

CAMBODIAN LIVING ARTS ANNUAL REPORT

2014-2015

LAUNCHING
CAREERS



The Arn Chorn-Pond Scholarship students in Phnom Penh



“ Over the last year, Cambodian Living Arts has achieved so much to help my country and our artists. We’ve showed a lot of people in Cambodia and also around the world the magic of Cambodian arts and artists.

I think about Jolana Jongjam, the contemporary dance festival we created as part of our Acts of Memory program. The audience was full of young and some older people too with different opinions and stories, but we were all connected through the arts. I had the opportunity to visit England and share my story and CLA’s mission at TEDx Warwick. During my trip I also did an interview with my friend, Peter Gabriel, the international singer, songwriter and human-rights activist, and spoke with him about the Cambodian Arts Launch Pad fundraising campaign for our scholarship students. They are dedicated emerging artistic leaders. Their passion and energy is so inspiring.

I can see we’re getting closer to realizing my dream of transforming Cambodia through arts and culture. I wish for 2016 that we can all dream bigger!”

Much love,

ARN CHORN-POND

Founder of Cambodian Living Arts

MESSAGES FROM THE DIRECTORS



**A message from Frances Rudgard,
Director of Program and Operations**

“This year, we have threaded our programs around the theme, ‘Launching Careers’. It is so important to help the Cambodian arts scene to be self-sufficient – while it should be supported by organizations like Cambodian Living Arts, it should not be dependent upon them. 15 years ago, we set out our vision for 2020, a key element of which was the realization of a vibrant and dynamic arts scene throughout Cambodia. In 2015, I feel we are certainly closer to achieving this.

A large part of our work to build sustainability in the sector has been in the field of artist development. This year I have really enjoyed seeing the troupes we work

with improve their skills and increase their confidence, and have the vision to really plan for their future. The Community of Living Chapei, for example, is a collective of young musicians passionate about keeping the *Chapei Dang Weng*, the two-stringed long-necked Cambodian guitar, relevant and engaging to audiences of all ages. Pich Sarath, the troupe’s leader, told me how working with us has not only allowed him to increase his income and improve his performing ability, but has also raised his aspirations, and made his dream of reaching a wide audience, in Cambodia and beyond, appear much more realistic.

Lots of our work this year has been made possible through the generous support of the European Union. We are working with four other partners in Cambodia, on a three-year project, under their program ‘Investing in People: Supporting culture as a vector of democracy and economic growth’. This has given us the exciting opportunity to work with peer organizations across the country, and launch a range of new workshops, events, and productions. We’ve learned a lot from this experience, and it has really energized us looking forward to forging more creative connections in 2016.”

**A message from Phloeun Prim,
Executive Director**

“2015 was an important year for Cambodian Living Arts and a poignant one for Cambodia, marking the 40th anniversary of the fall of Phnom Penh to the Khmer Rouge. We marked this with the year-long Acts of Memory program, inviting participants to reflect on the past, while simultaneously exploring identity and community collaboration. One event that really stood out for me, and of which our staff were rightly proud, was the *Jolana Jongjam* festival of contemporary dance. Our theatre at the National Museum was packed with young Cambodians for three days of performances, workshops, and interactive sessions. I saw laughter, tears, and people literally sitting on the edge of their seat. For many, it was the first time they had seen contemporary dance and they were incredibly excited to be there.

Watching Cambodian youth engage in this way gave me such hope for both the future of the arts here, and in their transformative power. This reflects the changing role of Cambodian Living Arts over the past 17 years. We have moved from an organization working with Master Artists to restore and protect lost traditions, to one that also supports young and dynamic artists,

arts leaders, and cultural changemakers, looking to the future as well as the past.

This work would not be possible without the help of our Board of Directors, who have helped shape the path of Cambodian Living Arts, and show so much dedication to Cambodian arts in general. I am also grateful to our partner organizations in Cambodia and around the world, who are always willing to engage in exciting and valuable projects. And, of course, I would like to thank our donors for their generous support over the past 17 years.

Next year, we will continue looking outwards, building our program around the theme of ‘Creative Connections’. This is an exciting time for us, allowing us to put Cambodian arts on an international stage. In 2016, we will host the third Asia-Pacific Network for Cultural Education & Research (A.N.C.E.R.) Conference in January and a forum on Living Arts in Post Conflict Contexts in March, bringing delegates from across the region to Phnom Penh. This is vital in helping us move towards our vision for 2020 of the arts as Cambodia’s national and international signature, transforming our country’s cultural identity, and looking towards a future filled with harmony, energy, and creativity.”

ARTIST DEVELOPMENT



DONDREY MONGKOL'S REHEARSAL SPACE

This class opened in 2003, taught by Master Mao Phoeung. However, in 2011 Master Mao passed away, and advanced student Suor Vanna took over the class. However, during this period the class was relocated several times, from the White Building to CLA's old office and finally to Vanna's house in Kandal province. Because of this frequent relocation, the number of students kept changing and Vanna was unable to sustain the class or create a troupe. However, with our help he finally has a permanent rehearsal space in Kandal, allowing him to form a troupe named Dondrey Mongkol.



OBJECTIVES & ACTIVITIES

The Artist Development Program is where we began; supporting artists and teachers in communities across Cambodia. In the last year we have focused on two main areas; supporting community leaders to sustain arts teaching, and helping artists generate income by using their arts skills.

COMMUNITY ARTS TEACHING

OBJECTIVE:

To be an active supporter of arts teaching in the community

ACTIVITIES:

We supported leaders in the arts community by helping them to improve teaching quality and to create and implement plans for their long-term future; and by seeking communities and institutions to support arts teaching.

