

INSPIRING
CURIOSITY

CAMBODIAN LIVING ARTS
ANNUAL REPORT
2013-2014

Children of Bassac monkey dancers performing
part of the Golden Mermaid dance





“In 2014, we all worked so hard and I couldn’t be happier with what we’ve achieved. Of course I’m proud of our team and our work creating decent jobs for the next generation, but what I’m most proud of is seeing our students start their own projects. When I see our young people being strong, creative and independent, I feel we are one step closer to peace and harmony for people all over the world.”

ARN CHORN-POND

Founder of Cambodian Living Arts



PHLOEUN PRIM

Executive Director

“Three years ago we made a bold decision to invest in Plae Pakaa, a performance platform in Phnom Penh. It was a huge risk: running the program as an innovative social business. It was a vastly different approach than before, but one we thought critical to helping artists launch sustainable careers.

We fortunately found investors who believed in our vision and were able to build a beautiful theater at the National Museum to get us off the ground, but the road hasn’t always been smooth. At the end of the day, we learned from it all and today we are starting to see some exciting returns on our investment.

We just closed a year in which we reached the break-even point and earned more than 100K of income. We have seen 25,000 visitors over the course of the three years and are now employing 120 artists – and, we are about to pilot a similar project in Siem Reap, which will

employ another 50 artists. It will be fitting given our theme for the year ahead is Launching Careers.

From this experience, we are realizing that if we want the arts sector and the arts to be sustainable, it’s more important than ever to keep investing in our leaders. This year we wrapped up the first year of our Creative Leaders program, culminating in eight arts leaders creating the Cambodian Arts Network. We are about to launch the second year of this program and are so excited to see where these leaders will go next.

In addition to the leaders program, we have been focusing a great deal on our Professional Development program, giving artists the capacity and knowledge to launch sustainable, lifelong arts careers. We see this program as the core way of helping these cultural entrepreneurs to take control of their future in the next few years.

What’s really amazing is that we are already starting to see it happen.

In August this year at the Amatak Festival, we saw 12 troupes on stage during a weekend in which every performance was standing-room only a great demonstration of our commitment to inspiring curiosity. Seeing the tears of joy and pride in the Masters’ eyes as they watched their students performing was one of the most wonderful things for me, and I felt that the transfer from the old to the new generation was really coming around full-circle.

Coming into 2015, we are seeing Cambodian Living Arts evolving from the Masters Teaching Program and inspiring curiosity to this new era of launching careers.”

EXECUTIVE DIRECTOR’S MESSAGE

If we want the arts sector and the arts to be sustainable, it’s more important than ever to keep investing in our leaders.”



Audience at Amatak Festival

COMMUNITY ARTS

OBJECTIVES & IMPACTS

OBJECTIVES

» High quality, traditional performing arts programs are being taught and practiced in communities throughout Cambodia.

ENTERPRISE PROGRAM

Community artists are generating income by running their troupe or other cultural business as a sustainable enterprise.

TEACHING PROGRAM

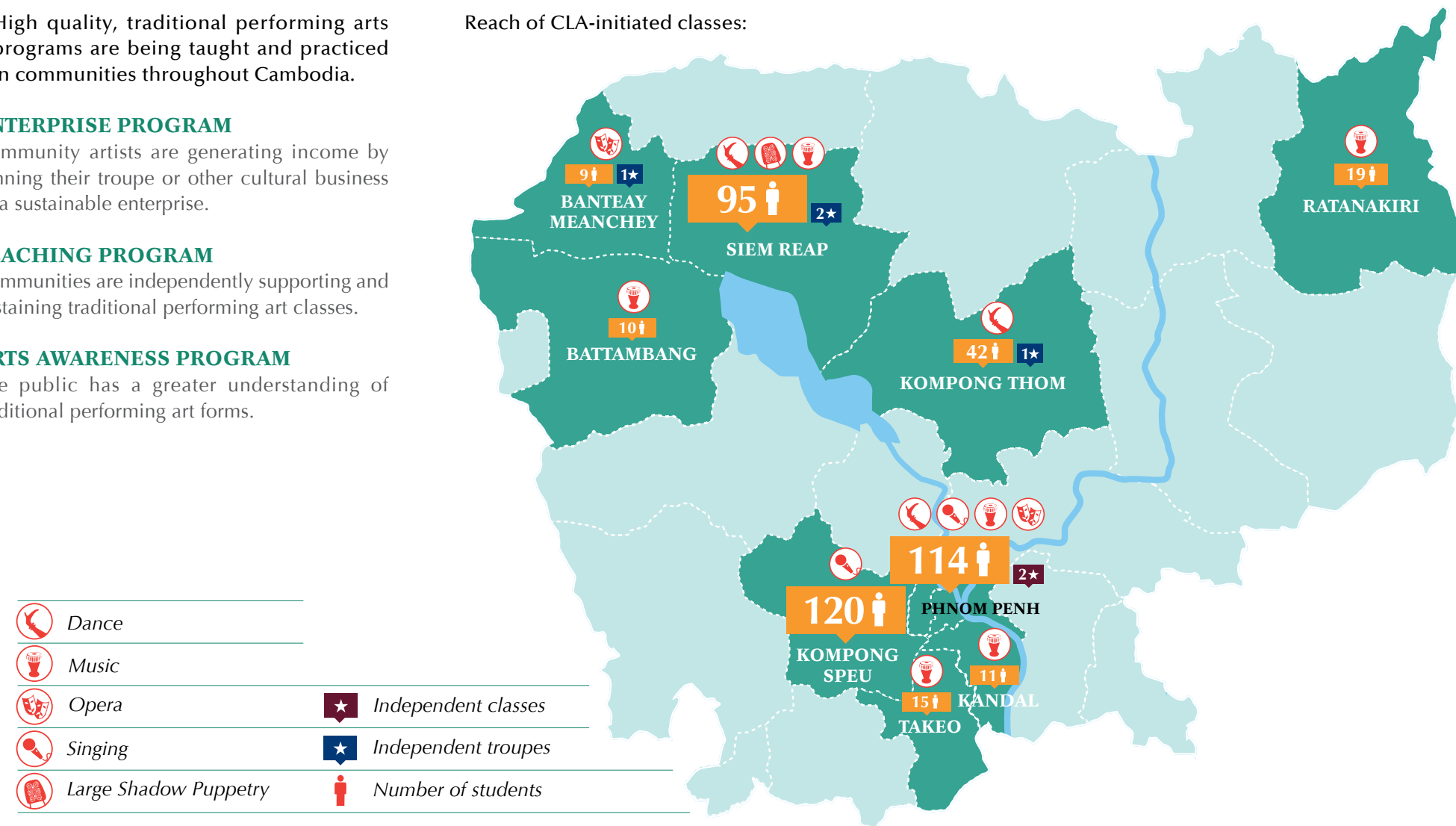
Communities are independently supporting and sustaining traditional performing art classes.

