



FORUM REPORT

Living Arts in Post-Conflict Contexts: Practices, Partnerships, Possibilities



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Living Arts in Post-Conflict Contexts: Practices, Partnerships, Possibilities

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Foreword

Arts at the Heart of a Resilient and Peaceful Society

In a world where culture is increasingly threatened by the presence of violence and conflict, the *Living Arts in Post-Conflict Contexts Forum: Practices, Partnerships, Possibilities* was a pioneering and timely convening of those on the front lines of cultural resilience.

Hosted by Cambodian Living Arts (CLA) in Phnom Penh, a city that defines transformation, the Forum is the first of its kind to welcome a global contingent of delegates to a country that knows firsthand the devastating impacts of conflict on its people, its society, its customs, and its culture.

From March 10 to 12, 2016, a unique blend of Arts Activators and Advocates met in Cambodia to explore the nexus between art, culture, and conflict, and to discuss the critical role of cultural vitality as an essential driver of transformation and sustainable development in the world's most fragile societies. Over the Forum's three days, delegates also had the opportunity to engage with the recent conflict history of Cambodia, to learn about the nation's subsequent journey to peace, and to hear from some of the country's most influential and inspiring cultural icons.

Setting the tone at the outset of the Forum, CLA Executive Director Mr. Prim Phloeun advocated for the recognition of cultural vitality as the fourth pillar of sustainable development, alongside economic

viability, social equity, and environmental responsibility. He argued the intrinsic value of culture in the foundation and fabric of any society and delivered an impassioned call for delegates to join a global movement committed to the recognition and protection of the Living Arts worldwide.

From the enormous potential of culture-based tourism in the social and economic development of conflict-affected societies, to the proven success of innovative social enterprise in creating marketable, revenue-generating skills for the future, this inaugural Forum was testament to the transformative and developmental power of culture and the arts for societies recovering from periods of violence and conflict.

Proving that cultural vitality can be a catalyst for positive social change, the unique and innovative work showcased at this Forum is evidence that despite the barriers of physical and perceived boundaries and the unique dynamics of various conflict contexts, an investment in art and culture is an investment in creative, dynamic, and sustainable futures for us all.

In moving forward, delegates from this inaugural Forum are returning home with a united commitment to the global Living Arts movement, with increased knowledge of the global situation of arts and culture worldwide, and with strengthened relationships with their peers from across the globe.



Phloeun PRIM

About the Forum

Living Arts in Post-Conflict Contexts Forum: Practices, Partnerships, Possibilities was a three-day Forum of thought-provoking sessions and inspiring peer-to-peer dialogues for a selected group of creative actors in the fields of cultural renewal and development, youth resilience, and social innovation.

Forty-five delegates from 24 countries were invited to Phnom Penh by Cambodian Living Arts (CLA). CLA is an independent NGO working toward the vision of arts for transformation. The Forum was hosted in collaboration with Salzburg Global Seminar and with sponsorship from the Prince Claus Fund for Culture and Development.

Cambodia's arts scene, with Phnom Penh at its heart, has re-emerged since the restrictive Khmer Rouge regime ended 35 years ago. Holding the inaugural *Living Arts in Post-Conflict Contexts Forum* in Phnom Penh helped to establish Cambodia internationally as a thriving hub for the arts and as a model for the transformation of post-conflict societies through arts and culture. The Forum was a starting point for increased South-South dialogue, taking place in a setting where post-conflict transformation is a lived reality.





Goals of the Forum

1. To bring together a diversity of experiences, perspectives, and artistic practices and share the key elements of artistic recovery and resilience
2. To identify tangible practices that help rebuild the arts sector following conflict and that promote creativity and diversity in contexts where culture has been at risk
3. To help delegates form productive partnerships, to provide spaces for South-South dialogue, and to connect field-level arts practitioners and managers with representatives from research and funding institutions
4. To advance the notion of culture as a vehicle for peace and dialogue, and as a driver of development

The Forum's themes, **Practices, Partnerships, Possibilities**, explored these aims. The program was a mixture of plenary sessions, breakout groups, workshops, site visits, and an arts and culture program.

The Forum opened up new connections and highlighted the value of bringing together creative actors working in post-conflict contexts around the world. It was intended to be the beginning of a much longer conversation, and to prompt concrete actions as well as initiate further opportunities for South-South dialogue.

“Cultural expression represents something bigger than yourself that will exist when you are not here anymore.”



Deborah STOLK



“I want culture to become the fourth pillar of sustainable development.”

Phloeun PRIM

Cambodia, A Case Study

KEYNOTE ADDRESS

Launching a Living Arts Movement

Mr. Phloeun PRIM

Executive Director, Cambodian Living Arts, Cambodia

GLOBAL PERSPECTIVE – PRINCE CLAUS FUND FOR CULTURE AND DEVELOPMENT

Ms. Deborah STOLK

*Coordinator of the Cultural Emergency Program,
Prince Claus Fund for Culture and Development, Netherlands*

KEYNOTE PANEL

Two Generations from Year Zero

H.R.H. Princess NORODOM Buppha Devi

*Former Prima Ballerina of The Royal Ballet of Cambodia and
Former Minister of Culture and Fine Arts, Cambodia*

Mr. Rithy PANH

Co-Founder, Bophana Audiovisual Resource Center, Cambodia

Mr. Arn CHORN-POND

Founder, Cambodian Living Arts, Cambodia

Mr. Phloeun PRIM

(Chair) Executive Director, Cambodian Living Arts, Cambodia

INTRODUCTION

Arts Activators Building the Future Together

Ms. María FERNÁNDEZ SABAU

*Cultural Consultant and Curator of the Living Arts
in Post-Conflict Contexts Forum, Cambodia*

The conflict and violence in Cambodia in the 1970s is well-known and part of living memory for most Cambodians over the age of 40. The country's arts and culture suffered enormously, with 90% of artists killed, and the many traditions passed on via oral transmission at risk.

Cambodia's arts scene has undergone a widespread revival and is a living example of a society transforming through the arts. Cambodia is a case study for exploring the often strenuous relationship between conflict and culture, for learning from cultural resilience, and for examining the importance of the arts in the rebuilding and the restoration of identity after conflict.

As a setting for the *Living Arts in Post-Conflict Contexts Forum*, Cambodia's story was shared with the world and provided insight and inspiration for



others working for the recognition and preservation of the arts in the conflict-affected parts of the globe. Held over three days in Phnom Penh, the Forum is testament to the journey and transformation of Cambodia over the past 35 years.

The opening morning of the Forum was dedicated to Cambodia, beginning with a keynote address from CLA's Executive Director, Mr. Phloeun Prim, and followed by a panel featuring three of the country's most respected and influential artists.

During his address Prim spoke about his motivation in initiating the Forum, which was inspired by international press around the 20th anniversary of the Rwanda genocide. That prompted him to think about what CLA and other partners could do to commemorate the 40th anniversary of the fall of Phnom Penh and especially how they could engage young people to critically reflect on what took place in the country. That train of thought planted the first seeds for a convening that eventually grew to be the Forum.

Importantly, the development of the Forum concept took place hot on the heels of the *Season of Cambodia* festival, which ran during April and May 2013. The festival brought 125 artists from Cambodia to New York City and presented a multi-disciplinary event, featuring classical and contemporary work across 34 venues. As Prim shared with the Forum audience, "The festival was not just a festival, but a way for us to show the world where Cambodia is now. It's not just still about the Khmer Rouge or

“This is our place, we need to come back and build its identity...and we can't build without memory and culture.”



Rithy PANH



“It was a unique experience for me to meet the participants and to learn more about Cambodia. I am absolutely fascinated by the visionaries/practitioners I met.”

Tamar JANASHIA

the killing fields, but a country that has really changed through the living arts, through the artists and its people.”

In that same vein, the decision to convene the *Living Arts in Post-Conflict Contexts Forum* in Cambodia was also an important decision in creating new perceptions of Cambodia.

As Prim shared during his address, he was born in Cambodia, but thanks to the war, he became part of the Cambodian diaspora and decided to return to his country around 16 years ago. The arts have been a meaningful part of his own journey in (re)connecting with Cambodia, and he has directly witnessed the power of the arts in building resilience and bridging generations and identities.

For the keynote panel, he invited three highly influential leaders chosen for their work in bridging across generations: H.R.H. Norodom Buppha Devi, daughter of the late King Father Norodom Sihanouk and a pioneer of the 20th Century Cambodian dance scene; internationally acclaimed filmmaker Mr. Rithy Panh from the Bophana Audiovisual Resource Center; and the founder of Cambodian Living Arts and musician, Mr. Arn Chorn-Pond.

Focusing on the transfer of skills and cultural knowledge and the role of arts in healing and identity, the keynote panel discussed what inspired each of them to pursue a life dedicated to culture and the transformation of the country through the arts. Panelists shared the challenges of returning to Cambodia in the wake of the conflict, the important role of future generations in ensuring the traditions of the country are kept alive, and discussed the ways in which their various forms of art have helped them deal with their personal experiences and embrace their Cambodian identities.