LIVELIHOODS THROUGH ARTS

OBJECTIVE:

To be an incubator for small artistic enterprises

ACTIVITIES:

We helped artists to look at how they can use their artistic skills and practice to support their livelihoods. We worked closely with them to understand their troupe's strengths and opportunities, and helped them to plan actions that will lead to more success.

We worked closely with several performance troupes, giving them advice and support to improve their sustainability. Highlights include our work creating a new logo and promotional materials for Dondrey Mongkol and producing a photoshoot for the Yike Amatak troupe. We also facilitated trainings, including a poetry workshop for the Community of Living Chapei and Word

and Excel training for Sounds of Angkor and Children of Bassac. We helped troupes acquire equipment, including laptops, printers, and costumes, and supported them in implementing better management and governance processes.

CLA also provides administrative and financial support to Dondrey Mongkol, while helping the troupe to think of ways to generate income – for example, their students now contribute \$10 per month for the regular evening classes, which helps to fund rehearsals, teaching and performances. Currently, the troupe has 18 members working on four different art forms; Pinpeat (ensemble music for Buddhist ceremonies), Modern Wedding Music, Klong Khek (funeral music), and Mohaori (ensemble music for celebrations and events).



“ I feel great that we finally have some printed promotional materials like the troupe's logo, signage in front of my house, business cards and flyers. I've noticed the difference. Before, people only knew individual artists, not the troupe. Now, they know us as a troupe and they know where we are located. I've also learned a lot from my involvement in the process of creating these marketing materials. I had no idea what those marketing materials were. Now, I realize there are many materials including social media that I can utilize to increase my troupe's exposure and business.”

Quote from Suor Vanna, Teacher and Leader of Dondrey Mongkol



THE COMMUNITY OF LIVING CHAPEI

Pich Sarath, Teacher and Leader



“CLC was founded in May 2013 with seven youth members. Our activity is promoting the traditional art of Chapei through demonstrations by young people. I formed this group because I wanted to get Chapei players together and to know how many of them were in Cambodia.

We got ideas and support from CLA, as we wanted to be a quality, independent troupe. We now have a clear structure within the group and we even have board members including Master Kong Nay, Master Suon San, Bora Rith and Catherine Grant, an Australian researcher. They help us to set a vision for the troupe.

Working as a team is a great experience.

We've learned about troupe management. As artists, we only knew how to perform before, but now we have learned how to manage as well. We have also helped to dispel the myth about Chapei players; that they tend to become blind. Now many young people learn and play Chapei and the myth will slowly become obsolete.

We also earn a monthly income. We utilize social media as our promotional channel, and post photos of our activities. I've noticed that there are more young people interested in learning Chapei as well. Back in 2013, I had only three students. Now, I have almost 20 students. We also perform for good causes, such as environmental issues and promoting birth control.”



ACTS OF MEMORY

Acts of Memory was a year-long special program co-produced by Cambodian Living Arts and Bophana Audiovisual Resource Center, presented by Season of Cambodia. It consisted of a series of events and activities offering audiences and participants opportunities to reflect on memory, history and identity, through performances, exhibitions, screenings, talks and conversations.

Acts of Memory was launched in April 2015 with the exhibitions "Transmission 2015", and the "Flower Parachute Skirt" by Leng Seckon, both hosted by Bophana Center.



SPOTLIGHT ON VISUAL ARTS RESIDENCY

We collaborated with the Vermont Studio Center (VSC) to give three visual artists the opportunity to spend five weeks in residence at their studios. Chov Theanly and Yim Maline from Battambang, and Eng Rithchandaneh from Phnom Penh were chosen in a competitive selection process in July, coordinated by renowned artist Anida Yoeu Ali, with the support of Selection Committee members Amy Lee Sanford, Marine Ky, Rithisal Kang and Sopheap Pich.

They spent September in the USA, working on their own projects and meeting other artists in the fantastic creative space provided by the VSC. This was followed

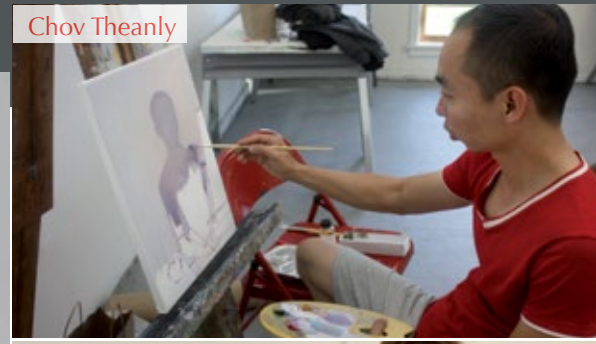
by a trip to New York City to visit museums and galleries, and meet artists and curators, hosted by Triangle Arts. Back in Cambodia, the three artists shared their experiences with the arts community in Battambang. We would like to thank Fresh Sound Foundation and the many private donors who made this program possible.

"The residency changed my life forever. I now see the world beyond my home and my perspective has become much broader"

Chov Theanly, Visual Artist



Yim Maline



Chov Theanly



Eng Rithchandaneh

TIMELINE

8



OCT. 2014

Create assessment criteria and plans for assessing troupes' strengths and weaknesses.

NOV. 2014

Bring *Sbaek Thom* (large shadow puppet troupe) to the *World Harmony Puppet Carnival* in Bangkok.

DEC. 2014

Create action plans to help troupes develop themselves to a professional and sustainable standard, and start to implement these plans.

