new album is released. Regarding the promotion, apart from signing we did not do other tasks.

Interviewer: Can you call yourself as a public figure?

Expert: For me yes, but for the whole band not yet. For a bigger picture, our band is yet to be called the public figure because we are a small band.

Interviewer: Besides SMART, do you have other sponsors?

Expert: Yes, we are the current Brand Ambassador of SMART, ICE, and Chip Mong Bank. We are representing Toyota in some occasion only. In fact, these brand did not provide financial support to our music making, but we have signed a contract which mentioned about the scope of our work, such as commercial spots. We want to release whatever songs without requiring to seek their permissions.

Interviewer: Let's talk about your audiences. Who are your main target audiences? Whether youths or other specific groups?

Expert: We focus on youngsters such as those students at primary schools, high schools, and universities and, perhaps, those elderly who have jobs. However, the main audiences are young adults and youth aged between 18 to 32 because we want to leave messages to them since they are young. For example, we sing "can you ask yourself..." and when they become adults they would understand that meaning.

Interviewer: When promoting your music on social media, did you and your team manage those platforms? Did you review people's comments and did you respond to them?

Expert: We manage those platforms by ourselves and read all comments. Generally, I read and heard their feedback. However, we did not respond to all comments. It does not mean that we did not do anything after releasing our songs. We always worry about them and what are

people's reactions. With regard to negative comments, we did not flexible because we can not change our songs based on the less majority comments, let me say one or two negative comments.

Interviewer: For reaching out the future audiences, what kinds of platforms do you wish to have?

Expert: We want to have our TV and we want to see “Plerngkob” has its TV.

Interviewer: Do you have the last comments or messages to add?

Expert: The second album has helped SWSB know who we are. For the third one, we will upload them to the iTune in order to reach international audiences, especially holding concert tours. We are in the situations of self-improvement. The third album will combine with English and we first choose the hit songs like “First Kiss” and others and then translate them into English, if possible. We want to follow On OK Rock in Japan as their band is our role model. Since the start, we call ourselves as Pop/Contemporary Band which mainly based on the Khmer voice.

4.2 In Khmer

ឈ្មោះ: រិទ្ធិ លំអរកេសរ

កាលបរិច្ឆេទ: ២៧ មីនា ២០២០

រយៈពេល: ២.៤០ ម៉ោង

អ្នកសម្ភាសន៍: ពេលចាប់ផ្តើមចម្រៀង ការតែងត្រួត និងការបង្កើតក្រុម តើមានអ្នកណាជាអ្នកណែនាំ ឬដោយសារតែប្រវត្តិគ្រួសារជាសិល្បករ ?

អ្នកជំនាញ: មិនមានគ្រួសារជាអ្នកសិល្បទេ ប្រហែលជាខ្ញុំកើតមកខុសជំនាន់ជាមួយសិល្បៈ។ ខ្ញុំចូលចិត្តចម្រៀងប្រហែលមកពីខ្ញុំ មិនមែនកើតក្នុងគ្រួសារមួយដែលស្រួលដោយសារតែខ្ញុំគ្មានប៉ាតាំងពីក្មេង ហើយនៅពេលខ្ញុំរៀននៅវិទ្យាល័យ ម៉ាករបស់ខ្ញុំបានចាកចេញពីខ្ញុំ និងបងស្រីខ្ញុំដោយទុកឱ្យខ្ញុំនៅជាមួយមីង។ ដូច្នេះសម្រាប់ខ្ញុំ ក្នុងអំឡុងអាយុយុវវ័យមានអារម្មណ៍ថាខូចចិត្តខ្លាំង ធ្លាប់បានកើតជម្ងឺបាក់ទឹកចិត្ត។ ខ្ញុំត្រូវមានបេសកកម្មមួយដើម្បីស្វែងរកថាតើហេតុអ្វីបានជាជីវិតតម្រូវដូច្នោះ ហើយប្រហែលជាពេលនោះហើយដែលខ្ញុំរកឃើញពីអានុភាពរបស់ចម្រៀងដែលជះឥទ្ធិពលមកខ្ញុំ។ ដោយសារទី១ ពេលខ្ញុំនៅម្នាក់ឯងតែងស្តាប់ចម្រៀងរហូត។ ទី២ ពេលខ្ញុំពិបាកចិត្តខ្ញុំស្តាប់ចម្រៀងរហូត។ ទី៣នៅពេលខ្ញុំសប្បាយចិត្តខ្ញុំអបអរដោយការស្តាប់ចម្រៀង។ នេះមានន័យថា នៅគ្រប់ពេលចម្រៀងនៅជាមួយខ្ញុំរហូត ដោយសារខ្ញុំគ្មាននរណាគេទេ មានតែបងស្រីម្នាក់គត់ ទើបធ្វើឱ្យខ្ញុំតែងតែនៅជាមួយចម្រៀងដែលអាចព្យាបាលខ្ញុំតាមវិធីជាច្រើន។ ខ្ញុំបានប្រាប់ខ្លួនឯងថាអត់មានអីទេ ហើយត្រូវទៅមុខជានិច្ច។ អ្វីដែលខ្ញុំគិតថាត្រូវដែលទាញអារម្មណ៍ខ្ញុំបំផុតគឺ នៅពេលដែលខ្ញុំកំពុងរកចម្លើយថាតើហេតុអ្វីបានជាជីវិតយើងលំបាកម្ល៉េះ។ ខ្ញុំបានស្តាប់បទចម្រៀងស្រុកគេ ខ្ញុំស្តាប់បទ King Kelly Krusion និយាយទៅស្តាប់បទ Western ច្រើន ដោយសារតែនៅពេលនោះមិនទាន់មានបទចម្រៀងនៅស្រុកខ្មែរណាដែលនិយាយអំពីជីវិត ឬ inspiration ហើយខ្ញុំជាក្មេងចូលចិត្តមើល MTV និង Disney Land តាំងពីនៅតូចផង និយាយទៅគឺស្វែងយល់ TV និង Media នៅស្រុកគេខ្ញុំមានអារម្មណ៍ថាមានឥទ្ធិពលខ្លាំងសម្រាប់ខ្ញុំ។ ពេលនោះខ្ញុំទំនើបដែរ ព្រោះយើងមិនមែនកើតនៅក្នុងគ្រួសារមួយដែលអត់អីសោះនោះទេ គ្រាន់តែថាឡើងហើយធ្លាក់ខ្លួនវិញ។ ខ្ញុំបានមើល Media និងស្តាប់ចម្រៀងស្រុកគេ ហើយពេលហ្នឹងហើយដែលខ្ញុំស្វែងយល់ថាហេតុអ្វីត្រូវមានឥទ្ធិពលមកលើជីវិតខ្ញុំខ្លាំង នៅពេលហ្នឹងគឺខ្ញុំរកឃើញចម្លើយនៅក្នុងជីវិតថា តើទាំងអស់ហ្នឹងគឺជាអ្វីតាមរយៈចម្រៀងទាំងអស់នេះ។ ហើយនេះជាគោលដៅរបស់ខ្ញុំដែលដឹងថាចម្រៀងមួយហ្នឹងលើកទឹកចិត្តខ្ញុំខ្លាំង ហើយសួរថាប្រសិនបើខ្ញុំមានសំលេងខ្មែរ និងចម្រៀងខ្មែរដែលខ្ញុំអាចលើកទឹកចិត្តដល់ក្មេងជាច្រើនទៀត ព្រោះខ្ញុំឃើញថាយុវវ័យនៅស្រុកខ្មែរយើងត្រូវការចម្រៀងទាំងអស់នេះមែន។ ខ្ញុំបានសួរខ្លួនឯងថាខ្ញុំចេះអង់គ្លេស និងយល់ពីវា ចុះបើឧទាហរណ៍ថាអ្នកដែលនៅខេត្តគាត់ស្តាប់អង់គ្លេសតើធ្វើម៉េចទៅ? ដោយសារភាសាគេនិងភាសាយើងខុសគ្នា ពេលហ្នឹងហើយដែលខ្ញុំចាប់ផ្តើមប្រាប់ខ្លួនឯងថា បើមានឱកាសខ្ញុំអាចធ្វើចម្រៀង ខ្ញុំនឹងធ្វើចម្រៀងនិយាយអំពីផ្លូវចិត្ត អំពីជីវិតរបស់ខ្ញុំផ្ទាល់ ខ្ញុំនឹងច្រៀងជាភាសាយើងដើម្បីឱ្យមានន័យទូលំទូលាយដែលអ្នកស្តាប់ភាសាខ្មែរឆាប់យល់។ សរុបមក គ្រួសារខ្ញុំអត់មានអ្នកណាជាសិល្បករទេ គឺខ្ញុំជាជំនាន់ទី១ដែលផ្លាស់ប្តូរ និងខុសពីគេដោយសារតែបងស្រីខ្ញុំរៀនខាង Film ទៀតអញ្ចឹងវាប្លែកមែនទែនដែលនៅគ្រួសារខ្ញុំអត់ដែលមានអ្នកណាធ្វើខាងហ្នឹងផង។

អ្នកសម្ភាសន៍: នៅពេលប្រឡូកចូលសិល្ប តើគ្រួសារបានហាមឃាត់ដែរឬទេ ដោយសារតែនៅក្នុងជំនាន់អ្នក ចាស់ៗភាគច្រើនគាត់និយាយថាទៅរៀនអីសិល្បៈ ឬការចកកុនអីជាដើមនោះ ?

អ្នកជំនាញ៖ បើនិយាយពីការហាមឃាត់ គាត់មិនហាមទេ ប៉ុន្តែគាត់ផ្តល់ជាសម្ពាធឱ្យយើងវិញ។ ចំពោះខ្ញុំមុនចូល
លេងតន្ត្រី ខ្ញុំជាសិស្ស Graphic Design ដោយបានអាហារូបករណ៍រយៈពេល៤ឆ្នាំនៅសាកលវិទ្យាល័យភូមិន្ទវិចិត្រ
សិល្បៈ។ សម្រាប់ខ្ញុំពាក្យថាសិល្បៈមានសម្ពាធខ្លាំងសម្រាប់យើងជាកូនស្រី ហើយវាដូចគ្នាទៅនឹងការរៀនជំនាញ
Graphic Design ដែរ ដែលគ្រួសារយើងអត់យល់ទេថាតើវាជាអ្វី ហើយដោយសារតែខ្លួនយើងឯករាជ្យអញ្ចឹង យើង
ត្រូវចេញទៅក្រៅ ធ្វើការពេលយប់ដើម្បីស្វែងយល់ពីពិភពខាងក្រៅ ហើយពេលខ្លះធ្វើឱ្យពួកគាត់មិនទុកចិត្ត និងផ្តល់
សម្ពាធ។ គាត់តែងសួរថា ទៅធ្វើអីគេ ហើយពេលយល់ជិះអីគេ។ ស្តង់ដារកូនស្រីនៅស្រុកខ្មែរនៅតែមានអញ្ចឹង
ហើយខ្ញុំជាក្មេងស្រីម្នាក់ក្នុងចំណោមក្មេងស្រី១០នាក់ ដែលបានទទួលរងសម្ពាធអញ្ចឹង ហើយមានក្មេងជាច្រើន
ទៀតដែលរងសម្ពាធខ្លាំងជាងខ្ញុំ គ្រាន់តែថាខ្ញុំមានសំណាងជាគេបន្តិចដោយសារមានបងស្រីម្នាក់ដែលគាត់ជា
ឧទាហរណ៍សម្រាប់ខ្ញុំ ដែលកាន់ដៃរបស់ខ្ញុំថាទៅទៀត ដូច្នោះខ្ញុំមានមនុស្សស្រីដែលខ្លាំងម្នាក់នៅជិត ហើយមួយ
គ្រួសារគ្មានអ្នកណាជឿជាក់លើខ្ញុំទេ មានតែបងស្រីម្នាក់គត់។ សម្ពាធពីឪពុកម្តាយតែងតែមាន។ ទី១រាល់ជំនាញ
ទាក់ទងនឹងសិល្បៈពួកគាត់គិតថាសិល្បៈមិនអាចឱ្យរស់នៅបានទេដូចម្តាយប៉ុណ្ណោះអញ្ចឹង ពេលមានសង្គ្រាមអ្នក
ដែលស្លាប់មុនគេគឺសិល្បករ ហើយវាជាការភ័យរបស់គាត់។ ឱ្យតែមានពាក្យថាសិល្បៈ មិនថាទម្រង់ណាទេ ពួក
គាត់តែងភ័យ។ ទី២ សម្ពាធជាកូនស្រី ហើយធ្វើជាមួយសិល្បៈទៀត គាត់គិតថាយើងត្រូវឡើងឆាកឱ្យគេមើលខ្លួន
ឯង ត្រូវច្រៀង។ ដូច្នោះស្តង់ដាររបស់ពួកគាត់គឺដើម្បីក្លាយជាអ្នកចម្រៀងមួយរូបនៅស្រុកខ្មែរគឺមានន័យផ្សេង
ដោយសារកាលជំនាន់គាត់ទទួលបាននូវឧទាហរណ៍ ឬរូបភាពរួចជាស្រេចដើម្បីឱ្យជំនាន់យើងឃើញថា ក្លាយជា
អ្នកចម្រៀងជៀសមិនផុតពីការក្លាយជាស្រីកំណាន់របស់ឧកញ៉ា ឬអ្នកមានអំណាច និងមានលុយ។ បើបកទៅ
ជំនាន់ម៉ាកខ្ញុំវិញ អ្នកមានអំណាចចង់បានភារាមួយណាក៏បានដែរ ហើយសិល្បករចាស់ៗជីវិតគាត់ត្រូវបានបំផ្លាញ
ដោយសារអំណាច ហិង្សា និងការបាញ់ ដែលជំនាន់ហ្នឹងគឺធ្ងន់ធ្ងរមែនទែន ដែលគ្មានអ្នកខ្វល់ពីរឿងហ្នឹងទេ។ អញ្ចឹង
ម៉ាករបស់ខ្ញុំភ័យថាធ្វើអ្នកចម្រៀងយ៉ាងម៉េចនៅស្រុកខ្មែរ តិចគេស្រលាញ់យកកូនឯងទៅ ហើយត្រូវធ្វើម៉េច
ជាមួយសម្រស់និងកេរ្តិ៍ឈ្មោះ។ ដូច្នោះចំណុចទាំងពីរនេះជាការផ្តល់សម្ពាធមកលើខ្ញុំ ថាតើខ្ញុំត្រូវបង្កើតប្រវត្តិសាស្ត្រ
របស់ខ្ញុំដូចម្តេច ឬរូបភាពដែលខ្ញុំចង់បង្កើត។ សម្រាប់ខ្ញុំនេះជាសតវត្សទី២១ ហើយខ្ញុំអាចបង្កើតរូបភាពមួយដើម្បី
ក្លាយជាសិល្បករមួយរូបដែលអាចធ្វើនូវអ្វីដែលយើងស្រលាញ់ ដែលអាចជៀសវាងកុំឱ្យមានរឿងទាំងអស់ហ្នឹង
កើតឡើង។ អាចនិយាយបានថាមួយទៀត នៅស្រុកគេនៅពេលកូនចាប់ផ្តើមស្រលាញ់តន្ត្រីពួកគេមិនហាមឃាត់
ឡើយ តែនៅស្រុកយើងនៅមានគំនិតមួយថាបើចង់ធ្វើតន្ត្រីឱ្យតែមានសញ្ញាបត្របរិញ្ញាបត្រសិនទៅ។ ដូចខ្ញុំអញ្ចឹង
ត្រូវខាតពេល ហើយបើគិតពីការស្រលាញ់តន្ត្រីពីថ្នាក់វិទ្យាល័យ ហើយបើមិនកើតក្នុងគ្រួសារ ឬសង្គមមួយនេះទេ
ប្រហែលជាខ្ញុំអាចធ្វើឱ្យកើតមានក្តីស្រមៃរបស់ខ្ញុំលឿនជាងនេះ ហើយឥលូវខ្ញុំចូលសិល្បៈពីរឆ្នាំនិងមានអាយុ២៥
ឆ្នាំ ខ្ញុំមានសំណួរថាប្រសិនបើចាប់ផ្តើមមុនហ្នឹងប្រហែលអាយុ១៨ ឬ១៩ឆ្នាំ ខ្ញុំមិនចាប់បាច់ស្រវែស្រវាចូលរៀន
សាកលវិទ្យាល័យឡើយ។ ដូចគ្នានឹងសិល្បករជាច្រើនផ្សេងទៀតដែរ ដែលពួកគាត់ត្រូវរៀនវិទ្យាល័យ ឬមហាវិទ្យ
ល័យសិន តែដល់ពេលរៀនចប់មកធ្វើចម្រៀងដដែល។ តែយ៉ាងណាក្តីយើងមិនអាចបន្ទោសពួកគេទាំងស្រុងដែរ
ដោយសារតែឧស្សាហកម្មតន្ត្រីនៅមានភាពយឺត មិនទាន់ទូលំទូលាយដែរ ដោយសារប្រជាជននៅខ្វះចំណេះដឹង។
សម្រាប់ពួកខ្ញុំចេញមកជាអាល់ប៊ុមជាទម្រង់ដូចនៅស្រុកគេដោយការ ចាប់ផ្តើមអាល់ប៊ុម ធ្វើការប្រគុំតន្ត្រី ហើយ
បានចំណូលមកពីអស់ហ្នឹង តែនៅស្រុកខ្មែរមនុស្សមិនទិញចម្រៀងទេ តើសិល្បករគាត់បានចំណូលពីអ្វី? នៅស្រុក
គេធ្វើចម្រៀង ដាក់ក្នុង YouTube ឬ Spotify ហើយបានលុយ តែនៅស្រុកខ្មែរ Copy Rights មិនទាន់ដើរទេ។ ដូច
ចំណូលសិល្បកររាល់ថ្ងៃបានដោយការច្រៀងនៅតាម Commercial ផ្សេងៗ ពីការផតស្ត ពីការ Live Facebook
ឬពីការលក់នេះលក់នោះ ឬក្លាយជា Brand Ambassadors ដែលនេះខុសពីការរកចំណូលរបស់សិល្បករនៅស្រុក