H.R.H. Norodom Buppha Devi shared her experience of passing down traditional forms of dance through new generations, while Chorn-Pond discussed his initial apprehension towards returning but spoke of the need to come back to “cry in Cambodia” as a way of healing the experiences of his childhood. Each panelist spoke to the importance of culture in rebuilding identity, not only on the personal level, but also on the national level, a notion captured by Panh in his remark that “without identity, memory, or culture, you cannot rebuild a country.”



Arts Program

Throughout the Forum, delegates participated in cultural activities around Phnom Penh. The arts program allowed them to further contextualize the content and objectives of the Forum and to connect with and learn about the Cambodian arts scene.

In the optional fringe program, delegates visited the city's contemporary art spaces as well as the Bophana Audiovisual Resource Center for a screening of *The Missing Picture* and a discussion with the filmmaker and keynote panelist Rithy Panh. The fringe programs also included the Traditional Dance Show presented by Cambodian Living Arts at the National Museum, as well as an architecture tour of Phnom Penh's 1960s buildings.

In addition to the fringe programs, there were also cultural performances and activities that were part of the Forum's core program. These are detailed throughout the report.

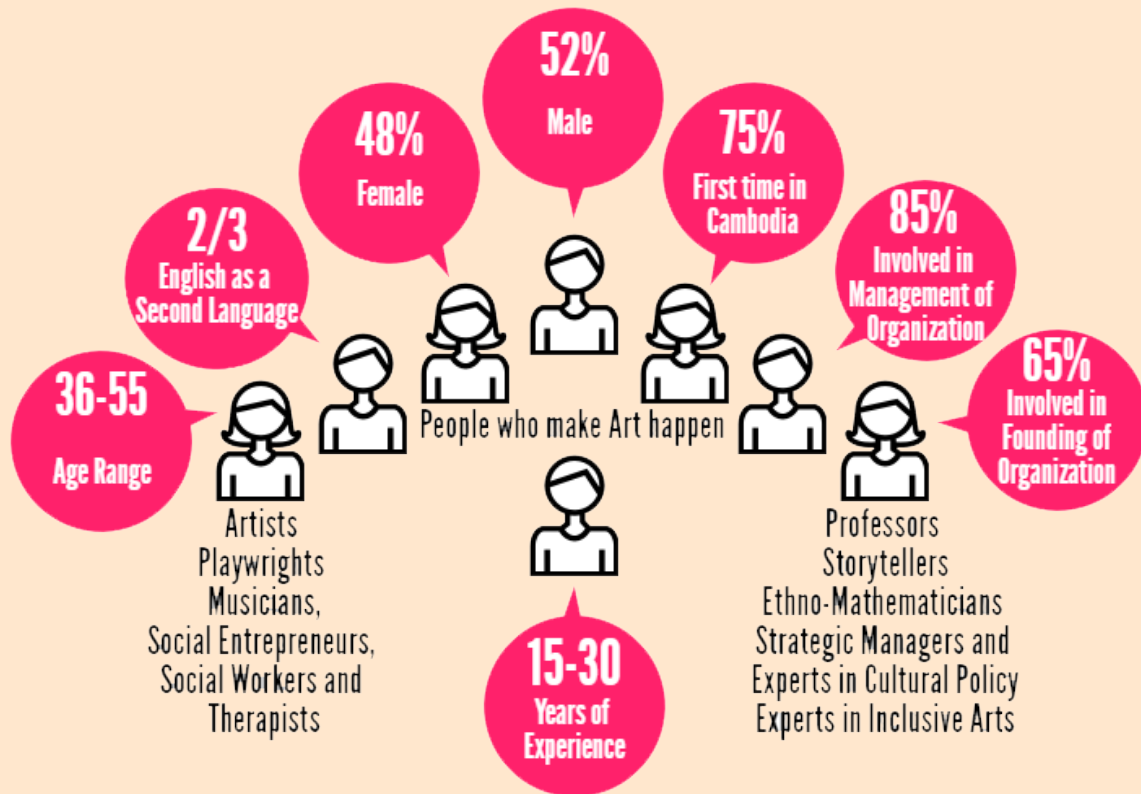
Bangsokol: A Requiem for Cambodia

One of the highlights of the fringe program was the workshop presentation of a new commission, *Bangsokol: A Requiem for Cambodia*. *Bangsokol* is the first major symphonic work from Cambodia to address the traumas of the late 1970s and fuses voice, music, movement, and visuals. The score combines a Western chamber orchestra and chorus with traditional Khmer instrumentalists and vocalists.

On March 9, guests were invited to listen to the first movement of *Bangsokol*, following an intensive four-day workshop in Phnom Penh. A selection of the finest traditional Cambodian musicians and singers, such as Sophy Keo and Savy Him, partnered with string players from the Yong Siew Toh Conservatory of Music in Singapore. The haunting yet mesmerizing performance left most attendees fascinated, and they posed many questions to the artistic masterminds behind the piece, including composer Sophy Him and filmmaker Rithy Panh, during the subsequent Q&A session.

Forum Delegates

ARTS ACTIVATORS



ARTS ADVOCATES



The Power of Storytelling

GROUP WORK SESSIONS

What is an Arts Activator? Who are We as Arts Activators?

Ms. Deirdre PRINS-SOLANI *Heritage and Education Specialist, Prins-Solani Consulting, South Africa*

Who are We as Leaders, Listeners, Learners?

Mr. John BURT *Co-Founder, Cambodian Living Arts, USA*

PANEL SESSIONS

Places of Memory

Mr. CHHAY Visoth *Director, Tuol Sleng Genocide Museum, Cambodia*

Mr. Charley TODD *Board President, Cambodian Living Arts, USA/Cambodia*

FACILITATOR

Ms. Clare SHINE *Vice President and Chief Program Officer, Salzburg Global Seminar, Austria*

Challenges and Perspectives A: Young Audiences and the Role of Cultural Infrastructure

Ms. Whitney COX *Executive Director, Alvarallice Foundation, Colombia*

Dr. Jama MUSSE JAMA *Director, Redsea Cultural Foundation, Somaliland*

Challenges and Perspectives B: Country's New Reality, Memory and Identity

Ms. Soko PHAY *Associate Professor in Art, Université Paris 8, France*

Mr. Htein LIN *Artist, writer, and social activist, Myanmar*

Ms. Regula GATTIKER *Project Manager and consultant; Executive Director, Association Connact, Colombia*

“I made films for the first time to heal myself, to restore myself.”



Rithy PANH



“Imagine us as family who build resilience for each other to do what is necessary in the places in which we make our homes.”

Deirdre PRINS-SOLANI

Personal Stories and Responses to Peace and Conflict

Hosting delegates from a spectrum of cultures, nationalities, and conflict contexts, the Forum brought together a variety of stories, backgrounds, and unique personal experiences. Storytelling became an important theme for the delegates throughout the three days. Right from the opening session, there was an emphasis on the power of storytelling. In Prim’s keynote address he said, “Now you’ve heard my story. I’m sure you all have your own experiences about what living arts mean to you. I hope we will hear so many of these stories over the next three days.”

Following Prim’s call, a memorable session facilitated by Deirdre Prins-Solani started to draw out the distinctive stories of the diverse group of delegates from all corners of the world, using the process of “Object Biography.” Delegates had been invited to bring an object that represented peace to them.



The exercise highlighted the diversity of the extraordinary group of people in the room and started to uncover some of the stories that these Arts Activators carry thanks to their work, as well as served to create some shared understanding and common experience.

The process drew out a strong theme of nature, such as the relationship between peace and the natural world, the processes of growth and cultivation, and the nurturing elements of agriculture. Items included a dish for the sharing of food, stones, dictionaries, and even the scent of the Cambodian countryside, illustrating that objects of peace often focus on the elements of our common humanity, the notion of togetherness, and our relationship with the world around us. As a bonding exercise for the group, the process helped to create a closeness that remained throughout the Forum. It spoke to the very personal ways in which people experience and deal with conflict, and the role of arts and creativity in articulating our stories, beliefs, and identities.

The program kept returning to the idea of storytelling, including during a panel session on new reality, memory, and identity. The aim of this session was to explore how arts and culture adjust and how they help people adjust to a country or a context that has been fundamentally altered by conflict. In this session the delegates heard stories of artists that also demonstrated art's role in telling and transmitting stories about conflict – both during and after.

As a Cambodian who has spent the majority of her life abroad, Ms. Soko Phay has often asked herself the question, how do we mourn something we did not experience? Having lost members of her extended family during the years of the Khmer Rouge, Phay has a personal understanding of postponed grief. As a professor focusing on the connection between memory and conflict, she explores the role played by art in making sense of and safeguarding history for future generations, especially for those who do not carry the lived experience of conflict but are connected to those who do.

Another speaker in the session, Burmese artist and political activist Htein Lin, was a soldier in the jungles of northern Myanmar/Burma in his youth and a political prisoner following the country's 1988 student-led uprising. After a bicycle accident in London that led to a broken and plastered arm, Htein Lin's project of casting the hands of former political prisoners in plaster moulds was born. As Htein Lin takes the casts of the prisoners' hands, he hears their stories. The resulting casts create a graphic illustration of identity and the legacy of political persecution in Myanmar.