ARTS AWARENESS PROGRAM

The public has a greater understanding of traditional performing art forms.

IMPACTS

Reach of CLA-initiated classes:



- Dance
- Music
- Opera
- Singing
- Large Shadow Puppetry
- Independent classes
- Independent troupes
- Number of students



Mel Sophana far right

MEL SOPHANA, Member of the Community of Living Chapei

“I’m told that playing *Chapei* is not worth spending any time on. But I love traditional arts and I keep practicing.

I believe that if culture flourishes, society also improves.

To me, creating new songs with traditional roots is the way to bring youth back to this art form, to show them that *Chapei* can be dynamic. It’s important to have the

young people’s support in the arts. Otherwise, who will continue the arts in this country? So now I’m practicing a lot of popular music to adapt it to *Chapei*.

I’m happy that this class transformed into a professional troupe. Thanks to CLA who gave us the opportunity to explore new things. Before this troupe, I felt students were just coming to the class without creating strong relations with each other. But now we share a real group spirit! I want to have a space where we can feel free to give and receive feedback and knowledge. We’re also working on improving the staging of our performances.

CLA has showed us the way towards self-sustainability. It has provided new costumes and found a new place to rehearse, but it also helped us promote ourselves and find performance opportunities. We’ve benefited a lot from CLA’s trainings, even if it wasn’t about *Chapei* specifically, but also about other art forms, or sound and light or music notation.

In future I want to teach children in my village. People never finish learning. I saw so many people who would love to study *Chapei* and don’t have any chance to, so if you get this opportunity, don’t lose it!”



FOCUS KHMER MAGIC MUSIC BUS

One of our main partners in implementing our Community Arts activities is the Khmer Magic Music Bus (KMMB). An initiative of CLA’s co-founder, Arn Chorn-Pond, the KMMB brings music to the countryside, where people rarely have access to live music and arts. The project is led by Thon Seyma, a female singer and dynamic entrepreneur.

CLA has spent the past year working with the KMMB team to create a business plan for their future, and provided support with training and resources. During the year, the KMMB was contracted to take three of our CLA troupes to the countryside for performances in the community, and it even became a flying bus, as the KMMB team helped to send two well-known Masters artists to Austria where they performed as part of the Glatt und Verkehrt Festival!

THON SEYMA, KMMB Founder & General Manager

“We named this project the Khmer Magic Music Bus because we believe that all artists who participate in the project become part of a magic medicine that heals people’s feelings through music.

When we founded the KMMB, I felt very excited and nervous, because we had the responsibility to make this project sustainable. The project now develops step by step. Sometimes we face challenges meeting artists and organizers, but it’s exciting. Yet, I would love to see more local support.

stage, and build their network. I wish that in future we can have ten magic music buses, so when we travel around Cambodia people say, oh here is the KMMB coming!

CLA supports us with training. A training I found particularly useful was a three-day budget management workshop. Before, I was just doing things without any method, but now I understand systems better. CLA also brings ideas and finds artists to participate in the KMMB. Sometimes CLA rents the KMMB for their activities, and that money is used to develop the project. When we organize a performance, I want to pay the artists for their participation. We cannot always ask artists to volunteer. And CLA helps us find more paid work for them.”

I like to see women from villages we visit get involved in the events, to show them that a woman can also lead projects and travel across provinces. I want to show them that everyone experiences difficulties but can overcome them.

I want to bring more artists to the far countryside where people have never had the chance to experience art, and help artists be more confident, perform better on

When I see villagers and artists dance and enjoy the music together like a family, that’s when I feel most excited about this project!





AMATAK FESTIVAL

AUGUST 15-17, 2014

OBJECTIVES

- » Cambodian youth believe that traditional arts are creative, dynamic and relevant to them
- » Emerging artists perform, create new work and gain leadership experience
- » Local booking agencies and potential event coordinators know new artistic talents and the diversity of traditional performing arts
- » CLA celebrates 15 years of work

Amatak means “eternal” in the Khmer language. The name was chosen to represent our idea of “living” arts, art that is creative and new, while at the same time coming from traditional art styles. *Amatak* also represents our goal of creating self-sustaining infrastructure allowing Cambodian arts to propagate and continue into the future.

Amatak Festival was held at CLA’s Plae Pakaa stage at the National Museum and the campus of the Royal University of Fine Arts over a weekend in Phnom Penh. The program

comprised of ten amateur and professional troupes that recently emerged from CLA-initiated classes of traditional performing arts. The goal was for the troupes to produce their own performance piece: something traditional but at the same time a brand new creation. We held discussion groups and workshops, performances and open mics. The opening ceremony was also the occasion to celebrate 15 years of CLA’s work, and we invited Master Artists who have been with us since the beginning of our journey.

- 8 workshops
- 240 workshop participants
- 3 discussion groups
- 70 discussion participants
- 1,500 spectators
- 10 performing troupes
- ½ of spectators attended a Cambodian arts performance for the 1st time
- 25 photo contest participants
- 10 spectators enquired about learning traditional arts



SAMKHUON SARAVUTH

Member of the Yike Amatak Troupe

“Amatak Festival was a very new experience for me and I felt excited to be part of it. Taking part in the production of a new *Yike* piece, *Kandol Kesei*, was especially new to me. I didn’t know the story, and I had to perform a new kind of character that I wasn’t used to before. It was very interesting and I think the audience enjoyed the piece.