គេ ដោយសារមនុស្ស (ខ្មែរ) អត់ទិញសំបុត្រចូលមើលការប្រគុំតន្ត្រី។ ដូចពួកខ្ញុំឮទ្បាច់ចាប់ផ្តើមបង្រៀនមនុស្សឱ្យ ទិញសំបុត្រចូលមើលការប្រគុំតន្ត្រី ដូចកាលឆ្នាំ២០១៧ យើងបានចេញអាស់ប៊ុមមួយឈ្មោះថា ២x៥ ដែលជា ជំហានទី១របស់ពួកខ្ញុំដែលការធ្វើចម្រៀងត្រូវមានអាស់ប៊ុម ដែលមានមែនជាការច្រៀងនៅជាប់ ឬ Commercial ផ្សេងៗដូចស្រាបៀរជាដើម ដែលសម្រាប់ពួកខ្ញុំទាំងអស់នេះមិនមែនជាបរិយាកាសល្អទេនៅពេលមនុស្សដឹកស៊ី ជក់បារី ថាតើពួកខ្ញុំច្រៀងឱ្យអ្នកណាបើគេមិនស្តាប់ផង ព្រោះចម្រៀងយើងនិយាយអំពីបញ្ហា។ ពួកយើងមានបញ្ហា ផ្លូវចិត្តខ្លាំងមែនទែន ហើយសួរខ្លួនឯងថាតើមានអនាគតឬអត់ជាមួយតន្ត្រីនៅស្រុកខ្មែរ។ បន្ទាប់មកនៅឆ្នាំ ២០១៨ យើងចេញអាស់ប៊ុមថ្មីមួយទៀតតាមរយៈការផ្សាយផ្ទាល់ការប្រគុំតន្ត្រីដោយការលក់សំបុត្រ ហើយយើងឃើញថា មានភាពជោគជ័យដែលមនុស្សចាប់ផ្តើមទិញសំបុត្រចូលមើល Small World Small Band ហើយនេះហើយជា អនាគតដែលពួកយើងបានផ្តល់ឧទាហរណ៍សម្រាប់សិល្បករវ័យក្មេងដែលចង់ធ្វើចម្រៀង គាត់ឃើញថាមានផ្លូវទៅ ដោយការធ្វើចម្រៀង និងលក់សំបុត្រ។ ខ្ញុំគិតថាវា Healthy សម្រាប់សិល្បករយើង ជាជាងទៅច្រៀងនៅកន្លែងណា មួយដែលមិនមែនជាទម្រង់សិល្បៈ ដោយមានប្រព័ន្ធសំលេងល្អ មានបំពាក់ភ្លើង មានមនុស្សចាំយើងដោយគាត់ បានទិញសំបុត្រ។ អារម្មណ៍ដែលខ្ញុំទៅច្រៀងឱ្យ Brand អ្វីមួយ ខ្ញុំអត់ដឹងថាមានមនុស្សទៅមើលស្គាល់ខ្ញុំអត់ទេ ហើយខ្ញុំគិតថាគាត់ស្តាប់ចម្រៀងខ្ញុំចូលឬអត់ តែបើមានការប្រគុំតន្ត្រីដូចនៅស្រុកគេមានអ្នករង់ចាំមើលយើងដោយ ការទិញសំបុត្រ ដែលត្រូវធ្វើឱ្យយើងលេងឱ្យអស់ពីសមត្ថភាពនៅលើឆាក។ វាជាការបាក់ដែលដែលនៅស្រុកយើង នៅក្រ ហើយមនុស្សមិនយល់ថាហេតុអ្វីចាំបាច់ទិញសំបុត្រមើល ដែលវាចាំបាច់ឱ្យយើងពន្យល់ពួកគាត់ថា ទី១ មើលសិល្បករដែលអ្នកស្រឡាញ់ចូលចិត្ត ទី២ អ្នកកំពុងផ្តល់សិទ្ធកម្មសិទ្ធិបញ្ញាទៅដល់ចម្រៀងដែលសិល្បករ កំពុងតែធ្វើ ទី៣សិទ្ធិសម្រាប់សិល្បគ្រប់ប្រភេទគឺមានតម្លៃខ្លាំងណាស់ ទី៤នេះជាចំណូលដ៏បរិសុទ្ធដែលសិល្បករ គ្រប់គ្នាចូលចិត្ត និងទី៥អ្នកឱ្យតម្លៃដល់សិល្បៈបានជាអ្នកហានចំណាយព្រោះសិល្បៈមិនមែនជាការផ្តល់ជូនដោយ ឥតគិតថ្លៃទេ។ យើងត្រូវព្យាយាមលើកឧទាហរណ៍ឱ្យពួកគាត់យល់ថាតើហេតុអ្វីនៅសារមន្ទីរគ្រាន់តែរូបតាំងចោល ហេតុអ្វីចាំបាច់ត្រូវយកលុយដើម្បីចូលមើល។

អ្នកសម្ភាសន៍៖ ជាដំបូង តើអ្នកបានចូលរួមបង្កើតក្រុមតន្ត្រីតាមវិធីណា ?

អ្នកជំនាញ៖ យើងមានសមាជិក៤នាក់ ហើយកាលពេលខ្ញុំរៀនឆ្នាំទី១នៅសាកលវិទ្យាល័យ។ ខ្ញុំចេះលេងភ្លេង ហើយចូលចិត្តច្រៀងនៅបន្ទប់ទឹកតែមិនដឹងខ្លួនឯងថាច្រៀងពិរោះឬអត់ តែបងស្រីខ្ញុំថាខ្ញុំអាចច្រៀងបាន។ ពេលខ្ញុំ ស្រែកច្រៀងម្តងៗមានអារម្មណ៍ថាធូរស្រាល ហើយបន្ទាប់មកខ្ញុំចាប់ផ្តើមរៀនលេងហ្គីតាដែលឆ្នាំ២០១២ ឬ ២០១៣។ មានថ្នាក់រៀនលេងហ្គីតាដោយយក១ម៉ោង ១៥០០ រៀល ដែលពេលនោះខ្ញុំអត់មានលុយទេ ខ្ញុំត្រូវដក ពី៤០០០រៀលក្នុងមួយថ្ងៃ ហើយខ្ញុំត្រូវជិះកង់ទៅរៀនដោយមិនឱ្យមីងដឹង ព្រោះគាត់និយាយថារៀនភ្លេងដើម្បីអី។ ពេលនោះខ្ញុំបានលួចទិញហ្គីតាមកផ្ទះ ហើយលួចច្រៀង បើនិយាយទៅរៀនបានតែមួយវគ្គទេ ព្រោះជាក់កង់ទៅយូរ ដោយបង្វែរមករៀនតាមយូធូបវិញ។ ខ្ញុំចាប់ផ្តើមរៀនលេងបទងាយៗ និងច្រៀងលេង។ នៅឆ្នាំនោះមានក្រុមហ៊ុន ហ្គីតា Yamaha ផ្តើមដំណើរការ និងជ្រើសរើសបុគ្គលិក ហើយខ្ញុំបានបង្ហាញភាពក្លាហានដាក់ពាក្យជាអ្នកលក់នៅទី នោះ។ ពេលនោះខ្ញុំចាប់ផ្តើមស្គាល់ ភារម្យ ដែលជាសមាជិក SWSB សព្វថ្ងៃ ហើយគាត់ជាមនុស្សទីពីរបន្ទាប់ពី បងស្រីខ្ញុំដែលជឿជាក់ថាខ្ញុំអាចច្រៀងបាន ដោយសរសើរពីសំលេង និងទេពកោសល្យរបស់ខ្ញុំ។ ក្រោយមកយើង ចាប់ផ្តើមធ្វើចម្រៀងជាមួយគ្នា គឺបទ “ទង់ជាតិខ្មែរ” ២០១២ ឬ ២០១៣។ ពេលនោះបងស្រីខ្ញុំធ្វើការនៅ BBC ក្នុង កម្មវិធីឡូយ៩ ដែលពេលនោះបទ “ទង់ជាតិខ្មែរ” បានបង្ហាញពីការងើបឡើងនៃចម្រៀងដើម និងដែលធ្វើឱ្យដិត ជាមកក្នុងបេះដូងរបស់ប្រជាជនខ្មែរស្គាល់ពីបទចម្រៀងដើម។ កាលជំនាន់នោះបទចម្រៀងភាគច្រើននិយាយអំពី

ស្នេហា ដោយមិននិយាយពីជាតិទេ។ ដល់ឆ្នាំ២០១៤ ខ្ញុំជួប ពេជ្ជវិទូ ដែលយើងធ្វើបទ “បុណ្យភូមិ” “Love9” និង បទផ្សេងទៀត។ បន្ទាប់មក២០១៦ ខ្ញុំជួប ដេវីត ជាដៃស្តាំ។ យើងបានបង្កើតក្រុមចំនួន៤នាក់ ដែលកាលនោះខ្ញុំនៅ រៀននៅឡើយ ហើយ ពេជ្ជវិទូ នៅរៀនវិទ្យាល័យ តែពួកយើងមិនដឹងពីភាពប្រាកដប្រជារបស់ខុស្សាហកម្មតន្ត្រីឡើយ។ ដូច្នោះយើងមិនបោះបង់ចោលការសិក្សាឡើយ ដែលជាសម្ពាធមួយថាយើងត្រូវរៀនឱ្យចប់សិនទើបអាចចូល ប្រឡូកបាន។ នៅឆ្នាំ២០១៧ ក្រោយយើងរៀនចប់ ពួកយើងទាំងបួននាក់ជជែកគ្នាពីបំណងចង់ធ្វើអ្វីមួយនៅក្នុង សិល្បៈ ហើយខ្ញុំបាននិយាយថាខ្ញុំមានភាពជឿជាក់ក្នុងការច្រៀង ហើយសមាជិកផ្សេងទៀតចាំពិតជាស្រឡាញ់ តន្ត្រី ដែលនេះជាការចាប់ផ្តើមពីវិចិត្រប្រៀងរបស់ខ្ញុំ ភ្លើងគប់ ដែលជាគំនិតផ្តួចផ្តើមមួយសម្រាប់សហគ្រិនវ័យក្មេង ខាងសិល្បៈដែលបង្កើតកម្មវិធី៣៧៧ រួមមាន “បុណ្យភូមិ” បាន៦ឆ្នាំជាប់ៗគ្នា ការផលិតខ្សែភាពយន្ត ការចនាប្រា ហ្វិក។ បើនិយាយដល់ ភ្លើងគប់ កាលឆ្នាំ២០១៧ យើងអត់មានថ្នាក់ដឹកនាំទេ មានតែអ្នករៀបចំព្រឹត្តិការណ៍ ហើយ ដោយសារបងស្រីខ្ញុំគាត់មានជំនាញនេះ។ គាត់បានបង្ហាញយើងពីរបៀបគ្រប់គ្រងខុស្សាហកម្មតន្ត្រីនៅស្រុកគេ ដោយគាត់បានចាប់ដៃយើងដើរជាមួយគ្នា។ នៅពេលនោះហើយដែល ភ្លើងគប់ បានចាប់ផ្តើមការគ្រប់គ្រងសិល្ប ករជាមួយ SWSB បានបង្កើតអាល់ប៊ុម និងធ្វើការប្រគុំតន្ត្រីជាដើម។ ឆ្នាំ២០១៧ ជាការចាប់ផ្តើមដ៏ពិតប្រាកដ របស់យើងក្នុងការឈានចូលខុស្សាហកម្មតន្ត្រីនៅស្រុកខ្មែរ និងចាប់ដៃគ្នាជាមួយ ភ្លើងគប់ តាំងពីពេលនោះមក។ រហូតមកឆ្នាំ២០២០ យើងធ្វើបានអាល់ប៊ុម២ហើយ។ ហើយអាចសួរថាម៉េចមិនចាប់ផ្តើមពីឆ្នាំ២០១២ក្រោយចេញ បទ “ទង់ជាតិខ្មែរ” សម្រាប់ខ្ញុំមនុស្សស្រីនៅស្រុកយើងមានសម្ពាធការមិនទាន់ទទួលយកសំលេងល្អ និងស្តង់ ដារសម្បូរ ដែលជាការមានគំនាបថា ធ្វើបែបនេះបានហៅថាជាមនុស្សស្រីដោយការតែងខ្លួន ជាតំរូវ ឬធ្វើអ្វីផ្សេង ទៀត។ ចាំបានថាការចេញដំបូងរបស់ខ្ញុំពេលច្រៀងចំរៀងជាតិ ដោយមិនមានការតែងខ្លួនព្រោះខ្ញុំគ្រាន់តែច្រៀង តែពេលនោះមិនទាន់ជាបញ្ហាទេ។ តែសំលេងស្តុកគួបផ្សំនឹងការមិនតែងខ្លួន ខ្ញុំទទួលសម្ពាធពីសង្គមយ៉ាងខ្លាំង។ ខ្ញុំ មានបំណងចង់និយាយបើកចំហរពីបញ្ហានេះ ដោយសារពាក្យថាតារាមានស្តង់ដារខុសៗគ្នានៅស្រុកខ្មែរ ហើយ តាមការយល់ដឹងរៀងៗខ្លួន។ បើមើលមកខ្លួនខ្ញុំវិញជាកូនអ្នកក្រ កំព្រារឪពុក មិនមែនជាស្រីស្អាត តើធ្វើម៉េចឱ្យ សង្គមទទួលស្គាល់បាន? តាមពិតនៅពេលនោះមានតារាជាច្រើនគាត់បានលាក់ប្រវត្តិខ្លួនឯង ដូចខាហារណ៍អ្នក កើតនៅខេត្តសៀមរាបដែលខ្ញុំស្គាល់ មិនដឹងថាហេតុអ្វីបានជាគាត់ចាំកើតនៅស្រុកក្រៅអីជាដើម ហើយអ្នកខ្លះ ទៀតព្យាយាមលាក់ប្រវត្តិខ្លួនឯងពីការកំព្រារឪពុកម្តាយ ព្រោះខ្លាចគេដៀលថាឥតមានឪពុកម្តាយ។ កាលៈទេសៈ ពេលនោះខ្ញុំឱ្យនិយមន័យថាក្លាយជាតារាចម្រៀងទាល់តែជាកូនអ្នកមាន តែខ្ញុំជាកូនអ្នកក្រ តែមានអ្នកជាគម្រូរបស់ ខ្ញុំនៅពេលនោះគឺបង អេដា និងបង ឡូរ៉ាម៉ិម ដែលពេលនោះគាត់ដូចបង អេដា គាត់លេងហ្គីតាហើយលេងបទចំ រៀងដើមដែលនៅពេលនោះមានឥទ្ធិពលខ្លាំងសម្រាប់ខ្ញុំ ហើយធ្វើឱ្យខ្ញុំប្រាប់ខ្លួនឯងថាត្រូវបំភ្លេចនិយមន័យដែល ជំនាន់ម៉ាក់ខ្ញុំបង្កើត។ និយាយរួមចាប់តាំងពីឆ្នាំ២០១២ ដល់២០១៥ ខ្ញុំព្យាយាមស្វែងយល់ថាតើខ្ញុំសាកសមឬអត់ សម្រាប់ក្លាយជាសិល្បករមួយរូប ព្រោះខ្ញុំគ្មានទំនុកចិត្តទេពេលនោះទោះបីខ្ញុំមាន ភារម្យ និងបងស្រីខ្ញុំក៏ដោយនៅ តែមិនគ្រប់គ្រាន់ ព្រោះសម្លេងសង្គមនៅពេលនោះខ្លាំងពេក ស្របពេលដែលក្រុមរបស់យើងមិនខ្លាំងទៀតដែលខ្ញុំ មិនយល់ពីពាក្យគ្រប់គ្រងផងនៅពេលនោះ។ ពេលនោះខ្ញុំមានភាពសកម្មនៅក្នុងការរៀបចំ “បុណ្យភូមិ” ហើយ និយាយឱ្យខ្លីទៅចំណាយពេល៤ ទៅ៥ឆ្នាំមុននឹងការបង្កើតក្រុមនេះឡើង។ គាត់ទាំងបីនាក់ជាអ្នកឱ្យកំលាំងចិត្ត ដល់ខ្ញុំ ហើយប្រាប់ខ្ញុំថាលំលេងខ្ញុំមានភាព Unique ណាស់។ ទាំងអស់នេះជាអ្វីដែលធ្វើឱ្យខ្ញុំក្លាយជាខ្ញុំនៅថ្ងៃនេះ ហើយខ្ញុំមានមោទនភាពចំពោះការច្រៀងរបស់ខ្ញុំដែលមកដល់ពេលសព្វថ្ងៃនេះមានគេសួរខ្ញុំថាហេតុអ្វីមានសំលេង ស្តុក ដោយសារតែយើងតែងមានជំនឿថាសំលេងមនុស្សស្រីតែងមានភាពស្រទន់ដែលពួកគេកម្របានលឺសំលេង ដូច Pink។ ខ្ញុំយកតាមគំរូគាត់ព្រោះគាត់កាត់សក់ខ្លី និងច្រៀងបទដែលមានឥទ្ធិពលខ្លាំងចំពោះខ្ញុំ ហើយធ្វើឱ្យខ្ញុំសួរ