“The quest for meaning allows survivors to reclaim their identity.”

Soko PHAY

“Soko Phay's project helped me to reflect more on the importance of the inventiveness of memory in making peace with the horrors of the past and protecting a society against obsolescence and erasure.”



Anmol VELLANI

Stories on Stage Performance: “See You Yesterday”

One of the highlights of the arts program was the world premiere of “See You Yesterday,” a performance fusing circus and theater by Phare Ponleu Selpak, Phare Performing Social Enterprise, and Global Arts Corps, performed at the Black Box Theatre of the International School of Phnom Penh.

The piece had been developed over a three-year time period, with artists from Global Art Corps working with young artists from Phare to share tools and techniques to create a new performance from their own stories. The resulting piece was developed entirely by the performers themselves based on their own personal and family experiences.

Exploring the processes of birth, life, and death in the work camps of the Khmer Rouge, the performance also touched on the various challenges the country continues to face as a result of the conflict, such as the

proliferation of landmines and unexploded ordnance throughout the Cambodian countryside.

After the performance, delegates engaged with the performers in an open-floor question and answer session, where performers shared their personal views on the experiences of their parents, and the impact of art and culture in their lives as the first post-genocide generation of Cambodians.

Thanks to the opportunity of the Forum, Global Arts Corps was also able to work with artists from two contemporary dance companies, New Cambodian Artists and Epic Arts. During a one-week workshop, the dancers took part in skills and feedback sessions with the Global Arts Corps team, participated in rehearsals for “See You Yesterday,” and began to test out some ideas for a new piece based on their own stories and perspectives on “memory,” which will be developed further in 2016.

“I hope to invite the Circus school to Somaliland next year and present the wonderful play in a context like ours.”



Jama MUSSE JAMA

Collective Narratives and the Question of Conflict

Many stories were quite personal and highlighted the function of arts as a means for people to tell stories and express their experiences after a conflict. However, there were other ways in which storytelling played a role in the activators’ work, as in the case of the Redsea Cultural Foundation in Somaliland.

Dr. Jama Musse Jama gave a case study that demonstrated the role of art and culture in building positive narratives in conflict-affected societies. He focused on the transformation of negative and misconstrued understandings of Somaliland through the promotion of art, culture, and literacy initiatives such as the Hargeysa International Book Fair. Musse Jama illustrated the power of culture to positively influence the narrative of Somaliland, so often dominated by misguided perceptions of the Somali region as a place endemic of instability, terrorism, and war. In this way, the Forum highlighted the contribution that arts and culture can make to telling new stories and developing fresh perspectives on places that have been affected by conflict.

Another significant contribution that storytelling made to the Forum was complicating the notion of the terms “conflict” and “post-conflict.” The challenge to define the meaning of conflict was a recurring theme throughout the Forum, with delegates continuously framing discussions around the question: what do we mean when we talk about “conflict” and “post-conflict”? With participants coming from a variety of contexts with drastically different histories and dynamics, it was evident that the terms “conflict” and “post-conflict” often mean very different things to different people, creating a spectrum of ways in which conflict can be approached and overcome through an embrace of culture and the arts.

The group heard two very different case studies of conflict in Colombia: the first relating to violent urban environments and gangs, and the second to displaced farmers in rural areas.

Ms. Whitney Cox shared the social challenges faced by young people in the Potrero Grande neighborhood of Cali in Western Colombia. In an interactive and engaging presentation, delegates learned about the work of Cali-based organization Somos Pacifico, which strives to provide income-generating cultural alternatives to violence and gang life through programs that engage young people in the healing and transformational capacities of music, dancing and painting.



“There was confusion regarding the word conflict and, even more so, conflict versus post-conflict. I am happy we had time to discuss, but it was never finally resolved.”

Jonatan STANCZAK

“Creative people in sites of conflict are very isolated and want more platforms to tell their stories.”



Ruth DANIEL



“Art and culture can be used to provoke.”

Marion VAN DIJCK



In the other case study, Ms. Regula Gattiker shared her experience working with displaced farmers in rural Colombia and the impacts and goals of the “Les Voy a Contar La Historia” project. A recorded compilation of memory from the farming community of Las Pavas, this project channeled the grievances and frustrations of displaced farmers into song and has since been used as a tool for advocacy and non-violent protest of the farmers’ situation. Delegates also heard how the project has helped to balance negative media representation and community perceptions of the farmers in their continued struggle to reclaim their land and fight for visibility and recognition.

“Art is crucial for the construction of memory in society. I carry home from this forum that this is probably the case all over the world.”



Regula GATTIKER

While both of these case studies are compelling in their own right, when positioned in the framework of questioning the meaning of conflict, post-conflict, and when one begins and the other ends, they serve as an excellent example of the challenges in defining the common context in which the Arts Activators are working.

On the other hand, they serve as a powerful reminder of the ability of the arts to transcend these intellectual boundaries and to find practical and meaningful application in diverse contexts and cultures all over the world and throughout the life cycle of conflict.

Preserving Stories Special Event: Places of Memory

Gathering in the courtyard of the Tuol Sleng Genocide Museum, a former high school turned Khmer Rouge torture and interrogation center, delegates listened to a discussion between Cambodian Living Arts board member, Mr. Charley Todd, and Director of the Museum, Mr. Visoth Chhay, framed on the theme of “Places of Memory.”

Facilitated by Ms. Clare Shine from Salzburg Global Seminar, the session was introduced with a recital of smot chanting and an extract of *Bangsokol: A Requiem for Cambodia*.

The discussion focused heavily on the role played by sites such as Tuol Sleng and Choeung Ek (The Killing Fields) in the collective memory of Cambodia and the potential they hold as resources for young people in seeking to understand their nation’s recent history.

A common theme of the discussion was the desire of both panelists to see an increase of Cambodian visitors to Tuol Sleng and for the Museum to become a place of learning for local people rather than a source of fear and a place to shy away from. Todd and Chhay also shared the ways in which they use Tuol Sleng as a resource for their own families, as a way of showing respect to those who died during the regime and for educating their children about the past.

At the conclusion of the discussion, delegates took the opportunity to experience and explore the Museum for themselves as part of their continued exposure to Cambodia and its history. Some chose to navigate the Museum following the audio tour created by Narrowcasters Cambodia, another contributor to storytelling and memory of conflict.





“Cultural policy can neglect elements of cultural expression, leaving it to artistic actors to fill in the gaps.”

Anmol VELLANI

Resourceful Approaches to Navigating Funding and Policy Systems

PANEL SESSIONS

Beyond Cultural Policies

Mr. Philippe DELANGHE	<i>Chief of the Culture Unit, UNESCO Phnom Penh, Cambodia</i>
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Ms. Ruth DANIEL	<i>Co-Director, In Place of War, The University of Manchester, UK</i>
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Ms. Tamar JANASHIA	<i>Founder and Executive Director, Culture and Management Lab, Georgia</i>
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Arts and the Power to Transform – Cross-sectoral Dialogue

Mr. Jonatan STANCZAK	<i>Managing Director and Secretary, The Freedom Theatre, Palestine</i>
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Mr. HUOT Dara	<i>Chief Executive, Phare Performing Social Enterprise Co., Ltd, Cambodia</i>
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Dr. George GITTOES	<i>Artist, Yellow House, Australia/Afghanistan</i>
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GROUP WORK SESSION

Public – Private – People – Partnerships

Prof. Mike VAN GRAAN	<i>Executive Director, African Arts Institute (AAI), South Africa</i>
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In the session entitled Beyond Cultural Policies, facilitator Mr. Anmol Vellani spoke of the need for artists to be resourceful in securing support for their work, especially in contexts where cultural policies are vague, non-existent, or tied to repressive regimes and ideologies.

Canvassing both top down and grassroots approaches to working with cultural policy, activators shared the challenges of being constrained by the political and policy environments in which they live and work, whilst others spoke of operating in locations where they have no political intervention or support at all. The session explored the opportunities and challenges of working within various cultural policy infrastructures and examined the benefits of creative resource mobilization and the need for artists to be resourceful when and where governments cannot be relied upon to uphold their obligations to the cultural sector.

Overarching themes of the discussion included the idea that “art is just as important as aid,” in relation to helping people rebuild identity

and culture after conflict; the ways of balancing the focus on tangible and intangible arts at the official level; the challenges of developing cultural policies in countries with fractured social infrastructures; and the difficulties faced by contemporary arts in gaining recognition and momentum in culturally conservative societies.

In a breakout session themed around partnerships, delegates examined the challenges and opportunities of funding and partnerships for Arts Activators. Activators expressed a common frustration in the process of securing funding for their respective organizations and projects, particularly in relation to the creative restrictions imposed by certain funding agreements, the need for equality in donor-recipient relationships, and the desire for self-sustainability in their respective practices. In line with the themes of previous presentations, the delegates also discussed the difficulties of demonstrating the viability of art as a legitimate career in the societies in which they are engaged.

