

*Opening Possibilities*

Cambodian  
Living Arts  
Annual Report  
2016-2017

# A Message from the Founder



**ARN CHORN-POND**  
Founder of Cambodian Living Arts

*When we started CLA, my secret wish was for every child in Cambodia to carry a musical instrument, to dance, to sing, be happy together, not to carry guns like I did. I think we can do that!*

*We started 20 years ago from a very small organization, and now we are pretty big, and I think that other post-conflict nations can use us as an example.*

*We would love to share our experience to other people around the world. It's happening, so join us! ”*



**PHLOEUN PRIM,**  
Executive Director

A highlight for me from last year was developing the university course 'Arts for Transformation: The Case of Cambodia'. I taught this to a diverse group students from NYU Abu Dhabi and Paññāsāstra University of Cambodia, and I was so impressed by their openness to learn about how arts and culture are vital for society. This year, we are developing the curriculum of this course further so that it can be integrated into more universities in Cambodia. I'm really happy to be able to draw on CLA's two decades of experience to create this, which I hope will inspire generations of young people to use the power of the arts to heal, transform, and create. In addition, after many years in the making, our commission *Bangsokol: A Requiem for Cambodia* has become a reality, and will be on stages in Melbourne, New York, Boston, and Paris in 2017/8. We're excited to be working with two of Cambodia's most pre-eminent artists, HIM Sophy and Rithy PANH, to bring this piece - which speaks of transmission, healing, and hope; themes central to our work - around the world. We're especially pleased to be able to connect with the Cambodian communities in the cities in which *Bangsokol* will be staged - and to share with them Cambodia's transformation through arts and culture, something that those of us living here have had the privilege to be part of over the last few decades.

*"I hope [it] will inspire generations of young people to use the power of the arts to heal, transform, and create."*



# Messages from the Directors



**FRANCES RUDGARD,**  
Director of Program

It's been a pivotal year for CLA as we launched our latest 5 year plan, which sees us evolving our programs to fit to the contemporary context of Cambodia and the cultural practitioners we work for. We want to provide the resources and support artists need to create new work, express ideas about the world today and engage with new audiences. It's an ambitious strategy, but thanks to the strength of our board and management team, and the commitment of every member of CLA staff, I believe we couldn't be better positioned to start. Following a few years of transition, our new chapter sees us firmly embracing a role as a catalyst.

As well as continuing our core work on leadership development, sustainable careers for artists, and preservation, we have launched new initiatives. These include a major arts education program, and grants and other trainings that help artists to achieve their vision. I'm so inspired seeing alumni of our programs, especially the Living Arts Fellows and Arn Chorn-Pond Living Arts Scholarship students

being catalysts themselves - opening new arts spaces, taking on teaching roles, sharing their experiences around Asia. It's the talent and dynamism of our peers and partners in Cambodia's arts sector that makes working at CLA such a pleasure.

*"We want to provide the resources and support artists need to create new work, express ideas about the world today and engage with new audiences."*

# Our Programs

## CULTURE & ARTS EDUCATION

We believe that arts and culture education helps students to develop creativity, confidence, and critical thinking, and we're delighted to be leading a 5-year pilot program on arts education in Cambodian public schools. We are collaborating with the Ministry of Education, Youth and Sports during a period of reform to the national curriculum and teacher training for arts education, and advocating for creative and dynamic arts engagement inside schools. We are also partnering with artists and NGOs to open a series of culture and arts centers around Cambodia, where students can join clubs, workshops and get hands-on experience of arts outside of school hours.



## KNOWLEDGE, NETWORKS & POLICY

This program aims to build knowledge about arts and culture; to strengthen the networks of those working in the sector both inside and outside Cambodia; and to support the development of cultural policy. We work with cultural leaders, and emerging and established arts sector professionals, by running fellowships, supporting research projects, holding conferences and helping people from the region attend international forums.

## ARTS DEVELOPMENT

Our Arts Development program encompasses professional development for those in the arts sector through scholarships and trainings; activities that help to develop local audiences such as festivals, demonstrations, and special performances; and increasing opportunities for artists and arts professionals through grants, commissions and exchanges. Our main aim is to encourage creativity and expression, through finding ways to help artists realize their ideas and share their work with new audiences.



## EXPERIENCE CLA

Experience CLA is a cultural enterprise. It aims to create enriching employment opportunities for artists, and to provide audiences with captivating and enriching experiences of Cambodian arts and culture. We stage the Traditional Dance Show in Phnom Penh, host arts workshops, set up private performances, and organize tailored cultural trips for school and family groups.



*Our mission is to be a catalyst in a vibrant arts sector, inspiring new generations*

*We believe the arts are at the heart of a vital society*

*We envision the arts and cultural expression as essential to a thriving future for Cambodia*



# Our new five-year strategy

In 2017, we launched our new five-year strategy, which came after 18 months of work, including extensive consultations with partners, alumni of our programs, and artists. We see the launch of this plan marking a distinct new chapter for CLA.

Our early work was concerned with **revival** and preservation of endangered arts, and the **transmission** of these arts to the next generation.

Our second phase focused on investment into the sector, and building sustainable careers for artists and arts professionals.

Now, with this base to build on, we want our programs to encourage creativity, **innovation**, and expression in the sector.

As you read through the report, you will see how all our programs are evolving to meet these aims.



## Looking forward

### THE KHMER MAGIC MUSIC BUS

After four years as an independent project, with the mission to take traditional music to villages a round Cambodia, The Khmer Magic Music Bus has decided to become a program of CLA, so that together we can grow and improve their program, as well as work on their sustainability as an organization. We are very happy to welcome THORN Seyma and her team to CLA.

### arts4peace festival

We are planning a major festival to be held in Phnom Penh in November 2019, the fortieth year since the fall of the Khmer Rouge. The arts4peace Festival will feature diverse work by today's generation of artists, much of it emerging from the grants, commissions and workshops taking place over the next couple of years. It will also be the platform through which we can present our critically-acclaimed commission *Bangsokol: A Requiem for Cambodia* in the country for the first time. The festival will remember the past and consider the impact of history as well as celebrating the creativity, resilience and innovation of Cambodia and its artists today.



### MEKONG CULTURAL HUB

Mekong Cultural Hub (MCH) is an exciting new initiative, set up to offer personal and professional development opportunities for creative cultural practitioners in Cambodia, Laos, Vietnam, Myanmar and Thailand. It aims to support people who are already established in their own contexts – and are ready to widen their networks and their impact by developing regional projects and collaboration. One of the first programs to be launched in 2018 will be a cultural leadership program, co-created by MCH and British Council. MCH is an independent organization from CLA.

*Funders and partners of Mekong Cultural Hub include Fresh Sound Foundation, Ministry of Culture Taiwan and British Council.*



# Culture and Arts Education





In January 2017, we launched a five-year pilot program to develop a model for culture and arts education in the public education system. We believe arts education is essential to help young people develop confidence and creativity, think critically, and form and express their own opinions.



## Student community Arts program

- After school clubs and workshops
- Artist talks
- Film screenings
- Performances
- Exhibitions

## Culture & Arts Education policy

- National Curriculum Development
- Teacher Training
- Advocacy



## CULTURE & ARTS CENTERS

The Student Community Arts Program takes place in "Culture & Arts Centers" that open up activities to schools and communities in the surrounding area. The two first Culture & Arts Centers are:

- Preah Sisowath Culture & Arts Center – on the campus of Preah Sisowath High School in Phnom Penh.
- Sisophon Culture & Arts Center in Srey Sisophon, Banteay Meanchey (in partnership with Krousar Thmey, starting in 2018).

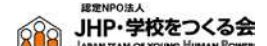
*We aim to have six Culture & Arts Centers running by the end of the project.*

The program is supported by:

COMMONSENSEFUND



Program partners:





On 27 January 2017, we signed an MOU with the Ministry of Education, Youth and Sports, Ministry of Culture and Fine Arts, and UNESCO, and also became a member of the national-level sub-committee for arts education curriculum development. In June 2017, we completed renovations and officially moved into our first Culture & Arts Center inside the grounds of Preah Sisowath High School.