ថាមានមនុស្សដូចខ្ញុំ ហេតុអ្វីបានជាមិនធ្វើឱ្យដូចខ្លួនខ្ញុំ។ ពេលខ្ញុំកាត់សក់ខ្លីមានគេសួរថា ជាមនុស្សស្រីស្រលាញ់ ស្រីប្តី ឬខ្ញុំជាប្រុសទេដឹង ដោយសារក្រុមខ្ញុំទាំងបីនាក់សុទ្ធតែជាប្រុសដែលមានតែខ្ញុំស្រីម្នាក់ឯង។ នេះធ្វើឱ្យនៅតែ មានការសម្គាល់ភេទ (sexuality) ដែលទាមទារឱ្យតែមនុស្សស្រីត្រូវ Makeup ឬត្រូវតែសិចស៊ីដែលនេះជាអ្វីដែល ខ្ញុំបានប្រយុទ្ធជាមួយ។ ពេលវេលា៤ ទៅ៤ឆ្នាំនេះ ខ្ញុំមានភាពស្ងប់រាយ និងជឿជាក់លើខ្លួនឯងខ្លាំងដែលខ្ញុំមាន ក្រុមខ្ញុំ និងធ្វើអ្វីដែលអាចធ្វើបានដែលជម្រុញឱ្យខ្ញុំទៅមុខតទៅទៀត។ ឥលូវខ្ញុំអាយុ២៥ឆ្នាំ ដែលស្ថិតនៅក្នុង ដំណាល់កាលហ្នឹង ពី២០១២ ដល់២០១៥ ២០១៦ ២០១៧ ដល់២០២០ ពីមួយដំណាក់កាលទៅមួយដំណាក់កាល។ សម្រាប់ក្រុមទាំងមូល ពួកយើងឈប់ស្វែងយល់ពីខ្លួនឯងហើយ ដោយយើងមានជំនឿលើខ្លួនឯង និងស្ថិតនៅ ក្នុងដំណាក់កាលពង្រឹងសមត្ថភាពខ្លួនឯង គុណភាព ទម្រង់ និងការរៀបចំផែនការ ដែលយើងមានបំណងចង់ហាក់ ចូលឆាកអន្តរជាតិ ដូចការបង្កើតការប្រគុំតន្ត្រីខ្លួនឯងនៅភ្នំពេញ និងនៅតាមខេត្តដូចសៀមរាប និងបាត់ដំបង ហើយយើងនឹងលក់សំបុត្រ។ យើងកំពុងដើរក្នុងយុទ្ធនាការនេះ ដែលមានន័យថាមើលការប្រគុំតន្ត្រីត្រូវទិញសំបុត្រ ចូលមើល ហើយជាអ្វីដែលខ្ញុំចង់បង្រៀនប្រជាជនខ្មែរ។ នៅពេលដែលប្រព័ន្ធនេះដើរ សិល្បករដែលមកក្រោយខ្ញុំ មានភាពងាយស្រួលច្រើនដែលមិនគ្រាន់តែពីផ្នែកទៅលើការឧបត្ថម្ភ ឧទាហរណ៍ដូចខ្ញុំដែលជាសិល្បកររបស់ SMART ដែលពីតែទៅលើ Telecom មួយដែលពេលខ្លះមានសម្ពាធា។ សួរថាតើនៅពេលណាមួយដែលយើងមិន នៅជាមួយម្ចាស់ឧបត្ថម្ភណាមួយ គឺពេលដែលយើងឯករាជ្យវានឹងបង្កភាពកាន់តែងាយស្រួល។

អ្នកសម្ភាសន៍៖ សូមត្រឡប់ទៅក្រោយបន្តិចទាក់ទងទៅនឹងបទ “ទង់ជាតិខ្មែរ” ដោយសារបងស្រីអ្នកធ្វើការនៅ BBC Media Action តើធ្វើដូចម្តេចបានជាអាចយកបទនេះទៅលេងនៅក្នុងកម្មវិធីនៅទីនោះបាន ?

អ្នកជំនាញ៖ កាលពីឆ្នាំ២០១២ ភារម្យ គាត់ជាកីឡាករជម្រើជាតិស៊ីដក់ដែលគាត់បានចេញទៅគ្រប់ប្រទេសដើម្បី ប្រកួតដែលគាត់រស់នៅរហូតជាមួយទង់ជាតិដើម្បីបង្ហាញថាគាត់មកពីណា។ ខ្ញុំបានជជែកគ្នាធ្វើចម្រៀងមួយបទ ដែលជាខ្មែរថាតើវាមានន័យយ៉ាងដូចម្តេច មានសារៈសំខាន់ប៉ុន្មាន តើជាតិនិយមរបស់យើងជាមួយទង់ជាតិ ហើយពេលនោះខ្ញុំយល់ព្រមថាគោះធ្វើវាដោយខ្ញុំសុំច្រៀង។ ពេលនោះខ្ញុំលើកទឹកចិត្ត ភារម្យ ឱ្យធ្វើដែលពេលនោះ យើងធ្វើនៅ Co-Working Space មានឈ្មោះថា Small World ដែលពួកខ្ញុំបានទៅទីនោះរហូត និងចាប់ផ្តើមច្រៀង ចម្រៀងហ្នឹង ហើយក៏មានការចូលរួមពីបងប្រុសម្នាក់ដែលគាត់ជាមនុស្សជាតិនិយម និងដឹងពីវប្បធម៌ខ្មែរច្រើនបាន ជួលសរសេរ Lyric បទចម្រៀងនេះ។ សរុបមកវិញ បទចម្រៀង “ទង់ជាតិខ្មែរ” ទី១ ភារម្យ ជាកីឡាករស៊ីដក់ ហើយគាត់បានចេញទៅប្រកួតច្រើន ហើយសម្រាប់គាត់ទង់ជាតិសំខាន់ដែលធ្វើឱ្យគាត់មានបំណងចង់ធ្វើបទ ចម្រៀងនេះ។ ទី២ គាត់មានខ្ញុំដែលជាដៃគូតន្ត្រីជាមួយគ្នា ហើយបាននិយាយថាធ្វើបទនេះដោយឱ្យខ្ញុំជាអ្នកច្រៀង ដែល ភារម្យ ធ្វើអេកំបទនេះតម្រូវតាមសម្លេងរបស់ខ្ញុំ។ និយាយទៅបទនេះធ្វើដោយក្តីស្រលាញ់និងមានវិញ្ញាណ នៅក្នុងហ្នឹង។ បន្ទាប់ពីបង្ហោះបទនេះនៅក្នុងបណ្តាសង្គមហើយ ទើប BBC Media Action ដែលពេលនោះ Kath បានស្គាល់ពួកខ្ញុំហើយសួរថាជាបទអ្វី ហើយវាពិរោះ។ ខ្ញុំបានប្រាប់ថាបទនេះជាបទធ្វើថ្មី ហើយគាត់បានលើកទឹក ចិត្តក្នុងការបង្ហាញបទនេះទៅកាន់ BBC Media Action ដើម្បីសុំលុយមកធ្វើ MV។ ពេលនោះហើយទើបយើងចាប់ ផ្តើមធ្វើ MV ជាមួយ BBC Media Action។

អ្នកសម្ភាសន៍៖ ដោយសារតែបទ “ទង់ជាតិខ្មែរ” មិនទាន់បានរំលេចអ្វីដែលជា Signature របស់ SWSB នៅ ឡើយ គ្រាន់តែថាវាស្របតាមមាត់ជាតិនិយម។ ក្រោយពេលបង្កើតក្រុមតន្ត្រីហើយនៅឆ្នាំ២០១៦ ដោយបានចាប់ ផ្តើមចូលរួមជាមួយ “បុណ្យភូមិ” ដែលជាការរំលេចភ្លេងដោយមានបញ្ចូលឧបករណ៍តន្ត្រីខ្មែរប្លែកៗ។ សូមអ្នកជួយ

រំលេចបន្ថែមអំពីដំណើរការនៃការបង្កើតចម្រៀងនេះ ព្រោះថាមានចង្វាក់បែបណាខ្លះដែលក្រុមតន្ត្រីបានប្រើប្រាស់ ចាប់ពីដំបូងដល់ឥឡូវនេះ ក៏ដូចជាបទពិសោធន៍ក្នុងការរៀបចំបទចម្រៀងដែលមានពីមុនៗមក។

អ្នកជំនាញ៖ តាមពិតទៅ បើនិយាយពីភាព Uniqueness របស់ SWSB ខ្ញុំគិតថាពួកយើងជាក្រុមតន្ត្រីមួយដែល យើងធ្វើតន្ត្រីជាមួយនឹងក្តីស្រឡាញ់ ជាមួយនឹងក្តីស្រមៃ និងជាមួយនឹងឆន្ទៈ។ តាមពិតយើងធ្វើវាដោយមានទស្សន វិស័យនៃឆន្ទៈរបស់យើង។ យើងមានសំណួរសួរខ្លួនឯងរហូតថា តើយើងធ្វើតន្ត្រីដើម្បីអ្វី? ទី១ សម្រាប់ SWSB យើងមានចម្លើយដូចគ្នាដែលវាធ្វើឱ្យពួកខ្ញុំនៅជាមួយគ្នារហូតដល់សព្វថ្ងៃនេះ។ ចម្លើយមានតែមួយគឺយើងចង់ផលិត តចម្រៀង និងតន្ត្រីដែលអាចក្លាយជាសំលេងខ្មែរក្នុងទស្សវត្សទី២១ ដែលពេលគឺលឺសំលេងបទណាមួយគេដឹងថា ជារបស់ខ្មែរដែលជាប្រភេទតន្ត្រី ដូចជា Pop ឬអ្វីផ្សេងដែលគេហៅ។ ទី២ ខ្ញុំផ្ទាល់ ដេវីត ភារម្យ ដែលពួកយើង កើតនៅជំនាន់១៩៩០។ សម្រាប់ខ្ញុំនិង ភារម្យ យើងបានកើតក្នុងជំនាន់មួយដែលមានដួងព្រលឹងសិល្ប៍ខ្មែរស្ថិត នៅ។ ខ្ញុំផ្ទាល់ទាន់ក្នុងជំនាន់មួយដែលវិទ្យាល័យព្រះសីសុវត្ថិមានម៉ោងសិល្បៈដែលខ្ញុំរៀនពត់ដៃពុតជើង ដូចជាការ រាំរង់ដែលដៃបីពត់មកក្រោយមានន័យជាជាតិក្រពុំ ប្រស់ដី ឬដាំដុះអ្វីមួយ ដែលសម្រាប់ខ្ញុំវាមានឥទ្ធិពលខ្លាំងមែន ទែន។ អញ្ចឹងបានជាខ្ញុំគិតថាអ្វីក៏ដោយត្រូវតែមានអត្តសញ្ញាណដែរ។ សម្រាប់ ភារម្យ គាត់ជាកីឡាករជម្រើសជាតិ មានបទពិសោធន៍ជាង១០ឆ្នាំ ដែលសម្រាប់គាត់ការធ្វើការជាក្រុមគឺសំខាន់មែនទែន អញ្ចឹងខ្ញុំមានគំនិតរបស់ខ្ញុំ ហើយបូកផ្សំនឹង ភារម្យ មានជំនាញធ្វើការជាក្រុម។ ខ្ញុំមានជំនាញធ្វើតន្ត្រី តែវាខ្សោយ អញ្ចឹង ពេជ្ជវិទ្ធី គាត់មាន ជំនាញធ្វើចម្រៀង ព្រោះកាលខ្ញុំជួបគាត់ពេលអាយុ១៥ឆ្នាំក្នុងឆ្នាំ២០១៤។ គាត់ជាអ្នកគាំទ្ររបស់ខ្ញុំបទ “ទង់ជាតិ ខ្មែរ” ។ គាត់សួរខ្ញុំថាបងធ្វើម៉េចបានចេះធ្វើភ្លេង តែខ្ញុំការធ្វើតាមកុំឱ្យទំរិមិនចេះទេ តែខ្ញុំសួរគាត់ថាការធ្វើចម្រៀង ចង់ធ្វើអ្វីនេះជារឿងតែមួយគត់ដែលខ្ញុំបានប្រាប់គាត់។ បន្ទាប់មក ពេជ្ជវិទ្ធី ប្រាប់ថាគាត់ចេះប្រើកម្មវិធីធ្វើភ្លេងដែល អាចធ្វើចម្រៀងបាន។ ខ្ញុំមានការចាប់អារម្មណ៍យ៉ាងខ្លាំងដែលឃើញថាមានភ្លេងដូចគាត់មានទេពកោសល្យ។ ដូច្នេះពួកយើងប្រៀបបាននឹងនំខេក ដែលសម្រាប់ខ្ញុំដឹងពីវប្បធម៌ និងសំលេងដែលខ្ញុំស្រឡាញ់ ហើយ ភារម្យ ចេះ ការងារជាក្រុម និង ពេជ្ជវិទ្ធី គាត់មានជំនាញភ្លេង ដូច្នេះហើយទើបចេញបទ “បុណ្យភូមិ” ។ នេះដោយសារតែនៅ ពេល ពេជ្ជវិទ្ធី គាត់ធ្វើ បើមិនមានគំនិតផ្តួចផ្តើមពីខ្ញុំនិង ភារម្យ គាត់ក៏ធ្វើមិនចេញដែរ។ នេះបង្ហាញពីការងារក្រុម ដែលយើងគោរពគ្នាទៅវិញទៅមកដោយប្រគល់សិទ្ធិក្នុងការធ្វើចម្រៀងដោយ ពេជ្ជវិទ្ធី តែមិនមែនមានន័យថាគាត់ អាចសម្រេចថាចង់ធ្វើអ្វីមួយបានទាំងអស់នោះទេ ដោយគាត់ត្រូវទទួលបានសម្លេងពីសមាជិកផ្សេងទៀត។ ខ្ញុំតែង តែនិយាយថា ចម្រៀងយើងត្រូវធ្វើជាមួយឆន្ទៈ និងមានទស្សនវិស័យថាតើធ្វើចម្រៀងដើម្បីអ្វី ប្រៀបបានទៅនឹង បទ “បុណ្យភូមិ” លើកទី១ ដែលកាលនោះខ្ញុំនៅជាអ្នករៀបចំកម្មវិធីនេះនៅឡើយ។ ខ្ញុំសួរ ពេជ្ជវិទ្ធី ថារហូតមក ដល់ថ្ងៃនេះហើយ យើងមិនទាន់មានបទចម្រៀងមួយខ្លួនឯងនៅឡើយទេ ចុះបើឥឡូវប្តូរធ្វើបទ “បុណ្យភូមិ” មួយ ឱ្យពួកបងយល់យ៉ាងម៉េចដែរ។ ក្រោយមកខ្ញុំក៏បានពន្យល់ពីកម្មវិធី “បុណ្យភូមិ” ទៅដល់គាត់ពីវប្បធម៌ និងសម្រស់ នៃសម្លេងខ្មែរ ដោយមើលលើណែនាំភ្លេង ហ្គីតា ឧបករណ៍នាត ស្តារជ័យ និងទ្រ មានសំលេងពិរោះ ហើយនេះជា Uniqueness របស់ខ្មែរយើង ហើយមានតែឧបករណ៍ទាំងអស់នេះហើយដែលបង្ហាញថាយើងជាខ្មែរដែលប្លែកពីគេ។ បើយើងយកសំលេងហ្គីតាពិរោះហើយ តែឧបករណ៍តន្ត្រីខ្មែរជាការបង្ហាញពីខ្មែរ ហើយសួរថាតើអាមេរិក ឬចិន មានឧបករណ៍ទាំងអស់នេះដែរទេ គឺមិនមានទេ។ អញ្ចឹងខ្ញុំបាននិយាយថា តោះយកពួកវាមកប្រើដែលនេះជាហេតុ ដែល ពេជ្ជវិទ្ធី ចាប់ផ្តើមដាក់ឧបករណ៍ទាំងអស់នេះចូល។ ជាក់ស្តែងយើងធ្វើការក្នុងស្នូតយ៉ូជាមួយគ្នា ដោយយើង ផ្តល់យោបល់ម្នាក់មួយម៉ាត់ៗ ទើបយើងបានបង្កើតចម្រៀងនេះឡើង។ ផ្ទាល់ខ្លួនខ្ញុំ ទី១តាំងពីពេលខ្ញុំឌីសាញកាល ជំនាន់ចាស់ខ្ញុំតែងបូកផ្សំនឹងក្បាច់ខ្មែររហូតដែលអាចធ្វើឱ្យខ្ញុំប្លែកពីគេ ហើយខ្ញុំយកវាមកអនុវត្តនៅក្នុងការធ្វើតន្ត្រី ដូចគ្នាដែលធ្វើយ៉ាងណាឱ្យចម្រៀងរបស់ខ្ញុំពិសេស និងប្លែកពីគេដោយនិយាយពីផ្លូវចិត្ត ការលើកទឹកចិត្ត និង

និយាយពីនេះពីនោះដែលគេមិនទាន់យកមកនិយាយ។ ទី២ សំលេងអ្វីជាភាពពិសេសរបស់ SWSB គឺយើងមិនដែលចោលឧបករណ៍ភ្លេងខ្មែរដែលជាដួងព្រលឹងរបស់ពួកខ្ញុំ ដែលយើងរកឃើញថាសម្រាប់ឧបករណ៍ភ្លេងខ្មែរពិរោះគ្មានអ្វីប្រៀបបាន។ ជាទូទៅ យើងលឺសំលេងទ្រក្នុងបទកំសត់ តែជំនាន់ថ្មីខ្ញុំចង់ឱ្យលឺនៅក្នុងបទសម័យថ្មី ហើយវាដូចគ្នាទៅនឹងខ្លួនដែលគេប្រើវាសម្រាប់តែការធ្វើបទកំសត់ តែយើងបានដាក់ខ្លួនចូលក្នុងបទ “First Kiss” ដើម្បីផ្លាស់ប្តូរទស្សនៈដែលថាឧបករណ៍ភ្លេងខ្មែរមិនមែនដើម្បីតែលេងតែពេលដែលកំសត់ទេ តែពេលលង់ស្រលាញ់និងពេលសប្បាយយើងអាចលេងវាបាន។ មួយទៀត ចាប៊ីដងវែង ដែលយើងតែងលឺច្រៀងតាមរបៀបចាស់ៗ ចុះប្រសិនបើយកចាប៊ីជំនួសហ្គីតានៅពេលធ្វើចម្រៀង ដោយពួកយើងបានលាក់ល្បងរហូតមក។ សម្រាប់បទក្នុងអាស់ប៊ិមថ្មីនេះ អ្នកនឹងបានលឺបទមួយដែលយើងលេងជាមួយចាប៊ីសុទ្ធសាធ ដូចហ្គីតាអញ្ចឹង ដោយយើងបង្កើត Melody ថ្មី ហើយនេះជាអ្វីដែលយើងទទួលបានពីកម្មវិធី “បុណ្យភូមិ” ។ កម្មវិធីនេះពិតជាបានជះឥទ្ធិពលដល់យើងខ្ញុំក្នុងការបង្កើតចម្រៀងដែលមានអត្ថសញ្ញាណខ្លួនឯង។

អ្នកសម្ភាសន៍៖ ចុះនៅពេលអនុវត្តន៍វិញ ដោយសារតែបើឧបករណ៍សម័យយើងប្រើតែកុំព្យូទ័របង្កើតក៏បានដែរ តែនៅពេលយកឧបករណ៍បុរាណមកប្រើ តើអ្នកប្រើយ៉ាងដូចម្តេចក្នុងការបង្កើតចម្រៀង ?

