

RECOMMENDATIONS
FOR CONTENT OF AND APPROACHES TO
TRAINING IN ARTS MANAGEMENT
IN THE KINGDOM OF CAMBODIA

Resulting from interviews and research conducted by

Tony Micocci
Fulbright Specialist in Arts Management

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COURSE CONTENT RECOMMENDATIONS

The following recommendations regarding arts management training in Cambodia are derived from interviews I conducted in 2017 with approximately seventy-five people involved in arts, both visual and performing, across Cambodia over the course of six weeks. Most are native Cambodians, ranging in age, genders and roles, from artists to managers, government officials, educators and participants in what I term “socio-art facilitation.” This term represents the whole of human involvement in the interaction between a society and its artistic expression and consumption, from stagehands and volunteer ushers, to funders, critics and of course arts managers.

The primary focus of this research is to assess the training needs for persons in or entering management in the arts. But it is clear from my research that Cambodia would be also well served by having more Cambodian arts practitioners with expert ability to write, speak and act in areas of aesthetics, related to but not directly within the field of management. This requires a knowledge of art history and a broad awareness of national, regional and international trends in arts, and the ability to synthesize and articulate abstract concepts and contexts. As contextual interpreters between art and the public, these individuals include thought leaders and critics, informed arts advocates, and the curators making the choices about what work will appear on stages and galleries.

The largest challenge I encounter in seeking to answer the question of what arts management training would be beneficial to Cambodia at this time is the dearth of sustainable domestic institutional models that are not heavily reliant on foreign funding to use as starting points. The few that I found involve either well-developed social enterprises such as a successful gallery/café in Phnom Penh and a circus producer in Siem Reap supporting an arts school in Battambang, or a small number of artists who have established international awareness of and demand for purchase of their work.

In addition, in contrast to countries in which well established, domestic, funded institutions dedicated to the conveyance of art to the public (e.g. art museums, producing dance, music, opera and theater companies, presenting performing arts centers) serve as the backbone of cultural infrastructure and provide many of the job opportunities, such institutions are virtually nonexistent in Cambodia or operate on small scales with limited poorly-paid and undertrained staff. With only a few exceptions the primary missions of the pre-eminent private arts institutions found in the country are arts service/support or education. The leading governmental institutions primarily involve either education or exhibition of historic architecture and artifacts. Neither have the presentation of visual and performing arts as their primary mission, and the most sustainable are in most cases supported by foreign NGO's.

ARTS MANAGEMENT TRAINING: RECOMMENDED SUBJECT AND SKILL AREAS

Note regarding teaching artists versus teaching professional arts managers

The matter of providing essential management skills and introduction to the arts business environment to artists to support their success as artists *versus* preparing professional arts managers is enormously important. Both, in my opinion, will have great value for Cambodia. Some skills, such as the ability to articulate at more sophisticated levels about art and basic knowledge in areas such as copyright, documentation and fundamental finance and marketing, will be of value to both. There are higher levels of training, especially in innovative management areas such as development of evolved business models and CRM marketing/data tracking platforms, which in most cases will be best pursued by professional arts management aspirants.

Two training levels recommended

The following recommendations reflect two broadly-defined levels of training. The first is intended for artists to gain knowledge of the Cambodian business environment in which they will be practicing, but who do not anticipate advancing as professional arts managers. This level also provides an introductory level for aspiring arts management professionals. The second is for those in the latter category intending to proceed as professional arts managers. Inevitably there will be some fluidity between the two, and of course such learning does not stop with the end of class sessions or the receipt of a degree.

| LEVEL 1 GENERAL KNOWLEDGE FOR ARTISTS & INTRODUCTORY ARTS MANAGERS | LEVEL 2 TRAINING & APTITUDE ASSESSMENT FOR PROFESSIONAL ARTS MANAGERS |
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| <i>From a curricular standpoint, the following would be basic areas of knowledge that I feel would benefit all seeking to be involved in the arts field, whether as artists or arts management professionals. Many of these skills, such as learning languages, facility with software, and the ability to write well, can involve continued learning over many years.</i> | <i>As it is clear that this field in Cambodia is undergoing growth and change, with tremendous potential for the impact of arts in the society beyond what presently exists, it is important to conceive of advanced arts management training not simply to maintain the status quo but to serve a vision for the future. Vision ideas were also part of the interviews and are taken into account in the following recommendations.</i> |
| <ul style="list-style-type: none">• Writing and speaking. Initial writing priorities will most likely include basic marketing copy that provides context for the work, and fundraising appeals. The ability to speak with confidence to individuals and groups about the work is equally important. Whether an artist promoting his/her work or an aspiring arts manager promoting or pursuing funding, these skills are essential. | <ul style="list-style-type: none">• Writing and public presentation. Moving past the basics, the goal will be to refine skills in the various voices required, ranging from grants to press releases, speeches, annual reports, art and project descriptions. As the arts gain greater prominence in all aspects of Cambodian life and business, arts management leaders should and will be called upon for presentations on the arts in complex non-arts environments. |