From July, we consulted with a group of four artists and several partners on content and concept for a grade 7, one-hour per week arts education course. Thanks to a successful partnership with KAPE (Kampuchea Action for Primary Education), which runs a charter school on the Preah Sisowath campus, New Generation School (NGS), we have been able to pilot this new creative curriculum. NGS will include this for 100 grade 7 students from the new academic year in October 2017, and will continue with grade 8, and the new grade 7 intake the following year.

Teachers at Preah Sisowath School also took part in meetings to map the current arts curriculum in order to develop recommendations for the Ministry's Curriculum Development Committee.



Arts education expert Janet PILLAI trained teachers for the Sisowath Culture & Arts Center on creative teaching and learning pedagogy. Eight artists and teachers joined, with a range of backgrounds including photography, drawing and singing.

*"The training helped build my capacity a lot as an instructor. I learned how to develop a syllabus with some fun activities and games, and how to do course evaluation. These have made my lessons more interesting, and it has had great results. My students now pay more attention and enjoy the work they do more"*  
-KONG Vollak,  
Photography Instructor



In May, we carried out a survey of students at Preah Sisowath High School to find out what arts activities they would like to take part in. As a result, we planned for weekend clubs in photography, singing, drawing and folk and classical dance, and identified, selected, and prepared artist-instructors from June to September. The clubs which will start in the next school year in October 2017, along with a social dance club for teachers of the school.

*"We love the photography club. We learned techniques to take good pictures, and we got new experiences while we were learning"*

*"[I registered for drawing club because] I think that drawing can improve our creativity"*  
-Students at Preah Sisowath High School



An important part of the Culture & Arts Center model is regular arts programming – scheduled performances, demonstrations, film screenings, and artist talks that students from the local area can take part in. In May 2017, we kicked off this program at the Preah Sisowath Culture & Arts Center by joining with local youth groups and arts organizations to take part in the "Create Cambodia" Festival, organized by Peace Corps Cambodia.

From July to September, we hosted talks by Smot chanter PHEUN Sreypov, filmmaker NEANG Kavich, and visual artist YIM Maline, and staged performances of Yike Kakei and Pin Panchapor. We also worked with Bophana Center to organize monthly film screenings. Meta House and Khmer Art Action brought their play "The Courageous Turtle" to the school, for a Creative Classroom Theater session.



# Conference Creative Leadership in Arts Education : Now and Next

In September, we organized a forum for people involved in arts and/or education, at the Royal University of Fine Arts. We brought together artists, NGOs, schools, representatives of the Ministry of Education, Youth and Sports, UNESCO, and the Minister of Culture and Fine Arts for a day of presentations, panel discussions, and breakout sessions. Participants made new connections, found out about each other's activities and made plans for future collaborations.

*“It was a great conference. Now we started the conversation about arts education among people and experts, national and international, from ministries and NGOs. To me, arts is very important for education from a young age. It makes people peaceful and creative”*

*-KONG Nary, Singing Teacher*

## Some of the outcomes were:

- Ministry of Education Youth & Sport updated us on policy reforms related to arts education
- We saw increased networking between government and private sectors
- Arts NGOs shared experiences and best practices in promoting arts education
- We laid the foundations for a working group that can have input into policies on culture and arts education in Cambodia



## Looking forward

On the national level, we will participate in the subcommittee working on syllabus and course materials for Teacher Education Centers. At our Preah Sisowath Culture & Arts Center in Phnom Penh, we will run and evaluate a series of arts clubs, and create an arts curriculum that will be piloted at New Generation School for Grades 7, 8 and 9.

### THE NEXT CULTURE & ARTS CENTER: SEREY SOPHON SCHOOL OF KHMER ARTS AND CULTURE

Krousar Thmey Foundation has been running Serey Sophon School of Khmer Arts and Culture for more than 20 years, in Sisophon town in Banteay Meanchey province. We are delighted that they are joining the Culture & Arts Education Program, and making their Culture & Arts Center part of the pilot program. Working with Krousar Thmey will allow us to compare centers in the capital with those in the provinces, and we're looking forward to exploring together how we can build on the strength of their traditional arts teaching programs and find ways to incorporate creative approaches that are relevant to the local communities. We hope to start a partnership on a third Culture & Arts Center during 2018.



This program supports the development of the arts sector in Cambodia, by building knowledge about arts and culture; strengthening networks (in Cambodia and with neighboring countries); and engaging with cultural policy development. We work with cultural practitioners - including artists and managers, both emerging and established - working independently or with organizations, and from both private and public sectors. Our goal is to make connections between people who can mobilize new projects, create more opportunities for others and contribute to cultural policy debates.

# Knowledge, Networks & Policy



*The 2017 Living Arts Fellows at a Lab in Battambang*





Our Living Arts Fellows Program is a personal and professional development program for mid-career artists and arts managers, now in its 4<sup>th</sup> year.

Our 2016 cohort finished their year-long program in January, by organizing a group project; the "I Love Arts" Festival, featuring a discussion session for 80 high school students about careers in the arts, followed by an outdoor festival including music, an art exhibition, and live painting, attended by 400 students of Sisowath High School and New Generation School.

The Fellows program consists of four Living Arts Labs – opportunities for the Fellows to explore a topic relating to arts and culture in depth, guided by visiting mentors from elsewhere in Asia; an exchange visit to another Mekong country; and a group project.

The 2016 Fellows travelled to Vietnam in October 2016, for 10-day program of cultural exchange and partnership-building. The 2017 cohort started the program with a lab on "Arts Spaces and the Politics of Place" in Siem Reap in March, followed by "Value in the Arts" in Battambang in June. In September, they explored "Culture and the Market" in Phnom Penh.

*"For me, it has been really special to learn more about leadership and how to develop an action plan for working with partners both in Cambodia and internationally"*

- CHHAN Dina, visual artist and 2016 Fellow



# Meet the 2017 fellows



## AN RAKSMEY

Raksmeay is a senior technical officer from the Kampong Thom provincial Department of Culture and Fine Arts. He is an adventurer and art researcher, and founded the Living with Heritage Project, a Facebook page with his research, photographs, and writing on cultural practices, traditional ceremonies, songs, and dialect.



## HEAK PHEARY

Pheary is an art teacher and an independent artist. She has been awarded residencies at Hue Artists Residency in Vietnam and Sa Sa Art Projects in Phnom Penh. Her work focuses on environmental issues, ideals of natural beauty, and textiles. She has been conducting art workshops for 100 children and high school students in collaboration with Create Cambodia, a Peace Corps Initiative.



## MENH CHANVANDA (AKA. ROMDOUL LICH TEK)

Chanvanda is a fashion designer, make-up artist, and hair stylist, who has demonstrated her talent and creativity by researching and uncovering many forgotten and rare elements of Khmer culture and tradition. Her creative costumes, which often use natural resources, can be seen in various annual cultural events such as the Angkor Sangkran, film festivals, and Bonn Phum (Village Festival).

*"Now I know more about arts, and about creativity, flexibility, management, and motivation. I feel more confident, and I'm happy and learn and share with the other fellows"*

-SOUS Sinath



## OU BUNTHENG

Buntheng is Operation and Tour Manager at Epic Arts in Kampot. He has worked and supported artists living with different kinds of disabilities to create innovative dance movements and performances locally and internationally. Buntheng's oldest son has Down's syndrome, which inspired him to become a strong advocate for inclusiveness and for artists with disabilities.



## SOUS SINATH

Sinath is Director of HR and Community Engagement at Phare Performing Social Enterprise, and has worked with the organization for over 10 years. She has supported and led various festivals and performances locally and internationally. She is one of the core people working to curate and increase Phare's social impact, and in the future she would like to be a producer and create a gallery in her home province.



## ARTS FOR TRANSFORMATION

This year, we created a university course "Arts for Transformation: The Case of Cambodia", designed to engage young people around the world and in Cambodia. In the course, students learn about the history of Cambodia, the role of arts in Cambodia's process of recovery from conflict, and about how arts and culture contribute to the rebuilding of post-conflict societies.



### NYU ABU DHABI

Our Executive Director Phloeun PRIM taught the inaugural Arts for Transformation course at NYU Abu Dhabi in January 2017. A group of 15 students from 13 countries as diverse as Colombia, Romania and Japan took part, and visited Cambodia on a 4-day study trip. This was a great collaboration, and we will repeat the course again in January 2018.