Other notions that featured in the delegates' discussions were: ideas about art, eschewing formal partnerships with donor organizations in favor of flexibility and creativity in identifying potential resources, the symbiotic relationship between big name funders and small organizations in legitimizing each other, and the challenge of demonstrating the worth of projects to potential partners in a sector where value is not easily measured by economic gain.

In a later panel session entitled Arts and the Power to Transform, the group was inspired by three great examples of Arts Activators who



“To economize culture can be very dangerous... it is more and more used to attract donors. I think we should not forget that culture is not equal to revenue.”

Philippe DELANGHE

“The people and the civil society of Afghanistan, despite danger, are very resilient – they use the soft power of culture to change society.”



Dr. Ahmad SARMAST



“We base our partnerships on equality and trust.”

Deborah STOLK

“We feel the need to defend culture in terms of economic value.”



Anmol VELLANI

are finding ways to work through these challenges. Panelists from Cambodia, Palestine and Afghanistan examined three drastically different contexts. These presentations drew out a variety of commonalities in their practices, including their various approaches to achieving self-sustainability, creative resource mobilization, making use of what is locally available, and the inherent value of engaging and investing in the capacities of local people.

From working to harness the booming tourist sector of Siem Reap in Cambodia, to connecting with the ice-cream sellers of Jalalabad and the local children of Jenin in Palestine, this session demonstrated a variety of innovative models for social transformation being implemented by Arts Activators across a spectrum of post-conflict contexts.

The importance of physical space was a unifying theme. For each panelist, the cultural spaces they have created serve as oases for local people and as sources of relief from social issues that exist around them.

The pursuit of self-sustainability featured heavily throughout the session, with panelists illustrating the variety of ways in which they are choosing to move away from partnerships that restrict creative agency and toward a more organic and self-fulfilling process of “art funding art,” whereby artists can generate funding for projects from the sale or profits of their own creations.

Finally, the three panelists provided critical insight as to how they are assisting local communities in understanding the economic viability of art in its own right and the ways in which art and culture can be a catalyst for positive change in the lives of young people living in conflict and post-conflict environments.





A Global Community of Practice

PANEL SESSION

Arts Associations and Networks – Transborders Examples From Three World Regions

Ms. SO Phina	<i>Writer and Poet; Researcher at the Cambodia Development Resource Institute, Cambodia</i>
Mr. Phloeun PRIM	<i>Executive Director, Cambodian Living Arts, Cambodia</i>
Prof. Mike VAN GRAAN	<i>Executive Director, African Arts Institute (AAI), South Africa</i>
Ms. Bojana MATIĆ-OSTOJIĆ	<i>Founder and Executive Director, POINT Foundation for Social Development Programmes and Policies, Bosnia and Herzegovina</i>

GROUP WORK SESSIONS

Practice and Purpose: What Difference Does Art and Creativity Really Make in Post-Conflict Contexts?

Mr. Peter JENKINSON	<i>Independent Cultural Agent, UK</i>
Ms. Shelagh WRIGHT	<i>Enabler for democratizing creativity around the world, UK</i>

Basis For Better Partnerships

Mr. Oussama RIFAH	<i>Executive Director, Arab Fund for Arts and Culture (AFAC), Lebanon</i>
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Sustaining Connections

Mr. Anmol VELLANI	<i>Institution builder, arts leader, writer, and theater director, India</i>
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“We bring together diversity of different places and approaches that use creativity to promote justice and freedom.”

Oussama RIFAH



“I want to come away with a fuller sense of how to activate the arts aspect of a peace studies program.”

Hilary BALLON

“I would like to develop more cultural and artistic exchange with Asia. I am sure we can learn together and maybe make some change in the world.”



Hama GORO

One of the original goals of the Forum was to help Arts Activators reduce the sense of isolation that they can feel in this emerging sector. As such, networking and connections were recurring themes throughout the three days, with a multitude of opportunities where they could serve in contrast to a range of challenges in launching and sustaining connections.

At the opening of one session on regional networks, facilitator Mr. Oussama Rifahi reminded the delegates of the upcoming fifth anniversary of the Syrian Revolution. Referring to the current state of conflict in the world and to violence as an “exportable commodity” becoming increasingly difficult to contain in the modern era of hyper-connectivity, Rifahi posed the question: how do we harness the power of networks to promote peace within our respective contexts?

Looking at the role and importance of networks within the cultural sector, delegates advocated the power of networks and relationship building in the cultural community as a way of learning from and fostering support for each other in and across locations where culture is at risk. Panelists Ms. So Phina, Mr. Phloeun Prim, Mr. Mike van Graan, and Ms. Bojana Matić-Ostojić spoke of the importance of creating a shared sense of identity in cross-contextual settings, creating platforms for sharing solutions to common problems, advocating across national boundaries, and creating visibility and legitimacy for artists working in challenging environments.

The discussion also explored the ways in which practice can be connected to the academic sector, the potential of academia as a tool for advocacy, and how networks can and should be used as a platform for sharing not only stories of success, but also of failure, so that those involved in networks across various locations can learn effective ways of combating similar and shared issues.

The session covered the value of formalized networks in holding governments accountable to the cultural sector and their potential for promoting collaboration across borders divided by conflict. Panelists also shared the various challenges faced by their existing networks in working with limited human resources, the costs and time associated with travelling long distances, cultural differences, and the digital divide in certain contexts.

In a World Café-style breakout session, delegates explored the practical steps required for building a new network that would serve as a living archive of practice. The discussions covered a range of suggestions for the creation of a functional network that would serve the needs of Arts Activators working in conflict and post-conflict contexts, including the importance of having shared values, the need for a network to provide

tangible incentives for members and their communities, and the diversification of meeting locations for those living in contexts where movement and access to technology is limited or restricted.

Delegates suggested that a potential new network would further benefit from connecting to the local communities of member organizations, and should strive to include a greater presence of artists working in the field as opposed to only including directors or managers of arts organizations.

In their various discussions throughout the Forum, delegates asked the question: do we actually need another network? In seeking to respond to that question, Mr. Anmol Vellani prompted delegates to ascertain the identifiers and objectives of a new network that would make it unique and set it apart from those that already exist.

In doing this, delegates again reiterated the need to further define the meaning of “conflict” and “post-conflict,” and what these terms mean in and for their respective contexts. The need for clarification about what such a network might be able to provide in terms of support to its members and their communities was also a significant and recurring theme across the delegate’s conversations.

Among the key suggestions of what a new network might look like and seek to achieve, delegates suggested it provide access to decentralized services, such as financial or emotional support for members, and that a new network should focus on serving as a support system for Arts Activators experiencing hardship and/or working in challenging environments where their ability to practice freely is dangerous or restricted.



“We need to keep our eyes on the younger generation – we need to put all our efforts into working with children.”

CHHAY Visoth



Participatory Art Project: Culture Has No Walls

Delegates participated in an arts initiative by World Culture Open led by Ms. Kseniya Tsoy, Program Coordinator at World Culture Open, China. Delegates created an image of their handprint from a selection of colored paints as an expression of positive action towards a better world,

individually and together. The prints symbolize extending a hand in caring for humanity and our commitment to a better world. The final collaborative artwork represents joining hands for the common goal of peace and harmony.







“We need to find a way to use our art and activism to push further. So many of us no longer ask for what we deserve but for what we think we can get.”

Hjalmar Jorge JOFFRE-EICHHORN

Reflections and Conclusions

Mr. Phloeun PRIM	<i>Executive Director, Cambodian Living Arts, Cambodia</i>
Ms. Julia JAMAL	<i>Director of the Arts and Cultural Center of Basmeh & Zeitooneh, Lebanon</i>
Dr. Ahmad SARMAST	<i>Founder and Director of the Afghanistan National Institute of Music (ANIM), Afghanistan</i>
Ms. Soko PHAY	<i>Associate Professor in Art, Université Paris 8, France</i>
Mr. Hjalmar Jorge JOFFRE-EICHHORN	<i>Technical Advisor at the Afghanistan Human Rights and Democracy Organization (AHRDO)</i>
Mr. Anmol VELLANI	<i>Institution builder, arts leader, writer, and theater director, India</i>

In the final plenary session, Mr. Phloeun Prim spoke of the conclusion of the Forum as “not a finish, but a beginning,” and returned to his remarks during the Forum’s opening address, in which he championed the recognition of arts in building peaceful societies and for their inclusion as the “fourth pillar of sustainability.” Prim invited five of the Forum’s delegates to share their experiences of the Forum and the lessons and ideas they will take back to their respective contexts.

In their reflections, the five panelists shared a variety of key learnings and tangible benefits of participating in the Forum. Ms. Julia Jamal shared with the delegates her newfound sense of community as an Arts Activator,





having made connections from around the world, and spoke of feeling less isolated going forward in her work and in the challenges she faces at home. Following a similar theme, Dr. Ahmad Sarmast cited the value of the connections he had made with activators from his own context and the opportunity the Forum had provided him to learn not only about the work of delegates from around the world, but also what others are working on and achieving in Afghanistan.