JAN. 2015

CLA holds a community arts demonstration in Kampot to demonstrate the contribution of *Chapei Dang Weng* to Cambodia's Intangible Cultural Heritage.

Finalize an agreement between the Ministry of Education, Youth and Sport, Children of Bassac, and CLA, that requested support for arts activities in public and private schools.

FEB. 2015

Host the *Living Arts Charity Concert*, a collaboration between CLA, Children of Bassac and Khmer Artists Association, which took place at the Plae Pakaa theatre in Phnom Penh. The performance raised almost \$6,000 for five senior artists who are sick and in need of financial support.

MAR. 2015

Yike Amatak and Community of Living Chapei take part in the *Future and Achievement III* performance at Chaktomuk Conference Centre in Phnom Penh.

MAY 2015

Two members of Wat Bo shadow puppet troupe in Siem Reap, together with puppeteers from the Sovanna Phum Arts Association attend the ASEAN Puppetry workshop in Kuala Lumpur, Malaysia.



JULY 2015

AUG. 2015

SEPT. 2015

FUTURE

Dondrey Mongkol perform and provide a training class at *Phum Boran*, an event at the Japanese Festival.

Chrey Ho Phnov High School in Kompong Speu province receives 200 copies of a *Smot* lesson plan and student books, plus an annual study plan.

Three artists from Children of Bassac and one CLA member of staff attend the *One Asia in Dance festival* in South Korea.

The Community of Living Chapei improve their poetry skills through a weekly workshop with a professional teacher.

Next year, we will focus on helping the groups we currently support to become independent. This is in preparation for 2017, when we hope to be able to provide grants instead of offering direct support. CLA will act as a donor, and the troupes and other partners will be our grantees.

As part of this work we will:

- Devise and review our criteria for providing grants and reviewing grantees' performance.
- Support troupes to become more independent, by encouraging participation in networking events, helping them improve their marketing, and provide necessary training.

As well as the troupes we support becoming independent, we also want our Community Arts partners in public schools, Krosaing Rolerng Primary School and Chrey Ho Phnov High School to become sustainable. In 2015-16, Cambodian Living Arts will be partnering with the Ministry of Education, Youth and Sport to expand on our existing programming in public schools and develop a model that can be used throughout Cambodia.

LEARNING AND LEADERSHIP



OBJECTIVES & ACTIVITIES

The Learning and Leadership program works to train arts students in both artistic and non-artistic skills that will help them to develop their careers through the Arn Chorn-Pond Scholarships and the Professional Development Trainings. This year we worked with students from Battambang, Siem Reap, Kandal, Takeo, and Prey Veng as well as from Phnom Penh. We received 72 applications, and were able to support 38 scholarship students. We want the arts sector to be fully staffed with well-trained arts professionals, working to international standards.

ARN CHORN-POND LIVING ARTS SCHOLARSHIP

OBJECTIVE:

To increase professionalism and help those with high potential to become leaders, using creativity and curiosity.

ACTIVITIES:

This year, our program ran under the theme 'Gender Equality', and many activities were conducted in partnership with the organization Gender and Development for Cambodia (GADC). We ran monthly meetings with scholarship students, focusing on skills such as leadership, self-management, and career planning, and also gave the students the opportunity to share knowledge about arts, to hold performances, and to discuss their

progress. We improved the selection process, by doing more outreach, working more closely with the Selection Committee and incorporating practical activities into the assessment.

We are very grateful to the Selection Committee; Ry Anchaly, Deputy Director of Siem Reap Provincial Department of Cultural and Fine Arts, Moeng Meta, Project Manager of SA SA BASSAC, and Kourn Lyna, Residency Coordinator of Sa-Sa Art Projects.

PROFESSIONAL DEVELOPMENT PROGRAM

OBJECTIVE:

To provide artists, administrators and technical specialists with the skills needed to secure regular, paid work in the arts.

ACTIVITIES:

This year, we worked with a leading capacity development organization, VBNK, to design a new suite of training courses. These respond to artists' needs identified in our major 2014 survey into employment needs in the performing arts sector. We conducted four pilot training courses, and will be rolling out the full program next year.

SCHOLARSHIP STUDENT VOICES

"My speaking skills and self-confidence have improved so much through CLA's trainings and workshops."

Sgnoun Kavey Sereyroth, 16,
Pin student (Cambodian Harp)

"I have more confidence in sharing my ideas and feel more motivated to join educational events to improve my general and artistic knowledge and skills."

El Huyno, 24, painting student

"I'm passionate to attend the monthly meetings because I can learn new things, build my self-confidence, and strengthen my friendships."

Khem Sok Srey Mean, 21, painting student

"Even though this year is my last year as a CLA scholarship student, and I know that my capacity in playing harp is still developing, I'm committed to study more with other teachers to improve the quality of my playing. I would love to thank CLA for supporting me to study harp with Dr. Him Sophy. Without this support, I would not have the great opportunity to grow both my artistic skills and personality."

Noth Somphors, Pin (harp) student



TIMELINE



Several students participate in an intercultural video exchange with students at McAuliffe Charter School in Framingham, Massachusetts, facilitated by CLA friend Jeff Dyer.



OCT. 2014

First workshop for the new scholarship students to learn more about Cambodian Living Arts.

NOV. 2014

Monthly workshop focuses on the role of art in society with the Advocacy Music Group and the Messenger Band.

DEC. 2014

Start partnership with capacity development organization VBNK.

Students perform at the *White Ribbon Event* to end violence against women organized by Gender and Development for Cambodia.

Scholarship student monthly workshop focuses on effective teamwork.