*Here I Stand in Time' By Amrita Performing Arts*

### PAÑÑĀSĀSTRA UNIVERSITY OF CAMBODIA

KNP Program Manager SO Phina taught some modules from the same Arts for Transformation course to a group of 15 students in Phnom Penh. These students also took part in a field trip to Siem Reap, and co-organized a two-day conference at Tuol Sleng Genocide Museum, on the topic "Memory and Healing". Around 80 young artists and university students attended the conference, which also featured a site-specific contemporary dance called "Here I Stand In Time", by Peter Chin of Tribal Crackling Wind in collaboration with

CHEY Chankethya and 35 artists of Amrita Performing Arts. In addition, CHEY Chankethya from Amrita Performing Arts ran a healing workshop, aimed at people who had experienced trauma, especially women. It which made use of dance, yoga and meditation techniques to allow participants to share their experiences and gain techniques they could use after the session. We are excited about continuing this partnership with Paññāsāstra University next year.

*This program was funded  
by Robert Bosch Stiftung.*

**Robert Bosch Stiftung**



*"Before I joined the Arts for Transformation course facilitated by Cambodian Living Arts, I thought art is all about dancing and singing. Once I joined, it really opened my eyes to see the diverse roles of arts in developing the society we live in. I became strongly interested in the arts since then. Now, I am a writer about the arts."*  
-SAY Tola, 2<sup>nd</sup> year PUC university student





## THE WHITE BUILDING PROJECT

In 2017, Phnom Penh's historic White Building was demolished to make way for a new 21-storey multi-use development. We have advocated for an arts space within the new building. The White Building had a long-standing connection to the arts community of the city – even our very first classes in the late 1990s were held there.

*“The White Building Project was my personal highlight this year. After visiting Heritage Space in Hanoi with the 2016 Living Arts Fellows, I realized the potential for partnerships between the arts community and the private sector. Knowing that the White Building in Phnom Penh was soon to be demolished, we decided to advocate for an arts space within the new building. So far, we have received nearly 30 supportive letters from arts allies and engaged with the development company too! This work really reflects my goals – we’ve mobilized the resources and networks of the arts and culture community, and I hope set an example for future cultural infrastructure projects.”*  
- KNP Manager SO Phina



SO PHINA  
Knowledge, Networks & Policy Program  
Manager



## ARTS MANAGEMENT



In June 2017, we held a workshop and conference on Arts Management – a relatively young field of study in Cambodia.

Our workshop brought together 20 people including arts managers, national and international academics, and those working in cultural policy. They shared their understandings of what arts management means in Cambodia, and current and future initiatives to build capacity. We later held a half-day conference for around 80 university students and young arts administrators, which introduced the concept of arts management, and explored different careers in the field. During 2018 we will explore possibilities for launching further education programs for arts managers, who are such a vital and important element of Cambodia's cultural ecosystem.

*Thanks to our partners LASALLE College of the Arts, Singapore; Tokyo University of Arts, Japan; Royal University of Fine Arts, Cambodia, the ANCER network, and Tony Micocci, whose participation was made possible thanks to the Fulbright Specialists Program, supported by the US Embassy in Cambodia.*



## YOUNG CULTURAL INNOVATORS



We have worked with Salzburg Global Seminar's Young Cultural Innovators (YCI) program for 3 years, connecting dynamic young people working in the arts sector with their global YCI Forum. This year, for the first time, we connected arts managers from the Mekong Region as well as Cambodia. Cambodian YCIs YENG Chheangly, a poet and mobile library organizer and RITHY Lomorpich, Bonn Phum Festival founder and director, were joined by Anouza PHOTHISANE, co-founder of Laobangfai breakdancing crew from Laos, and Arlette QUỲNH-ANH TRAN, curator of Post Vidai collection from Vietnam. The YCIs were able reconnect again during the year – see the map on the next page to find out more.

*“[At the Forum] I found a lot of potential people that do fantastic work... now I need to make the string that connects everybody's work together”*  
- Arlette QUỲNH-ANH TRAN.

*Thanks to the Asia-Europe Foundation (ASEF) for funding the YCIs' participation in this program.*

# Our Activities: Cambodia and beyond



## COLOMBIA

• In **October 2016**, Executive Director Phloeun PRIM attended the International Seminar on Music and Social Transformation organized by Fundacion Batuta.

## CANADA

• ED Phloeun PRIM took part in the International Society of Performing Arts' Congress, and spoke on a panel *"Education, Outreach, and Inclusion: Projects that Create Identity"*

## USA

• Executive Director Phloeun PRIM gave a guest lecture to Masters students studying Theater Management and Producing at Columbia University in New York, on the topic: *"Season of Cambodia Festival – A Case Study"*

## ABU DHABI

• Executive Director Phloeun PRIM taught a new course *"Arts for Transformation: The case of Cambodia"* to students from NYU Abu Dhabi, and brought them to Cambodia for a 4-day study trip in **January 2017**.

• Director of Program Frances RUDGARD joined the Culture Summit in **April**, hosted by the Department of Culture and Tourism, Abu Dhabi



• In **October 2016** Arn CHORN-POND gave the keynote speech at the World Summit on Arts and Culture organized by IFACCA, and Phloeun PRIM was part of a panel discussing networks. Thanks to ASEF for supporting Phloeun's participation

## MALTA

## GERMANY

• In **May** ED Phloeun PRIM attended *"Ahead of the Curve"*, a meeting in Berlin hosted by Robert Bosch Stiftung and the German UNESCO Commission, about future implementation of the 2005 UNESCO Convention on Cultural Diversity

## AUSTRIA



• Young Cultural Innovators from Cambodia, Laos and Vietnam joined the global seminar of YCI in Salzburg in **October**.  
• Culture & Arts Education Program Manager SUON Bun Rith joined Salzburg Global Seminar's session *"The Arts of Resilience: Creativity, Courage, and Renewal"*, presenting about our work in arts education.





• Heritage Hub Manager SONG Seng attended the Asia-Pacific ICH NGO Conference in Jeju, Republic of Korea to discuss the theme '*Achieving Sustainable Development Goals through Safeguarding Intangible Cultural Heritage*'.

• Executive Director Phloeun PRIM took part in the Asia 21 Young Leaders Summit in Seoul in **December 2016**

## KOREA

## JAPAN

• Arts Development Program Manager YON Sokhorn attended TPAM Performing Arts Meeting in Yokohama, Japan in **February 2017**, funded by Japan Foundation Asia Center. This is a space where artists and arts managers from around the world can explore possibilities for contemporary performing arts exchange through performances and networking events

## TAIWAN

• Heritage Hub Manager SONG Seng and artist TITH Kanitha attended the Asia Discovers Asia Meeting (ADAM) in **August 2017**. Kanitha took part in a two-week artist residency, and Seng exchanged ideas and practices with arts managers from around the region.

• Director of Program Frances RUDGARD gave a talk about cultural leadership during the Taipei International Arts Festival, in partnership with British Council

## VIETNAM

• The 2016 Living Arts Fellows visited artists, arts managers and arts spaces in Hanoi and Ho Chi Minh City as part of a ten-day Cultural Exchange in **October 2016**

## THAILAND

• In **July 2017**, our Knowledge, Networks & Policy Program Manager SO Phina and Director of Program Frances RUDGARD took part in the Chhiang Mai International Convention of Asian Scholars. They were joined by Fellow and YCI alumni KOR Borin, Meta MOENG, AJ PHOTHISANE, and Arlette QUỲNH-ANH TRAN. Thanks to Japan Foundation Asia Center for funding their participation.