| LEVEL 1 | • LEVEL 2 |
|---|---|
| <ul style="list-style-type: none"> • Languages. While of course language should begin with Khmer, the need and value of being able to speak and write in at least one other language is increasing as Cambodia expands regional and global cultural engagement. The choice of second language is a personal one, and may relate to the area of foreign interaction an individual anticipates being his/her priority. In absence of argument for any other, I would recommend focus on English as the <i>lingua franca</i> of most international arts management/cultural policy writings and conferences. | <ul style="list-style-type: none"> • Languages. Continuation of work on a second language. Potential introduction of a third language, depending on goals and directions pursued. |
| <ul style="list-style-type: none"> • Financial basics. The ability to develop and track basic budgets accompanies writing and speaking as core. Initial focus can be on the cost of creating and producing work on a project basis, coupled with basic Excel skills. | <ul style="list-style-type: none"> • Financial. The ability to develop budgets for projects and organizations, and concepts such as amortization of overhead costs, standardized charts of accounts, cash flow analysis, cost/benefit analysis and tracking actual expenses against budget are essential. Regarding paid admission events, this should involve pricing strategies and revenue forecasting. |
| <ul style="list-style-type: none"> • Marketing basics. The ability to think through target audiences and develop strategies for reaching and incentivizing attendance. Facebook, of course, but what beyond? Different communication strategies to tourists and tour organizers versus locals. Understanding the interplay of social networking, public relations and where affordable, paid advertising, is important. Building, budgeting and implementing a marketing calendar, and establishing avenues of direct response to the marketing messages (e.g. direct online ticket purchase). | <ul style="list-style-type: none"> • Marketing. For the arts to significantly expand impact on Cambodian society, it is essential to start envisioning marketing including but beyond Facebook and SMS. Wondrous as social media is for creating shared interest groups, informing of upcoming activities with opportunity to indicate intent to attend, and providing links to additional online event information and ticket access, even in conjunction with Excel spreadsheets it falls short in tracking constituent activity and history of interaction beyond that point. In addition to limiting communication potential with these individuals, it also constricts the analytic potential from increased data to understand how to effectively identify and reach expanded audiences. <p>Additionally, recent studies at respected institutions such as Carnegie Mellon and the University of Michigan are demonstrating some surprising negative psycho-social aspects to social media which run counter to the long-term goals of art in society. Chief among these is, ironically, an increased sense of social isolation through dependence on social media¹, and perhaps of more immediate concern to arts marketing objectives, the ability for a producer to speak only to those already</p> <p>(Continued)</p> |

¹ <http://www.activebeat.com/your-health/women/5-ways-social-media-contributes-to-social-isolation/>

| LEVEL 1 | • LEVEL 2 |
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| | <ul style="list-style-type: none"> • Marketing (continued) aware of and interested in the activity being promoted which, sadly, is currently a very small percentage of most of our societies. CRM software, described above, integrates data shared by different organizational departments (e.g. marketing, fundraising, finance) and maintains robust data on patron engagement over time with sophisticated pattern analytic capability. It has demonstrated its positive benefits both on staff efficiency and on expanding audiences through deeper understanding of existing engagement patterns. These systems integrate fully with both ticket and merchandize sales and with charitable donations, which will have increased applicability as credit card usage increases. As arts management training for Cambodia's future is contemplated this is a logical and timely area of expansion to include in the planning. |
| <ul style="list-style-type: none"> • Software tools. At the basic level, a working knowledge of Excel and Word are essential, as well as the prevailing social media in common use. Understanding how to maintain a database of people interested in the work, whether on Excel or a slightly higher-level platform such as Constant Contact², and the basics of registering domain names and creating basic websites are important. | <ul style="list-style-type: none"> • Software tools. Beyond basic programs such as Excel, for arts institutions to grow their marketing and fundraising capabilities, as mentioned under <i>Marketing</i>, they will benefit from integrated multi-functionality linking ticket sales, event registration, donor and volunteer records, etc., collectively referred to as CRM. Given the large capacities and relative complexity of these systems, the arts management field in Cambodia will do well to identify one or a few and seek consensus on national standardization. This will facilitate meta-analysis of national activity and trends, and increase training efficiency.³ A related area of expansion is increased capacity to survey, and to analyze and extrapolate from the results. It is important to take a proactive listening approach to understand the lifestyle and other factors for individuals not yet engaged in the arts that will encourage or impede their participation.⁴ |