JAN. 2015

The scholarship students take part in Acts of Memory workshop at Bophana Audiovisual Center on the theme of *Transmission*, in commemoration of the 40th anniversary of the fall of Phnom Penh to the Khmer Rouge.

Scholarship students and the Community of Living Chapei troupe join a clean-up activity at a local park near our office.

FEB. 2015

Scholarship student, Nou Samnang, appears on Bayon TV, giving an interview on *Chapei Dang Weng*.

Students perform their dance piece, *Break the Chain*, at the *One Billion Rising Event*, organized by Gender and Development for Cambodia.

MAR. 2015

Scholarship student, El Huyno, receives the first prize for his painting on the topic of women's empowerment, in a competition run by the Sustainable Global Fuel Enterprise. His design is printed on their packaging.

Scholarship students took part in a youth mock parliament event to experience and discuss a parliamentary voting system, organized by GADC.

APR. 2015

We run four training courses for scholarship students as a pilot for next year's Professional Development Program.



MAY 2015

Scholarship students take a contemporary arts tour conducted by SA SA BASSAC through the art galleries of Phnom Penh.



JUN. 2015

The Selection Committee for the new scholarship students is formed. We hold the first of a series of monthly meetings for the scholarship students.



JULY 2015

Applicants for the 2016 scholarship program are screened by the Selection Committee.

AUG. 2015

The Cambodian Arts Launch Pad campaign runs, raising funds for the scholarship program, and sharing interview videos between Arn and musician and human-rights activist, Peter Gabriel across social media. One video gets almost 60,000 views!

SEPT. 2015

The 2016 scholarship program is launched with a performance by new and existing scholarship students.



FUTURE

Next year, for the Arn Chorn-Pond Scholarship program we want to:

- Design a new curriculum for our Enrichment Program, focusing on personal development and leadership capacity training, and improve the program through more effective training sessions, individual consultancies and co-operation with other art organizations.
- Initiate a Student Alumni Network.
- Establish new partnerships with arts and English language institutions in Cambodia.

For the Professional Development Program, we want to start running the new training courses we developed this year.

KNOWLEDGE, NETWORKS & POLICY



ACTIVITIES & OBJECTIVES

We aim to contribute to the generation of knowledge about Cambodian arts and culture. This year, we have worked to forge national, regional, and international networks that will help to advance the work of artists and arts managers from Cambodia, and contributed to international dialogue about the role of arts and culture in sustainable development. We aimed to use our position in the arts sector to bridge between civil society and government, helping to develop partnerships and stimulate discussion of cultural policy.

This program year, we worked across four main areas:

- » **The Living Arts Fellows program** aimed to support and give new opportunities to arts leaders.
- » **We took part in conferences, workshops and seminars** on themes including culture and development, and arts in post-conflict societies, in order to help shape international dialogue.
- » **We participated in a cultural policy consultation** with the Ministry of Culture and Fine Arts, as part of the development of the first Cultural Policy for Cambodia.
- » **We initiated networking events for the arts community**, including the *Ket Leng Leng* series of events in Phnom Penh and lunches in Siem Reap. These aimed to help artists and arts leaders collaborate and cooperate.



SPOTLIGHT ON RESEARCH

We have been collaborating with music researcher Dr. Catherine Grant (Griffith University, Brisbane, Australia) since 2012. From June-Dec 2015 Dr. Grant was hosted by CLA on an Endeavour Australia Cheung Kong Fellowship, funded by the Australian Government. Her research project, conducted in collaboration with CLA, examines the socioeconomic situation and concerns of young musicians of traditional music genres, and their implications for the sustainability of these art forms. We expect that this research collaboration will increase our knowledge base about the circumstances and needs of artists, as well as generating evidence-based data (for grants or reporting) about the interplay between our programs and the lives of the artists who engage in them.

In June 2015, we hosted four undergraduate students from the School of Creative Arts at the University of Newcastle (Australia) on a short-term Australian government-funded service-learning project, led by Dr. Grant. These programs are an opportunity for an ongoing exchange of skills, knowledge, and cultures between young artists.



Memorandum of Understanding
with the Ministry of Culture and Fine Arts

LIVING ARTS FELLOWS PROGRAM

We selected five arts and cultural leaders to take part in the program, now in its third year. They attended four Arts Labs across Cambodia, and one exchange to Myanmar. The Arts Labs gave them the opportunity to meet prominent cultural leaders from around the Asia-Pacific region, as well as to reflect upon and discuss their roles as cultural leaders with a dynamic group of peers.



FELLOWS' EXCHANGE TO MYANMAR

The five Living Arts Fellows took part in an exchange visit to Myanmar in September 2015. Such exchanges allow arts leaders from around the Asia Pacific to learn from each other while building dynamic creative networks for future collaboration. Visiting Mandalay, the former royal capital of Myanmar, the Fellows explored traditional performing arts, including *Zat Pwe*, a unique art form, involving music, dance, and theater, with performances lasting from dusk until dawn. In the capital, Yangon, they focused on contemporary visual arts.