## CAMBODIA

### Phnom Penh

• Students from NYU Abu Dhabi and Paññāsāstra University of Cambodia worked together in a workshop on '*Arts for Transformation*' in **January 2017**

• Our 2016 Living Arts Fellows' group project, the '*I Love Arts*' Festival, took place at Preah Sisowath High School. Art works were later sold at auction and the income donated to Krousar Thmey

• Arts for Transformation Conference: *Memory and Healing*, and Healing Workshop at Toul Sleng Genocide Museum in **March 2017**

• Our 2017 Living Arts Fellows took part in their third lab, on the topic "*Culture and the Market*" in **September 2017**

In **December 2016** we held a staging workshop for *Bangsokol: A Requiem for Cambodia*, attended by artists and producers from Australia, the USA, and Cambodia

• In **July 2017** we held a staging and music workshop for *Bangsokol: A Requiem for Cambodia*, attended by the Music Director and Director of Staging, from the US and Australia respectively

• We hosted a Cultural Leadership workshop here with participants from Taiwan, Vietnam and Cambodia, and a facilitator from Singapore

### Siem Reap

• Students from PUC taking part in the Arts for Transformation course visited for a cultural trip in **March 2017**

• In **May 2017**, our 2017 Living Arts Fellows took part in their first lab on '*Arts Spaces and the Politics of Place*', hosted at the Center for Khmer Studies

### Battambang

• In **November 2016** and **June 2017**, the 2016 and 2017 Living Arts Fellows took part in labs on the topic "*Value in the Arts*", hosted at Phare Ponleu Selpak and Lotus Gallery

### Kampot

• We held the final lab for our 2016 Living Arts Fellows on "*Cultural Leadership*" in **December 2016**, hosted in part at Epic Arts.

## SINGAPORE

• Executive Director Phloeun PRIM and composer of our commission *Bangsokol: A Requiem for Cambodia* HIM Sophy, participated in the Performers Present Symposium, hosted by Yong Siew Toh Conservatory of Music

## MALAYSIA

• Heritage Hub Manager SONG Seng attended the 3<sup>rd</sup> Southeast Asian Collaborative Meeting on Safeguarding Intangible Cultural Heritage in Penang, Malaysia, on the topic of effective and systematic ICH safeguarding activities.

• In **February** ED Phloeun PRIM spoke at Invest ASEAN Malaysia 2017 on the panel '*Arts and Business Must Mix*'

# Looking forward

Next year, we are looking forward to continuing our partnership with Paññāsāstra University of Cambodia. Following discussions with artists, academics, and consultants, we will revise the Arts for Transformation syllabus and adapt it more for a Cambodian context, with a view to it becoming a fully accredited university course. We will continue to advocate for an arts space in the new building that replaces the White Building, and will create a strategic plan in collaboration with consultants and the local community.



# Arts Development

Our Arts Development program invests in artists and other people directly involved in producing and presenting arts, in both their artistic and non-artistic skills. We aim to encourage a creative, relevant, and dynamic arts and culture sector in Cambodia.



*Backstage at Bonn Phum, preparing for a performance of Yike Kakei*





## WORKSHOPS

Our new five-year strategy emphasizes the importance of creativity and expression to a living, dynamic arts sector. We run intensive workshops that allow artists to develop new creative skills, such as story telling, writing and directing.



## GRANTS AND COMMISSIONS

One way we can support creativity is by investing in artists and troupes to create and present work. In our new strategy this takes two forms; firstly we commission work, which has been an ongoing activity of CLA but is now a regular part of our annual work plan. Secondly, we have launched a new annual small grants program.



## PERFORMANCES, FESTIVALS, AND DEMONSTRATIONS

Part of developing a strong sector is developing audiences who value arts. We present diverse productions and cultural programs where local audiences can experience creativity and talent.



## THE ARN CHORN-POND LIVING ARTS SCHOLARSHIP

Now in its 8<sup>th</sup> year, the Arn Chorn-Pond Living Arts Scholarship selects talented people pursuing careers in the arts, and provides them with a personal development program as well as financial support to advance their skills.



## TRAINING COURSES

This year, we ran courses in professional development for artists as well as supporting production management training, both of which aim to address skills gaps in the arts sector.



## DAM DOS SMALL GRANTS PROGRAM

In September, we opened applications for the *Dam Dos* ('Plant and Grow') Small Grants. This is the first time we have been able to commit to running an annual grant program for individuals and communities working in the arts and culture sector. We want to create opportunities for community groups and individuals to develop new and creative projects or improve their skills through trainings, workshops, and conferences, especially for those who have not had access to similar opportunities before.

There are 2 types of grant – the Project Grant and the Mobility Grant. The Project Grant supports creative artistic projects, community-based projects, and research projects related to Cambodian arts and culture. The Mobility Grant supports participation in arts and culture-related projects such as workshops, conferences, residencies, trainings and research trips, in Cambodia or within Asia. The first recipients will be announced in early 2018!



## MUSIC WORKSHOPS: ETHNO GERMANY AND SWEDEN

We joined with Folkmusikens hus (FMH) and Jeunesses Musicales Deutschland to send 5 artists from Cambodia to participate in the Ethno Sweden workshop in July 2017 and the Ethno Germany workshop in August 2017. Both groups brought Cambodian folk music to the festival, meeting around 100 young musicians and vocalists from around the world. They shared their music, created a new piece together with artists from other countries, and gave a group performance. It was a great opportunity for the artists to build networks, learn new skills and share ideas with their peers.

*"I loved the idea of building mutual understanding through music among people from different cultures. I had a really good time at Ethno Germany, and I want to bring this model to Cambodia"*

– KEAT Sokim, Chapei player and participant in Ethno 2017



## A message from Jean-Baptiste PHOU

Head of Creative Programs

I work closely with the Arts Development and Experience CLA programs and the Heritage Hub, focusing on artistic integrity and supporting the needs of the artists. In line with our new strategy, CLA is becoming more involved with presenting and commissioning original artistic work.

We want to curate meaningful work, with strong, consistent artistic quality. In my new role, I am working to build creative links between programs. Our new Dance Troupe Incubator is a great example – the Arts Development and Experience CLA programs will work jointly to commission an original narrative dance piece that satisfies audience demand for captivating performing arts. The program teams will build a new troupe, who will receive training and professional development as well as uplifting employment. We look forward to showing you the outcome on stage in Phnom Penh from April 2018!

# Commissions

This year, a big focus for the Arts Development program was providing opportunities for artists to create new work that explored themes relevant to them. During the year we supported 5 troupes to create 5 new productions, which were performed to audiences at schools, universities, festivals, and the CLA Theater at the National Museum. These commissions were made possible thanks to a grant from the European Union and the UNESCO International Fund for Cultural Diversity (IFCD).



## MEDHA

In January 2017, seven female members of the troupe Sounds of Angkor worked with SUON Sopheak to create a new piece *Victory Drum*. They wanted to challenge the notion that drums should only be played by men, and to create new work which related to their experiences as female artists in Cambodia today. They named the group Medha.

- July 2017: Heritage Hub Showcase in Siem Reap attended by 100 people



## K'DEY SROMAI

We commissioned former Arn Chorn-Pond Scholarship student CHAMROEUN Sophea to create a contemporary dance piece to be performed at our Dam Dos event in March. Her piece K'dey Sromai explores the hopes and dreams of her friends and peers from the troupe Morodok Komar Bassac, formerly Children of Bassac. We will work with Sophea again in 2018 so she can develop the piece further.

- March 2017: Dam Dos Event at National Museum in Phnom Penh attended by 200 people



## YIKE KAKEI

Together with Plerng Kob Youth Group, we co-commissioned Yike Amatak Troupe to stage a new production of Yike Kakei, a well-known story written around 200 years ago. This presented some interesting challenges for troupe leader UY Latavan, and was a great opportunity to engage critically with questions about gender, particularly traditional stereotypes of women in Cambodian society, as well as roles for women in performing arts.

- April 2017: Bon Phum Festival in Kandal Province attended by 2000 people
- June 2017: CLA Theater at National Museum, Phnom Penh attended by 200 people
- July 2017: Pannasastra University of Cambodia, Phnom Penh attended by 200 students
- August 2017: Preah Sisowath High School, Phnom Penh attended by 400 students



## PIN PANCHAPOR

In May, we supported artists from RUFA's Faculty of Music, to stage a version of the story Pin Panchapor, meaning five-colored harp, created by Prof. HANG Rithyavuth. The performance included circus, music, traditional and contemporary dance and martial arts.

- May 2017: CLA Theater at National Museum, Phnom Penh attended by 200 people
- September 2017: CLA Theater at National Museum, Phnom Penh attended by 200 people



## YU VEK SELAPAK

We commissioned Yu Vuk Selapak dance troupe to rehearse a new set of pieces for our Traditional Dance Show at the National Museum of Cambodia. They took about two weeks to develop an energetic new show that has now become part of our regular rotation.