² <https://www.constantcontact.com>

³ A relatively new system developed by a New York-based nonprofit arts service provider, Fractured Atlas (<https://www.fracturedatlas.org/>), proving effective among smaller arts organizations in the U.S., is titled *artful.ly* (<https://www.artful.ly/welcome>). The system is being made available free of charge in the U.S., and boasts ease of training. Initial interest has been expressed by Fractured Atlas in considering adapting the system for use in Cambodia.

⁴ A simple, low cost user-friendly platform in wide use in the U.S. is Survey Monkey (<https://www.surveymonkey.com/>) A significantly more sophisticated system, often used by academic institutions, is Qualtrics (<https://www.qualtrics.com/>).

| LEVEL 1 | • LEVEL 2 |
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| <ul style="list-style-type: none"> • Corporate structure knowledge. A basic understanding of how companies operate in Cambodia and options for start-up cultural enterprises is important. What are the advantages and disadvantages to establishing a company, joining an existing enterprise or operating on one's own? Review case studies of and, where possible, hear from other Cambodians who have succeeded in goal areas. | <ul style="list-style-type: none"> • Corporate structure knowledge. Building on the basic understanding of corporate structures in Cambodia, this training should add study of cultural nonprofit and commercial arts systems in other countries. Note that this is an arena where the businesses of live arts and of visual arts will to some degree diverge and warrant specialized tracking. |
| <ul style="list-style-type: none"> • Funding source knowledge. A basic understanding of the options existing under both <i>earned</i> (e.g. ticket sales, social enterprise, service fees, marketing-traded sponsorship, micro-financing) and <i>unearned</i> (e.g. funds and in-kind goods and services donated from individuals, foundations, corporations, government agencies) is essential. The course should study the motivations of each of these sources and the different management approaches required to each. <p>Ideas for synergistic partnerships with others with goals which align – both corporate and NGO - should be considered. Note that this training will cross-reference both strategic planning and corporate structure options listed above.</p> | <ul style="list-style-type: none"> • Funding source and fundraising knowledge. Building on the basic course, this level will add an understanding of international NGO's associated with arts activity in Cambodia, their history and current trends, and the different definitions, rights and expectations of NGO's or nonprofits in different countries. <p>More specialized funding campaigns would be explored such as capital construction and endowments, and enhanced donor motivations such as the concepts of <i>matching funds</i> and <i>memberships</i>.</p> |
| <ul style="list-style-type: none"> • History, trends and context of the arts in Cambodia. An understanding of the historic roles of the arts in Cambodian society, of the current dynamics at work as the arts re-emerge in both traditional and new forms, and some sense of how the arts does or could interact with the country's broader economic, political, social and cultural challenges and identity is essential. <p>I suggest an overview course at this level, intended both to provide solid historical grounding and to kindle new thinking and share fresh perspectives. Guest lecturers should be invited from fields such as history, anthropology, theology, political science and urban planning and hospitality and tourism, to share their perspectives on the role of the arts in society.</p> <p>This course paves the way for a higher-level course for committed aspiring arts management professionals to explore these issues more deeply leading to actionable ideas.</p> | <ul style="list-style-type: none"> • History and future of public arts engagement in Cambodia. Building on the core course proposed in Level 1, this course will explore perspectives on the arts in the often-harsh lights of non-arts sectors such as economics, technology and politics, within Cambodia, regionally and globally. <p>I would encourage reaching across to public actors less likely to share our respect for the inherent value of arts: real estate developers, technology leaders, etc. to hear their perspectives and seek common ground. The quest will be to learn the language and points of connection through which these individuals and forces can connect with the intrinsic beneficial value of the arts to Cambodia beyond short term financial return, and of the importance of supporting and empowering artists to freely create.</p> |