Ms. Soko Phay shared her renewed pride in her Cambodian identity, after a lifetime of working to overcome the personal challenges of being connected to such a turbulent and violent history. Emphasizing the many bonds formed throughout the Forum, Mr. Hjalmar Jorge Joffre-Eichhorn referred to the closeness and respect for one other developed over the Forum's three days and reiterated the importance of recognizing and acknowledging the role, potential, and contributions of those who do not often have the opportunity to attend events such as this.

With Prim opening the floor, Mr. Anmol Vellani celebrated the Forum as an event that evoked the notion of home, not as a place but as an idea, and in acknowledging the great risk faced by many of the delegates in the places where they come from and work. Vellani suggested that "home" is a place where each of us can feel safe.

In a fitting conclusion, founder of Cambodian Living Arts, Mr. Arn Chorn-Pond, spoke of his perpetual journey as an Arts Activator and his continuous learning about the power of music to transform people's lives. He closed the Forum with a flute performance of the Khmer song "Lullaby."

“Meeting people face to face and learning about their stories from the heart, you feel you are not alone facing the challenges of your daily work.”



Julia JAMAL



Statement from the Living Arts in Post-Conflict Contexts Forum 2016

MARCH 12, 2016

We, artists, educators, students, activists, managers, and donors from 24 countries – participants of the *Forum on Living Arts in Post-Conflict Contexts 2016* – believe that arts and culture are an essential element of vital, open, and sustainable society.

The example of Cambodia, where the revival of arts and culture has played an essential role in the country's rebirth after the devastation of the genocide, holds important lessons for our world.

Today, the death toll from violent conflicts around the world has increased significantly, and 1.5 billion people are threatened by violence or insecurity. Even in societies considered to be at peace, there are violations of human dignity and self-worth by economic and political structures and cultural and social systems.

Arts and culture have a humanizing capacity and a unique ability to promote tolerance, diversity, and social cohesion. The arts and participation in the arts allow healing of individuals and communities.

We urge all who value peace, social justice, freedom of expression, economic opportunity, and individual dignity to:

- Advocate for cultural vitality as the fourth pillar of sustainable development
- Protect artists and arts spaces, especially in conflict and post-conflict contexts
- Improve access to arts throughout all societies, especially in conflict and post-conflict contexts



APPENDIX I

Forum Delegates

(Biographies current at time of event – March 2016)



H.R.H Princess NORODOM, Buppha Devi *Cambodia*

H.R.H. Princess Norodom Buppha Devi, daughter to His Royal Majesty King Norodom Sihanouk, King of Cambodia, and Néak Phat Kanhol, began her classical dance training at the school of dance of the Royal Palace. Following her first professional performance at the age of eight in honor of the King of Laos, she performed for distinguished dignitaries from France, China, the United States, Indonesia, Korea, Burma, the Soviet Union, among others. In the late 1980s and early 1990s, she trained young dancers on the Cambodian/Thai border. Upon her return to Cambodia in 1991, she continued to work in the cultural domain. Following the 1993 elections, the King and the Royal Government of Cambodia bestowed on the Princess the role of Advisor in charge of the fine arts and classical court dance in particular. From 1999-2004, she served as Cambodia's Minister of Culture and Fine Arts. H.R.H. Princess Buppha Devi has been instrumental in nurturing a new generation of gifted artists, in close collaboration with her colleagues, who survived the tumultuous period of the Khmer Rouge.



Mr. Rithy PANH *Cambodia Film Commission, Cambodia*

Born in Phnom Penh, he escaped the Khmer Rouge at the age of 14 and took up residence in France. He graduated from the Institute of Advanced Cinematographic Studies in Paris (l'IDHEC), and since then, he has made a significant contribution to culture and the arts in Cambodia and abroad. He has directed, authored, or produced more than 20 films, many of which have received international awards and prizes. His first feature film, *Rice People*, dedicated to the memory of his family, was the first Cambodian film to enter into the 1994 Cannes Film Festival, and his feature-length documentary *S-21: The Khmer Rouge Killing Machine* won the Prix François Chalais at the 2003 Cannes Film Festival. Most recently, in 2013, *The Missing Picture* won the Un Certain Regard in the Cannes Film Festival, and was nominated for Academy Award of Merit for Best Foreign Language Film of the Year. In 2006, he co-founded the Bophana Audiovisual Resource Center, and in 2008, he founded the Cambodia Film Commission (CFC), both in collaboration with the Ministry of Culture and Fine Arts. In 2010, he initiated the Cambodia International Film Festival (CIFF). Currently, he is training 12 young students from Cambodia in filmmaking.



Mr. Arn CHORN-POND *Cambodian Living Arts, Cambodia*

Born into a family of artists, Arn grew up in Cambodia during the Khmer Rouge regime. Sent to a child labor camp and forced to play propaganda music during that period, he was later adopted by Reverend Peter Pond and moved to Vermont. After attending Brown University and graduating from Providence College, he returned to Cambodia on a mission to find the legacy of his family who were involved in Cambodian Opera, his music teacher from the time of the Khmer Rouge, and the stars of his early childhood. On this trip, the Cambodian Masters Performers Project, now Cambodian Living Arts, was born. Arn now lives outside of Phnom Penh and continues to work part-time on projects for Cambodian Living Arts.

Professor Hilary BALLON *New York University, USA*

Part of the leadership team that launched NYU's new, comprehensive university in Abu Dhabi in September 2010, and established NYU as a global university. She was involved in all aspects of the new university, with particular responsibility for the design of a new, globally oriented curriculum, and the new campus on Saadiyat Island. The curriculum includes a multidisciplinary Peace Studies program. Her scholarship concerns cities and the intersection of architecture, politics, and social life, with a recent focus on New York City. In 2012, she received the American Academy of Arts and Letters Award in Architecture for her publications and curatorial work. She is currently curating the Future City Lab, a long-term exhibition opening at the Museum of the City of New York in late 2016.



Dr. Carol BECKER *Columbia University, USA*

Carol has written several books about art and the place of art in society, as well as about issues of women and anxiety. She writes for publications such as The Brooklyn Rail, Art in America, Time Magazine, Huffington Post, and Truthout. Before becoming Dean of the School of the Arts at Columbia University, she was Dean of the School of the Art Institute of Chicago. She has always been involved in building institutions and cultivating leadership among young artists and scholars. She works with the World Economic Forum and has developed a program called Taking the Stage for their Global Leadership Fellows to develop leadership skills through theater and voice training.



Professor Ruth BERESON *Griffith University, Australia*

Prior to joining Griffith University, she was Dean of the Faculty for the Creative Industries at LASALLE College of the Arts, Singapore. She holds a Ph.D. from the Department of Arts Policy and Management at City University London. Her major research interest is the relationship between governmental policies and their effects on the arts internationally and over time. She was Founding Director of the Arts Management Program at SUNY Buffalo, and Associate Director, TC Columbia University Arts Administration Program. She recently designed and delivered the Cultural Leaders' Lab for the National Arts Council of Singapore. She has contributed to the field through a wide range of books, edited volumes and articles on arts management and cultural policy, and frequently lectures internationally. Her professional experience extends to the profit and not-for-profit sectors across the arts, where she has held such diverse positions as General Manager of a touring musical theater company, Logistics Manager for an international arts festival, and coordinator of an international visual arts exhibition and artist exchange.





Mr. John BURT

Cambodian Living Arts, USA / Cambodia

John is co-founder of Cambodian Living Arts (1998) where he commissioned and produced the Cambodian-American opera, *Where Elephants Weep* (2008) and served as Chair of Season of Cambodia New York 2013, a city wide festival of Cambodian arts, music, dance, theater and film. He has been a practicing expressive arts therapist and creative producer for 30 years. He received a Master of Arts in Expressive Arts Therapies from Lesley University. Since 1986, he has been president of John Burt Productions. Credits include: producing artistic director, Clayton Opera House, New York; curator of Environmental Theater Festival, New York State Parks; *The Road Home: Stories of Children of War*, Asia Society, New York; on Broadway, *STARMITES*, nominated for Best Musical. He is currently represented on Broadway with *A Gentleman's Guide to Love and Murder*, winner of the 2014 Tony for Best Musical.



Mr. CHEA Sopheap

Bophana Audiovisual Resource Center, Cambodia

Sopheap is a historian with a particular interest in Cambodia. This curiosity led him to Bophana Audiovisual Resource Center, initially as an Archivist and today as Deputy Director. As his career progressed, his work became increasingly linked to arts and culture. He has produced cultural events, run film festivals, installed exhibitions and used the resources of Bophana to form links and networks between people in the sector. In 2013, he was selected as a Fellow during Season of Cambodia, spending a month in New York City building professional networks and exploring art practice in a new context. His passion for inter-generational transmission of stories remains strong, and through Bophana's work in the film sector, he is committed to sharing memory from one generation to another.