## FROM THE AUDIENCE

*"The performance [of Pin Panchapor] was great. It contains deep meaning and mystery ... I got to experience how they combine traditional dance, contemporary dance and circus together and I also learned more about Cambodian musical instruments."*



### PROMISE RING

We commissioned Phearith Modern Spoken Theater Troupe led by NEN Phearith to stage "Promise Ring"

•July 2017: CLA Theater at National Museum, Phnom Penh  
attended by 200 people



### MUSIC THROUGH THE AGES

Sopheak Troupe produced a performance encompassing musical styles from Angkorian times to the 1960s.

•August 2017: CLA Theater at National Museum, Phnom Penh  
attended by 200 people

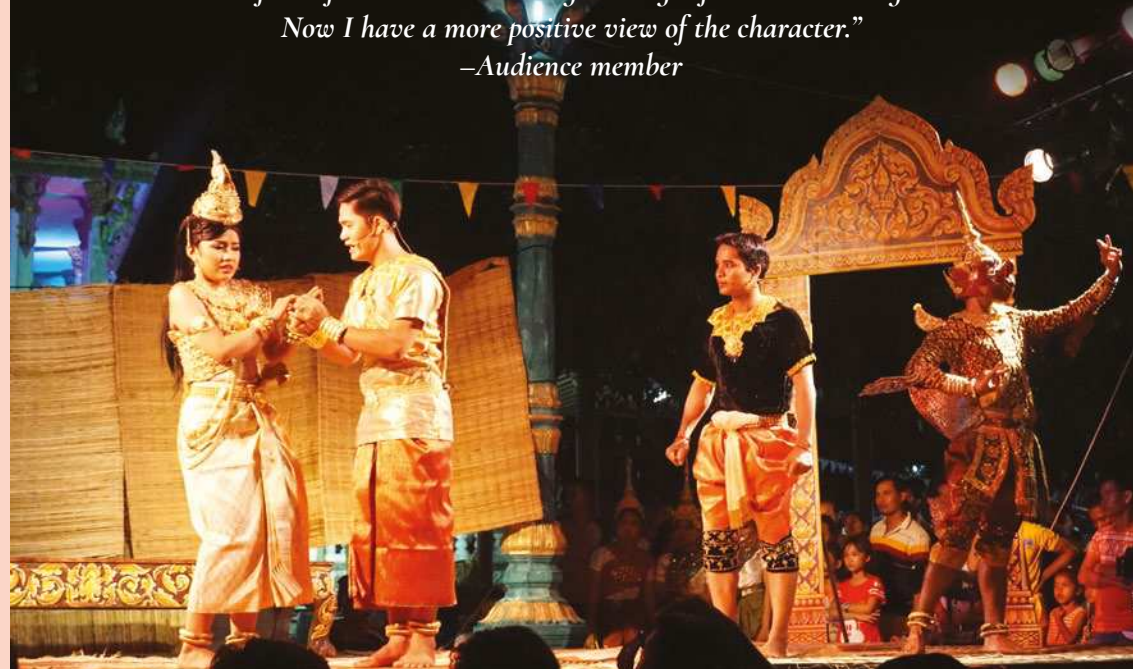


## Performance Highlight: The Story of Kakei

The Story of Kakei is an epic poem written around 200 years ago, about a woman, Kakei, sentenced to death for infidelity. The name "Kakei" in Khmer has become synonymous with an immoral woman. UY Latavan, leader of Yike Amatak troupe, directed a version of this story aiming to show the constraints on the female protagonist, especially to bring to the fore moments where she was pressured by other people and placed into situations beyond her control. The aim was to encourage audiences to question their preconceptions about the character.

The show premiered at Bonn Phum Festival in April, and later we staged it at the CLA Theater at the National Museum, and at Pannasastra University of Cambodia. Tickets sold out quickly, and the audiences at the two later shows took part in interesting pre- and post-show discussion programs about the social issues and questions raised by the story. We were very happy to see people thinking critically about these complex issues.

*"After watching Kakei,  
I see a new meaning in the performance –  
before I felt the word 'Kakei' generally refers to a bad lady.  
Now I have a more positive view of the character."  
–Audience member*





## THE ARN CHORN-POND LIVING ARTS SCHOLARSHIP

In September, we awarded the Arn Chorn-Pond Scholarship to 10 new students, practicing art forms as diverse as circus, architecture, film and contemporary dance, and coming from six different provinces of Cambodia. They were selected based on their talent, dedication, and commitment to the program, and applied to study a range of skills that will contribute to their careers, including English language, computer skills or their art form of choice.

They take part in the Enrichment Program, a multi-year course of personal and professional development training and activities. New scholarship students join a 6 module course on Personal Leadership, whereas the second and third year students (who had already completed the personal leadership course) joined 4 sessions on "Knowing the Arts Community and Networking" curated by MOENG Meta. By participating in the Enrichment Program, students build the networks and skills they need to succeed in their careers.

Thank you to our 2017 selection committee members CHEA Sopheap, Dr HANG Rithyavuth, and KOURN Lyna for their hard work during the selection process.

*13 students graduated from the program this year.  
They told us:*

*"During my three years as an  
Arn Chorn-Pond Scholarship Student,  
I've developed myself and my team work.  
I am much more confident in myself than  
I was before",  
-MEAS Samnang.*

*"One of my successes is that I have developed  
myself, my speaking, and my confidence.  
I found that I've become braver",  
-EL Huyno.*



### NOVEMBER 2016

Our new intake of scholarship students travelled to Jomboak Hoas Adventure Learning Center in Preah Vihear province as part of their Enrichment Program



### FEBRUARY 2017

Our year I and II scholarship students took part in training on Arts and Critical Thinking as part of the Enrichment Program



### MARCH 2017

The year I scholarship students took part in training on Vision, Mission and Values as part of the Enrichment Program  
Applications opened for the 2018 scholarships. We received 54 applicants



### JUNE 2017

The year II scholarship students took part in training in Arts Community Building as part of the Enrichment Program



### JULY 2017

Scholarship Selection Committee CHEA Sopheap, HANG Rithyavuth, and KOURN Lyna shortlisted and interviewed, candidates. KHOUTH Sochampawatd facilitated a group workshop as part of the process



### AUGUST 2017

The year II scholarship students took part in training in Arts and Appreciation as part of the Enrichment Program



### SEPTEMBER 2017




We launched the Arn Chorn-Pond Living Arts Scholarship 2018 at the National Museum, with a celebration organized by the current, graduating, and incoming scholars



# Demonstrations

Demonstrations are an opportunity for audiences to learn about the history of an art form, ask questions to artists, and see shorter performances, and for emerging artists to practice their performing and presentation skills. Through a partnership with youth group Reek Sai, we ran 14 demonstrations of 8 different art forms this year, reaching almost 4000 people – almost double the previous year.

## DEMONSTRATION HIGHLIGHTS

	 ART FORM	 LOCATION	 AUDIENCE
JANUARY	<i>Chapei Dang Weng</i>	Koh Thom pagoda in Kandal Province	650 people
APRIL	<i>Lakhorn Khaol</i>	National Museum in Phnom Penh	200 people
	<i>Mohaori Music</i>	Zaman University, Phnom Penh	200 people
MAY	<i>Chapei Dang Weng &amp; Dance</i>	Preah Sisowath High School, as part of the US Peace Corps' Create Cambodia festival	400 people
JUNE	<i>Yike Opera</i>	Pannasastra University of Cambodia	500 people
	<i>Kantoaming Music</i>	Schools in Siem Reap	140 people
JULY	<i>Sbaek Touch Puppetry</i>	Schools in Siem Reap	100 people
SEPTEMBER	<i>Lakhaon Khaol</i>	Chaktomuk Theater Hall, Phnom Penh	600 people



## Looking forward

Next year, we will stage a curated season of performances, on the theme 'exploring identity' – we are really looking forward to delving into this important topic through festivals, performances, and demonstrations.

We will work closely with the Experience CLA program to incubate a new troupe, which provides enriching employment to dancers, singers, and musicians. The artists will take part in various career development opportunities, including professional development training and artistic workshops and exchanges.