The festival was not only good for my troupe but for other participating troupes. They all had to show a new piece and this really encouraged creativity. This was a great opportunity for audiences to learn more about Cambodia’s rich culture:

We don’t only have old stories but also new ones that are relevant to today’s society.

Also, the festival was mostly for Cambodian audiences and I was happy to see more local young people showing interest in traditional arts. I myself learnt a lot about other art forms – especially *Thon* music, as I had never heard about it before.”

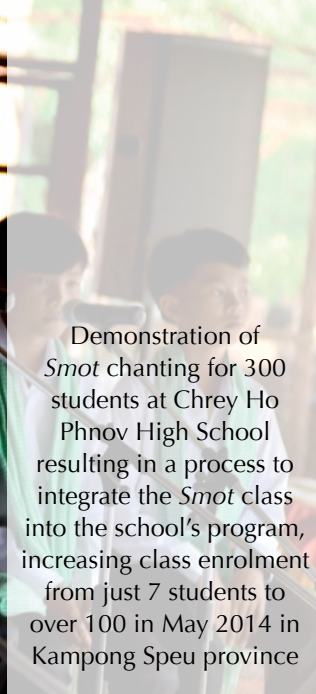
Thank you to our Amatak Festival partners.

COMMONSENSEFUND



TIMELINE

10



11

NOV. 2013

DEC. 2013

JAN. 2014

FEB. 2014

MAR. 2014

APR. 2014

MAY 2014

JULY 2014

AUG. 2014

SEPT. 2014

FUTURE

Demonstration of *Mohaori* singing at break-dancing NGO, Tiny Toones, reaching out to over 50 children in Phnom Penh

Classical Wedding Music class, sustained by CLA to date, is integrated into grass-roots aid organization, Singing Kites, in Takeo

Demonstration of folk dances by the Children of Bassac troupe for 105 adult students from the National Institute of Education in Phnom Penh

Pin Peat class moves from White Building to Wat Langka pagoda which provides free practice space in Phnom Penh

Wat Bo Large Shadow Puppet troupe performs for New Year's Eve, in collaboration with KMMB on Ochheuteal beach in Sihanoukville

Teacher Sour Vanna and his students from *Pin Peat* and *Mohaori* music classes, sustained by CLA to date, create the Dondrey Mongkol troupe ("music for happiness") in Kandal province

CLA-trained drummers perform in cyclo parade as part of Our City Festival in Phnom Penh

Artists from CLA-initiated *Yike* theater class create the *Yike* Amatak troupe

CLA-initiated *Chapei Dang Weng* class in Phnom Penh organizes its first own demonstration with 120 attendees in Takeo province

Chapei Master, Suon San, retires and teacher Pich Sarath, takes over the class at Champey Arts Academy in Phnom Penh

Demonstration of *Yike* traditional theater at Cambodian Art organization, Khmer Arts, with 120 attendees, in collaboration with Peace Corps as part of Create Cambodia Festival in Kandal province

Demonstration of *Pin Peat* and *Kantaoming* music for 40 students of child-support organization, Green Gecko Project, in Siem Reap

The *Yike* Amatak troupe performs in front of 500 spectators as part of a collaboration with Khmer Magic Music Bus in La Ang village, Kampot province

CLA-sustained *Chapei Dang Weng* class becomes the Community of Living Chapey troupe in Phnom Penh

With support from the U.S. Embassy of Phnom Penh, CLA releases *Never Fall Down in Khmer*, a novel by Patricia McCormick about Arn Chorn-Pond's life during the Khmer Rouge, with Arn and the book's main editor, Va Samath, at Pannasastra University of Cambodia in Phnom Penh

3 demonstrations of *Mohaori*, Angkorian music and Classical and Folk Dance at Wat Koh High School and World Bridge International School in Phnom Penh and Krosaing Roloeung High School in Siem Reap, reaching 360 students

Master Suon San, Kong Gne and Mel Sophana perform *Chapei Dang Weng* as part of the Guiyang Summer Festival of Indigenous Music in Guiyang, China

KMMB brings 2 well-known Masters to Glatt und Verkehrt Festival, Austria

CLA hosts Amatak Festival, a two-day youth art festival attracting 1,500 spectators in Phnom Penh

Pin Peat demonstration at Wat Langka pagoda for 30 monks and residents in Phnom Penh

Community of Living Chapey performs at Ponleu Vichie Center in collaboration with KMMB in Kandal province

In 2014-2015, we want to continue our work of supporting CLA-initiated troupes or classes to achieve complete independence, so that we can begin to offer our services to new groups and artists in the coming years.

As part of this work we will:

- Provide targeted training to troupes and teachers
- Invest in equipment and materials needed by the troupes
- Support curriculum development and administration needed to make classes in schools sustainable
- Conduct 21 demonstrations in communities across Cambodia

ACTUALS OCTOBER 2014 OBJECTIVES OCTOBER 2015

6 independent classes

17 independent classes

453 students

610 students

23 demonstrations

27 demonstrations



LEARNING AND LEADERSHIP

OBJECTIVES & IMPACTS

OBJECTIVES

OVERALL PROGRAM

- » The arts sector is fully staffed with well-trained arts professionals working at international standards
- » CLA's trainees are identifiable in the arts sector for their skills and professionalism

ARN CHORN-POND LIVING ARTS SCHOLARSHIPS

The level of professionalism increases amongst those working in the arts sector, while those with great potential go on to become leaders, using creativity and curiosity.

PROFESSIONAL DEVELOPMENT PROGRAM

Artists, administrators and technical specialists have the skills and experience they need to secure regular, paid work in the arts.

LIVING ARTS FELLOWS PROGRAM

Through a year-long program, fellows develop in-depth expertise in universal themes related to culture, cultural leadership and sustainable society, advancing their own practice in the field.