Mr. CHHAY Visoth

Tuol Sleng Genocide Museum, Cambodia

Visoth was born in Cambodia during the Khmer Rouge regime. He graduated from the Faculty of Archaeology, Royal University of Fine Arts in Phnom Penh in 2012. He worked as an archaeologist for 5 years for APSARA Authority in Siem Reap, which is responsible for the upkeep of Angkor Wat, before moving to work with the National Museum of Cambodia 8 years. For the last 2 years, he has worked as the director of Tuol Sleng Genocide Museum in Phnom Penh. In addition, Visoth teaches part time at the Faculty of Archaeology, Royal University of Fine Arts.



Mr. CHHUON Sarin

Cambodian Living Arts, Cambodia

Sarin has been working in the arts and cultural sector for about 15 years. He is Head of Sales and Program for Cambodian Living Arts, leading the Artist Development and Creative Industries programs, and also an entrepreneur, working in audio recording and performance sound and lighting. He enjoys working in a dynamic environment and is an experienced leader in Cambodian traditional performing arts, having created thousands of archive records and now working with the young generation of artists to develop their careers.

Ms. Whitney COX*Alvaralice Foundation, Colombia*

Whitney is American with joint Italian citizenship. She was raised in New York City, with a Bachelor's degree in Economics from Columbia University, and a Master's Degree in International Economics and International Relations at the Johns Hopkins School of Advanced International Studies. She worked at various investment banks in London and New York in Emerging Markets Debt Trading, including Lehman Brothers, HSBC, and JP Morgan. She was Portfolio Manager Emerging Markets Debt Group at Stone Harbor Investment Partners, and Global Fundraising Head at Lumni Bogotá through the 2015 LGTVP iCats Fellowship Program.



Ms. Ruth DANIEL*In Place of War – The University of Manchester, UK*

Ruth is an award-winning cultural producer, activist, and social entrepreneur. She is Co-Director of the multi-award-winning organization In Place of War (IPOW), based at The University of Manchester, UK. IPOW works with creativity in sites of conflict through five main strands of work: research, education, production, networks, and digital. Their main aim is to empower young people by sharing tools that enable local people to create their own opportunity in the world's most challenging contexts.



Mr. Philippe DELANGHE*Culture Unit, UNESCO Phnom Penh, Cambodia*

Philippe completed Master's degrees in history, archaeology, and anthropology. He joined the UNESCO Office in Jakarta (Indonesia) in 1994. During his ten-year stay he completed a major publication on prehistoric rock art in West Papua and East Timor. In 2004, he moved to the UNESCO Baghdad Office in Jordan to implement heritage conservation projects in Iraq. He co-authored *The Destruction of Cultural Heritage in Iraq* in 2008, which was awarded the prestigious James A. Wiseman Book Award by the Archaeological Institute of America in 2011. Since 2007, he has been Chief of the Culture Unit in UNESCO Phnom Penh, responsible for archaeology, restoration and conservation projects in and outside the Angkor area.



Ms. Marion VAN DIJCK*Sarakasi Trust, Kenya*

Known as Mama Sarakasi, Marion is the Co-Founder and Managing Director of Sarakasi Trust in Nairobi. She has worked in Kenya's arts and culture sector since 1989, promoting arts as a means to instill positive psychological, social and economic change. By training and empowering and facilitating under-privileged youth, and launching them on the national and international stage, she has also encouraged them to take on ownership of Sarakasi's activities. With an educational background in social work and creative therapy, she has seen Sarakasi grow into a multi-program, multi-donor funded organization and an incubator for several other programs.





Ms. Laura EVANS

Epic Arts, Cambodia

Laura has been a Senior Manager at Epic Arts, an international inclusive arts NGO based in Cambodia, for the past three years. Laura graduated from York University (UK) in 2002 with a degree in Dance and then joined Springs Dance Company before becoming Head of Dance at a residential arts center. At Epic Arts, Laura developed the Inclusive Arts Course and Epic Encounters (an inclusive performance company), and developed a new management structure and capacity building methods. She recently completed a Master's Degree focusing on inclusive arts on an international scale and wrote the book *Inclusive Arts in Action; An Exploration of the Inclusive Arts Practices at Epic Arts*.



Ms. Maria FERNANDEZ SABAU

Cultural Consultant, Spain

Maria is a cultural manager specializing in strategic planning, policymaking, and concept development for foundations, cultural institutions, and governments worldwide. She is the curator of the Living Arts in Post-Conflict Contexts Forum and worked for UNESCO in the development of the Cultural Policy for Cambodia. She is currently leading the concept development for PLANTA, a multidisciplinary space for creativity and innovation in Spain; and regularly supports UCLG Commission of Culture. As an independent consultant, she has developed the ability to understand culturally diverse groups' needs and agendas and is committed to the contribution of the cultural sector to sustainable development and improvement of life conditions.



Ms. Linda VAN DER GAAG

Prince Claus Fund, Netherlands

Linda studied theater in Paris and graduated in painting and graphic arts at the Arts Academy in Rotterdam. She has a special interest in contemporary classical music and literature. As a researcher at the Prince Claus Fund for Culture and Development, she explores all programs and disciplines in search of connections.



Ms. Regula GATTIKER

Association Connact, Switzerland

Regula (MA in Political Science, English Literature and International Public Law / MAS in Cultural Management / CAS in Mediation) has been working in peace and development cooperation for about 13 years. She is the Founder of Connact, an association aiming to promote peace, development, and intercultural understanding through the arts, culture, education, and communication. During the last four years, she realized the project *Les Voy a Contar la Historia* with displaced farmers in Colombia, in partnership with the Chasquis Foundation. Currently, she works as an advisor on peace & conflict at Helvetas Swiss Intercooperation, and is developing ideas for new projects with Connact.

Dr. George GITTOES*Yellow House, Australia/Afghanistan*

Artist and filmmaker whose work is inspired by conflict, brutality and its resolution. In 1970, he co-founded the Yellow House in Sydney. He has worked in many countries, including Nicaragua, Somalia, Rwanda, Bosnia, Pakistan, South Africa, and Cambodia, often during times of conflict. In 2011, he established a new Yellow House in Jalalabad, Afghanistan. His films have been screened across the world, and his photography and visual art have been exhibited worldwide to international acclaim. In 2015, he was awarded the Sydney Peace Prize, and his film *Snow Monkey* was selected for the Melbourne International Film Festival and the International Documentary Film Festival (IDFA) Amsterdam.



Mr. Hama GORO*Centre Soleil d'Afrique, Mali*

Hama started his artistic career in 1987, after studying at the National Art Institute of Bamako (INA), where he received his degree in drawing and visual arts. After several solo and group exhibitions in Mali and around the world, he was awarded a UNESCO – ASCHBERG scholarship in 1994 for professional training at the Rijksakademie van beeldende kunsten in Amsterdam. He was one of the initiators of the Centre Soleil d'Afrique in Bamako in 1999, and has headed it since its creation, turning the center into a framework to offer Malian artists a creative space.



Professor Mike VAN GRAAN *African Arts Institute (AAI), South Africa*

Executive Director of the African Arts Institute and technical expert to UNESCO on the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions. Associate Professor of Drama at the University of Cape Town and an award-winning playwright, with 24 plays to date. Cultural policy activist, engaged in interrogation and advocacy around the relationship of culture to human rights, democracy, the sustainable development goals, and the economy, among other topics.



Ms. Carrie HERBERT*Ragamuffin International, Cambodia*

Carrie is the Co-founder/Director of Ragamuffin International and Songkites, Integrative Arts Psychotherapist, Trainer, Clinical Supervisor and Consultant.





Mr. HUOT Dara

Phare Performing Social Enterprise, Cambodia

Dara leads and manages Phare Performing Social Enterprise (PPSE) in its mission of supporting Phare Ponleu Selpak school, providing professional opportunities for Cambodian youth and revitalizing arts in Cambodia. PPSE operates Phare, The Cambodian Circus, based in Siem Reap, and Phare Productions International, which produces performances in Cambodia and around the world. A former student of Phare, Dara joined the first group of performing artists on awareness performance tours to educate rural Cambodian populations on landmines, malaria, and other public health and safety issues. In 2012, he was invited by Phare to become CEO of PPSE and help them build a sustainable social enterprise business model.



Ms. Julia JAMAL

Basmeh & Zeitooneh Arts and Cultural Center, Lebanon

Julia graduated in Fine Arts at Damascus University, and has since trained extensively in social peace, cultural project management, dealing with the memory of war, and developing art activities for marginalized children. For the last two years, she has worked as Director of Basmeh & Zeitooneh Arts and Cultural Center. She is dedicated to promoting arts as a vital pathway for youth and refugee empowerment, and as a platform for creative self-expression through which refugees can communicate their messages and experiences to the world, while assisting them in dealing with their displacement and experience in conflict.