## Training Courses

### PROFESSIONAL DEVELOPMENT TRAINING

Our PD training program covers non-artistic skills that help emerging artists to develop their careers. Topics include Personal Financial Management, The Importance of Contracts, and Social Media for Arts Professionals. We developed the course with consultants VNBK in 2014, and our skilled trainer KHOUTH Sochampawat delivered them to 52 trainees over the year.

### PRODUCTION MANAGEMENT TRAINING

In February 2017, we partnered with Amrita Performing Arts to deliver production management training to 10 trainees from various NGOs and youth groups. They took part in four modules, focusing on stage management, technical logistics coordination, basic management skills and practical field work. Thanks to KANG Rithisal for designing and leading this training session.



# Heritage Hub Siem Reap

Our center in Siem Reap, The Heritage Hub, supports CLA's wider mission, with a focus on strengthening living heritage, especially traditional performing arts. For the next few years, our priority is on music. The Heritage Hub works with all of our core programs, and takes the lead on projects that link strongly to Siem Reap and/or traditional performing arts.



*Yaksao perform at the Heritage Hub in Siem Reap*



## Our goals are:

- Siem Reap is known as a center for living heritage
- Cambodian artists in Siem Reap have the skills and opportunities they need to make a living in the arts
- Emerging Cambodian researchers can access training, funding, resources and networks
- There is better understanding and awareness of shared culture in the Mekong Region, through dialogue and exchanges
- The living arts stay relevant to Cambodia, by encouraging creativity among traditional artists.

## FROM THE HERITAGE HUB MANAGER, SONG SENG



*"We are all really happy to be contributing to the continuation of living heritage! After many years, the traditional arts of Cambodia are starting to move into the future, and we are excited to be part of that journey."*

## COMPOSING NEW TRADITIONS

Following last year's successful Nirmita Composers Workshop, acclaimed Cambodian-American composer Chinary UNG returned to our Heritage Hub in July 2017 to work with multi-instrumentalist PHAN Chamrouen and eight musicians from Siem Reap and Battambang. Over two weeks, they developed new compositions within the context of traditional Cambodian music.

The artists decided to form a group, which they named Yaksao, after an ancient Angkorian city. They performed their new pieces for the first time at the Heritage Hub's showcase event on 23 July 2017. This was the first of a series of open-house events, designed to share the resources and goals of the Heritage Hub with the local community. Yaksao have continued to develop new work, performing at various local events and festivals.



## TRADITIONAL MUSIC STUDENT WORKSHOPS

We organized arts demonstrations at public schools that gave students direct, hands-on access to traditional arts:



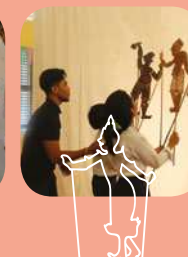
**Plengkar Boran**  
(classical wedding music)

•  
Hun Sen  
Raongkor  
Primary School  
•  
96 students



**Kantaoming**  
(ancient funeral music)

•  
Sambuor  
Secondary  
School  
•  
60 students



**Sbaek Touch**  
(small shadow puppet)

•  
Kumrou  
Secondary  
School  
•  
69 students



**Kantaoming**  
(ancient funeral music)

•  
the Heritage Hub  
•  
55 students from  
Phnom Penh's  
Royal University  
of Fine Arts

*"It was very impressive. I had the chance to talk with artists on various topics and get to know them. I also learnt the technique to tune the instruments."*

- CHAN Rithy, Music Theory student from RUFA, Phnom Penh

*"I learnt a lot about Kantoaming. The artists played 12 pieces and explained the ritual ceremony for each song. It was great to see them in Siem Reap, where they come from."*

- RIN Sophary, Traditional Vocalist student from RUFA, Phnom Penh



## MEDHA: NEW DRUMMING TROUPE

In January, we worked with the Arts Development program to hold a workshop where seven female artists could create new music using traditional Cambodian drums. Two artists played drums for the very first time, after previously believing that only men could do it.

*"I couldn't believe that I could play Skor Thom. I felt it was amazing. I became very confident for both the rehearsals and real performances, no longer shy. Now I feel I have nothing to worry about, I feel inspired to have more creativity. The workshop helped me to have more confidence in myself and encouraged me to perform on stage. Now I just want to perform."*

-VAY Savorn

Following this workshop, they formed a group, and named themselves Medha, which means "the wisdom to move forward". They first performed their new pieces at Paññāsāstra University of Cambodia, Siem Reap.



គម្រោងអភិវឌ្ឍន៍វិស័យ



*"The most exciting and inspiring thing for me is the new pieces called Direction and Start from Me, which we designed costumes for ourselves. I am a dancer and now I am also a musician. That's amazing! It is more of a challenge to be a musician, but it is cool to have such interesting challenges. It is a big success for me."*

-MEN Sreypov

*"Through the workshops for female drummers commissioned by CLA, Medha has had such remarkable progress. We moved from doing as we were told to doing what we thought we should, we are braver, we learned better facial expressions when performing, but the most important thing was that we learned to work as a team. My experience as the leader of Medha inspired me to lead another troupe, which is called Siem Reap Dance Troupe."*

- SANG Sreypich



## MASTERS' CEREMONY: HONORING THE PAST AND LOOKING TO THE FUTURE

In March 2017, we invited Master Artists, students, and participants in our programs past and present to the CLA Theater, to take part in a celebration of the past two decades, and to look forward to the future. 8 Masters and 9 teachers were able to join us, and we opened the evening with a gratitude ceremony for all these living human treasures have done to revive and protect the arts. The ceremony included *Smot* chanting and presentation of gifts from the masters' former students and some of CLA's original team, including founder Arn CHORN-POND. We are so grateful to the masters for their legacy, and it was so touching for all the audience to hear emotional reflections from Master Kong Nay on how much it means to him that he has been able to practice his Chapei and pass on his culture to younger generations. We produced photo portraits with bios of all the CLA Masters, which were exhibited outside the theater, and are now on permanent display at the Heritage Hub.

The event finished with a performance of *K'dey Sromai*, a contemporary dance piece we commissioned from former Arn Chorn-Pond Scholarship student CHAMROEUN Sophea. In the piece, she explored the hopes and dreams that her peers have for the future.





## CAMBODIAN PUPPETRY WORKING GROUP ROUNDTABLE

From 22-23 November 2016, we organized a roundtable meeting with 28 participants from 19 different groups and organizations, in collaboration with Terence TAN of the ASEAN Puppet Exchange (APEX). We wanted people related to puppetry to get to know each other and to discuss challenges and issues in the sector. They visited a local *Sbaek Thom* (large shadow puppet) troupe in Siem Reap, where they saw the artists' work and proposed some ideas and networks to the artists. After the Roundtable, the participants decided to establish an online platform called "Cambodian Puppetry Family".



*"This session was very important, it gave us all the chance to learn more about the problems facing the puppet art form, and to use creativity to deal with them."*

-KHUON Chanreaksmey from  
Phare Ponleu Selpak in Battambang

*"I am so impressed by this roundtable, and hopeful. I really want to work on this now. I feel I can't wait."*

-RITHY Lomorkesor from Plerng  
Kob in Phnom Penh



## Looking forward

Next year, we will continue and expand our program of artist talks, performances, and demonstrations. We are excited to bring musicians from Japan, Laos, Myanmar and Vietnam to Siem Reap to take part in REPfest, a festival of new traditional music.



# Experience Cambodian Living Arts

'Experience Cambodian Living Arts' is the name of our cultural enterprise program. It aims to create uplifting employment opportunities for artists and to fulfill audiences' demand for captivating and enriching experiences of Cambodian arts and culture. Our long term aim is that in future Experience CLA can also earn profit to support and grow other programs of CLA (such as grants and scholarships for artists).



## Our main activities:



### THE TRADITIONAL DANCE SHOW

We run a regular show at the National Museum of Cambodia in Phnom Penh. Recently – formed troupe Yu Vek Selapak performed 4 times per week during the low season, and every night during the high season to an audience of up to 200 people per night. Next year we will start to work with Morodok Komar Bassac led by our historical partner IENG Sithul in order to offer different shows to our audience.