| LEVEL 1 | • LEVEL 2 |
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| <ul style="list-style-type: none"> • Career and project planning. Planning a career, whether as artist or arts manager, can in many ways compare to a complex extended project. And while individual goals will differ, two factors are constant: <ol style="list-style-type: none"> 1) Knowing paths that have been pursued by others, both successful and not, and cognizance of a range of options and opportunities, broadens the creative palette from which one designs one's own goals. 2) Strategic goal-oriented planning, proactive approaches to potential obstacles and resources, and the ability to sequence work priorities, are essential to achieving success⁵. | <ul style="list-style-type: none"> • Business and strategic planning. This course would take a more business-focused approach, and seek to move beyond project-to-project orientation currently prevalent in most of Cambodia. This course will inevitably explore two points in corporate life cycles: <ul style="list-style-type: none"> ○ Managing and growing existing businesses. What is involved in reinvigorating an existing organization, what benefits and what challenges are posed by its existing identity and history? How does one identify opportunities for change and expansion? ○ Starting new businesses; entrepreneurial thinking; developing new business models. |
| <ul style="list-style-type: none"> • Research and analysis. Basic research and analysis skills are essential to both artists and arts managers to achieve success in areas ranging from fundraising to project management to building sustainable and rewarding careers or businesses. | <ul style="list-style-type: none"> • Research and analysis. Best practices and trends in research and data analysis will be studied, both in other fields within Cambodia and in the arts in countries around the world. A wide range of arts-related applications will be explored. Hands-on experience in data collection, collation, analysis and reporting is recommended. |

DEDUCTIVE PROCESS TO ARRIVE AT ARTS TRAINING NEEDS

Arts managers must be trained to meet not only immediate needs, but to anticipate and hopefully play leadership roles in the future of the field. This is nowhere more applicable than in an environment as dynamic as I observe to presently exist in Cambodia.

This forces a deductive curricular planning process as follows:

1. What are the most pressing gaps, limitations and challenges identifiable in the current arts infrastructure in Cambodia?
2. What are desirable outcomes of change to those gaps, limitations and challenges?
3. What are some initiatives that have the potential of moving from current to desired conditions over time in which arts managers can meaningfully participate, if not lead?
4. What are the skills and aptitudes required from arts managers to support and guide these transition processes, and by extension, lead in the future?

⁵ Regarding the last, numerous approaches and online project management platforms are available for consideration. A classic and still widely used approach in the U.S. is the Project Evaluation and Review Technique (PERT) https://en.wikipedia.org/wiki/Program_evaluation_and_review_technique

By approaching the question in this way, training will better serve Cambodian arts over time. The list of training areas presented in the table above results from this process, with a more specific table showing the full deductive thought process presented at the end of this report.

Cautionary notes:

- *Distinctive Cambodian training model.* There is no such thing as a generic “arts manager” (or socio-art facilitator); though there are common core skills required, those working in these roles anywhere in the world are addressing varying issues often specific to local societies and cultures. Therefore successful Cambodian training models should freely borrow from, but not be expected to fully replicate, specific curricula and pedagogy in other countries.
- *Cambodian identity.* I sense that priorities for most interviewees include, a) identifying and nurturing artistic expression that is uniquely “Cambodian”, b) focusing efforts on the embrace of such expression by Cambodian people, in balance with the awareness and financial benefits resulting from tourism and international exposure, and c) weaning Cambodia’s culture from reliance on external funding. At the same time, a yearning was commonly expressed to contact and exchange art and ideas with colleagues from other countries and cultures. These themes surfaced in various forms through many of my interviews.

With regard to arts management training, as was clear from the productive dialogue with an international arts management educators panel at the June Workshop with representatives from Japan, Singapore and the United States, Cambodia will benefit from experience and best practices in other countries, while ultimately deriving a training system most suitable for Cambodia.

- *Entrepreneurial milieu.* With few demonstrable models for career success in arts management in Cambodia to point to, the individuals who will thrive in this environment will be those with the determination, aptitude, creativity, innate intelligence and, in some cases, private financial support, to plunge forward into a world of career uncertainty. On the upside, given my strong impression of passionate grass roots commitment to the arts and culture and a sense that change and progress is in the Cambodian air, many who are willing and able to make this commitment will find opportunities to design sustainable and rewarding career paths in this field.