Ms. Tamar JANASHIA

Culture and Management Lab, Georgia

Tamar is the Founder and Director of the Tbilisi, Georgia-based nonprofit organization Culture and Management Lab, which is active in the realm of arts and cultural exchange, and works on the cultural policy and strategic development of creative industries in Georgia, Armenia, and Azerbaijan. She also works as a freelance business consultant providing services to various local and international organizations, academic institutions, and private companies in the fields of general management, project management and development. Tamar completed her MBA studies at the University of Maine, Orono (2005-2007) and holds a BA from the Tbilisi State University in the field of classical philology.



Mr. Peter JENKINSON

Independent Cultural Agent, UK

Peter is an independent cultural agent, based in London, who works across a diverse portfolio of sectors and disciplines, trying to connect people and ideas to make deep change. He started his career working inside institutions, as the Founding Director of both the £40 million Creative Partnerships creativity in learning program with schools across England and of the £21 million world-class The New Art Gallery Walsall. He escaped, and he is now involved in a range of creative adventures, including openo which convenes hubmakers globally, the Compass network, The Alternativet in Denmark, and the Salzburg Global Seminar. He was a Co-Founder of Culture+Conflict.

Mr. Hjalmar Jorge JOFFRE-EICHHORN

*Afghanistan Human Rights and Democracy
Organization (AHRDO), Afghanistan*

Hjalmar is a German-Bolivian theater maker who uses different forms of interactive, participatory theater to work with communities in conflict and create possibilities for bottom-up dialogue and a search for grassroots solutions. Hjalmar has carried out community-based theater initiatives on all five continents, including in (post-) conflict environments such as Afghanistan, Central African Republic, Kenya, Kyrgyzstan, Maldives, Northern Ireland, Rwanda, Sierra Leone, Tajikistan, Thailand, Timor Leste, Ukraine, and Yemen. In 2013, he published *Wenn die Burka plötzlich fliegt-Einblicke in die Arbeit mit dem Theater der Unterdrückten in Afghanistan*, a book in German language about his experiences working with theater in Afghanistan.



Mr. Htein LIN

Artist, Myanmar

Htein Lin is a Burmese artist working in painting, installation, and performance. He spent almost seven years in jail for political reasons, where he developed his artistic practice, using items such as bowls and cigarette lighters to make paintings and monoprints on the cotton uniform. He has since expanded his practice to include three-dimensional work and video. His current major project, *A Show of Hands*, where he collects the plaster casts of arms of former political prisoners together with their stories, premiered at his solo show *The Storyteller* at the Goethe Institute, Yangon, in 2015.



Ms. Bojana MATIC-OSTOJIC

*POINT Foundation for Social Development
Programmes and Policies, Bosnia and Herzegovina*

Bojana was born in Belgrade, Serbia, where she completed her education at the Philological Faculty. In 1996, she moved to Sarajevo, Bosnia and Herzegovina, and now lives between Sarajevo and Belgrade. She has worked in different post-conflict recovery and transitional development programs for the past 20 years. Between 2008-2013, she was the Regional Manager of the Swiss Cultural Programme in the Western Balkans. During 2013- 2015, she was Co-Founder of art angle and Programme Manager of the Balkans Arts and Culture Fund. She recently established POINT Foundation, which centers on an integrative approach to social development programs and policies.



Mr. Steven MILLER

Vision Committee, Cambodian Living Arts, USA

Steven B. Miller was a member of the Board of Cambodian Living Arts from 2012 through 2016 and continues to serve as a member of CLA's Vision Committee. He is an international business executive, based in the US and Europe, with over 25 years of experience developing and managing a broad range of businesses and educational and social justice projects. His key strength is in business development, strategic planning and relationship building, with a successful track record, worldwide, in establishing creative partnerships involving corporate, governmental, NGO, diplomatic and creative entities in the profit and non-profit sectors and in mature and developing markets.





Mr. Jama MUSSE JAMA *Redsea Cultural Foundation, Somaliland*

Jama is an ethno-mathematician and author. He is notable for his research on traditional Somali board games and other African indigenous elements to improve basic education and development in Africa. He is the Founder of the Redsea Cultural Foundation, the organization behind the Hargeysa International Book Fair, which became the most important literature gathering and book celebration in East Africa. After eight successful years, the book fair has gone from strength to strength and is increasingly attracting high-caliber writers from across the world. Redsea Cultural Foundation also established the Hargeysa Cultural Centre (HCC) in Hargeysa, Somaliland, which Jama is now leading



Ms. ONN Sokny *Epic Arts, Cambodia*

Sokny's career in the arts began the moment she participated in a community arts workshop in her hometown and was immediately inspired by the transformative power of art to build confidence, expression and social cohesion. After the workshop, Sokny joined the organization that had run that workshop, beginning as an administrator and rapidly progressing to a programming, then a production role, touring work nationally and internationally. Today, Sokny is the Senior Manager of that organization, Epic Arts. Sokny has a strong vision for the future of Cambodian arts, and sees culture as an essential tool for the development of the country. She is interested in the systems and structures that support the development of the arts sector, particularly in the respective roles of government and civil society in that process.



Ms. Soko PHAY *Université Paris 8, France*

Soko is Associate Professor with accreditation to supervise research in art history and theory at Université Paris 8. She heads the Art History, Practice and Aesthetics section of the EA 4010 Lab, and co-founded with Pierre Bayard the International Center of Research and Education on Mass Murders (CIREMM). She has curated several exhibitions, devoted books, and edited multi-author volumes on the aesthetic significance of the mirror in art, which earned her the art critic scholarship from the French Ministry of Culture, and on the associations between art and mass crimes.



Mr. Phloeun PRIM *Cambodian Living Arts, Cambodia*

A visionary cultural entrepreneur, Phloeun has spearheaded Cambodian Living Arts' transformation from a grassroots project reviving traditional arts to the leading cultural agency in Cambodia. Phloeun has led the organization as it extended its reach from local to international programming and evolved its role from straightforward transmission of traditions to stimulating expression and innovation. Born during the genocide, Phloeun is proud to have returned to Cambodia and be part of the movement using the arts for healing, social transformation, and economic development.

Ms. Deirdre PRINS-SOLANI*Prins-Solani Consulting, South Africa*

Deirdre is a trained heritage and education specialist. Her life's work has grown in the past 20 years to incorporate building professional and grassroots capacity for safeguarding heritage and ensuring strategic support through cultural policy development. Her approach is people-centered, research-driven and results-oriented. Healing from injustice and repression is as critical to development as all other pillars, and so her work encompasses exploration of heritage and the arts as healing mechanisms for wounded societies.



Mr. Oussama RIFAH*Arab Fund for Arts and Culture, Lebanon*

Executive Director of the Arab Fund for Arts and Culture. Previously, he was Managing Director for Museum Development in New York with Global Cultural Asset Management (GCAM) and provided cultural consultancy services to governments, cities, foundations, and private collectors in Europe, the Middle East, and Central Asia. As Director of Special Projects for the Guggenheim Foundation, he led feasibility studies of modern and contemporary museums. He was Project Manager at Mubadala in Abu Dhabi and Advisor to the Chairman of the Tourism Development & Investment Company (TDIC), directed the market analysis, strategy definition, and business model for tourism and culture in Abu Dhabi, and supported the architectural developments on the Saadiyat Island and the negotiations with the Louvre and Guggenheim museums.



Mr. Ahmad SARMAST*The Afghanistan National Institute of Music (ANIM), Afghanistan*

Recipient of the Honorary Membership Award of the Royal Philharmonic Society and Founder and Director of the Afghanistan National Institute of Music. A native of Afghanistan and the first Afghan to receive a Ph.D. in music, he has been conducting research on the music of Afghanistan since 1993, and published the book *A Survey of the History of Music in Afghanistan*. He has received many accolades, including the International Music Council (IMC) Music Rights Award and the David Chow Humanitarian Award. Recently, he was a finalist for Australian of the Year, and was named Person of the Year by Radio Azadi.



Ambassador Cynthia P. SCHNEIDER *Georgetown University, USA*

Cynthia teaches, publishes, and works in the field of cultural diplomacy. She co-directs the Laboratory for Global Performance and Politics at Georgetown, as well as the Los Angeles-based MOST Resource (Muslims on Screen and Television). Additionally, she co-directs the Timbuktu Renaissance, which grew out of her work leading the Arts and Culture Dialogue Initiative within Brookings' Center for Middle East Policy. From 1998-2001, she served as U.S. Ambassador to the Netherlands. From 1984-1998, she taught art history at Georgetown and published on seventeenth century Dutch art.





Ms. Clare SHINE

Salzburg Global Seminar, Austria

Clare was appointed Vice President and Chief Program Officer of Salzburg Global Seminar in 2012, after a career spanning the arts, business, and law. She is a UK-qualified barrister with 20 years' experience as environmental policy analyst for intergovernmental organizations, national governments, the private sector, and NGOs. She is an Associate of the Institute for European Environmental Policy and member of the IUCN Commission on Environmental Law. Her previous work and publications focused on trans-boundary cooperation and conflict prevention, biodiversity, international trade, and governance. She played an influential role in bio-security policy development, working as legal adviser to the World Bank, European Commission, Council of Europe, and African governments. She co-authored the European Strategy on Invasive Alien Species endorsed by 43 countries and advised the EC on implementing the Nagoya Protocol on Access and Benefit-sharing for Genetic Resources.