អ្នកជំនាញ៖ យើងត្រូវបញ្ចូលផ្ទាល់ នេះមានន័យថាបទចម្រៀងរបស់ SWSB យើងចំនាយច្រើនព្រោះបទចម្រៀងមួយបទយើងប្រើឧបករណ៍ពី៣ទៅ៤ ដែលយើងត្រូវអញ្ជើញសិល្បករបុរាណមកបញ្ចូលចម្រៀងផ្ទាល់។ ដោយសារតែពួកខ្ញុំជាអ្នកឱ្យតម្លៃលើឧបករណ៍បុរាណ យើងមិនដែលស្នើសុំឱ្យពួកគាត់ថតដោយមិនគិតថ្លៃនោះទេ ពួកខ្ញុំមានថវិកាសមរម្យជូនពួកគេ ហើយពេលខ្លះគាត់ទទួលបានច្រើនជាងពួកខ្ញុំទៅទៀត។ អញ្ចឹងបានជាមួយបទៗធ្វើយូរ ដោយស្មឹងស្មាត និងសំរិតសំរាំងខ្លាំង ដោយយើងចង់ឱ្យវាមានគុណភាពល្អ និងសំលេងប្លែក។ ដូច្នោះឧបករណ៍ភ្លេងខ្មែរយើងត្រូវបញ្ចូលដោយខ្លួនឯង និងអញ្ជើញសិល្បករមកបញ្ចូល ដោយអនុលោមតាមគោលការណ៍របស់តន្ត្រីរបស់ Music Director គឺ ពេជ្ជវិទ្ធី ដែលគាត់ស្នើឱ្យអ្នកលេងភ្លេងតាមទម្រង់បទ ហើយបញ្ចូលក្នុងកុំព្យូទ័រ។ ពេលខ្លះ យើងចាក់ភ្លេងនិងប្រាប់អ្នកលេងឧបករណ៍ខ្មែរឱ្យពួកគាត់លេងតាមអារម្មណ៍ ដែលធ្វើឱ្យចេញណែកភ្លេងខ្មែរបាន។ សម្រាប់ខ្ញុំស្គាល់ពីសំលេង តែឧបករណ៍ខ្មែរច្រើនពេក អញ្ចឹងយើងឱ្យពួកគាត់លេងវិញ ដូចជាបទប៊ិពក ឬអ្វីផ្សេង ដែលចេញមកជាចង្វាក់អាម៉ែ ឬយីកេដើម។ និយាយទៅយើងច្បាច់ពីឧបករណ៍ភ្លេងខ្មែរច្រើន។ ភាគច្រើនឧបករណ៍របស់ SWSB មាន យឹម រនាថ ខ្លួន ស្តរសំភោ ស្តរយីកេ ស្តរជ័យ ចាប៊ីដងវែង ទ្រអ៊ូ ទ្រឯក និងគង។

អ្នកសម្ភាសន៍៖ តើបទអ្វីដែលប្រើទ្រអ៊ូ ឬទ្រឯក ?

អ្នកជំនាញ៖ ភាគច្រើនបទកីឡា តែបទដែលខ្ញុំធ្វើ OST ឱ្យ Young Love គឺបទ “គ្រាំ” បទនេះមានឧបករណ៍ប្លែកដូចជាប៊ិពក និងស្តរសំភោដែលបង្ហាញភាពឈឺចាប់។

អ្នកសម្ភាសន៍៖ ទាក់ទងនឹងការសហការជាមួយអ្នកចម្រៀងផ្សេងទៀត ពេលដែលបង្កើតបទចម្រៀង តើមានការចូលរួមច្រើនគ្នាដែរទេ ដូចជាជាមួយ ភ្លេងខ្មែរ ហើយពេលធ្វើចម្រៀងក៏ឡាមានអ្នកចម្រៀងច្រើន ? តើមានការសហការគ្នាយ៉ាងម៉េចដែរ ?

អ្នកជំនាញ៖ សម្រាប់បទកីឡា យើងធ្វើផ្ទាល់ជាមួយលោកគ្រូម្នាក់ឈ្មោះ កូរ សីដា ដែលគាត់ជួយជាមួយពាក្យពេជ្ជន៍ Lyric ។ នេះមានន័យថាពួកយើងអត់បានធ្វើជាមួយសិល្បករផ្សេងទេព្រោះពួកគាត់ជា Featuring Artists ចាំតែ

មកច្រៀង។ ទាំងភ្លេង Lyric និងអត្ថន័យត្រូវបានបង្កើតឡើងដោយ SWSB និងលោកគ្រូ សីដា ផ្ទាល់។ ដូចបទ “ស្មារតីកីឡា” យើង Featuring ជាមួយ ភ្លេងខ្មែរ កាលបរិច្ឆេទយើងចូលរួមធ្វើជំនួញជាមួយពួកគេ។ តែបទកីឡាក្រោយៗនេះ ដូចបទ “អ្នក ចម្បាំងកីឡា” សិល្បករផ្សេងទៀតចាំតែច្រៀងទេគឺពួកគាត់មិនបានចូលរួមក្នុងការផលិតទេ។

អ្នកសម្ភាសន៍៖ ពេលធ្វើ Lyric នៃបទនីមួយៗតើ SWSB ជាអ្នកធ្វើភាគច្រើន ឬមានពាក់ព័ន្ធជាមួយអ្នកណាខ្លះ ?
អ្នកជំនាញ៖ យើងមានលោកគ្រូម្នាក់ គឺលោកគ្រូ សីដា ជាអ្នកដែលធ្វើឱ្យប្រាកដថាពាក្យពេជន៍ដែលប្រើមានភាពត្រឹមត្រូវ។ អាចនិយាយបានថាគាត់ជា Lyricist ឬជា Author ម្នាក់ តែ Concept គឺបានមកពី SWSB ដោយយើងពន្យល់ប្រាប់គាត់ថា បទនេះយើងចង់និយាយអំពី ភ្លើងគប់ ដែលយើងចង់ប្រើពាក្យពេជន៍ដែលខ្លាំងទាក់ទងទៅនឹងភ្លើងអគ្គីដែលពុះកញ្ជ្រោលក្នុងអារម្មណ៍របស់យើង ហើយយើងស្នើឱ្យគាត់សរសេរចេញមក។ ដូចបទ “First Kiss” នេះក៏សរសេរដោយគាត់ដែរ យើងប្រាប់គាត់ថាចង់យកអារម្មណ៍តាមការស្តាប់បទចម្រៀងរបស់លោកតា ស៊ិន ស៊ីសាមុត ឬបទជំនាន់ចាស់ នៅពេលដែលច្រៀងរៀងរាប់អំពីមនុស្សស្រីម្នាក់គាត់អាចប្រៀបមនុស្សស្រីនោះទៅនឹងដួងចន្ទ។ ខ្ញុំអត់ចង់ប្រើពាក្យស្រាលទេ ដែលវាជាពាក្យសាមញ្ញស្តាប់ទៅគួរឱ្យធុញ។ ឧទាហរណ៍ដូចជាគាត់ជួរសរសេរណែនាំ “ខ្យល់ធ្លាក់យប់នេះខុសប្លែកធម្មតា រុក្ខារាវហាក់រងរងារ” ដែលវាជាពាក្យណែនាំ ដូចការមើលមេឃមើលផ្កាយ ដែលអាចបកស្រាយទៅមានអារម្មណ៍ថាគួរឱ្យលង់ស្រលាញ់ ដែលនេះជាសម្បត្តិការចេះអក្សរច្រើនគឺលោកគ្រូ។ តែបទខ្លះខ្ញុំសរសេរខ្លួនឯងដូចជាបទ “គ្រាំ” “បន្ទប់បួនជ្រុង” ជាដើម តែបទ “First Kiss” នេះខ្ញុំឱ្យលោកគ្រូជួយសរសេរឱ្យ។ សម្រាប់ខ្ញុំការជួយពីគាត់គឺសំខាន់ ព្រោះការប្រើសម្បត្តិការពេលនៅស្រុកខ្មែរយើងនៅមានកម្រិត ហើយខ្ញុំសរសេរខ្ពស់នៅពេលស្តាប់បទចម្រៀងជំនាន់ដើម ដែលបទរបស់យើងពាក្យពេជន៍មានកម្រិតខ្ពស់ច្រើន តែបទចម្រៀងដែលយើងលឺសព្វថ្ងៃនៅស្រុកយើងវាមានអត្ថន័យស្រាលមែនទែន។ យើងព្យាយាមយកពាក្យណាដែលមិនសូវលឺយកមកប្រើ ព្រោះខ្មែរមានពាក្យច្រើនណាស់។ ឧទាហរណ៍ យើងបានប្រាប់ Concept ទៅគាត់ ដូចបទ “ឆ្ងាយ” របស់ប្រុស និងបទ “ជិត” របស់ស្រី ខ្ញុំចង់តបទៅវិញថាមានភាពខ្លាំង រឹងមាំ ថាមានការងារនៅស្រុកហើយមិនមែននៅតែឯកកោទេ អញ្ចឹង នៅពេលមនុស្សស្រីបរិយាយមកមានចំណេះដឹងខ្លាំង។

អ្នកសម្ភាសន៍៖ ឥលូវសូមនិយាយអំពីអត្តសញ្ញាណបន្តិច។ ក្រៅពីអត្តសញ្ញាណដែលមានធ្លាប់គិតថាតន្ត្រីរំលេចអត្តសញ្ញាណ សម្រស់នៃការសរសេរពាក្យ ឬមានចំនុចផ្សេងទៀតដែរឬទេដែលជាវិភាគទានចំពោះវប្បធម៌កម្ពុជា ?
អ្នកជំនាញ៖ បទចម្រៀងនីមួយៗរបស់ SWSB មានធាតុផ្សំច្រើនដែលយើងចង់រំលេច។ ទី១ គឺយើងនិយាយអំពីតន្ត្រីដែលមានឧបករណ៍ភ្លេងខ្មែរដែលរំលេចថានេះជាសំលេងខ្មែរ។ ទី២ លើ Lyric យើងព្យាយាមប្រើពាក្យខ្មែរដែលយើងមិនសូវបានលឺពីមុនមកយកមកដាក់ចូល។ ទី៣ គឺវិធីដែលយើងច្រៀងដែលជាអត្តសញ្ញាណ។ ខ្ញុំព្យាយាមរកសម្លេងរបស់ខ្ញុំដែលពេលច្រៀងទៅមានអត្តសញ្ញាណខ្លួនឯង ដែលខ្ញុំចង់ច្រៀងដូចបទសម័យមុន តែខ្ញុំព្យាយាមដាក់វាបញ្ចូលគ្នា។ ឧទាហរណ៍ពេលខ្ញុំច្រៀងបទ “ជិត” ខ្ញុំព្យាយាមរកទំនុកច្រៀងណាមួយដែលមានភាពប្លែក ដោយបញ្ចូលការអឺន។ និយាយទៅខ្ញុំរៀនច្រើនមែនទែនពី ពេជ្ជវិទ្ធិ ដោយសារគាត់មានចំណេះដឹងខាងតន្ត្រីច្រើនជាងខ្ញុំព្រោះឪពុកម្តាយគាត់ជាអ្នកច្រៀង អ្នកធ្វើភ្លេងបទប្រពៃណី។ ទី៤ គឺអត្ថន័យនិងអត្តសញ្ញាណនៃបទចម្រៀង សម្រាប់ SWSB យើងតែងតែចង់និយាយពីអ្វីដែលសង្គមមិនសូវបាននិយាយពីមុនមក ហើយចង់និយាយដល់អ្វីមួយដែលវាជាបញ្ហាដែលត្រូវតែនិយាយចេញមក ដោយអនុលោមតាមទម្រង់នៃបទចម្រៀងនេះដែលធ្វើឱ្យអ្នកស្តាប់ទទួលបានអារម្មណ៍មួយដែលមានភាពអស្ចារ្យ និងមានឥទ្ធិពល។ ដោយគ្រាន់តែស្តាប់បទនេះមាន

អារម្មណ៍ថាអាចធ្វើបាន និងបន្តដំណើរទៅមុខទៀត។ ភាគច្រើននៃបទចម្រៀងដែលពួកយើងសរសេរ តែងឆ្លុះបញ្ចាំងពីរឿងរ៉ាវពិត ដូចជារឿងផ្លូវចិត្ត ជាអ្វីដែលយើងបានឆ្លងកាត់ ហើយត្រូវធ្វើអ្វីឱ្យបាត់វា ហើយពេលវាឡើងមកទៀតត្រូវធ្វើអ្វី ពិសេសនៅពេលបាក់ទឹកចិត្ត។ ស្នេហាដូចគ្នា ព្រោះយើងជាមនុស្សដែលមិនអាចគេចផុតពីអារម្មណ៍ឈឺចាប់ ដែលពេលខ្លះខ្ញុំដឹងរឿងពី ជេរីត និងពី ពេជ្ជវិទូ ហើយជាសិល្បករយើងមានសិទ្ធិក្នុងការប្រើរឿងជីវិតរបស់ពួកគេដើម្បីបូកជាចម្រៀងមួយ។ យើងក៏ប្រើក្តីស្រមៃផងដែរ។ ទី៥ យើងចង់បង្ហាញអត្ថន័យរបស់ក្រុមថា មនុស្សប្រុស និងមនុស្សស្រីអាចធ្វើការជាមួយគ្នាបាន ដោយសារខ្ញុំជាមនុស្សស្រីតែម្នាក់នៅក្នុងក្រុមតន្ត្រីមនុស្សប្រុស។ បើមើលក្រុមតន្ត្រីទូទាំងប្រទេស មិនទាន់មាននៅឡើយ។ ខ្ញុំចង់បង្ហាញរូបភាពទៅកាន់ក្មេងស្រីថា កុំមានសម្ពាធពេកដោយគ្រាន់តែចង់ធ្វើនូវអ្វីដែលខ្លួនស្រឡាញ់។ ខ្ញុំចង់បង្ហាញគំរូរបស់ខ្ញុំដល់ពួកគេថា ខ្ញុំមិនព្យាយាមតុបតែងខ្លួនពេកទេ ឬជាតំរូវការនោះទេ ឬមិនពាក់រោបទេដោយគ្រាន់តែបង្ហាញថាខ្ញុំជាមនុស្សស្រីហើយខ្ញុំអាចស្លៀកខោដោយមិនបង្ខំខ្លួនឯងឱ្យពាក់នឹងអ្វីដែលខ្លួនមិនស្រឡាញ់នោះទេ។ ខ្ញុំសង្ឃឹមថាអ្វីដែលធ្វើរាល់ថ្ងៃបង្កើតជាឧទាហរណ៍សម្រាប់ក្មេងស្រីឱ្យមានអារម្មណ៍ថាមានឥទ្ធិពល។

អ្នកសម្ភាសន៍៖ សរុបមកបទចម្រៀងទាំងអស់នេះសុទ្ធតែជាការធ្វើឱ្យរស់ឡើងវិញនូវអត្តសញ្ញាណនិងវប្បធម៌ខ្មែរតាមរយៈធាតុផ្សំទាំង៥ដែលបានរៀបរាប់ មែនឬទេ?

អ្នកជំនាញ៖ នេះជាការរកសំលេងខ្មែរមកវិញ ដោយក្រោយការងើបពីសង្គ្រាមមកវិញមកដល់ជំនាន់ឌីជីថលទាំងអស់នេះ តើយើងមានសំលេងខ្មែរហើរឬនៅ តែវាមិនទាន់មាន អញ្ចឹងបានជាយើងព្យាយាមរកបន្ត។

អ្នកសម្ភាសន៍៖ ដោយសារតែអ្នកបានលើកឡើងអំពីការបង្កើតសម្លេងខ្មែរឡើងវិញ ធ្វើឱ្យខ្ញុំគិតដល់ I Am Original Movement ដែលវាជាផ្នែកមួយក្នុងការលើកតម្កើងវប្បធម៌ និងសិល្បរបស់យើង។ តែពាក្យ Original នេះវិញ តើបែបណាដែលអាចហៅថាជាបទ Original?