CAVEATS AS TO PROCESS AND RESULTS

Each item on the list of concerns and challenges that underlies this deductive process, included in the table at the end of this paper, was identified by more than one of the interviewees. Additional input came from the day-long Workshop in June produced by CLA and hosted by RUFA, in which Cambodian arts professionals were invited to identify areas in which they felt the arts systems in the country could be improved.

Inclusion on this list is not intended to imply that some of these issues have not been previously identified, with solutions to some already being explored in Cambodia within workshops, fellowships, discussion groups, individual initiatives and other means.

PEDAGOGIC NOTES

Use of Study Groups

Practice in many business schools and other academic programs in the United States, and my own instructional experience, attest to the effectiveness of small team learning. From my observation of Cambodians in various areas of work and learning, this approach will be effective and is encouraged.

Classroom Versus Experiential and Mentored Learning

Practical skills that involve lectures, use of computers and case studies, and that benefit from group discussions, can and should be based in a classroom setting. From the Course Content Recommendation List above these might include:

- Writing
- Language
- Financial and accounting
- Marketing concepts
- Software use
- Corporate structures, strategic planning, project and business model development
- History

This will be enhanced as students learn to read in a foreign language. Much of current leadership in private sector fundraising and entrepreneurialism, CRM-focused marketing and database management, use of research and data analysis, and effective models for business management is being undertaken in the United States. Much of the leading work related to cultural policy and government interaction with the arts, also involving research and data analysis, is being undertaken in Europe and other Asian countries, with results often published in English. Much of the best writing on Cambodia's cultural history is available only in French.

Beyond rote learning

In my experience only a portion of what is proposed in this report can be effectively taught through a rote classroom learning process. As syllabi are developed, some ideas to keep in mind are:

Guest speakers and field visits. I would seek guest speakers from both within and without the arts field. Cambodia has some exceptional leaders in this field who are, for the most part, extremely busy and modest about their abilities. Approached with respect for their time and specifics about the area of expertise they will bring to the classroom, I sense many would be receptive to sharing their knowledge and ideas. And likely it will be found that in areas such as marketing, experts in sectors outside of the arts have much to offer the arts field.

Foreign input. While non-Cambodians such as myself must acknowledge an imperfect understanding of the Cambodian way of thinking and doing things, some of us have the benefit of years of both academic and practical experience in arts management in a wide range of environments and in some

areas, can add great value to this training in Cambodia. Use us both to help develop the curriculum, the instructor orientation and the desired student outcomes, and occasionally as guest instructors! As a training program gets under way, it should join associations such as ANCER⁶, Association of Arts Administration Educators⁷ and ENCATC⁸, through which much pedagogic and curriculum support is available.

Internship and travel. Opportunities to intern domestically, and to travel and in some cases study abroad, are invaluable. Programs such as Cambodian Living Arts' Living Arts Fellows and the United States Government's International Visitors Leadership Program (IVLP) were cited in multiple interviews as seminal in the lives and careers of Cambodia's most effective arts management practitioners.

Share resources and ideas nationally. I was struck by how isolated many people seem to feel within a country that is geographically relatively small, with little or no national network in place for ongoing idea exchange and to obtain business advice. Yet the needs and ideas that flowed from some of the most remote practitioners were remarkable and reminded me that the development of effective training must be through a continuing dialectic process that listens to the field, borrows good ideas from all sources, tracks what's working and what not, and continually monitors and seeks to improve its effectiveness in the field.

Teaching the teachers

From interaction with teachers, students and school administrators, I sense that among the challenges will be "teaching the teachers" where the course content is other than what they are used to and the subjects are beyond their experience.

APTITUDE IDENTIFICATION AND CAREER MATCHING

Noting the embrace within the arts management field of a wide range of personal aptitudes and personalities, some attention to matching individuals to specific career directions as part of the training process is important for the benefit of both the arts manager and the field.

While I by no means advocate strict regimentation in this area, I do recommend making available one or more aptitude evaluative systems for self-study and some career advising for those seeking to advance to higher levels within the field. This will assist individuals in understanding the various career niches which they will find most rewarding and for which they will be best suited.⁹

⁶ ANCER: <http://www.lasalle.edu.sg/research/lasalle-labs-centres-networks/ancer/>

⁷ AAEE: <http://www.artsadministration.org/>

⁸ ENCATC: <https://www.encatc.org/>

⁹ Good U.S. examples include testing by the Johnson O'Connor Research Foundation (<http://jocrf.org/>) and the Meyers-Briggs evaluation system (<https://www.mbtionline.com/>). I have no doubt there are systems that have been developed in Asian countries that may be more relevant to Cambodia.