IMPACTS

SCHOLARSHIPS

ARN CHORN-POND LIVING ARTS SCHOLARSHIPS PROGRAM

2010-11

- CLA creates a pilot scholarship program
- 5 scholarships

2011-12

- The scholarship program is redesigned and renamed after the organization's co-founder
- A selection committee is created to ensure a fair selection process
- 90 applications received
- 6 scholarships

2012-2013

- CLA creates an Artistic Skills Development scholarship, and a Non-Artistic Skills for Artists scholarship, to build skills for arts careers

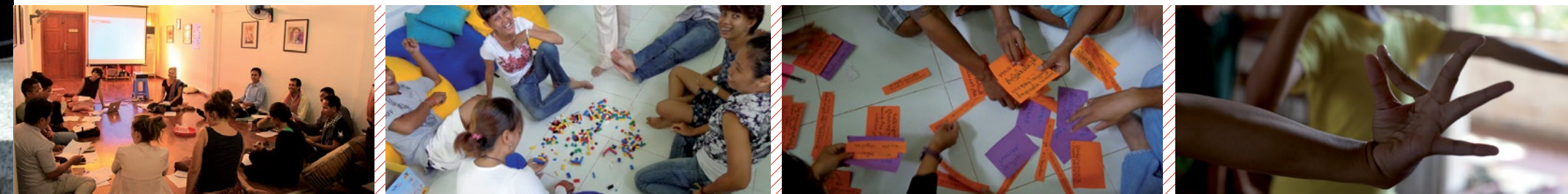
- CLA makes a strategic effort to increase accessibility across the program, balancing the number of scholarships awarded to female and male students, increasing the recipients from outside of Phnom Penh, and encouraging applicants from all students irrespective of whether they are already associated with CLA or not
- 200+ applications received

2013-2014

- CLA facilitates the creation of a strong network between scholarship students through quarterly meetings to discuss issues related to the arts, share experiences and knowledge, and visit inspiring arts initiatives
- 100+ applications received

2015-2016

- 25 scholarships



Scholarship students meet at their monthly meeting

PROFESSIONAL DEVELOPMENT PROGRAM

2013-2014

| WHAT | | WHO | LED BY |
|---------------------------------|---|---|--|
| 6 ARTISTIC WORKSHOPS | Costumes in traditional performing arts: what they are and how to wear them | 15 artists & students | Traditional costumes expert, Mrs. Ung |
| | Epic Encounters, a workshop on contemporary dance, art with performers of varying physical abilities and road safety | 18 artists & students | Inclusive Arts organization, Epic Arts |
| | Western Opera: history, voice techniques, acting, rehearsal and preparation | 14 artists & students | Opera expert & PhD, Ralf Eisinger |
| | Music notation | 8 artists & students | Cambodian music instructor, Soy Tola |
| | Khmer literature and song lyrics: history and meaning | 8 artists & students | PhD student in Buddhism, Trent Walker |
| | Voice technique and music creation | 15 artists & students | French music teacher Gabriel Laurent |
| 5 PROFESSIONAL SKILLS WORKSHOPS | Promoting a troupe through social media, part 1 & 2 | 19 artists and arts students | CLA Creative Industries Manager, Melissa Im |
| | The art of debating and problem solving, topic: Gender Equality in the Arts | 8 artists and students | PUC debate club leader, Som Sothea |
| | Budget monitoring, saving and debt management | 9 artists and students | Accountant and bankruptcy consultant, Cecilia Beirne |
| | Designing promotional material | 7 artists and students | Computer teacher, Kong Map |
| 4 INTERNATIONAL EXCHANGES | Fusion music drumming parade and performance in Kandal province | 15 Cambodian & 12 Madagascan artists | - |
| | Wind instrument music exchange | 12 Cambodian artists & Israeli musician, Amir Gwirtzman | - |
| | History and demonstration of American traditional music | 20 Cambodian musicians & OneBeat American fellow, Sarah Alden | - |
| | Puppetry exchange | 28 Cambodian artists & Australian puppeteer, Peter Wilson | - |
| 9 ARTISTS SHOWCASES | At demonstrations, in collaboration with Khmer Magic Music Bus, or during CLA events like exhibition openings | 120 performers | - |
| 4 ARTS AWARENESS ACTIVITIES | Attending Cambodian contemporary dance and circus performances, and volunteering in the organization of Amatak Festival | 64 art students | - |



LIVING ARTS FELLOWS PROGRAM



By the end of the 2013 Creative Leaders Course, our pilot fellowship program with eight arts professionals, we facilitated 5x five-day programs covering leadership, relationships, challenges and community. We also reviewed the participants’ future practice as leaders for creative change which lead to the formation of an independent association for arts managers named CAN (Cambodian Arts Network.)

Over January to September 2014, we then reflected on the pilot program and prepared for the new Living Arts Fellows program to start in January 2015.



TOB RITHY, *Singer and CLA Scholar*

“ In 2012 I was lucky enough to receive a scholarship from CLA which allowed me to study with a widely recognized teacher, Master Yan Borin, and that really helped me to improve my practice. This really changed my life and that’s when I started feeling confident about my future.

I try to join as many workshops as I can, and my next step is to become a real expert in *Smot*.

There’s no secret. It’s just hard work and a lot of practice! It’s also necessary to learn how to find performance opportunities.

Regular meetings and debates were held between the CLA scholars, and that helped me to gain a lot of confidence with speaking in public. Before each debate, we had to conduct research in teams and prepare our presentation, so that helped me improve my team-work skills, and it also helped me to understand more about the arts from a broader perspective. During the meetings every scholar was able to share their own knowledge and experiences. Everyone came from different backgrounds and was studying different art forms, so that brought interesting and diverse views.

I feel that studying and performing *Smot*, as well as composing new *Smot* songs, is part of developing society and that is important as a way to keep this art form alive and well known.”