Fellow, San Phalla, said, *"The most interesting part of the program was the trip to Myanmar... We met a lot of artists from different fields. There was one gallery that inspired me a lot; The Pansodan Gallery. They collect artworks from old times and they spend their own money to buy them. They have a good vision that in the future the gallery will become a learning center for all artists."*



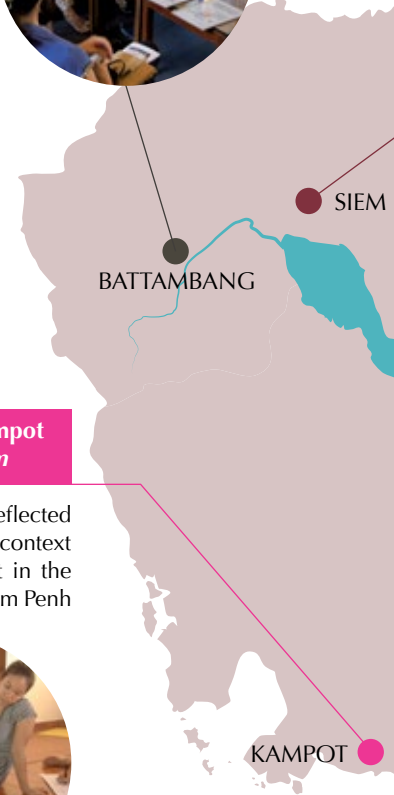
LAB 2 Lotus Gallery and Sammaki Value in the Arts

Speakers:
Marjorie Chu: Founder Member of the Art Galleries Association of Singapore; Lecturer to Friends of the Museum, Singapore; and External Lecturer at Temasek Polytechnic, Singapore.
Mun Ching Yap: Executive Director of AirAsia Foundation, the philanthropic arm of the AirAsia Group, supporting social enterprises in ASEAN.



LAB 4 Epic Arts Cambodia in Kampot Reflections on the Program

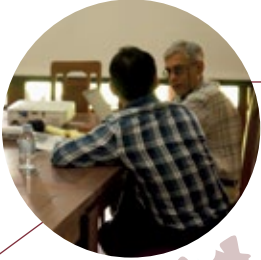
The Fellows discussed the overall program, reflected on what it means to be a cultural leader in the context of Cambodia today, and prepared to take part in the ANCER Conference to be hosted by CLA in Phnom Penh in 2016.



MEET THE FELLOWS



LAB 1 Center for Khmer Studies Knowledge, Culture, and Meaning



Speakers:

Anmol Vellani: The founder of the India Foundation for the Arts.

Professor Ruth Bereson: Dean of the Faculty for the Creative Industries at LASALLE College of the Arts, Singapore.



LAB 3 Ragamuffin Centre for Creative Arts Therapy Dynamics of Tradition and Creativity

Sal Murgiyanto: Former professional Javanese dancer, associate professor at the Graduate Program, Jakarta Institute of the Arts, and founder of the Indonesian Dance Festival in Jakarta (1992-2012).

Yunyu Wang: Founding dancer of Cloud Gate Theatre, the first professional modern dance company in Taiwan.



1 CHEA SOPHEAP

Sopheap is a historian and the Deputy Director of Bophana Audiovisual Resource Center, where he has worked for over a decade. He has produced cultural events, run film festivals, and installed exhibitions. He is especially interested in the role of arts in telling stories about society.

2 HUN PEN

Pen is a classically trained dancer and choreographer, who has been engaged in contemporary dance for the last decade. She is also an experienced arts manager, and is currently Deputy Director of the Department of Performing Arts in the Ministry of Culture and Fine Arts.

3 ONN SOKNY

Sokny is the Senior Manager of Epic Arts, an inclusive arts organization that brings together people with and without disabilities. She is also a founding member of the Cambodian Arts Network, which

brings together people working in the arts sector to increase collaboration and exchange.

4 SO PHINA

Phina is a writer and poet, and leads Women Writers Cambodia, a charter of PEN Cambodia. This year, she and five other female writers self-published an anthology of short stories, called the *Crush Collection*. She encourages women to write via her personal blog, *dare2write.com*, and is a researcher at the Cambodia Development Resource Institute.

5 SAN PHALLA

Phalla trained as a painter, and has worked as a researcher across many artistic disciplines. He is currently the Deputy Director of the Department of Books and Reading at the Ministry of Culture and Fine Arts, and has written, edited, and published articles and books on topics including mural painting, classical dance, and Buddhist culture.



Arn speaks at Birkbeck University in the UK about transforming societies through the arts.

CLA attend workshop on the Implementation of the 2003 Convention for Safeguarding of the Intangible Cultural Heritage: *Toward Digital Preservation* in Siem Reap.



OCT. 2014 NOV. 2014 JAN. 2015 FEB. 2015 MAR. 2015 APR. 2015 MAY 2015

Living Arts Fellows, Onn Sokny and Huot Dara join the *Young Cultural Innovators Forum* in Salzburg, Austria. Executive Director Prim Phloeun speaks at a session, offering an NGO perspective on arts and development in the context of Cambodia.

Participate in the launch of the National Policy for Culture.

Consultation with an advisory committee to shape this year's Fellows' program. Cultural consultant, Suon Bunrith, and Country Director, Frances Rudgard, take part in the Asia Pacific Network for Cultural Education and Research (ANCER) program in Singapore.

We hold the first *Ket Leng Leng* networking event for artists in Phnom Penh, with Smot singer Phoeun Sreyrov.

The Living Arts Fellowship program launches and the five new Fellows receive orientation. We hold the second *Ket Leng Leng* networking event in Phnom Penh, featuring the social enterprise Backstreet Academy.

We attend the UNWTO/ UNESCO World Conference on Tourism and Culture in Siem Reap, with Ministers of Tourism and Culture from all world regions. Arn Chorn-Pond speaks at TEDx Warwick in the UK on the topic "*Music Saved My Life*".

The first Living Arts Fellows Lab takes place at the Center for Khmer Studies in Siem Reap. We hold the third *Ket Leng Leng* networking event Phnom Penh was held, with Living Arts Fellow Onn Sokny. We hold a networking lunch for artists and arts leaders in Siem Reap.