អ្នកជំនាញ៖ តាមពិតទៅយុទ្ធនាការ I Am Original ជាយុទ្ធនាការមួយផ្សេងទៀត ដែលឥឡូវនេះប្រហែលជាលែងដើរហើយ។ តាមពិតទៅ ពួកខ្ញុំមិនដែលហៅខ្លួនឯងថាជា Original Artists ទេ ព្រោះពួកខ្ញុំពុំពាក្យហ្នឹង។ ដូចកាលធ្វើបទ “ទង់ជាតិខ្មែរ” ឆ្នាំ២០១២ ខ្ញុំមិនដែលចង់លើកឡើងថាវាជា Original music ទេ តែខ្មែរយើងជំនាន់ហ្នឹងគាត់មិនទាន់យល់។ តាមពិតការធ្វើបទចម្រៀងគឺយើងត្រូវនិពន្ធខ្លួនឯង មិនមែនយកបទគេមកចម្លងឡើយ ដូច្នេះសម្រាប់ខ្ញុំមានអារម្មណ៍ sensitive ជាមួយពាក្យនេះ ដោយសារតែពួកខ្ញុំមិនមែនធ្វើចម្រៀងដើម្បីប្រាប់ថានេះជាបទ original ទេ។ ពេលទៅកម្មវិធី ពួកខ្ញុំមិនដែលឱ្យគេប្រកាសថា ជាតារាចម្រៀង Original ទេ ព្រោះមិនចូលចិត្ត។ តាមពិតពាក្យថា Original ដោយសារជំនាន់នោះគេស្គាល់ពាក្យថា Original ដែលនៅស្រុកខ្មែរមាន។ ខ្ញុំអាចហៅវាថាជាបដិវត្តវិញ ព្រោះកាលនោះខ្មែរយើងមិនទាន់ស្គាល់ថាអ្វីជាចម្រៀងនោះទេ ហើយពេលដែលគាត់ស្តាប់គឺបទចម្រៀងដែលមាននៅប្រទេសផ្សេង ហើយយកមកបកប្រែដោយសារការខ្វះធនធានមនុស្ស ដែលមិនដឹងថាត្រូវធ្វើដូចម្តេច។ ជម្រើសនៅពេលនោះគឺស្តាប់ចម្រៀងល្បីរបស់គេ ហើយយកមកបកប្រែ។ កាលឆ្នាំ២០១២ ដែលមាន SWSB នៅក្នុងចលនាហ្នឹងដែរ ដែលយើងចង់បង្ហាញឱ្យឃើញថា ចម្រៀងបែបនេះក៏ជាចម្រៀងដែរដែលយើងមិនចាំបាច់ចម្លងនោះទេ តែយើងពិបាកពន្យល់ទើបគេចាប់ផ្តើមហៅបទទាំងនោះថាជា Original Music ។ សម្រាប់ខ្ញុំមិនសូវមានមោទនភាពទេក្នុងការដែល SWSB ជា original music ដោយសារតែយើងយល់តាំងពីដើមមក គឺចម្រៀងត្រូវតែធ្វើថ្មី។ តាមពិតទៅនៅពេលមានចលនានេះ មានម្ចាស់ឧបត្ថម្ភមួយចំនួនទំរើសពាក្យនេះ តែយើងមិន

ស្រូវប្រើពាក្យនេះទេ។ ខ្ញុំគិតថាបើប្រើពាក្យបដិវត្តិពិរោះជាង ព្រោះថាពួកយើងកំពុងធ្វើវា យើងចង់បានវា និងចង់ ឃើញវាជារូបភាពថ្មីច្រើនជាង ដោយមិនមែនដើរនៅក្នុងចលនា Original ទេ។

អ្នកសម្ភាសន៍៖ ទាក់ទងទៅនឹងការស្លៀកពាក់ មួយរយៈចុងក្រោយនេះ ខ្ញុំសង្កេតឃើញថាក្រុមតន្ត្រីមានស្លៀកពាក់ ក្រមា និងប្រើក្រមា។ តើនេះជាការសហការឬជាផ្នែកមួយនៃការធ្វើឱ្យរស់ឡើងវិញនូវវប្បធម៌ ?

អ្នកជំនាញ៖ តាមពិតទៅពួកខ្ញុំក៏ជា Brand Ambassador របស់ ផ្ទះស្រលាញ់ របស់បង មាន សុនីតា ដែលខោអាវ របស់ពួកខ្ញុំភាគច្រើនចេញមកពីទីនោះ។ ខ្ញុំស្រលាញ់ឆន្ទៈរបស់ផ្ទះស្រលាញ់ ដោយគាត់ដើរលើឆន្ទៈដូច SWSB អញ្ចឹង ព្រោះទស្សនវិស័យរបស់ផ្ទះស្រលាញ់គឺយកក្រមាមកឆ្លែឱ្យមានតម្លៃដូចម៉ាថ្លៃៗ ដូចជា Channel Gucci ឬ Hermes ជាដើម។ ទី១ គាត់បានឆ្លើសម្លៀកបំពាក់តែបែបទំនើប ដូចជាអាវធំដែលពាក់ទៅញុំការដែលមិននឹងស្មាន ថាសាច់ក្រណាត់ក្រមាអាចធ្វើបានសោះ។ ទី២ គាត់អត់ដែលនៅមួយកន្លែង ឬម៉ូតតែមួយនោះទេ គឺជានិច្ចកាលបើ គិតដល់សាច់ក្រមាមានតែក្រឡេក្រឡាតែមួយទេ តែផ្ទះស្រលាញ់បានបង្កើត Pattern មួយទៀតឱ្យទំនើប។ រាល់ ការប្រគុំតន្ត្រីធំៗ យើងតែងពាក់សំលៀកបំពាក់របស់ផ្ទះស្រលាញ់ប្រកបដោយមោទនភាព។ ពេលខ្លះម៉ូតពួកយើង ជាអ្នកថ្លៃដោយខ្លួនឯងបន្ថែមពីលើម៉ូតរបស់ផ្ទះស្រលាញ់ ដូចខ្ញុំធ្វើអាវក្រៅ ពេជ្ជវិទ្ធិ ធ្វើអាវវាលភ្លៀក ជាដើមដែល យើងបានថ្លៃខ្លួនឯង។ និយាយទៅពួកខ្ញុំចង់ធ្វើឱ្យប្រសើរឡើងនូវគុណភាពចម្រៀង ការសម្តែង និងការស្លៀកពាក់ ជាដើមដែលជាការលើកតម្កើងវប្បធម៌នៅពេលសម្តែង។

អ្នកសម្ភាសន៍៖ ចុះនៅពេលថតចម្រៀងវិញ មានការភ្ជាប់ទំនាក់ទំនងទៅនឹងបទចម្រៀងដូចជាការជ្រើសរើសទីតាំង ថត ទាំងក្នុង និងក្រៅស្តុតយ៉ូដៃរឬទេ ? ឧទាហរណ៍ដូចជាការផ្សារភ្ជាប់ធាតុផ្សំទាំងអស់នេះជាមួយគ្នា និងចង់ដឹងថា ពេលរកទីតាំងថត តើមានបានផ្សាយភ្ជាប់ទៅនឹងពីវប្បធម៌ដែរឬទេ ?

អ្នកជំនាញ៖ ពួកខ្ញុំបានព្យាយាម ប៉ុន្តែខ្ញុំផ្តល់សិទ្ធិឱ្យអ្នកដឹកនាំផលិតច្រើនជាង។ ដូចខាង ភ្លើងគប់ បងស្រីខ្ញុំជាអ្នក ដឹកនាំ តែពួកខ្ញុំក៏បានព្យាយាមចូលរួមដែរ តែមិនសូវច្រើនទេ។ ចំពោះវីដេអូ ដោយសារបទរបស់យើងមានធាតុផ្សំពី វប្បធម៌ហើយ ដូច្នេះវិធីក្នុងការ Promote គឺបច្ចេកវិទ្យា និងភាពទំនើប ដែលភាគច្រើននៃវីដេអូរបស់ពួកខ្ញុំមានភាព ទំនើបច្រើនជាង ដែលមិនសូវបូកបញ្ចូលកន្លែងវប្បធម៌ខ្លាំងទេ។ យើងព្យាយាមច្រើនយកអ្វីមួយដែលពេលយើងធ្វើ ចម្រៀងច្រើនជាង។

អ្នកសម្ភាសន៍៖ ដោយសារតែបទចម្រៀងភាគច្រើនបានបង្ហាញឧបករណ៍តន្ត្រីខ្មែរនៅក្នុងនោះ ការផលិតវីដេអូ ព្យាយាមបង្ហាញវាច្រើនជាង ដូចជាការរំលេចនូវអ្វីដែលជាខ្មែរ តើត្រឹមត្រូវដែរឬទេ ?

អ្នកជំនាញ៖ ពេលធ្វើចម្រៀងម្តងៗ ពួកខ្ញុំស្រមៃមើលរូបភាពវីដេអូទាំងអស់នោះ ហើយការផលិតវីដេអូវិញ ក៏មិន ខុសឆ្ងាយពីការធ្វើតន្ត្រីដែរ។ ទី១ ប្រសិនបើបទចម្រៀងណាមួយមានឧបករណ៍ភ្លេងខ្មែរ ពួកខ្ញុំតែងតែស្រមៃថា គឺ ត្រូវបង្ហាញឧបករណ៍នោះដែលវាជាគោលដៅមួយរបស់ពួកយើងដែរ។ ទី២ ពួកយើងតែងតែឃើញវីដេអូឡាយៗ ដូចជា Visual Arts ឬក៏ Abstract ចុះប្រសិនបើចំណុចទាំងពីរនេះបូកជាមួយឧបករណ៍ភ្លេងខ្មែរ វិញតែធ្វើឱ្យមាន ភាពអស្ចារ្យ។ ការធ្វើវីដេអូនៅតែមានកម្រិតដោយសារតែបញ្ហាថវិកា តែយើងមានគំនិតចង់ធ្វើ ហើយត្រូវធ្វើបន្តិច ម្តងៗ។ ដូចការថតបទ “គ្រាំ” ដែលជាការដឹកនាំរបស់ Young Love យើងស្នើសុំថាតួអង្គនេះគួរលេងឧបករណ៍មួយ នេះឬមួយនោះជាដើម។ ជាទូទៅបទរបស់យើងតែងរំលេចនូវឧបករណ៍ភ្លេង ព្រោះថាបើយើងមិនរំលេចរូបភាព

ហ្នឹង គេមិនដឹងថាវាជាអ្វីនោះទេ។ ពេលខ្លះតាម Director វីដេអូដែរ ដែលពេលខ្លះគាត់សួរថាហេតុអ្វីចាំបាច់ដាក់ ឧបករណ៍ភ្លេងខ្មែរ ដូច្នោះយើងចង់បាន Director ដែលមានទស្សនវិស័យយើង។

អ្នកសម្ភាសន៍៖ ដូចបានលើកឡើងខាងដើម វិធីសាស្ត្រក្នុងការ Promote ចម្រៀងពីងផ្អែកទៅលើម្ចាស់ឧបត្ថម្ភ ហើយអ្នកបានលើកឡើងថាចង់បង្កើតLabel រកចំណូលដោយខ្លួនឯង។ សព្វថ្ងៃនេះ តើក្រុមតន្ត្រីរបស់អ្នក Promote ចម្រៀងតាមកម្មវិធី Pleng ដោយមាន SMART នៅពីក្រោយ ?

អ្នកជំនាញ៖ ទម្រង់នៃការ Promote ចម្រៀងរបស់ខ្ញុំនៅមានកម្រិតនៅឡើយ។ ទី១ យើងត្រូវមើលថាតើឧស្សាហកម្មចម្រៀងនៅស្រុកយើងដើរដល់ណាហើយ។ ទី២ តើប្រព័ន្ធផ្សព្វផ្សាយនៅស្រុកគេដើរដល់ណាហើយ។ ទី៣ តើស្ថានភាពស្រុកខ្មែរដើរដល់ណាហើយ។ ទី៤ គឺទម្រង់នៃការបង្កើតបណ្តាញសង្គម។ ពួកយើងមានបណ្តាញសង្គម Facebook និង YouTube ចំណែកឯ Music Streaming យើងមាន Pleng។ នៅពេលឆាប់ៗនេះយើងនឹងដាក់ចូលក្នុង Spotify ដើម្បីវាយលុកចូលទីផ្សារអន្តរជាតិ។ នៅស្រុកខ្មែរយើងត្រូវដាក់ Pleng ព្រោះ Spotify និង iTunes មិនទាន់មាននៅខ្មែរដែលនាក់គាំទ្រនៅខាងក្រៅពិបាកស្វែងរកយើង។ តាមពិតយើងមានប្រព័ន្ធផ្សព្វផ្សាយធំណាស់ គឺទូរទស្សន៍ និងវីឡូ តែយើងអត់មានបណ្តាញជាមួយពួកគាត់។ មួយទៀត ទូរទស្សន៍ ឬវីឡូអាចយកបទចម្រៀងយើងទៅប្រើដោយរំលោភកម្មសិទ្ធិបញ្ញា ដែលនៅស្រុកគេមានគេហទំព័រមួយដែលដាក់បទចម្រៀងយើងចូលទៅយើងរក្សាបាននូវកម្មសិទ្ធិបញ្ញា ដែលវីឡូ ឬទូរទស្សន៍ដែលចាក់បទចម្រៀងរបស់យើង យើងនឹងបានលុយ។ តែនៅស្រុកខ្មែរមិនទាន់មានទេ បើទោះបីជាទៅនិយាយជាមួយក្រសួងក៏ពួកគាត់មិនយល់ដែរ។ ម្យ៉ាងទៀតទូរទស្សន៍ និងវីឡូមិនទាន់មានភាពទូលំទូលាយនៅឡើយ ឧទាហរណ៍ដូចទូរទស្សន៍ហង្សមាស តើពួកគេ Promote បទចម្រៀងរបស់ផលិតកម្មផ្សេងគឺមិនអាចទេ ហើយបើទូរទស្សន៍ផ្សេងទៀត តើគេមិន Promote បទចម្រៀងយើងទេព្រោះយើងត្រូវចំណាយលុយទិញម៉ោងផ្សាយពាណិជ្ជកម្មរបស់គេ។ ត្រូវសួរថា តើចំណូលយើងមានប៉ុណ្ណាដើម្បីទិញម៉ោងផ្សាយនៅម៉ោង៧ ល្ងាចដែលមានតម្លៃរាប់ម៉ឺនដុល្លា តែពេលដែលពួកគាត់យកបទយើងទៅចាក់មិនអីទេ នេះហើយជាការលំបាក។

អ្នកសម្ភាសន៍៖ តើអ្នកមានយោបល់យ៉ាងដូចម្តេចដែរដែល SMART ចូលរួមគាំទ្រតន្ត្រីរបស់អ្នកជំនាន់ក្រោយ ?

អ្នកជំនាញ៖ ខ្ញុំគិតថា ការចូលរួមក្នុងឧស្សាហកម្មតន្ត្រីដែលមានការចូលរួមពី SMART មានផលប៉ះពាល់ធំខ្លាំងដែលគាត់ជាសំលេងធំមួយដែលផ្តាំផ្តើរទៅកាន់អ្នកវិនិយោគធំៗថា វិស័យចម្រៀងនៅស្រុកយើងមានដំណើរការតើ។ ខ្ញុំគិតថា SMART ជាអ្នកវិនិយោគដ៏ធំមួយដែលបានធ្វើបដិវត្ត ដោយវិនិយោគទៅលើតន្ត្រីច្រើនជាងគេបំផុតនៅស្រុកខ្មែរ ព្រោះមិនទាន់មានប្រព័ន្ធទូរស័ព្ទណាហ៊ានវិនិយោគនៅឡើយ។ Pleng គឺជា Music Streaming ដំបូងគេបង្អស់របស់ខ្មែរ ហើយខ្ញុំគិតថាគាត់ជាអ្នកបោះជំហានដ៏ត្រឹមត្រូវនិងមានថាមពល ដែលជាចលនាមួយក្នុងនាមខ្ញុំជាសិល្បករកោតសរសើរ និងអំណរសាទរមែនទែនដែលមានក្រុមហ៊ុនដ៏ធំមួយបានគិតពីរឿងនេះ។ សម្រាប់ពួកខ្ញុំពុំមានសមត្ថភាពក្នុងការគិតទេ។ ខ្ញុំគិតថា Pleng ជួយ promote បទចម្រៀងដែលអ្នកនៅតាមទីជនបទអាចស្តាប់បទថ្មីៗបានព្រោះវាមិនគិតលុយ តែអតិថិជនត្រូវបង់ប្រាក់ប្រចាំខែក្នុងតម្លៃទាប ដែលចំណូលទាំងអស់នោះ SMART បានយកមកជួយពួកយើងវិញ ទោះបីតិចតួចក្តី។ សម្រាប់ខ្ញុំវាជាដំណោះស្រាយល្អៗ ល្អៗ ដោយសារតែ SMART យកចម្រៀងរបស់យើងដើម្បីបង្កើនចំនួនអ្នកប្រើប្រាស់ ហើយពួកគាត់ស្រលាញ់តន្ត្រីខ្លាំង ពីព្រោះវិធីដែលពួកគាត់ផ្តល់ឱ្យយើងមានភាពល្អ និងឱ្យតម្លៃខ្លាំង។ បន្ថែមពីនេះ កម្មវិធីនេះត្រូវបានបង្កើតឡើងពេលពួកយើងចាប់ផ្តើម ដោយគាត់មិនត្រឹមតែជួយសិល្បករដែលមានឈ្មោះបោះសម្លេងប៉ុណ្ណោះទេ ថែមទាំងជួយក្រុមខ្ញុំតាំងពីគ្មាន

អ្នកស្តាប់ ឬស្តាប់យើង។ ពេលយើងចាប់ផ្តើមដំបូងគ្មានអ្នកវិនិយោគណាមួយហ៊ានដាក់ទុនទេ មានតែ SMART មួយគត់ ហើយពួកយើងកាលនោះយល់ថានេះជាអនាគតរបស់តន្ត្រីព្រោះមានការផ្លាស់ប្តូរហើយ។ វាមានឥទ្ធិពល ខ្លាំងនៅពេល SMART វិនិយោគជួយ SWSB ដែលនេះជាគម្រូបគ្នាញថាការវិនិយោគរបស់ពួកគេមានផលវិជ្ជមាន និងធ្វើឱ្យសិល្បករដទៃចង់ដាក់ចម្រៀងចូលក្នុង Pleng ដែរ។ បើស្ទើរតែយើងចង់នៅបន្តជាមួយពួកគាត់ឬយ៉ាងណា? ប្រសិនបើយើងមានស្ថានភាពល្អហើយ យើងនឹងបន្តនៅ តែយើងនៅតែមានទស្សនចង់បានភាពឯករាជ្យ ច្រើនជាង។ តែ Pleng មិនបានគ្រប់គ្រងមកលើពួកយើង និងចម្រៀងរបស់ពួកយើងមិនដូចផលិតកម្មទេ ហើយបើ និយាយទៅពេលយើងមានចម្រៀង ដាក់ចូលក្នុង Pleng តែម្តង។ យើងមានសេរីភាពច្រើន។

អ្នកសម្ភាសន៍៖ តើអាចនិយាយបានថា SMART ជាទម្រង់មួយប្រភេទដែលលើកកម្ពស់តន្ត្រីដូច YouTube ដែរ ឬទេ? តើអ្នកអាចហើយខ្លួនឯងថាជា Micro-Celebrity បានដែរឬទេតាំងពីពេលបង្កើតក្រុមមក?