TIMELINE



DEC. 2013

Workshop on costumes in traditional performing arts

Creative Leaders' exhibition at CLA on their learning and experiences

FEB. 2014

Workshop on how to promote a troupe through social media, part 1

Epic Encounters contemporary dance workshop on road safety

MAR. 2014

Workshop on debating skills and problem solving, using the topic of gender equality in the arts

Workshop voice and acting techniques, and introduction to history of Western Opera

Drumming and music exchange with a female group of Afro-brazilian percussion, Bloco Malagasy

APR. 2014

Workshop on how to promote a troupe through social media, part 2

MAY 2014

Music exchange and performance with Israeli musician, Amir Gwirtzman

JUN. 2014

Workshop on budgeting, saving and debt management

Music exchange with American traditional musician, Sarah Alden

JUL. 2014

Music notation workshop for *Chapei Dang Weng* musicians

Workshop on Khmer literature and Khmer songs lyrics' history and meaning

Voice technique and music creation workshop

Workshop on producing promotional materials

AUG. 2014

5 scholarship students volunteer at Amatak Festival

FUTURE

ARN CHORN-POND LIVING ARTS SCHOLARSHIPS PROGRAM

In 2014-2015, we want to:

- Introduce half-scholarships to enable more students to complete their training
- Deepen CLA's engagement and mentoring role with the scholarship students, by:
 - Increasing frequency of workshops from quarterly to monthly
 - Creating a communication group to strengthen networking, communication and dialogue between scholarship students and CLA
 - Encouraging each scholarship student to set a goal for their scholarship year and assess their progress through reflective practice

ACTUALS OCTOBER 2014

15 scholarship students graduated or secure work as arts professionals

38 students offered scholarships for the 2014-2015 school year

OBJECTIVES OCTOBER 2015

60 scholarship students graduated or secure work as arts professionals

25 students are offered scholarships for the 2015-16 school year

Note: As the Scholarship Program evolves, CLA has identified that the ideal number of scholarship students is around 25 to ensure quality interaction with the program staff.

PROFESSIONAL DEVELOPMENT PROGRAM

In 2014-2015, we want to:

- Increase activities to engage students and professionals outside of CLA's established network
- Publicize a schedule of workshops and trainings
- Increase the quality of training activities

LIVING ARTS FELLOWS PROGRAM

In 2014-2015, we want to:

- Launch the new program in January 2015
- Conduct 4x three-day Living Art Labs featuring case studies, speakers and ideas from around the world
- Organize a visit to Myanmar to facilitate networking and explore culture, values, dynamics of tradition and
- Support fellows to produce independent and group research work for sharing in the public domain

EXPECTED 2015 RESULTS:

- 4-6 fellows Selected
- 3 Living Arts Labs (fourth lab will fall in 2015-2016)
- 2 people nominated to participate in the Salzburg Global Forum for Young Cultural Innovators



KNOWLEDGE, NETWORKS & POLICY

OVERVIEW & OBJECTIVES

A strong and well developed arts sector needs to be supported by an enabling policy environment, which requires stakeholders at all levels to have access to information and spaces for dialogue. In this area, CLA runs a range of activities to help strengthen networks and knowledge sharing about Cambodian arts. From supporting academic research into art forms, to conducting our own sector-wide survey about employment conditions for artists, we are interested in increasing awareness nationally and internationally about arts and culture in Cambodia today. Through this program we also raise awareness of Cambodian perspectives through participation in regional and global festivals and conferences.

CAMBODIAN ARTS NETWORK

In 2013, CLA's pilot fellowship program led to the formation of Cambodian Arts Network (CAN). CAN is a membership organization connecting all individuals, organizations and groups working within the arts together. CLA continues to support them as they grow.

TRAINING & EMPLOYMENT NEEDS ASSESSMENT ON CAMBODIAN PERFORMING ARTS SECTOR SEPTEMBER 2013 – AUGUST 2014

OBJECTIVES

- » Understand the work conditions of Cambodian performing arts professionals
- » Identify areas where performing arts professionals need training to develop their career
- » Make results available to public and arts community

Between September 2013 and May 2014, CLA conducted and analyzed a survey on training and employment needs in the performing arts sector in Cambodia, responding to a lack of benchmarks to guide us to implement our own activities. In August 2014 CLA released a report in both English and Khmer with findings from the survey.

The survey focused on researching the fees and work policies of performing arts professionals, their training needs to develop careers, and on specific barriers that prevent them from professional development.

A representative sample of over 460 arts professionals was surveyed, including artists from theater, music, circus and dance, and other arts professionals such as technicians, managers or other supporting actors. Both urban and rural areas were investigated, including Phnom Penh, the province of Battambang, Siem Reap, Kandal, Kampong Cham, Takeo, and Kampot.

This survey will be used as a building block in a wider European Union supported project, "Capacity building and professionalization of Cambodian performing arts sector towards a sustainable cultural industry", collaboratively led by Phare Ponleu Selpak, Krousar Thmey, Collectif Clowns d'ici et d'ailleurs, Chantiers-Ecole de Formation Professionnelle, and CLA between March 2014 and February 2017.

The results from this survey will be used by all partners to ensure actions are targeted and effective as they implement the project activities over the coming years.

SNAPSHOT OF SURVEY RESULTS

53

"Cambodian artists performed in average 53 times in the year 2013."

33%

"33% of artists have another job unrelated to arts as income complement."

92

"Artists earn on average \$92 per month from their performance activity."



"A woman works on average 20 mn more than a man for a performance to finally earn \$2 less per hour worked."



This survey, the first of its kind in Cambodia, has been partially funded by the European Union.