Co-founders Arn Chorn-Pond and John Burt give the keynote address at the Arts and Global Healthcare Conference in Cambridge, Massachusetts.

The second Living Arts Fellows Lab is held at Lotus Gallery and Sammaki in Battambang.



JUN. 2015

Music researcher, Dr. Catherine Grant, arrives in Phnom Penh for the third time to research the socioeconomic situation of young traditional musicians, in collaboration with CLA.

Four undergraduate students from the School of Creative Arts at the University of Newcastle (Australia) conduct a short research project, led by Dr. Grant.

JULY 2015

The third Living Arts Fellows Lab is held at Ragamuffin Centre for Creative Arts Therapy in Phnom Penh.

AUG. 2015

Associate Country Manager, Song Seng, attends the *Borak Arts Series* conference in Malaysia, discussing creative industries in Asia.

SEP. 2015

The Living Arts Fellows take part in an exchange visit to Myanmar.

FUTURE

We are looking forward to the fourth year of the Fellows program, which will involve an exchange trip to Vietnam as well as a series of themed Labs engaging mentors from around the region.

We are hosting the third ANCER Conference *Vitality and Viability: Arts Ecosystems in Asia* in January, in partnership with LASALLE University and the Institut français du Cambodge – a first for Cambodia and for us. In March we will host the Forum on Living Arts in Post-Conflict Contexts, bringing together 40 selected invitees working in the arts in post-conflict contexts from around the world.

The Greater Mekong Sub-region Hub for Young Cultural Innovators will be launched in partnership with Salzburg Global Seminar. Phnom Penh will be a “hub city” for arts and culture leaders from Greater Mekong countries, to connect, collaborate and launch artistic projects. In July we will host a regional composers’ workshop in Siem Reap, and in October four arts leaders from the region will attend Salzburg Global Seminar’s annual YCI forum.

MARKET CREATION



OBJECTIVES & ACTIVITIES

All our programs depend upon the existence of a captive audience for Cambodian arts, so that artists, technicians and arts leaders can sustain themselves and their art forms. Our Market Creation program helps to create, develop, and supply a market for Cambodian arts, from local and international audiences both at home and abroad.

LOCAL AUDIENCE DEVELOPMENT

OBJECTIVES:

Generate interest in arts and increase attendance at cultural events.

ACTIVITIES:

Stage demonstrations and interactive workshops in schools and universities and at community events that raise awareness of arts with new audiences. Produce and present performances targeting a local audience, and use social media to engage with a wide network within Cambodia.

CREATIVE INDUSTRIES

OBJECTIVES:

We want arts professionals to find regular, fairly paid work in the sector, and to continually develop unique cultural activities that generate interest in the arts. Within five years, we want half of CLA's funding to come from our Cambodian enterprises.

ACTIVITIES:

This year, we have presented regular shows in both Phnom Penh and Siem Reap, and facilitated Living Arts Experiences including workshops and private performances. We have also been developing and implementing a sales and marketing plan to increase income from our activities.



LOCAL AUDIENCE DEVELOPMENT

We held 12 community arts demonstrations in Phnom Penh, Kampot, and Kompong Speu, at public schools, NGOs, universities and social events, often in partnership with the Khmer Magic Music Bus. These attracted 1,297 audience members in total.





JOLANA JONGJAM



As part of the *Acts of Memory* program, we hosted *Jolana Jongjam* (Movement Memory), a series of contemporary dance workshops and performances on June 5th-7th, 2015.

Jolana Jongjam was a platform for dance companies Epic Arts (Kampot), New Cambodian Artists (Siem Reap) and the PanDance Project (Phnom Penh) to present their new work to the public, aiming to encourage a young, primarily Cambodian audience to engage with the arts and their history.

The evening performances were open to the public, and there was a full house on each of the three evenings, equivalent to 500 people. During the daytime, Amrita Performing Arts facilitated a series of choreo-labs, which encouraged the companies to engage in creative thinking and new techniques.

Jolana Jongjam was also designed to foster collaboration and innovation among both the contemporary dance community and the broader arts community. The workshops were co-funded by the European Union action, 'Supporting culture as a vector of democracy and economic growth'.

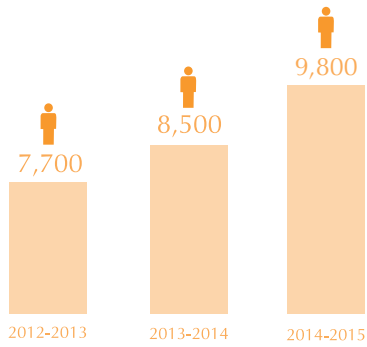


“ This was my first time joining this kind of event in Phnom Penh. I think it was a good festival - I could learn and share experiences with artists from different provinces and also show what we do to the public. It was also an opportunity for me learn more about the past and present of Cambodia's history. I want to have this festival again so more young people can take part!

Roeun Sarun, Contemporary Dancer from New Cambodian Artists and former CLA Dance Teacher



PLAE PAKAA YEAR ON YEAR



TOTAL AUDIENCE

This year we supported over 170 arts professionals through the program, working with six troupes over the year. Once again, we were the top-rated cultural attraction in Phnom Penh on TripAdvisor.



"The dancers are fantastic and the detail in some of the hand movements is brilliant. The music was great and I just wish the show was a little bit longer." Peter F, TripAdvisor.com

13,264 visitors introduced to Cambodian performing arts through our cultural performance programs in Phnom Penh and Siem Reap.

2,250 guests given an authentic and in-depth insight into the arts through our Living Arts Experiences.