Ms. SO Phina

Cambodia Development Resource Institute, Cambodia

Phina leads Women Writers Cambodia, a charter of PEN Cambodia. She recently self-published an anthology of short stories in Khmer, called Crush Collection, with five other female writers. She also encourages women to write, via her personal blog, dare2write.com. She is also a full-time researcher at the Cambodia Development Resource Institute. She received her Master's Degree in Social Work from the RMIT University in Melbourne, Australia, and has a strong background in social work and social development in both Australia and Cambodia. She is especially interested in the historical and philosophical elements of Cambodian women's literature.



Mr. SONG Seng

Cambodian Living Arts, Cambodia

Seng is Head of Cambodian Living Arts' programs in Siem Reap, using his 12 years of experience as a producer, manager, facilitator and arts administrator to lead the development of an active and engaged arts community in the town. He began his career with Cambodian Living Arts' work to revive the transmission of endangered performing art forms and to continue the legacy of the old Master Artists. He has produced festivals in Cambodia and taken artists on tour internationally. He also provides training and mentoring to emerging artists and managers through CLA's Learning & Leadership Program. Seng has a dream to see every Cambodian learning the arts and to see Cambodia bringing international quality arts and best practices to the global arts community.



Mr. Jonatan STANCZAK *The Freedom Theatre, Palestine*

Jonatan is one of the founders of The Freedom Theatre located in the Jenin refugee camp. He worked with the Theatre since its establishment in 2006 and until 2009, and returned shortly after the Theatre's visionary leader, Juliano Mer Khamis, was killed in 2011. He has been involved in a number of civil rights movements, among which the Palestinian call for Boycott, Divestment and Sanctions (BDS) against Israel, and the development of the Swedish-Palestinian cultural collaboration. As a trained nurse, he believes in the role of theater and drama in the health process, and in the development of collective resilience, coping methods, and ultimately resistance against all forms of oppression.

Ms. Deborah STOLK *Prince Claus Fund, Netherlands*

Oversees, since 2008, the implementation of projects across the majority world that provide immediate relief to cultural sites, where their continued existence is being threatened by conflict or natural disasters. In response to the unrest that has gripped Mali, for example, the program has responded with a number of projects, ranging from the evacuation of the sacred manuscripts of Timbuktu to the creation of an emergency evacuation plan for Mali's national museum. She previously worked for the Royal Tropical Institute and conducted research in The Gambia. She has degrees in Heritage Studies from the University of Amsterdam, and Social Anthropology from Leiden University.



Mr. Charley TODD *Cambodian Living Arts, Cambodia/ USA*

Charley Todd is the Board President of Cambodian Living Arts. He was the Head of School at Watkinson School between 1971 and 1999. He has vast experience in organizational governance, with a particular focus on education. He was Board President in three organizations prior to Cambodian Living Arts including the Connecticut Association of Independent Schools, national network of progressive private schools & GLSEN, a leading organization in USA promoting safe and affirming schools for all students. Charley has been a member of at least five other not for profit organizations in USA and has extensive experience with fundraising, organizational visioning and strategic planning.



Ms. Kseniya TSOY *World Culture Open, China*

Kseniya is a program coordinator at China's chapter of World Culture Open (WCO), a global network dedicated to cultivating open platforms for intercultural exchange and creative collaboration in pursuit of harmony of the global community. At work and in life, Kseniya is dedicated to creating opportunities for everyone to engage, enjoy, embrace, and be enriched together through the power of culture and creativity. She deeply believes we are one humanity, beautiful in its diversity, dreaming of the world with no walls between us. She holds a B.A. in International Economic Relations from TSUE (Uzbekistan) and an M.A. in Public Administration from Yonsei University (Korea).



Mr. Anmol VELLANI *India Foundation for the Arts India*

Founder and former Executive Director of the India Foundation for the Arts, an independent philanthropic organization. Previously, he was the Program Officer for Education and Culture in the New Delhi Office of the Ford Foundation. He has served in an advisory capacity for government departments, civil society networks, international foundations, and cultural organizations. He has written on the arts and religion, arts entrepreneurship, the role of foundations, intercultural dialogue, culture and development, and the performing arts. He has directed theater productions in different languages and locations over the last 45 years.





Ms. Kateljin VERSTRAETE

British Council, Singapore

Katelijn is Director Arts and Creative Industries East Asia since October 2012. Her passion for supporting the development of the arts began with the establishment of the first independent art space in Shanghai, BizArt, in 1999. Her belief in the important role of arts in society has grown over years of work in developing multi-stakeholder platforms between Asia and Europe in the areas of cultural policy, artistic exchange and networking, training and skills development, and digital exchange, for the International Network for Contemporary Performing Arts, www.on-the-move.org, and the Asia-Europe Foundation. She is the co-author of the Europe-China Cultural Compass, a EUNIC cluster publication. She has a special interest in the role of arts and culture in creating a more sustainable environment and is currently conducting research on creative hubs and makerspaces in Asia.



Ms. Shelagh WRIGHT

Independent Cultural Agent, UK

Shelagh works with creative innovators and hubmakers around the world, supporting their civic purpose and sustainability, often in very fragile contexts. She is a Co-Founder of openo, a Director of the Together Foundation, ThreeJohnsandShelagh, and Mission Models Money, an Associate of the think tank Demos and the Culture+Conflict initiative, and faculty of Salzburg Global Seminar. She has led programs of work on creative and cultural policy and practice in the UK and internationally. She was a contributor to the Creative Britain strategy and a member of the EU Expert Working Group on the Creative Industries. She is also on the board of several UK arts and cultural organizations.

Forum Program

Thursday 10 March

KEYNOTE ADDRESS

Launching A Living Arts Movement

Prim Phloeun

GLOBAL PERSPECTIVE

Prince Claus Fund For Culture And Development

Deborah Stolk

KEYNOTE PANEL

Two Generations From Year Zero

H.R.H. Princess Norodom Buppha Devi. Panh Rithy. Arn Chorn-Pond. Chaired By Prim Phloeun

INTRODUCTION

Arts Activators Building The Future Together

María Fernández Sabau

GROUP WORK

What Is An Arts Activator?

Who Are We As Arts Activators?

Facilitator: Deirdre Prins-Solani.

In Parallel With

Who Are We As Leaders,

Listeners, Learners?

Facilitator: John Burt

GROUP WORK

Practice And Purpose: What Difference Does Art And Creativity Really Make In Postconflict Contexts?

Facilitators: Peter Jenkinson, Shelagh Wright

SPECIAL EVENT

Places Of Memory: In Partnership With Salzburg Global Seminar And Tuol Sleng Genocide Museum

Speakers: Visoth Chhay, Charley

Todd. Facilitator: Clare Shine

Friday 11 March

PANEL SESSION

Beyond Cultural Policies

Speakers: Philippe Delanghe.

Ruth Daniel. Tamar Janashia

GROUP WORK

Public – Private – People – Partnerships (PPPP)

Facilitator: Mike Van Graan

PANEL SESSION

Arts Associations And Networks – Transborders. Examples From Three World Regions.

Speakers: Mike Van Graan, Bojana Matic-Ostojic. Phloeun

Prim, Phina So

GROUP WORK

Basis For Better Partnerships

Facilitator: Oussama Rifahi

ARTS PROGRAM

Performance: “See You Yesterday”

Black Box Theatre

Saturday 12 March

PANEL SESSION

Arts And The Power To Transform – Cross-Sectoral Dialogue

Speakers: Jonatan Stanczak. Huot Dara. George Gittoes

ARTS PROGRAM

Participatory Art Project: Culture Has No Walls

PANEL SESSION

Challenges And Perspectives A: Young Audiences And The Role Of Cultural Infrastructures

Speakers: Whitney Cox. Jama

Musse Jama

PANEL SESSION

Challenges And Perspectives B: Country’s New Reality, Memory And Identity

Speakers: Phay Soko. Htein Lin.

Regula Gattiker

GROUP WORK

Sustaining Connections

Facilitator: Anmol Vellani

CONCLUSION

Closing Impressions

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Institut français du Cambodge
Tuol Sleng Genocide Museum
National Museum of Cambodia
International School of Phnom Penh (ISPP)
Narrowcasters Audio Tours

ARTS PROGRAMS
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Phare Performing Social Enterprise (PPSE)
Phare Ponleu Selpak Association (PPSA)
Amrita Performing Arts
World Culture Open
Bophana Audiovisual Resource Center
Khmer Architecture Tours
The Boat, Cambodia
Contemporary Arts Space Tours, Cambodia

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For more information visit:
www.cambodianlivingarts.org

About Cambodian Living Arts

The mission of Cambodian Living Arts is to facilitate the transformation of Cambodia through the arts. We work in collaboration with others to create an environment where Cambodian arts empower and transform individuals and communities.

FOR MORE *info*, PLEASE VISIT:
www.cambodianlivingarts.org