CLA leads Wat Bo large shadow puppet troupe at World Puppet Festival in Bangkok

TIMELINE

20



SEP. 2013

OCT. 2013

NOV. 2013

DEC. 2013

JAN. 2014

MAR. 2014

APR. 2014

MAY 2014

JUN. 2014

The Training & Employment Needs Assessment project starts with design methodology planning

A scholarship student and band leader of Community of Living Chahey represents CLA at a music conference hosted by regional music education magazine, Music Education Asia, in Singapore

CLA wins Wenhui Award, Educational Innovation for Cultural Expression

Executive Director, Phloeun Prim, speaks at the United Nations Alliance of Civilizations Special Panel at the Beijing Forum, in China

Country Manager, Frances Rudgard, and Board Member, Maria Fernandez Sabau, attend the World Cultural Forum in Bali, Indonesia

Executive Director, Phloeun Prim, and Associate Country Manager, Seng Song, attend The 9th International Conference on "South East Asian Cultural Values: Cultural Diversity and Regional Integration", in Siem Reap

CLA's 15th anniversary exhibition is held at CLA office

Distribution of Training & Employment Needs Assessment questionnaires

Multimedia exhibition *Chhngang!* opens, showcasing traditional and contemporary pottery and featuring a dance by the Yike Amatak troupe about traditional pots

Executive Director, Phloeun Prim, travels to Austria to be a speaker in Salzburg Global Seminar, Session 532: "Conflict Transformation Through Culture: Peace-Building and the Arts"

Country Manager, Frances Rudgard, joins the regional meeting of IFACCA – International Federation of Arts Councils and Culture Agencies in Malaysia

Data collected for the Training & Employment Needs Assessment is analyzed

CLA is included as a case study in Asia Europe Foundation's publication on best practices in the creative industries



21



CREATIVE INDUSTRIES

OBJECTIVES

- » Arts professionals can find regular, fairly-paid work in the arts & culture sector, supported by Cambodian audiences
- » Within 3 years, 50% of CLA's audiences in Cambodia are Cambodian
- » Within 5 years, 50% of CLA's funding is generated by our Cambodian operations.

In 2013-2014, the Creative Industries team started to re-brand and re-structure our cultural offerings. What was known as Living Arts Tours expanded to Living Arts Experiences with new services including private performances, workshops and lessons. Living Arts Experiences also includes our past programs, most notably Plae Pakaa. The below objectives use this new format, while the results for this reporting period reflect the old structure.

LIVING ARTS EXPERIENCES

Visitors form deep, emotional bonds to Cambodia's unique cultural heritage, engaging their long-term support of CLA and Cambodian arts through CLA's cultural offerings.

PLAE PAKAA

Emerging arts professionals experience the entire production process behind a show, and learn what it means to work as a professional artist.

PRIVATE PERFORMANCES

CLA becomes known as the leading supplier of high-quality, traditional Cambodian performing arts by audiences who truly value and respect these forms.

GROUP WORKSHOPS

CLA provides engaging, in-depth learning sessions that provide participants and artists with a dynamic exchange.

Children of Bassac artists on Plae Pakaa stage

IMPACTS

PLAE PAKAA

Plae Pakaa is a program designed to provide regular paid job opportunities for our artists and serve as a platform for arts professionals, including artists and production managers, and for engaging new audiences. In 2013 and 2014, we increased our national audiences from 10% to 17%.

YEAR ON YEAR RESULTS

| 2012-2013 | 2013-2014 |
|---|---|
| HIGH SEASON | |
| October 2012 – March 2013 <ul style="list-style-type: none"> ■ 6,000 visitors ■ 120 arts professionals employed ■ #2 attraction in Phnom Penh on TripAdvisor.com ■ 5 press articles and multimedia broadcasts, in English & French | October 2013 – March 2014 <ul style="list-style-type: none"> ■ 7,000 visitors ■ 120 arts professionals ■ #1 cultural attraction in Phnom Penh on TripAdvisor.com ■ 5 press articles and multimedia broadcasts, in English & Khmer ■ 24 hotels and tours secured as sales partners |
| LOW SEASON* | |
| May 2013 – September 2013 <ul style="list-style-type: none"> ■ 1,700 visitors ■ 120 arts professionals employed ■ #2 attraction in Phnom Penh on TripAdvisor.com ■ 5 English and Khmer press articles and multimedia broadcasts ■ 12 hotels and tours secured as sales partners | June 2014 – August 2014 <ul style="list-style-type: none"> ■ 1,500 visitors ■ 120 arts professionals ■ #1 cultural attraction in Phnom Penh on TripAdvisor.com ■ 8 press articles and multimedia broadcasts, in English & Khmer ■ 24 hotels and tours secured as sales partners ■ 1 new show, <i>The Spirit Within</i> |

* Our low season 2012-2013 ran for 5 months, however in 2013-2014 we reduced the season to 3 months following assessment of the past year's data. The reduced season allowed for greater production efficiencies around the rainy season, however in future years, we anticipate to expand the season again with greater marketing support and resourcing to overcome seasonal challenges.



This year, Plae Pakaa Phnom Penh broke even for the first time after three years – this is a huge achievement as we are now on the road to operating a sustainable social business.



THE SPIRIT WITHIN

The Spirit Within is the result of a 6-week workshop led by French-Khmer playwright Jean-Baptiste Phou in line with our objective to create new pieces to be featured in the program. The artists were closely involved in every step of the creative process and developed new appreciation for their craft. The workshop culminated into a stunning production which takes audiences through the rituals and ceremonies of Cambodian life overlaid with a beautiful narrative about a young girl struggling between the traditional and modern life. It was premiered during Amatak Festival in August and included in the Plae Pakaa high season.



Thank you to the European Union for supporting the creation of this new piece



REVIEWED ON TRIP ADVISOR

"We were recommended to visit this show from another NGO organization. It was fantastic, the artists were brilliant and it was a brilliant cause to be a part of."
— August, 2014

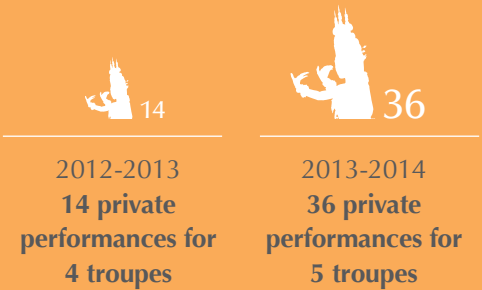
"Performed in a very nice and intimate outdoor theatre. The performance itself was great and easy to follow even without the use of the subtitles."
— August, 2014



PRIVATE PERFORMANCES

The Creative Industries Team continues to encourage corporate companies, tourism partners, and individuals to invite our trained artists to perform at events.