### LIVING ARTS EXPERIENCES

We offer workshops for people wanting a hands-on experience of the arts, where they can meet local artists and try out Cambodian dance, music, or shadow puppetry for themselves. We do some half-day workshops aimed mainly at tourists, as well as longer workshops for schools in Cambodia and around Asia. Our team also manages performance bookings for events and celebrations, big and small.



### CULTURAL TOURS AND TRIPS AROUND CAMBODIA

We organized two customized cultural tours of Cambodia for family groups and two trips for school groups this year. Our team guided guests through a unique cultural journey, including performances, workshops, and visits to artists' homes and studios, and other cultural sites. Through these experiences, people who are passionate about arts in Cambodia can immerse themselves in our culture.



### PHAL Saravuth, leader of Yu Vek Selapak

Our group has developed so much since we started dancing in CLA's Traditional Dance Show. The young artists, from the Secondary School of Fine Arts and the Royal University of Fine Arts have learned new skills; they can do all types of dances. Folks dancers can do classical dance, classical dancers learned folk dance, and the artists help each other to grow.

Many artists started off as students, but now they are professional artists. They have increased their incomes, and they can support their studies and buy vehicles. My troupe performing at the National Museum is really what I wished for – I couldn't believe I have this opportunity, it's a dream come true. I try to make beautiful costumes and crowns for the artists to perform at this stage.



### LACH Kuntea, dancer in Yu Vek Selapak

I studied art since 2000, and graduated from the Royal University of Fine Arts in 2007. Since I was born, I loved arts, and I am really happy to perform at the National Museum. It helps me to share what I have learned about arts to guests from countries around the world, and motivates me to keep going with my dream of being an artist. I've also gained many new experiences, improved my confidence and language skills, learned more from Teacher Saravuth about classical dance, and also about how to give dance workshops, and teach others about dance.

### FROM THE AUDIENCE

*"I wish you could stage the show more than once a day! It keeps arts alive and shows the valuable and rich culture of Cambodia to young people as well as international tourists."*

-SOTH Samnang, audience at the Traditional Dance Show



## STUDENT WORKSHOPS

This year we expanded our program of educational workshops, running sessions around Cambodia and even overseas, at CLA First International School in Phnom Penh, Happy Chandara School in Ta Khmau, JUMP Foundation in Battambang, and Nang Yang University in Singapore. Students ranging in age from 6 to university level learned about Cambodian dance, music, drama and shadow puppetry through our interactive sessions.

*“The students have enjoyed themselves tremendously and they have learnt a lot more about the Cambodian traditional dance and culture”*

– Priscilla LEONG SOOK MUN, Nang Yang University, Singapore

*“I know the students loved every bit of it and took away so much”*

– Mary ULSETH, JUMP! Foundation, Battambang



Find out more :

[www.experience.cambodianlivingarts.org](http://www.experience.cambodianlivingarts.org)

View all our different activities and book your next show or trip!

## Looking forward

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Experience CLA started as a small project five years ago, and has grown to become a program with an annual turnover of over \$500,000. We aim to be a role model for creative and genuine Cambodian cultural experiences.

Over the next five years we will improve the way we work with artists at the National Museum. In the past, we worked with established troupes, focusing on job creation. In line with our new five-year strategy, in 2018 we will audition artists for a new “troupe incubator” program. Successful artists will be contracted for two years. As well as a regular monthly salary, troupe members will receive artistic training under the supervision of Creative Director VOAN Savay and Artistic Advisor Prince SISOWATH Tesso, and will receive training in other essential employment skills (teamwork, marketing, budgeting) from CLA.

We will also have some new experiences and services on offer, including a half-day culture program in Phnom Penh.

Check out our new website:

[www.experience.cambodianlivingarts.org](http://www.experience.cambodianlivingarts.org)

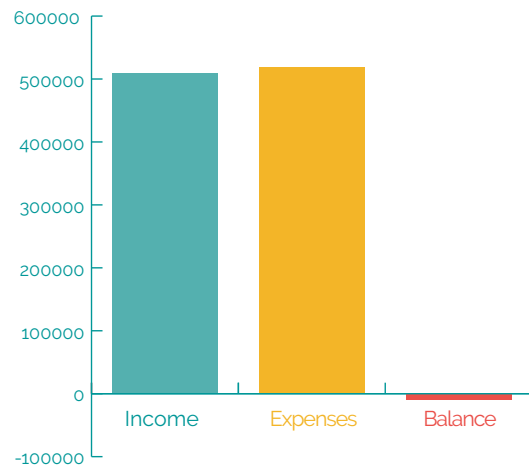
for more information in 2018!



# Experience CLA

## ENTERPRISE FINANCIAL INFORMATION

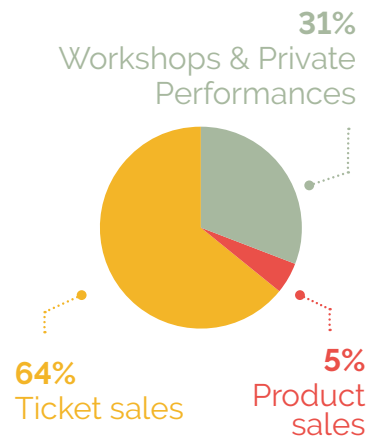
### CLA ENTERPRISE



### CLA ENTERPRISE FINANCE REPORT

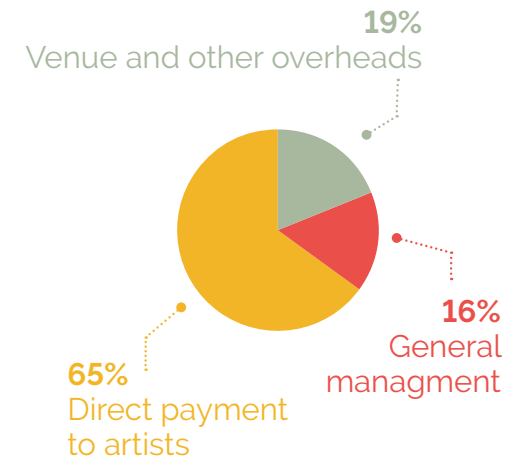
Income	509,250
Expenses	518,500
Balance	-9,250

### INCOME



INCOME	
Ticket Sales	325,600
Product Sales	27,050
Workshops & Private Performances	156,600
Total	509,250

### EXPENSES



EXPENSES	
General management	82,000
Direct payment to artists	339,200
Venue and other overheads	97,300
Total	518,500
Loss	-9,250