អ្នកជំនាញ៖ តាមពិតពួកយើងមិនមែនអញ្ចឹងទេ យើងជាសិល្បករតែម្តងដែលយើងច្រៀង និងប្រគុំតន្ត្រីនៅពេល ចេញអាស់ប៊ិចថ្មី។ និយាយរួមទៅ promote តែចម្រៀង និងមិនធ្វើអ្វីក្រៅពីចម្រៀងនោះទេ។

អ្នកសម្ភាសន៍៖ តើអ្នកអាចហៅខ្លួនថាជា Public Figure បានដែរឬទេ?

អ្នកជំនាញ៖ បើជាក្រុមមិនទាន់អាចហៅបានទេ ប៉ុន្តែបើជាបុគ្គលខ្ញុំគិតថាអាចហៅបាន។ សម្រាប់រូបភាពធំ ក្រុម យើងមិនទាន់ក្លាយជា Public Figure នៅឡើយព្រោះគ្រាន់តែជាក្រុមតន្ត្រីមួយតែប៉ុណ្ណោះ។

អ្នកសម្ភាសន៍៖ ក្រៅពី SMART តើមានម្ចាស់ឧបត្ថម្ភណាមួយទៀតដែរឬទេ?

អ្នកជំនាញ៖ Brand Ambassador មាន SMART Ice និងធនាគារជីបម៉ុង។ តួយូតាជាអ្នកតំណាងតែប៉ុណ្ណោះ។ តាមពិតទៅពួកគាត់មិនបានជួយផ្តល់ថវិកាផ្គត់ផ្គង់ការផលិតចម្រៀងរបស់ពួកយើងទេ តែយើងមានវិសាលភាពក្នុង ការធ្វើការងារតាមការផ្សព្វផ្សាយពាណិជ្ជកម្មវិញ។ យើងចង់ចេញចម្រៀងបទអីក៏បានដោយមិនចាំបាច់សួរនាំពួក គាត់ឡើយ។

អ្នកសម្ភាសន៍៖ ចំពោះទស្សនិកជនវិញ តើគោលដៅធំបំផុតមានតែយុវជន ឬក៏មានក្រុមណាមួយផ្សេងទៀត?

អ្នកជំនាញ៖ ពួកខ្ញុំចង់ផ្តោតលើក្មេងៗដូចសិស្សនៅសាលាបឋមសិក្សា វិទ្យាល័យ និងសាកលវិទ្យាល័យ និងអ្នកវ័យ ចំណាស់ដែលមានការងារធ្វើ។ បើគោលដៅធំគឺវ័យកុមារ និងយុវវ័យពី១៨ទៅ៣២ ដែលជាការសំខាន់បើយើងចង់ និយាយអ្វីមួយនៅពេលដែលពួកគាត់នៅតូច។ ឧទាហរណ៍ដូចជា ស្រែកច្រៀង “សួរខ្លួនឯងបានទេ” អញ្ចឹងពេល គាត់ធំទៅគាត់អាចយល់បាន។

អ្នកសម្ភាសន៍៖ ពេលធ្វើការ Promote ចម្រៀងលើបណ្តាញសង្គម តើអ្នកជាអ្នកកាន់ខ្លួនឯង ឬមានអ្នកណាម្នាក់ជា អ្នកកាន់? តើមើលការផ្តល់មតិទាំងអស់ ហើយឆ្លើយតបទៅកាន់ទស្សនិកជនវិញដែរឬទេ?

អ្នកជំនាញ៖ ពួកខ្ញុំកាន់ដោយខ្លួនឯងផ្ទាល់ ហើយមើលការផ្តល់មតិទាំងអស់។ ជាទូទៅពួកខ្ញុំអាន និងលឺរាល់សំ លេងដែលអ្នកគាំទ្រពួកខ្ញុំឆ្លើយមកប្រាប់ពួកខ្ញុំវិញ តែយើងមិនបានឆ្លើយតបទៅវិញទាំងអស់ទេ។ នេះមិនមែនមាន ន័យថាធ្វើបទនេះហើយពួកយើងមិនខ្វល់នោះទេ យើងខ្វល់ពេលចេញទៅថាតើអ្នកទាំងអស់គ្នាយល់យ៉ាងម៉េច។ តែពួកខ្ញុំមិនសូវមានការបត់បែនដូចពួកគាត់ទេ ជាពិសេសការផ្តល់មតិមិនល្អចំពោះពួកខ្ញុំ ព្រោះមិនបានខ្វល់ខ្វាយ។ ពួកខ្ញុំមិនចង់កែបទដើម្បីតម្រូវចិត្តមនុស្សតែម្នាក់នោះទេ។

អ្នកសម្ភាសន៍៖ សម្រាប់អ្នកគាំទ្រនៅពេលអនាគត តើមានទម្រង់ណាមួយទៀតសម្រាប់ពួកគាត់ដែរឬទេ ?
អ្នកជំនាញ៖ ពួកខ្ញុំចង់មានទូរទស្សន៍ខ្លួនឯង និងយាយទៅចង់ឱ្យ ភ្លើងគប់ មានទូរទស្សន៍

អ្នកសម្ភាសន៍៖ មានអ្វីចុងក្រោយដែលចង់បន្ថែមដែរឬទេ ?

អ្នកជំនាញ៖ អាល់ប៊ុមទីពីរគឺ SWSB យើងស្គាល់ខ្លួនឯងជាអ្នកណាគេ។ អាល់ប៊ុមទី៣ កំពុងធ្វើ ហើយមានបំណង ដាក់ចូលក្នុង ITUNE នៅឆ្នាំនេះ ដើម្បីអាចចូលទៅកាន់អន្តរជាតិនៅពេលខាងមុខមានលក្ខណៈជា Tour Concert ។ យើងស្ថិតក្នុងស្ថានភាពមួយដែលពង្រឹងខ្លួន ដែលអាល់ប៊ុមទី៣នឹងលាយជាមួយអង់គ្លេស ដែលជំហានដំបូង រឿងសប្បុរស របស់យើងសិន ដូចបទ “First Kiss”។ One OK Rock នៅជប៉ុនជាក្រុមគំរូរបស់ពួកខ្ញុំ។ ការចាប់ផ្តើម ដំបូងរបស់ក្រុម យើងហៅខ្លួនឯងជា Pop/Contemporary Band ដោយព្យាយាមប្រើសម្លេងខ្មែរជាគោល។

Appendix 5 An excerpt of one lyric

5.1 In English (author's translation)

Author's translation of Japey Bonnphum (2019 Bonnphum's theme song)

Chorus 1 [National] Music is loudly playing all over the place
It's a sign that April is approaching

1 The tide in Chet¹ [April] is starting now (x2)
The [rice] grain already finished (x2)

2 There's no wind in March till April (x2)
Both city and country side are preparing for Khmer New Year

(Music ...)

3 Are you having fun, my dear?! We have small and big Lakorn² and mixed
performance of Chaphei, Skor, Tro and Kloy³
Let's Romvong⁴ after [we] playing the games⁵, [even] elders also enjoyed the
dance
Look! We have so much fun!
Aunty forget to go home, the mother⁶ keeps looking the father
Uncle cries so hard because cannot find his wife
And the young ladies out there cook the wrong food after hearing Talong⁷

Chorus 2 The wind blow us here to join village festival (x2)

(Music ...)

Folk We are SmallWorld SmallBand, a new [band] artist
please forgive if we have done it something wrong
(refrain the line above)
Sing at the Village Festival, many people whisper that I am handsome
[I] can sing Chaphei but also play guitar, everyone (female) appreciated

Oh! Grandpa tells [me] to not doubt
[and he continues] You will be able to play Chaphei after today
(now I know how to sing and play after grandpa teaches)

Chorus 1 [National] Music is loudly playing all over the place
It's a sign that April is approaching

¹ Cambodian calendar month which falls in April

² Cambodia shadow theatres

³ Classical and traditional music instruments: Guitar-like, Drum-like, String-like and Flute-like.

⁴ Traditional dance

⁵ Traditional and cultural games

⁶ Not the real mother but a common and respect term to call someone who is about the same age as your mom.

⁷ One of traditional dances, dance with both hand up and down follow the beat.

(Music)

Chorus 2 The wind blow us here to join village festival (x2)

(Music) What the fun! (Music)

Can't miss Village Festival this year!

5.2 In Khmer

ចាប៊ីបុណ្យភូមិ [Japey Bonnphum⁸]

Chorus 1 តន្ត្រីជាតិជុំ រំពងញ័រភូមិ សែនសព្វទិសសា
ដង្ហែរស្រែកហៅ ដង្ហើយប្រាប់ថាមេសាដល់ហើយ...

1 ជំនោខែចែត្រ អើងអើយ ចាប់ផ្តើមឱបោកបក់ (ឱបោកបក់) (x 2)
ឱណាពូជស្រូវក្រាលសោះ ហោះអស់ឱពីស្រែ (ឱពីស្រែ) (x 2)

2 មិនាស្ងប់ខ្យល់ អើងអើយ ដល់មេសាខែ (មេសាខែ) (x 2)
ឱណាក្រុងចំការស្រែ ត្រៀមចូលឆ្នាំថ្មី (ឆ្នាំថ្មី) (x 2)

(ភ្លេង...)

3 សប្បាយទេថ្ងៃអើយយើងមានល្ខោនតូចធំចាប៊ីលាយស្ករទ្រខ្ពុយប្រគុំមិនអោយមុំរងា
ល្បែងប្រជាប្រិយចប់យើងរាំរង់ជុំគ្នា ពុកម៉ែយាយតាអ៊ុំពូមីងមា រាំឡើងរង្វើរមេយា
សប្បាយណាស់មីងភ្លេចទៅបាយផ្ទះ ម៉ែដេរតាមតាលាន់លីដូចរន្ទះ ពូរិញក៏បាត់មីងយំដល់តែលូស្ទះ
ងក្រមុំលីបទតាលុងស្ងោល្ខោទៅបុកម្រះ... ហេ

Chorus 2 រលកបក់បោករលិញ រើត រលកបក់បោករលិញ ឯជំនោរបកដេញពួកយើងមកលេងបុណ្យភូមិ
(x2)

(ភ្លេង...)

Folk ខ្ញុំក្រុមតូច អ្នកភ្លេងថ្មី បើខុសត្រូវអីកុំប្រកែប្រកាន់ អើយ!
(ក្រុមតូច អ្នកភ្លេងថ្មី បើខុសត្រូវអីកុំប្រកែប្រកាន់)
ច្រៀងផ្តើមបុណ្យភូមិ ចាស់ក្មេងណែនណាន់ ចុះគេខ្សឹបគ្នាលាន់ថាខ្ញុំសង្ហារ
ចេះច្រៀងចាប៊ី តែមកលេងហ្នឹងតា ក្រមុំក្បែរផ្សារ ថាចេះនឹកឃើញ

អូហ៍ លោកតាស្រែកថាចៅអើយ! អាចៅប្រុស
តាប្រាប់ចៅចុះ ប្រុសកុំសង្ស័យ
ច្រៀងជូន មួយឃ្លាចប់ចៅឯង រត់ចាប៊ី លេងបានហើយថ្ងៃ ថ្ងៃហ្នឹងចេះហើយ
(ពីមុនចេះលេង ក្រោយខ្ញុំចេះច្រៀង បានតាបង្រៀន ឥឡូវចេះហើយ)

⁸ Guitar string-like instrument

Chorus 1 តន្ត្រីជាតិជុំ រំពងញ័រភូមិ សែនសព្វទិសសា
ដង្ហែរស្រែកហៅ ដង្ហើយប្រាប់ថាមេសាដល់ហើយ...

(ភ្លេង...)

Chorus 2 រលកបក់បោករលិញ ឆើត រលកបក់បោករលិញ ឯជំនោរមកដេញពួកយើងមកលេងបុណ្យភូមិ
(x2)

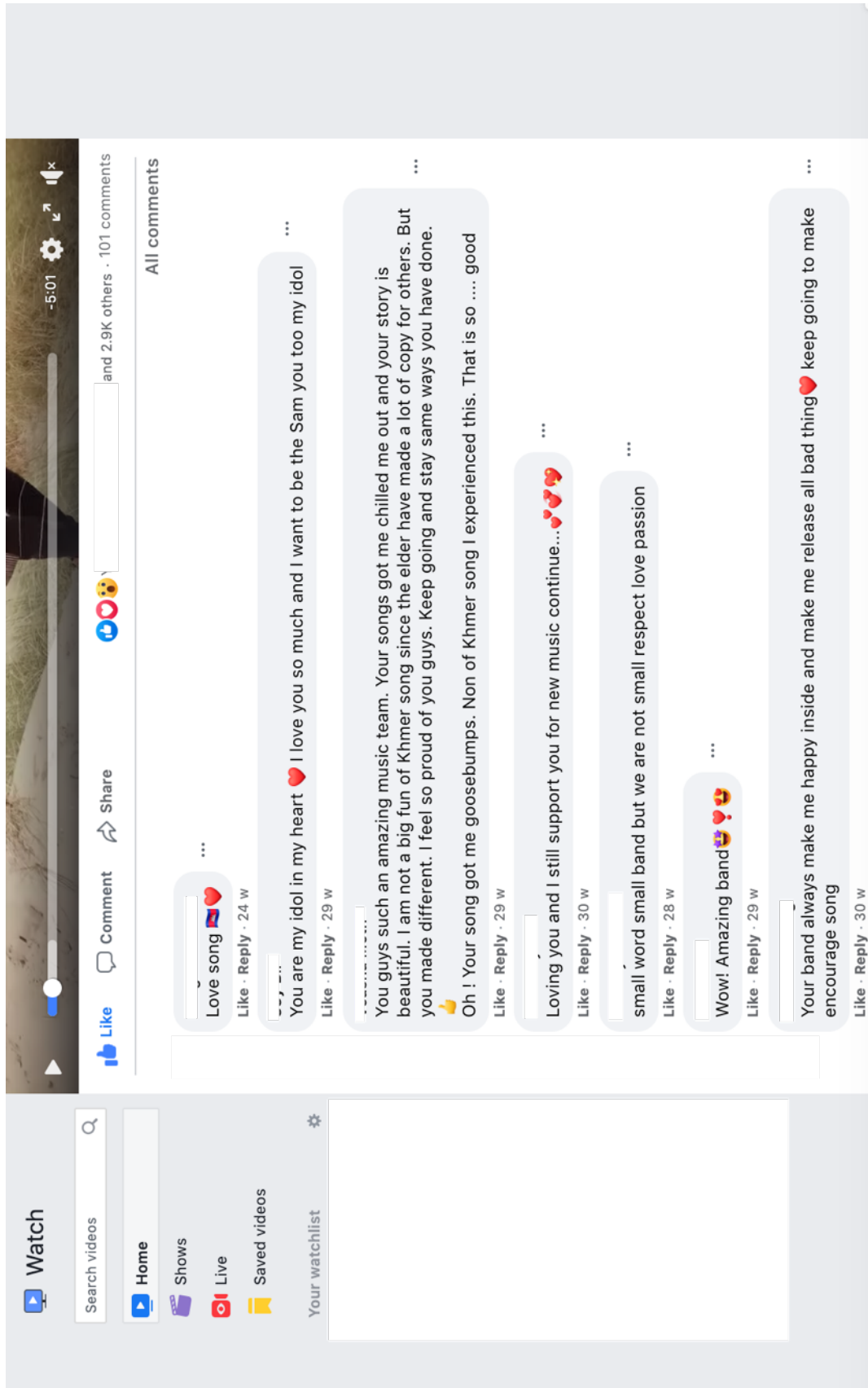
(ភ្លេង...)⁹ What the fun! (ភ្លេង...)

អត់ម៉េចបានបុណ្យភូមិឆ្នាំហ្នឹង!