YEAR ON YEAR RESULTS



LIVING ARTS TOURS

The Creative Industries Team invite individuals and small groups to observe our classes and rehearsals for a behind the scenes look at the arts. From 2015, this program will be absorbed into the newly branded, Living Arts Experiences.

YEAR ON YEAR RESULTS



GROUP WORKSHOPS

With the recent restructuring of the Creative Industries program, we have introduced group workshops to expand our cultural offerings, reach new audiences and provide new income opportunities and professional experiences for our artists. Over this period we have facilitated 14 workshops.



Chhorn Sina is on the left

CHHORN SINA Plae Pakaa Performer and Troupe Leader

“During the first Plae Pakaa season, I was just a performer, and for the second season I was asked to become the troupe leader. That was when we reworked *Passage of Life* and created *The Spirit Within* with direction from Jean-Baptiste Phou. I felt excited but also nervous. The Plae Pakaa program seemed very professional, so I really wanted to make this piece high quality. Jean-Baptiste kept encouraging me. I learnt a lot from him in terms of leadership. I thought I was strict but he

is even stricter! He looks at all of the details. He comes to a practice with a clear vision in mind, and he wants performers to act exactly that way. For example, we became very strict with people learning their script by heart and entering the stage at the exact right time. We premiered *The Spirit Within* as part of the Amatak Festival and received positive feedback from the audiences. Yet, we still wanted to improve it and we haven't stopped practicing since.

Support from our audiences is very important; it's what gives us the energy to keep going.”

TIMELINE

26



OCT. 2013

NOV. 2013

DEC. 2013

JAN. 2014

FEB. 2014

MAR. 2014

APR. 2014

MAY 2014

JUN. 2014

JUL. 2014

AUG. 2014

SEP. 2014

Plae Pakaa's high season starts
New Creative Industries Manager joins team

Creative Industries team sells products at Women International Group Christmas Fair

New cultural products booth is added to Plae Pakaa at the National Museum

CLA welcomes 10 visitors on the Cultural Delegation tour

Highest number of ticket sales at Plae Pakaa Phnom Penh

Plae Pakaa's high season ends and attracts 7,000 visitors

CLA voucher for tourism partners is introduced

Offer first Living Arts Experience group workshop

New seats are added to the Plae Pakaa theatre expanding capacity to 150

Build new and improved changing rooms for artists at Plae Pakaa

Interviews with local radio including NRG and Radio Tonle to promote Plae Pakaa

Performance for Exo Travel annual conference

Plae Pakaa's low season starts with a full house due to tourism night

Plae Pakaa hosts U.S. Embassy night

Dance workshop with Arn Chorn-Pond and artists for PhD candidates from University of Cologne, Germany

Plae Pakaa's low season ends and attracts 1,500 visitors

Creative Industries team participates in Sofitel wedding fair

Performance of *Living Arts Night* at music venue, Doors

Premiere of *Spirit Within* at the Amatak Festival staged at the Plae Pakaa Theater

Plae Pakaa breaks even for the first time

Dance performance for ASEAN conference hosted by the Ministry of Labor

FUTURE

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PLAE PAKAA PROGRAM

In 2014-2015, we want to:

- Start Plae Pakaa in Siem Reap with 2 rotating performances
- Continue trend of breaking even for Plae Pakaa Phnom Penh
- Prepare a new show to launch in 2015-16

| ACTUALS OCTOBER 2014 | OBJECTIVES OCTOBER 2015 |
|--|--|
| 120 artists have got paid work through Plae Pakaa | 150 artists have got paid work through Plae Pakaa |
| 17% of tickets sold to Cambodian nationals | 20% of tickets sold to Cambodian nationals |
| 4 new pieces created for Plae Pakaa | 6 new pieces created for Plae Pakaa |

PRIVATE PERFORMANCES PROGRAM

In 2014-2015, we want to:

- Build a stronger team to manage the earned-income requests and services
- Solidify and market our Living Arts Experiences offerings including private performances, group workshops and lessons

| ACTUALS OCTOBER 2014 | OBJECTIVES OCTOBER 2015 |
|-------------------------------|-------------------------------|
| 3 independent troupes | 5 independent troupes |
| 18 solo artists booked | 20 solo artists booked |

GROUP WORKSHOPS

In 2014-2015, we want to:

- Develop the quality of the program and increase the number of sessions booked
- Train artists to be confident and engaging workshop facilitators
- Expand our audiences across different countries

FINANCIAL INFORMATION

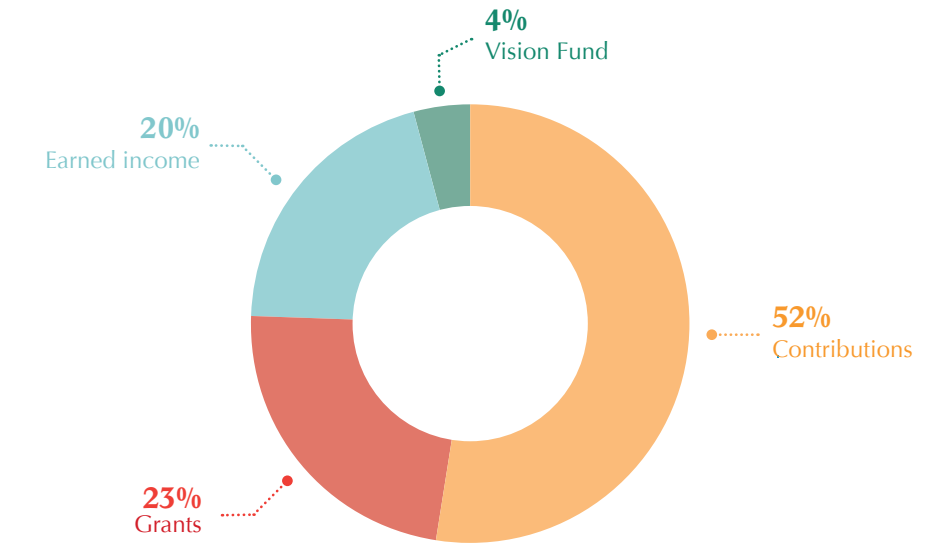
In 2013-14, we completed an operational transition from a program of fiscal sponsor and parent organization, The Marion Institute, to an independent corporation with non-profit and 501(c)3 status. We are now operating as an independent international NGO in Cambodia, and are able to run a leaner operation with improved systems management and integration across development, administration and finance.