# Traditional Dance Show

Over **20,000 tickets** sold

**70 jobs** for artists and technicians

**1,000 positive reviews** on TripAdvisor

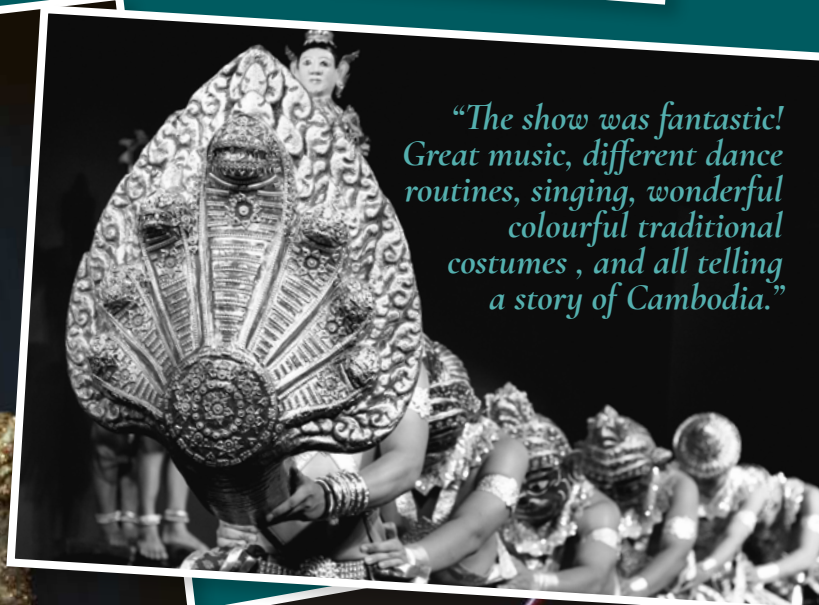
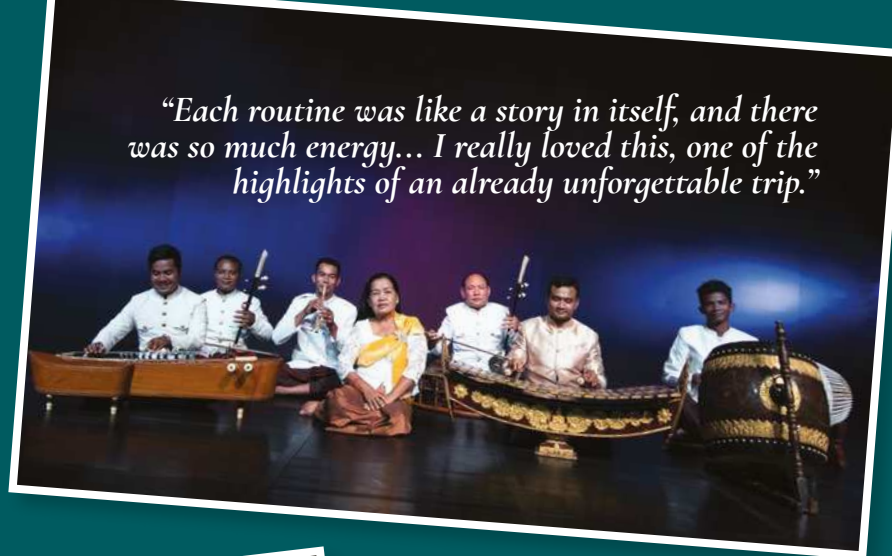
*"It was amazing!  
So much life, colour and energy!"*

*"The costumes are  
beautifully intricate,  
the dancers are fantastic,  
the music is mesmerizing,  
the staff are splendid,  
and the performance overall  
was just perfect."*

*"It was entertaining, informative,  
educational and fun!!  
We learned a lot whilst enjoying  
a fantastic performance!"*

*"Each routine was like a story in itself, and there  
was so much energy... I really loved this, one of the  
highlights of an already unforgettable trip."*

*"The show was fantastic!  
Great music, different dance  
routines, singing, wonderful  
colourful traditional  
costumes, and all telling  
a story of Cambodia."*





# Private Performances

**70 shows** around Cambodia

**6000 people** experienced live Cambodian arts

**170 artists** had performing opportunities throughout the year



## Arts Workshops

**50 workshops** held

**100 job opportunities** created

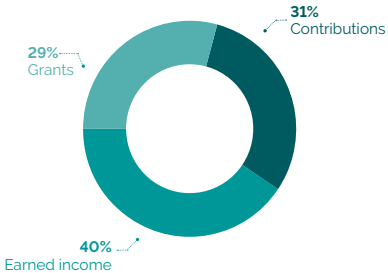
Nearly **3,500 people** learned Cambodian performing arts



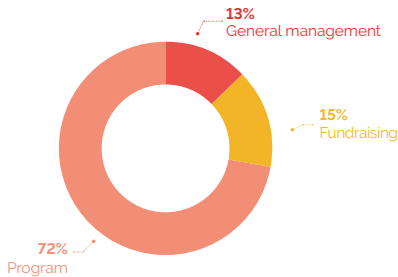
# Financial Information

## ORGANIZATIONAL FINANCE REPORT

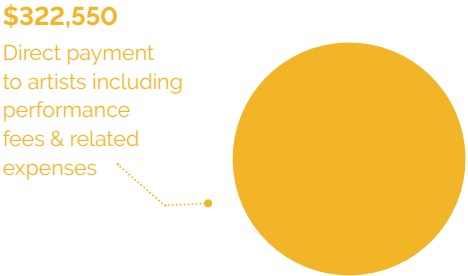
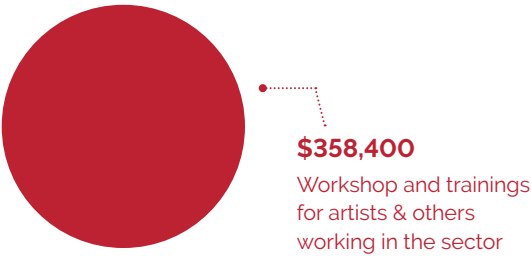
INCOME	
Contributions	492,150
Earned income	654,150
Grants	472,350
Total	1,618,650



EXPENSES	
Program	1,122,150
General Management	194,650
Fundraising	232,150
Total	1,548,950
Balance	69,700



### BUDGET HIGHLIGHTS



# Meet the team



PHLOEUN PRIM  
Executive Director



FRANCES RUDGARD  
Director of Program & Operations

*“I feel at home working with the CLA team. I left to work with another organization for a while, but I came back to CLA because I found there was a special spirit between my colleagues – we create happy moments and laugh together, just like hanging out with my family!”*  
– HENG Samnang



JEAN-BAPTISTE PHOU  
Head of Creative Programs



## CULTURE & ARTS EDUCATION



- OUM Boramey – Program Coordinator
- Marie-Christine UGUEN – Art Education Consultant
- SUON Bun Rith – Program Manager

## KNOWLEDGE, NETWORKS & POLICY



- SO Phina – Program Manager
- Kai T. BRENNERT – Institutional Partnerships Coordinator

## EXPERIENCE CLA



- CHHUON Sarin – Enterprise Manager
- Sarah HYATT – Marketing Manager
- ROEUN Rina – Senior Production Coordinator
- CHHIN Vanoeun – Senior Sales & Marketing Coordinator
- LY Vathana – Sales Coordinator
- PHOK Sarith (Sok) – Facility Coordinator
- SAMRETH Vannak – Sales Executive
- VY Lengcheng – Production Coordinator
- MOM Dany – Sales Agent
- SAM Propey – Assistant Facility Coordinator
- YORN Maliya – Sales Agent
- SANG Sreypich – Production Intern
- MOL Phirum – Usher
- SAN Mouly – Usher
- PING Sreynoch – Usher



## ARTS DEVELOPMENT

- EN Sormanak – Program Administrator
- YON Sokhom – Program Manager



## HERITAGE HUB

- SONG Seng – Heritage Hub manager



## THE KHMER MAGIC MUSIC BUS

- THON Dika – Communications Coordinator
- THORN Seyma – Artistic Production Manager
- HENG Samnang – Program Coordinator



## ADMINISTRATION

- PICH Panha – Office Assistant
- LOR Veasna – Office Coordinator
- SO Maly – Cleaner
- LIM Chanboth – Guard



## COMMUNICATION

- KEAT Sokim – Communications & Events Coordinator
- CHOUEN Socheata – Communications & Events Coordinator
- Hermione BROOKS – Communications Manager



## DEVELOPMENT

- Jessica ALEX – Development Coordinator
- PHARY Phacdey – Development Coordinator



## FINANCE

- PHORN Sitha – Accounting Coordinator
- KUON Manith – Finance Manager
- MEN Channy – Finance Coordinator



# Our board

## A MESSAGE

### FROM THE CHAIR OF THE BOARD

As we approach our third decade, our belief that arts are at the heart of a vital society has never been stronger. Our mission to be a catalyst in a vibrant arts sector, inspiring new generations, has enabled us to expand our efforts to make arts and cultural expression part of life for more and more people in Cambodia.

This year, we formed an advisory council comprised of artists, academics, and leaders of cultural organizations to share their expertise with us, and to support our Board and Management in achieving our goals. We've also begun to extend our efforts within neighboring communities in the Mekong region and Greater Asia.

Looking ahead to next year, we will continue to implement our 5-year strategic plan, focusing on creativity and innovation, which we see as essential to the thriving future of Cambodia.

We're excited to bring our commission ***Bangsokol: A Requiem for Cambodia*** around the world, and we hope to see many of you there!

DR. RICHARD C. HELFER



CAMBODIAN  
LIVING ARTS

*We are truly thankful for the commitment, dedication, and vision of CLA's Board of Directors, and especially this year for the role they played in developing our new five-year strategy*

## OUR BOARD



JOHN BURT - *Head of Advisory Council, Head of Vision Committee*

RACHEL COOPER

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ALFRED MUNZER

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