⁹ New dance: mixed of Talong dance with similar melody to Madison

Appendix 6 An excerpt of screenshot of comments

A screenshot of comments under the 2x5 song



Appendix 7 Media genre analysis

7.1 An excerpt of one genre analysis

| Songs | Contexts | Definitions | Styles = Visuals | Themes = Visuals | Values = Visuals + lyrics | Engagement (facebook) -> audience's comments | |
|------------------------------------|--|-------------|---|--|---|--|---|
| Japey Bonnphum | cultural: outfit, setting & location, musical instrument, tradition dance | Mixed | rock n roll (chorus 1): energetic vocal (between vocal and guitar), heavy beat, joyful delivery, Use of 'stop time', communicate holiday season, instruments (guitar, bass, drum, tumbourine, trumpet) | world: real band, real audiences, real setting & location (village, performance stage and pagoda), real life in the country side (farming, selling food) | Social: water, sanitation and hygiene program - #SaartCheatich Cultural: Khmer village & pagoda, dance Economic: sponsors (featuring product placements and mingle) | entertainment, cultural, social, economic, factual | Like: 1.3K Share: 329 Comment: 85 View: 11.4K |
| | self branding: the band, logo of the band and event, industry recognition (Bonnphum and Plerng Kob) | | traditional (talong): hand movement up and down, medium tempo (in between pause of vocal and musical instrument), each phrase in the female verse sing twice, lyric and rhythm | dramatised: dance, smile, laugh, clap hands, cheers, joyful performance, modern twist (opening with back to 60s fashion), narrative (lyric, scences) | local / national target: no english subtitle except for the title, using vocal language, communicated with major audience through Facebook | cultural capital: in between (Japey dongveng, classical showcase, creative artwork – high + village / farm – low) | Recognition, revival, conservation, and cultural |







| | | | | | | | |
|--|---|--|--|---|--|--|--|
| | commercial: product placement by logo (Pleng by Smart, IZE Cola, Major Cineplex) and mingle | | folk showcase: chaphei dangveng (one long phrase without a breath - male verse and conversational style in the performance part), roneat (low-pitched xylophone), khene (bamboo like pipe) | mediated (shooting/editing techniques): jump cut, cross cutting, split edit, montage sequence, audiences' view, wide angle for collective view, close-up, headshot, long take point of view shot, insert shot, retro colour in some scenes, shoot in high resolution, filtered with yellow effect, artwork (featuring TV SMPTE bar, TV frame, Bonnphum colourful frame) | Modern twist: contemporary and traditional (through the band costume), glimpse of 1960s mood (opening) | niche target: Cambodian audiences (platform of distribution) | |
| | social engagement (NGO logo, #SaartCheanich campaign) | | Pop rock: noticeable beat, consistent melody of the verses, 4 members, members play music instruments | | | | |







7.2 Consolidated genre analysis





| Contexts | Definitions | | Styles | Themes | Values | Engagement (facebook) |
|--|-------------|---|---|--|-------------------------------------|-----------------------|
| social: everyday life (couples, band, village, students, ordinary people, occupations), meaningful | Mixed | Pop/Pop rock: instruments (guitar, drum, bass, organ, piano), noticeable tempo, noticeable beat, fresh and catchy lyric, rhythm, consistent melody of the verses, 4 members, members play music instruments | World: real band, real footages (scence, events), real actors, ordinary life (showering, farming) | Social: social life, contemporary society, factual stories Cultural: featuring traditional instruments, performances, events Economic: sponsors (mainly Smart Tune/Pleng by Smart) | cultural, social, economic, factual | Various by songs |
| Cultural: traditional instruments, traditional performance (dance), cultural and heritage performance (Khmer Shadow theatre, Yike, Chaphei Dangveng) | | Traditiona elements: dance, instruments (Kloy, Khim, Roneat), performances (Chaphei Dangveng) | Dramatised: narrative (lyric, scences), fictional & factual plots | local / national target: no english subtitle, sing in local language, communicated with major audience through Facebook (leading social media in the country) | cultural capital: in between | |



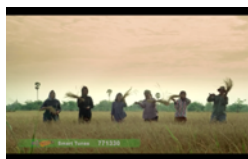



| | | | | | | |
|---|--|--|---|--|--|--|
| <p>Self branding: the band, logo of the band, industry recognition (Plerng Kob)</p> | | | <p>Mediated (shooting/editing): jump cut, cross-cutting, split edit, slow motion (memories), cutaway, montage sequence, close-up (band), headshot, point of view shot, insert shot, long take, wide angel in few scences, use effects to convey the mood (various by songs)</p> | <p>Contemporary: (song of current situation) and made to suit with comtemporany time</p> | <p>niche audiences: Cambodian (main youth)</p> | |
| <p>Commercial: mostly Smart products and some others such as IZE cola, KongChak</p> | | | | | | |






Appendix 8 Visual semiotic analysis







| Components | Denotation | Connotation | Screenshots |
|----------------|--|--|--|
| Objects | | | |
| | Kroma is a stripe kind of fabric | Kroma has international appeal as the world's longest handwoven scarf marked on the Guinness World Record in 2008. It symbolises culture and heritage background of Cambodia. It has unique cross pattern and made of silk or cotton which can be used for various purpose such as a belt, a shed or a towel. And recently, it has made into clothes to serve broader consumers. |  |
| | Sbek Thom is Khmer shadow theatre | These are known to be Cambodian heritage which were inccribed in UNESCO's list of Intangible Cultural Heritage of Humanity |   |
| | Royal Ballet Dance | | |
| | Japey Dangveng is a string like guitar | | |
| | Roneat Eak is a xylophone | They uses in classical music of Cambodia |    |
| | Khene is a pipe-like instrument | | |
| | Kloy is bamboo-like flute | | |





| | | |
|---|--|--|
| Radio | Such a radio may not be found in current era since most people can access to radio via phone. However, in Cambodia, radio is still consuming especially in the country side because the Internet is still low or limited in some area. Radio is still used for news and entertainment specially at the rice field. |  |
| Peang is large earthenware jar | It is used to store water for daily supplier such as toilet used or shower or cooking. It can only be found in the country side because access to water is still expensive and limited. Some are used it for rainwater havesting. |  |
| Flat woven tray | It represents cultural way of rice screening in Cambodia rural area. |  |
| Costume (Kroma pattern, Sompot Chang Kben and sarong) | Sompot Chang Kben (wraparound cloth worn pants) and Sarong regard as traditional costume which mostly wear by Cambodian. Besides, Kroma-like pattern outwear is newly introduced to Cambodian people as an advancement of Kroma's productions. |   |
| Colourful flag | Village festival. Joyful and gathering. |  |

| | | | |
|------------------|--------------------|--|---|
| | Khmer Flag | National identity. The flag represents the life of Cambodia. The flipping of the flag marks the serenity of the kingdom. |  |
| | Angkor Wat | It is one of the most important archaeological sites of Southeast Asia. It is also listed in the UNESCO's World Heritage. |  |
| Lightings | | | |
| | retro, light brown | Village tends to be dim because it has limited access electricity and represented peaceful condition. Lighter brown lighting is also representing sunset when the villagers return from their farm and gather at the concert. April is summer in Cambodia is very hot and dry, making it's best to celebrate and gathering in the evening. The light brown colour also used as part of memories. |  |
| Settings | | | |
| | Village | It depicts Cambodian ordinary life. Especially during the Khmer New Year season, people from the city will go back to their hometown which are in the village. The place with less crowded and pollution. Village represents clean, pure, and happiness life of most Cambodia families and people. |  |

| | | |
|---|--|---|
| <p>Pagoda is a buddhist temple in Cambodia</p> | <p>Pagoda represent religion background. Majority of Cambodia is buddist.</p> |  |
| <p>Performing stage, made of wood and bamboo</p> | <p>Stage was set up in the middle of the village's market where all villagers were gathering for entertaining and eating. Such wooden stage is commonly seen in rural area/village to entertain the villagers/communities.</p> |  |
| <p>Rice field</p> | <p>Presents lives of Cambodia in the country side. Although their children are migrant to the city or to the neighbouring countries, plant and harvest rice remain part of their lives. Some are selling rice crops to generate income and some are keeping it for their meal.</p> |  |
| <p>Olympic stadium</p> | <p>It is more than just a national stadium but a location that have meaning attach to Cambodia. It's a sport place which link to unity.</p> |  |
| <p>Home, the setting that look like Cambodia home</p> | <p>Home is where the love begin. Home is where couple or a family share their happiness.</p> |  |
| <p>Beach, the location which familiar to many other local audiences</p> | <p>A place to relax and chill. The beach was staged to give audience aural experience of the music: lighter, softer, easy listening and chill.</p> |  |

| | | | |
|--------------|---|--|--|
| | City landscape | A landscape that can be recognise by many Cambodia of where it is. It also depicts the development of the capital city and its continue to grow. |  |
| | School or university a familiar setting to which Cambodia can relate | It is a root of cultural knowledge include language, literature or arts. |  |
| Focus | | | |
| | Sompeas, when a person put their palms together in a prayer-like guesture and bow slightly. | Sompeas is a Cambodian way of greeting or showing respect. The higher the hands and the lower the bow, the more respect is presented. |  |
| | Vimean Ekareach' or Independence Monument | It situates in the capital city Phnom Penh and was built in 1958 to memorialize Cambodia's independence from France in 1953. |  |
| | Pleng by Smart | Pleng application intentionally presents on the phone by a group of youth. Smart is one of the leading telecommunication company known for its popularity among younger users and fast and affordable Internet speed. Smart is a main company behind the original music. |  |

| | | | |
|--|--------------------------------------|---|---|
| | Drink | Ize Cola drink was focused in a frame and is known for its freshness kind of drink. It tastes similar to Coke. |  |
| | Bonfire logo | Represents Plerng Kob, an independent association which engages with youth and creative artists, aims to maintain Cambodian arts and bring the gap of old and modern arts form of Cambodia. Plerng Kob is also behind almost the band's video production |   |
| | Dance | traditional dance in the cultural event. | |
| | Khmer alphabet (and abstracted arts) | Khmer in an artwork is represent the mother tounge langauge of Cambodia. Khmer text which spell out the title of the song always presents in the opening of almost all the videos produced. The text also continually present during the video as away to promote Smart's production. Khmer alphabets is used to target the local/national audiences. |  |
| | Other artists | not only the artists that already known to local but also a way to boost their music. |   |

| | | | |
|--|----------------|--|---|
| | Youth | The focus on youth because their target audiences are mainly youths. Youth holds majority of Cambodian population. Youth are the future of Cambodia. |  |
| | Woman | More and more women are now seen in various skills and occupations (farmer, seller, teacher, instructor, employee, sport, music, etc.) |  |
| | Couple, family | Their music is not only for youth but also different age group and lives. |  |
| | Concerts | Describe the journey of the band prior to where they are now. The concerts also focused on Smart which is the main sponsor to their music. |  |

Appendix 9 Coding process of lyrics

| Themes | Categories | Sub-categories | Descriptive codes |
|----------|------------|-------------------------|---|
| Identity | Culture | traditional instrument | Chaphei, Skor, Tro and Kloy |
| | | traditional dance | Romvong, elders also enjoyed the dance |
| | | traditional performance | small and big Lakorn and mixed performance |
| | | Event | village festival, wind blow us here to join village festival |
| | | Enjoy/fun | Music is loudly playing, We have so much fun, Aunty forget to go home, the mother keeps looking the father Uncle cries so hard because cannot find his wife, young ladies out there cook the wrong food, Can't miss Village Festival this year!, Travel together, play music together, also [organise] Village Festival together |
| | | Times | April is approaching, tide in Chet, city and country side are preparing for Khmer New Year, grain already finished, no wind in March till April, wind seems a bit odd this year |
| | National | National symbol | Khmer Flag, National flag is stretching over the sky, king as warm shade throughout the kingdom |
| | | national appreciation | loveable (Cambodia) genealogy, Very noble and royalty, Compassionate and sympathies, Oldest culture and mighty nation, Blessing us a glorious and happiness, Country and religion background |
| | | unity | Maintain Cambodian territory, we are Khmer, We must maintain that, maintain [Khmer] heritage, Our nation is respectful, keep building and developing our nation, have a heart as Khmer, Remember us as one family, share the same path, same heart, share the same goal and accomplish [it] together |

| | | | |
|---------------|---------------------|-----------------------|--|
| | Self-representation | | smallworld smallband, new artist, I am handsome, we are Khmer, We are Small world [kids] Khmer Small band |
| Participation | | musical ability | sing Chaphei, play guitar, Sport player become guitarist, arts but why become a singer |
| | | faith | past [life] getting us together, to music that got us together |
| | | commitment | 1st step [we] never force, 2nd step neither let go, we still dream together, same heart, share the same goal and accomplish [it] together, Travel together, play music together, also [organise] Village Festival together |
| Audience | Appreciation | audiences reaction | everyone appreciated |
| | | the band's expression | thanks everyone for being here, we can all get together until we're grey and old, 'grey and old' is not only using with couples but also with friends |
| | Audience group | | elders, ordinary people, young people |
| Other | Love | experience | first time of love makes us feel like flying to the universe, depth of pain and despair, gives you the courage to get what you want, Young life is nothing to worry about, Young love, it hurts, but it's still fun, First talk made me miss you, First touch, you made the first move, First hug, you start calling me oun, Then there's the first kiss which last forever, falling in love, I'm so shy and thrilled |
| | | definition | Young love; it has no color, shapes, nor smell, it's a most beautiful thing, vicious, What love really means |

| | | |
|----------------|------------|---|
| | expression | I'm feeling cold, looking for somebody to love, Who creates this love life, I'm flying in the sky, much afar off the land, Plant this tree of love in your lane, Boseba is white and as fragrant as jasmines, Please help it grow as big as the universe, Don't break my heart for this young love |
| Sponsor mingle | | What the fun! |

Appendix 10 Coding process of comments

| Categories | sub-categories | Descriptive codes | Notices |
|-------------|----------------|---|---|
| Appreciate | the band | You're all such a blessing to our nation, i love swsb, nice, thanks the band, I am really proud of your all, I always listen to your music when I'm sad, Such a talent! Thanks for all the original songs, You did great song, Your band always make me happy inside and make me release all bad thing ❤️, Your songs got me chilled me out and your story is beautiful, love your team, Please Stay with forever, can't live without ur song | |
| | music | like it, love song, love so much, Great song ever for this new year, love this song so much, it's true we do together for our nation, My Favorite song, Cambodia people sing this song together in Olympic Stadium, feeling goosebump, This very very fantastic for football match, it demonstrates a feeling of being Khmer, touching every Cambodian's heart, That such amazing song, This song is adorable, nice song, your songs are really great that I can't describe in words, Best movie song in Cambodia, new song, the sweetest song, I heard that song my feeling is perfect, Thank for bring this best song, The best song of the year 2020, cute song, adorable song, all song attack my heart, support you for new music continue, That was music that i am waiting for, fresh song | Nature of the comment: Positive and always follow one and another others |
| | music video | Back ground so fresh | |
| Fan | | My idol, I am your big fan, top fan, I hope This songs can 1M views, happy valentine day of SWSB too 😊😘😍😘 | |
| reflections | country | We are Cambodia, we love our nation we love our culture, | |

| | | | |
|---------------------|---------------------|--|--|
| | music video | ♥ Miss high school life, love the movie, Omg didn't expect B Kanhehna to be here, | |
| | critics | I am not a big fan of Khmer song, elders have made a lot of copies for others, you made different, None of Khmer songs I experienced this, we are not small respect love passion, You guys are really lighting up our Cambodia to be bright once again through your music, | |
| suggestion | | If this song has a pitched version it's perfect, keep going to make encourage song, Please stay with forever, Please joining support for Khmer song | |
| replied to audience | | Your words mean a lot, thank you, thanks for the love | |
| others | festival (bonnphum) | who else go to bonnphum 😊😄😍, Can't wait for the next bonnphum music and event ❤️🇰🇲, sad for not able to go | |
| | link | Smart tune code is incorrect | |
| | ambiguous | How shy I am, Sweet but no first kiss, remind of my first love, waiting for 'first kiss' song, I want to hug you again, wow, Happy valentine's day to SWSB, Listening to this song miss my crush so much, We are one family and stay together forever 🥰💕👉, right on time | |
| | | tag name (a way to invite more people to watch or go to the event), Positive/happy/emotional stickers | |

Appendix 11 Coding process of an exclusive interview

| Themes | Categories | Sub-categories | Descriptive codes | Citations |
|------------|-------------------|----------------|--|--|
| engagement | audiences | target group | target audiences | We manage those platforms by ourselves and read all comments |
| | | | target audiences | we did not respond to all comments |
| | | interaction | manage own social media and read comments | It does not mean that we did not do anything after releasing our songs. We always worry about them and what are people's reactions. |
| | | | Do not always reply the comments | With regard to negative comments, we did not flexible because we cannot change our songs based on the less majority comments, let me say one or two negative comments. |
| | | | care of how people react to their music | We focus on youngsters such as those students at primary schools, high schools, and universities and, perhaps, those elderly who have jobs |
| | | | doesn't take negative comments for granted | the main audiences are young adults and youth aged between 18 to 32 because we want to leave messages to them since they are young. |
| | Original Movement | | involve in the original movement | the I Am Original Song Movement is another case |
| | | | involve in the original movement | we do not call ourselves as original artists because we feel bored of that term |
| | | | no intention to call Khmer flag original | Looking back to the time of producing the song "Khmer Flag" in 2012, I had no intention to claim that it was an original music |
| | | | original mean self-composing and not copying | In fact, music making must be self-composing and not copying other songs |

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| | | | the movement regards as revolution not label as term "original" | this movement should be called as a revolution because before that movement composers copied music from other countries and translated in to Khmer. |
| | | | original mean self-composing and not copying | I Am Original Movement because we intended to inform the public that these songs are also considered as normal songs instead of copying from other countries |
| | sponsorship | SMART company | positive expression about sponsorship | engagement of SMART in the Cambodia's music industry has made significant impacts |
| | | | SMART is a giant investor who have revolutionised on music industry | SMART is a giant investor who have revolutionised on music industry compared to other telecom operator |
| | | | Appreciated the music streaming initiative by SMART | Pleng is the first music streaming in this country and I think this company put the right step and we do appreciate |
| | | | support SMART's incentive | it is a win-win solution because SMART uses our songs to expand its users and values singers in return |
| | | | appreciated SMART's support | I could say that it is a great impact when SMART supports SWSB and this is an example to show positive impact of its support that motivates other young singers to join the Pleng |
| | | | earn income from music streaming | In return, the income is redistributed to us, although it is not the high amount. |
| | | other sponsors | other means to earn income but not music | we are the current Brand Ambassador of SMART, ICE, and Chip Mong Bank |
| participation | inspiration | band member | discover khmer music through member of the band | I have leant a lot from Pecherith as he has great knowledge in Khmer music due to his parents are in that field for years. |