We would like to thank The Marion Institute staff and board for the five years of support and partnership, and thank all of you who made the transition project possible.

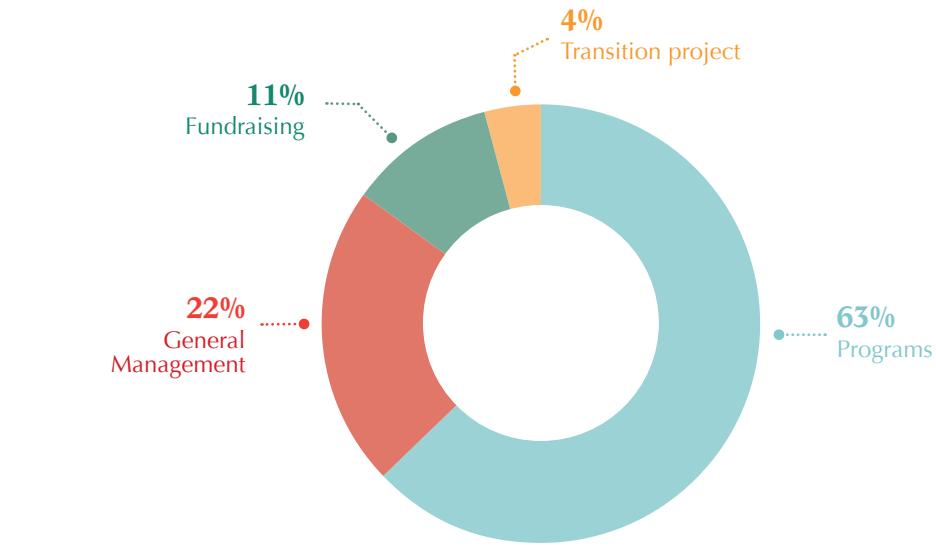
| INCOME | |
|---------------|------------|
| Contributions | \$ 401,500 |
| Earned Income | \$ 172,000 |
| Vision Fund | \$ 154,700 |
| Grants | \$ 31,200 |
| Total | \$ 759,400 |

| EXPENSES | |
|--------------------|------------|
| Program | \$ 479,100 |
| General Management | \$ 164,000 |
| Fundraising | \$ 85,100 |
| Transition Project | \$ 31,200 |
| Total | \$ 759,400 |

CLA INCOME SOURCES (Oct. 1, 2013 – Sept. 30, 2014)



CLA EXPENDITURE (Oct. 1, 2013 – Sept. 30, 2014)



CLA'S TEAM



PHLOEUN PRIM
Executive Director



FRANCES RUDGARD
Country Manager



SONG SENG
Associate
Country Manager



CREATIVE INDUSTRIES TEAM
*Melissa Im, Creative Industries Manager
Ly Vathana, Sales and Marketing Manager*



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*Alex Carley, Development Coordinator
Olivia Wynne, Senior Development & Communications Manager
Heng Samnang, Communications Officer
Gillian Rhodes, Senior Management Assistant
Marion Gommard, Communications Manager*

U.S. COORDINATOR
Glenn Rosenberg



PROGRAM TEAM
*Eam Solinda, Program Coordinator
Tith Nimol, Intern
Chin Vanoeun, Program Coordinator
Yon Sokhorn, Program Coordinator

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Soun Sopheak, Program Coordinator
Chhuon Sarin, Program Manager
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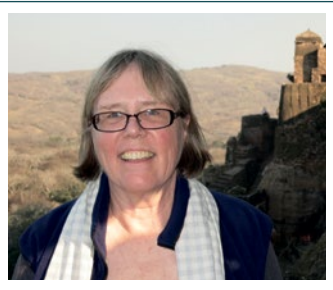


LEARNING & LEADERSHIP TEAM
*Em Solinda, Program Coordinator
Tith Nimol, Intern
Chin Vanoeun, Program Coordinator*



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Seng Tharin, Administration & Finance Coordinator
Kuon Manith, Administration & Finance Manager
Pich Leak, Cleaner
Pich Panha, Guard*

A WORD FROM
OUR BOARD CHAIR



R. KELLEY BONN
CHAIR OF BOARD
OF DIRECTORS

“This has been a year of great transition for CLA – we have gone from many years as a program of a U.S. based umbrella organization to our own standing as an independent 501c3 – and a stand-alone NGO in Cambodia. A huge step for us as an organization. Kudos to so many who worked so diligently to make this happen. I want to recognize Phloeun for his leadership and the CLA staff who were tireless in their efforts to make this transition a success.

We are now truly in control of our own destiny in achieving our organizational vision. We have set the stage – not only in Cambodia, but also internationally. There is an interest in the Cambodian story and in today’s cultural dynamic that resonates with a broader audience. I am so proud of all that we have achieved over our 15 year history at CLA. We have succeeded at each stage of our development and grown to take on increasingly greater challenges. It is 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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LIVING ARTS’
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We would like to express our gratitude to all of our donors, partners, supporters and volunteers; none of our work would be possible without your endless generosity. Every contribution – whether it takes the form of money, time, skills or advocacy – is invaluable.

Thank you for your commitment to helping us transform Cambodia through the arts.

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Should you wish to make a contribution, please contact our Development Team at development@cambodianlivingarts.org

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INSPIRING
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