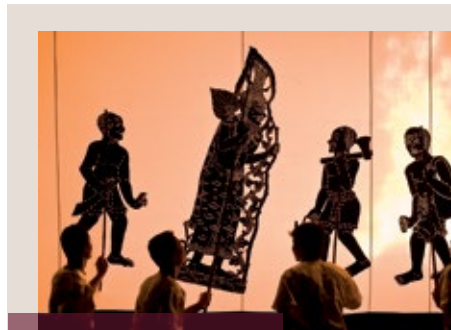


Over 170 artists and arts professionals employed by the Plae Pakaa program in Phnom Penh and Siem Reap, with 205 performances staged.

41 external paid performance opportunities secured for artists.

Over \$125k earned in revenue to help Cambodian Living Arts train and support more artists.

15 groups took part in private workshops and lessons so they could learn and love Cambodian arts, including programs for educational trips from Australia and the United States.



HIGHLIGHTS

We collaborated with the Department of Performing Arts of the Ministry of Culture and Fine Arts to perform *Sbaek Thom*, the large shadow puppet performance, on our stage during the last low season. It was a great opportunity for the artists to showcase this example of Cambodia's intangible cultural heritage to both national and international audiences.

FOCUS ARTIST

Nop Thida is the dedicated teacher of the Morodok Komar Bassac Performing Arts troupe (formerly known as Children of Bassac), who specialize in both classical and folk dance and take part in the Plae Pakaa program. She receives a regular stipend from CLA through our Creative Industries program to help her teach these talented students.

Thida said *"The Plae Pakaa program helps me and my troupe a lot. It gives us experience of how to work in a group, new techniques and above all it gives us the opportunity to perform at the National Museum"*.





OCT. 2014

Plae Pakaa high season is launched with performances at the National Museum in Phnom Penh six days per week.

Plae Pakaa premieres "*Spirit Within*", a theater piece about a young Cambodian woman who moves from the countryside to the city, and her experience of ceremonies and traditions.

NOV. 2014

Our series of private performances at Raffles Le Royal Hotel in Phnom Penh begins, running every Friday until May 2015.

Hom Rong, a part of the *Yike* opera, is performed for UNICEF on Children's Rights Day.

DEC. 2014

A Plae Pakaa pilot is launched in Siem Reap.

Plae Pakaa features in the feature "*36 Hours in Phnom Penh*" by New York Times Travel.

A CD of Dr. Him Sophy's composition "*Memory from Darkness*" is released as part of our Cultural Products range. The music was inspired by Dr. Sophy's experiences under the Khmer Rouge.

JAN. 2015

We host the annual cultural delegation.

Sounds of Angkor is featured in the inflight magazine of Cambodian Angkor Air.

FEB. 2015

We host a school trip with World Friendship Tours, providing cultural experiences to students.

Artists take part in a performance for major Cambodian TV channel, CTN, at Koh Pich theatre with singer Laura Mam.

MAR. 2015

The Plae Pakaa high season ends, having attracted over 7,400 audience members.

We host a special preview of the *Sbaek Thom* Large Shadow Puppet performance at Plae Pakaa.

APR. 2015

Artists take part in a tour in Siem Reap with singer Laura Mam for *Angkor Sangkran*, a large event celebrating Khmer New Year.

We facilitate a private lesson for the Grammy Award-winning singer-songwriter, Evrywhr, in *Chapei* and *Tro Khmer*.



Plae Pakaa low season launches with performances at the National Museum in Phnom Penh four days per week.



MAY 2015

JUN. 2015

JULY 2015

AUG. 2015

FUTURE

Artists perform with Laura Mam as part of Demi Lovato's concert in Phnom Penh.

We had a stall at the Social Enterprise Fair in Phnom Penh, and Executive Director Phloeun Prim spoke about cultural-based social enterprises at the opening event.

Our artists take part in Laura Mam's music video, "Madizone Tmey".

The One Farrer Hotel in Singapore commissions seven *Sbaek Thom* (large shadow puppets) for an installation, and purchase pieces by artists who have worked with us, including Theanly Chov, Loeum Lorn and Em Riem.

Travel + Leisure Magazine feature Plae Pakaa as one of their "Top 10 Things to do Before You Are 10".

World Friendship Tour enjoy a second ten day school trip with Living Arts Experiences team.

We win second place in the Ministry of Culture's Incubator 101 competition for start-ups.

New York Times Travel feature Plae Pakaa in the guide "36 Hours in Siem Reap".

Dondrey Mongkol, the Community of Living Chapei, and Children of Bassac take part in a private performance at the Doors restaurant in Phnom Penh, attended by 150 people.

Next year we are planning to strengthen the sales and marketing of our creative industries, and improve the capacity of our sales team. We want to expand our range of sales channels, and work with new partner organizations, and continue to improve the quality of our performances, workshops, lessons and cultural products. Our goals are to:

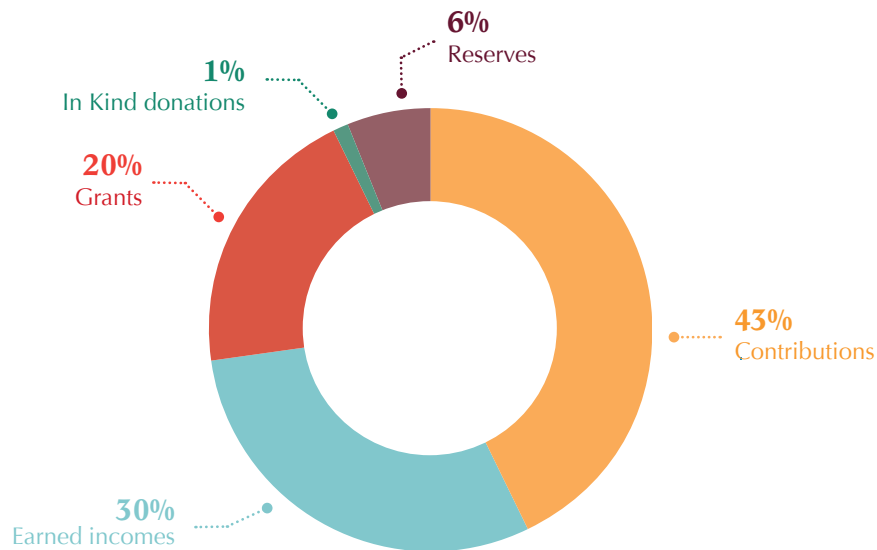
- Reach an average of 65 tickets per show at performances at the National Museum in the next year.
- Train six sales personnel and three marketing personnel.
- Generate incomes based on profit from the show.

FINANCIAL INFORMATION

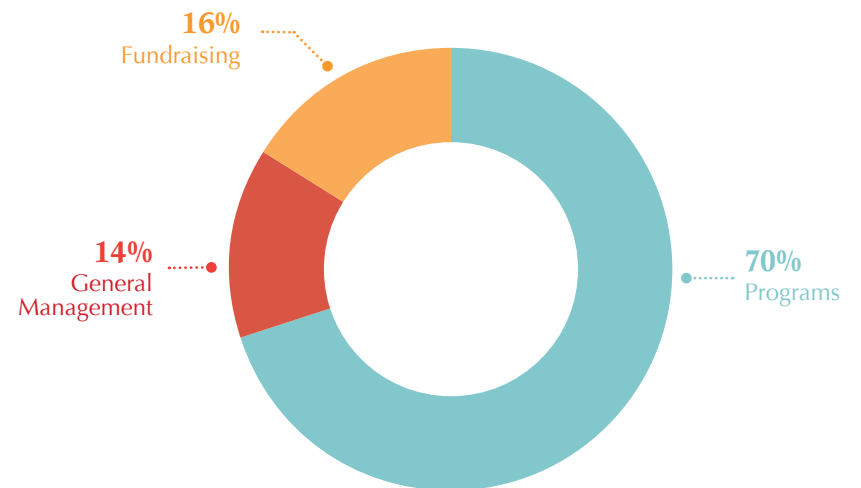
INCOME	
Contributions	\$ 403,924
Earned Income	\$ 277,931
Grants	\$ 185,350
In-kind Donations	\$ 8,468
Reserves	\$ 57,598
Total	\$ 933,270

EXPENSES	
Program	\$ 655,430
General Management	\$ 128,792
Fundraising	\$ 149,048
Total	\$ 933,270

CLA INCOME SOURCES (Oct. 1, 2014 – Sept. 30, 2015)



CLA EXPENDITURE (Oct. 1, 2014 – Sept. 30, 2015)



MEET THE TEAM



PHLOEUN PRIM
Executive Director



FRANCES RUDGARD
Director of Program
& Operations



ARTIST DEVELOPMENT TEAM

*Pok Sarith, Facilities Coordinator,
Roeun Rina, Program Coordinator,
Yon Sokhorn, Program Coordinator*



PROGRAM TEAM

*Chhin Vanoeun, Sales and Marketing Coordinator,
Heng Samnang, Creative Industries Hospitality Coordinator,
Chhuon Sarin, Program Manager,
Seng Thavin, Program Coordinator,
Vidya Lo, Regional Manager*



KAI TIM BRENNERT
Executive Assistant



DEVELOPMENT & COMMUNICATION TEAM

*Magali Nicolas, Development Coordinator,
Hermione Brooks, Communications Coordinator,
Din Darathtey, Communication Coordinator,
Julia Müller, Intern,
Mcky Savage, Development Coordinator*



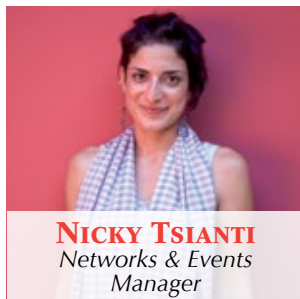
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*Khouth Sochampawatt, Program Coordinator,
Song Seng, Associate Country Manager*



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Khon Khen, Cleaner,
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Kuon Manith, Finance & Administration Manager,
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NICKY TSANTI
Networks & Events
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A WORD FROM OUR BOARD CHAIR



R. KELLEY BONN

CHAIR OF BOARD OF DIRECTORS

“ We are so proud of all that Cambodian Living Arts has achieved in the last year. CLA remains involved with heritage and preservation, as we look to the development of sustainable models of community engagement for our traditional performing arts programs. These have introduced so many young students to their vibrant cultural heritage. We partnered with the Bophana Center and others to present the year-long Acts of Memory program, inviting reflections on the 40-year anniversary of the fall of Phnom Penh, and encouraging explorations of identity and self-expression and engaging young Cambodians on issues of memory. Looking forward to next year, CLA is organizing the third conference of ANCER (Asia Pacific Network for Cultural Education and Research) for arts managers and cultural innovators throughout the region and providing opportunities to develop new creative connections. We continue to thrive at each stage of our development and look towards new initiatives to achieve our vision of the transformation of a country through the arts. It remains our responsibility to leverage the success of what we have accomplished to continue to make a real difference in Cambodia and share the experience with others.”

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