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| | | career | being a national athlete | he was the national athlete with over 10 years of experiences |
| | | | embed khmer style in design as a graphic desinger | I always embedded Khmer styles into my designs which made me different from others |
| | | cultural art | Khmer soul exist in arts | I, David and Phirum were born in the 1990s, in a generation that Khmer souls exist in art. |
| | | cultural event | involvement in cultural event | I had involved with the organising of “BonnPhum” for 4 or 5 year respectively |
| | | | inspired by organise of cultural event | what we have gained from the event “BonnPhum” is that this event has impacted significantly on me in music making and retaining our national identity |
| | | education | studied Fine Arts | I was a student majoring in Graphic Design at the Royal University of Fine Arts where I was awarded a 4-years scholarship. |
| | | | learnt Khmer dance | I attended art classes where I learnt how to dance with Cambodian styles |
| | | | know the tonnes of classical instruments | I know the tonnes of classical instruments |
| | | family member | sister studied Film | The same as my sister as she did the Film Studies |
| | | | sister as role model | I have my elderly sister who played as my role model |
| | | international music | seek inspiration | I listened to the Western songs such as King Kelly or Krusion as during that time Cambodia has yet to produce songs about lives or inspiration |
| | | | inspired by international songs | found an answer to my life because of listening to those songs. |
| | | international programme | watch international programmes | I liked watching MTV and Disney Land when I was young |

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| | | | inspiration from international programme | I explored international TV and media which had incredibly impacted on my life |
| | | | inspiration from international programme | I watched media and listened to international music in which they significantly impacted on my life. |
| | | international artist | inspired by international singer | I believe that they have not heard Pink's voice. She is my role model because she has short hair, and sings inspiring songs on my life |
| | | local artist | inspired by Khmer artists | People who inspired me at that time was sister Adda and Luara Mom when they were able to play guitars in their concert performances and this has had a strong impact on me |
| | | music matter | music inspired me | It was my goal which later identified the way that music inspired me |
| | | national appreciation | Khmer Flag as a revival | "Khmer Flag" was introduced to the revival of the original song and it stays with Cambodians since then |
| | motivations | commitment | ability to sing and desire in music making | and I told the team with confidence that I could sing and others shown desires in music making |
| | | | start music career with Plengkob | in 2017, it was our start in the music career with "Plerngkob", which is an initiative for young artist entrepreneurs |
| | | language | want to create music for cambodia | I asked myself that if I had Khmer voices and Khmer songs in place, I could have encouraged many young people because the fact that many youths in Cambodia do need it |
| | | | language barrier for rural areas | I asked myself, I could understand English, how about those who were in the rural areas of Cambodia |

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| | | | inspired others with Khmer voice | I would sing inspiring and real life songs in Khmer to audiences in order for them to understand easily. |
| | | loophole | lack of national identity song | Looking back, at that time most songs focused on love instead of the national identity |
| | | music matter | music affects life | I has a mission by trying to figure out why it made my life this way and, perhaps, it was the time I found the power of music affected my life |
| | | | music when happy | when I was happy, I always listened to music, |
| | | | music affects life | music is always with me as I have no one besides my only older sister |
| | | | music affects life | Music could treat me in many ways |
| | | | music when alone | I was alone I always listened to music |
| | | | music when dissapoint | I felt dissappointed, I always listened to music |
| | | | music affects life | music touched my heart the most when I was figuring out why I had a very difficult life |
| | | music capability | ability to play music | play musical instruments |
| | | | sing as a habit | I liked signer in toilet |
| | | workplace | work at music store | Yamaha Guitar Store opened in Cambodia where I applied to be the staff |
| | encouragement | band member | another encouragement by band's member | He was the second person who believed that I could sing by appreciating my voice and talent |
| | | | motivated by band members to sing | Three members of our band motivated me that my voice is incredibly unique. |
| | | family member | sister supports me | sister always supported me |
| | | | sister told me that I could sing | My sister told me that I could sing |
| | | self-motivation | keep moving | I always told myself keep moving |

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| | | | pressure that turn into motivation | pressure on me in the way that I have to create my history and fame |
| | | | create new history for artist field | this is the 21st Century which I can create a picture to become an artist who can do whatever I love and avoid from all those bad examples in the past |
| | passion | instrument | learnt guitar | I started learning Guitar in 2012 |
| | | music | love music | I love music |
| | compose first music | | we co-composed the first song known as “Khmer Flag” in 2012 | |
| | promoting | media | seek sponsor for music making | BBC Media Action for supporting the MV making |
| | | platform | platform to promote music remain limited | Platforms for promoting our music remain to be limited |
| | | | social media as platform | we need to have platforms on social media |
| | | | have Facebook and YouTube | for social media we have Facebook and YouTube |
| | | | a music streaming application | Pleng application |
| we will store our songs on Spotify and iTune | | | we will store our songs on Spotify and iTune | |
| Pleng reach wider people, especially in rural area | | | I think Pleng help promote songs where people living in rural areas of Cambodia can have access | |
| Pleng application is free and monthly subscription is inexpensive | | | Pleng is free, unless users subscribe monthly fees which is inexpensive. | |
| freedon of distribution and recognition | Whenever we have new songs, we can ask Pleng by SMART to upload, and this makes us feel freedom. | | | |

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| | recognition | successful organisation | we made great success in the way that people start purchasing tickets to see SWSB's performance | | |
| | | show support to artist | purchase the ticket, you give them the copy rights to music producers, all rights of all form of arts are valuable, this is an integrity income that artists want | | |
| | | show support to artist | you give value to artists because you dare to spend money in a belief that arts are not for free | | |
| | | arts is not for free | museums in the way that people spend money for seeing the displayed sculptures | | |
| | | campaign to promote their music through concert | We are walking in this campaign that watching concerts should be paid. | | |
| | | self promotion | launch concert to release album | we always launch our songs as albums, like other Western countries where they producing song albums, convening concerts | |
| | | | release album through concert | we released another album by selling concert tickets | |
| | | label | under music label | being as the singer of SMART, a telecom | |
| | | authentic/unique | lyrical written | collaboration with expertise instructor | we were supported by an instructor Mr. Kov Seida in creating wording in lyric. |
| | | | | collaboration with expertise instructor | Both lyric and wording are written by SWSB and instructor Seida |
| | collaboration with expertise instructor | | | We have instructor Seida who making sure that our lyric has correct meanings | |
| | the process of writing the lyric | | | We explained him the meaning of the song such as "Plerngkob" by requesting him to make the meaning become stronger related to fire which deeply inside people feeling | |

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| | | | exploration of more vocabulary | We try to explore any words which are not frequently be heard in public because Cambodia has many of them. |
| | | | example of vocabulary express in lyric | Another example is that we told him the concept of a male song “Far” and a female song “Near” responding to that male that she is very strong and has a job in Cambodia and she does not fell lonely. |
| | | | collaboration with expertise instructor | He wrote those strong meanings describing that situations of that female as an educated person. |
| | | meaning | meaning making in music | we have enhanced the meaning of our songs in a way that mentioning about social problems based on the format of melody |
| | | | meaning making in music | This would help listeners to feel wonderful and powerful right after listening to these songs as well as inspiring listeners to continue to move forwards |
| | | | inspirational music about social issues | Most of the songs written by us are always reflect the real situations, such as felling, experiences, and solutions to mitigate if that issue reoccurs, especially depression |
| | | | seek support from other who has knowledge in Khmer | we also engaged another person, who is a nationalism and deeply understand about Khmer culture, to help composing lyric |
| | | | we are band composing music with love, imaginations, and willingness. | we are band composing music with love, imaginations, and willingness. |
| | | | music-making | music that indicate identity |

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| | | | aim at linking national identity | I am always thinking about whatever we do must reflect the national identity |
| | | | a combination of Khmer culture and voice of melody and instrument | we made “BonnPhum” with regard to culture and beauty of Khmer voices by focusing on the melody, guitar, Ronet, Skor, and Tro |
| | | | modernise classical instrument | we always hear kloy in sad music but in a new generation I want them to be heard in the loved songs. |
| | | | transforming sad sound of classical music in love song | We used Klouy in the song “First Kiss” in order for changing the people mindset that this instrument is not only being used in the sad situation but also in the event of love and happiness |
| | | | modernise classical instrument | Chapey Dangveng always presents in classical ways and what if we use this instrument to replace guitar |
| | | | use of classical instruments in music-making process | we used between 3 to 4 classical instruments. We have to record directly |
| | | | collaboration with classical instrument artists | We had to invite those instrument artists to our studio and we paid them |
| | | | the process of making music | We invited them to record the tonnes based on the principle of music making leading by Pecherith |
| | | | the process of making music | Pecherith requested them to perform their instruments following the suggestion and place them in the computer program |
| | | | the process of making music | Sometimes, we played our music and then they performed instruments based on their feelings |
| | | | example of song use classicle instruments | We mostly used them for sports songs |

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| value | identity | | example of song use classic instruments | I also use them for the OST song “Suffer” for Young Love series. They indicated sufferings. |
| | | | making a genre that people recognise as Cambodia | we make songs and music in the 21st century that whenever people hear any song they become immediately aware that it comes from Cambodia like people call “pop” song or others |
| | | | combination of modern and classical instruments | combination of modern and classical instruments which are our uniqueness |
| | | | Pop/Contemporary genre with Khmer voice | we call ourselves as Pop/Contemporary Band which mainly based on the Khmer voice |
| | | voice | unique expression of voice | I was trying to find my voice with the national identity as songs produced in the past decades by trying to mix them together. |
| | | classical instrument | describe khmer instruments | guitar, Ronet, Skor, and Tro |
| | | | claimed that we should use instrument to represent identity | Taking guitar as an example, we can definitely use it but it does not tell who we are |
| | | | input classical instruments when making music | I then told Pecherith to bring all these instruments by start working as a team in the studio and each of us share views together |
| important elements in the music as national soul | we have never abandoned Khmer classical instruments, which are our national souls | | | |
| classical instruments | cambodia classical instruments offer beautiful voice | We found that the beauty of classical instruments are good and nothing can be compared with | | |
| | classical instruments | Khim, Ronet, Klouy, Skor Sopho, Skor Yike, Skor Chey, Chapey Dongveng, Tro Ou, Tor Ek, and Korng. | | |
| | another example of visibility music elements | if any song has classical Khmer instruments, we always visible those instruments in the MV | | |

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| | | | visibility of musical instruments in MV | In general, our MV always visible classical Khmer instruments because we want audiences to see what they are |
| | | khmer tone | sing in Khmer identical voice | the way we sing as Khmer identity |
| | | | exploration of khmer tone | I explored any melody which was different from others |
| | | national symbol | Flag as a symbol of nationality | Khmer Flag song: time in 2012 when Phirum was a national Sepaktakraw athlete who frequently played at in other countries and he always brought the national flag with him indicating where he was from |
| | | visibility of cultural element | wearing kroma made clothes | In every big concerts, we always wear clothes from the Love House with proudness. |
| | | | wearing kroma made clothes | Krama as modern dresses, such as suits which are worn during the wedding reception party |
| | | | dress to promote cultural fabric | I made the suits and Pecherith made short sleeve shirts. In short, we want to improve the quality of song, performance, and dressing in the way of promoting culture. |
| | | | using technology and modernity to present cultural elements | our songs are embedded in cultural elements, while producing MV we mainly focused on technology and modernity |
| | | vocabulary | use of quality Khmer words rather than a simple word | “First Kiss” song was supported by him as we told him that we need a quality meaning of the song like those of created for grandfather Sin Sisamuth during the 1960s |
| | | | use of quality Khmer words rather than a simple word | We do not want to use simple words which sound boring. For example, he helps expanding the meaning like “tonight’s wind is blowing extraordinarily making trees feel chilly”. It likes the way that we are watching |

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| | | | | stars in the sky deepening love, and that to say he is very knowledgeable in Khmer literature. |
| | | | boost the quality of music through an expression of words | his support is essential because it helps bolster the beauty of the songs into another level as I always appreciated old Khmer songs which used a range of meaningful words |
| aspiration | | | set example for next generations | we set example for the next artist generation who wishes to make music |
| | | | we are now in the team development stage, quality, platform, and planning, specifically the goal entering into the international stage | we are now in the team development stage, quality, platform, and planning, specifically the goal entering into the international stage |
| | | | Have own TV | We want to show a new picture of music, but not participating in this movement. |
| | | | upload new album to iTune to get bigger audiences | We want to have our TV |
| | | | holding tour concert to reach international target | For the third album, we will upload them to the iTune in order to reach international audiences |
| | | | third album to include English version | Holding tour concert |
| | | | avoiding participating in movement as "original" | The third album will combine with English |
| | | | Khmer voice is lost and in need to recover | The thing is that since the end of the civil war to this digital era, we do not have real Khmer voices in songs. That is our mission to recover Khmer voices |

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| | | | break the social norm | we keen to show to the public that male and females are able to work together as a team |
| | | | empower girls to not fear in doing what they love | I want to showcase this picture to other girls in order not to be fear of doing something that they love |
| challenges | society | double standard | family lost trust cus working at night | we need to be independent and wish to see the outside world by working at night which made our families lost trust on us |
| | | | aunt critics the dressing | My aunt always asked what I did and what I rode |
| | | | need to follow certain standard being Cambodian female | it is the standard of being as daughters in Cambodia and I was among 10 females who suffered from that of pressure. |
| | | fear | artists are vulnerable | artists were the first target of massacre |
| | | | arts is not safe | any forms of arts make elderly feared |
| | | | artist was likely a mistress of tycoon or powerful people | their generations that being a singer had to be a mistress of tycoons or powerful people. |
| | | | artist was not safe | artist suffered from many forms of violence, and being exterminated though shot dead |
| | | societal pressure | girl in arts is not value in Cambodia perspective | the term “Art” has extreme pressure for us as daughters |
| | | | Graphic design is not a popular subject | it was similar to the study of Graphic Design our families have not knowledge about them |
| | | | arts is not well perceived and valued by family | they always perceive that all kinds of arts could not help to survive as that of during Pol Pot region |
| | | | artists has low value | they think that being as artists, their daughters have to be shown to the public on performing stages |

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| | | | a need to have a degree before entering music field | In Cambodia, there is a common perception that involving in music one have to complete the bachelor degree first | |
| | | | could not start music earlier | I wasted a lot of time because I love music since I was in High School | |
| | | | a need to have a degree before entering music field | It is not different from other artists who have to complete high schools or universities first even if after the graduation they keep their paths in music industry | |
| | | | reason for not starting music since Khmer Flag | great social pressure in our society and the rejection of hoarseness as well as the beauty standard; believing that dressing styles, making up, and other elements are constituted as a singer | |
| | family | | | no family as artist | I have no family members as artists, I am the first generation |
| | | | | poor family | I was born in a marginally poor family |
| | | | | mom left | my mom left me and my sister by keeping us with my aunty |
| | | | | no father | lost a father |
| | | | | wrong generation (lack of support) | I was born in a wrong artist generation |
| | limitations | | | cambodia law enforcement is still limited | but in Cambodia the copy rights have yet to be enforceable |
| | | | | challenging for our society as we are still marginally poor and people do not understand the meaning of getting tickets | challenging for our society as we are still marginally poor and people do not understand the meaning of getting tickets |
| | | | | layback industry | Cambodia's music industry is relatively slow and not broad because our people lack education |

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| | | | lack of support from broadcast media | we have a very broad mass media in Cambodia which are TVs and radios, but we have no connection |
| | | | lack of support from broadcast media and government | In other country, they have an international website where owners can upload their music in it so that their copy rights are protected, we do not have this platform in Cambodia and if we talk to the Ministry of Fine Arts, they may not understand |
| | | | other countries earn income by storing music on YouTube or Spotify but not in cambodia | in the West, they earn income by storing music on YouTube or Spotify |
| | | | limited budget to promote their music | we need to spend a lot of money for promoting our songs in their 7 PM hours, which costs about tens of thousands of US dollar per hour. |
| Others | background | band | We have four members | We have four members |
| | | | met another member | met Phirum who is currently one of our band members |
| | | | met Pecherith | In 2014, I met Pecherith who made songs such as “BonnPhum” “Love9” and other popular songs. |
| | | | met David | In 2016, I met David who is a drummer in our band. |
| | | | discussed about goal in music | In 2017, after our graduation, four of us discussed a goal in music industry |
| | | | skill in music making | Pecherith has expertise in music making; he knew how to use computer software for making music |
| | | | Phirum is good at team work | Phirum is good at team work |

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| | | family condition | good living condition | I was modern as well at that time because we were in a good living conditions family before the harmful disruption |
| | | achievements | released two albums by 2020 | Until 2020, we released two music albums |
| | feelings | depression | depression because disappointed | I was very disappointed and I has depression |
| | | | pub is not a good place for the band to perform | without singing at pubs and beer or cigarette concerts, which are not good places and environments for us as people do not listen to our songs |
| | | | depress with music industry in cambodia | felt depress and questioned about our future in the music industry in this country |
| | | doubt | not sure if people enjoy their music when singing at commercial concert | We, sometimes, felt that whenever we singed at the Commercial Concerts we were unsure if audiences knew us or liked our music. |
| | revenue | concert | sell tickets for concert to get income | generating income via selling tickets |
| | | other means | ways to earn income as music artist | Cambodian singers have to sing at commercial concerts, advertising spot, live Facebook for selling products, or become Brand Ambassadors |

Appendix 12 An overview of preliminary results

| Themes | categories | descriptive | connection of data |
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| Identity (presentation of self, cultural citizenship, nationalism) | Cultural | cultural representation, cultural elements | genre (contexts, themes, styles) + interview + visual |
| | | lyrical sense (united language, message) | lyric + interview |
| | National | self-representation of the band | lyric + interview + visual + genre (styles, themes) |
| | | representation of the nation | interview + visual + genre (styles) |
| Participation (presentation of self, authentic, revival) | unique | musical ability, knowledge | genre + interview + visual + lyric |
| | | music-making | genre + interview + visual |
| | promoting/engagment | musical participation, inspiration | interview + lyric |
| | | distribution platforms/sponsor | interview + comment |
| | | movement | |
| Values (cultural identity, national identity, authentic) | recognition | appreciation (fan) | interview + comment + visual + genre (style) |
| | | sponsor (label) | interview + visual + genre (themes, values) |
| | | aspiration | interview |
| | cultural + national | revival | interview + lyric + visual + genre (values, themes, styles) |
| | | identities | interview + lyric + visual + genre (values, themes, styles) |