PERSONALITY TYPES/APTITUDES (Incomplete non-scientific list)

An incomplete list of dominant attributes or personality types, might include the following.

- *Highly detail oriented.* Loves numbers; thorough and exacting in areas such as finance, data tracking and analysis.
- A “*connector*”¹⁰, extrovert, natural promoter of ideas, activities and products, both personally and through internet-enabled channels such as social media. A link among individuals and organizations with shared goals.
- *An organizer, team leader, producer.* Strong facilitator of results-oriented processes. Workshop coordinator, etc.
- *Writer, brander, “ideaphoric”¹¹.* A wordsmith who can take concepts and ideas and express in compelling copy that can be used by others in fundraising, marketing and constituent communication.
- *A business head.* Able to distance one’s self from the art and artist and objectify the challenges and goals from perspectives that will often be outside the arts field, and involve “monetization” of opportunities. Able to envision new business models to support the goals.
- *A creative entrepreneur.* Able to identify social and artistic needs, envision that which does not yet exist in the area of arts management and facilitation, and bring to fruition.
- *Strategic planner.* One who can map out paths to move from A to Z, which may or may not cross over with the organizer and the entrepreneur.
- *Art “translator”.* Able to bridge the artistic mindset and the “outside world,” gain the trust of all, and interpret each to the other. Fearless in telling each, when important, essential truths that they might not want to hear but must.
- *Arts-passionate non-arts person.* Persons who will work in fields such as real estate development, business development, tourism and hospitality, city planning, architecture, government, etc. carrying knowledge of the arts field, always keeping the arts flame lit and seeking opportunities for new connections.
- *Artist,* first and foremost, with respect and desire for knowledge of the business environment in which his/her art will thrive.
- *Teacher.* Quick to earn trust. Gifted at synthesizing and effectively sharing knowledge and complex ideas, and inspiring creative thinking in others.

¹⁰ Reference to this term in Malcomb Gladwell’s groundbreaking book on how fads develop, titled THE TIPPING POINT: HOW LITTLE THINGS CAN MAKE A BIG DIFFERENCE (https://en.wikipedia.org/wiki/The_Tipping_Point)

¹¹ Definition of *ideaphoria* from the Merriam-Webster dictionary: “capacity for creative thought or imagination” (<https://www.merriam-webster.com/dictionary/ideaphoria>)

TABLE REFLECTING DEDUCTIVE ANALYSIS

As promised at the beginning of this report, the following table seeks to lay out the logic behind the recommendations herein, reaching back to the identified areas of concern or challenges (furthest left column). As elsewhere noted, both the concerns and the future visions are informed in large part by thoughts expressed by multiple interviewees and discussion at the June Workshop, with input from my own observations, experience and training respectfully offered.

At the end of the table is a short list of areas of concerns identified for which there are no immediate proposed actions to be taken, but which I feel will benefit from other actions proposed.

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | ARTS MANAGEMENT SKILLS NEEDED |
|--|---|---|---|
| LACK OF DOMESTIC DONATED FINANCIAL SUPPORT FOR THE ARTS (Private, corporate and government grants) <ul style="list-style-type: none"> Philanthropy tied only to pagodas and “merit making” Previous history of wealthy arts sponsorship Time to move past foreign donor reliance Need to develop sustainable support beyond project focus (e.g. general operating, endowment) Little evidence of direct communication with wealthy individuals who are prospective arts philanthropists Absence of hard data on economic impact of the arts and the level of public engagement Government primarily focused on traditional cultural heritage | <ul style="list-style-type: none"> Robust pattern of private sector philanthropy Non-arts NGO alignments & partnerships (e.g. environment, health, social justice) Intangible cultural heritage support includes contemporary arts heritage as well as traditional Robust pattern of non-monetary “in kind” support (e.g. real estate, marketing, professional training) Endowments in place for sustainable, non-project-dependent funding Interest group funding vehicles in place (e.g. national alliance of arts schools for youth) for broader donor appeal Arts impact and engagement data, both baseline and trending, widely available to support advocacy, fund raising and business plan development, and field self-awareness | <ul style="list-style-type: none"> Research models of investor and donor motivation in Cambodia and abroad; identify, adapt and share ideas that work (and those that don’t) – e.g. matching funds and membership programs Build top-down network of arts ‘power supporters’ among government and corporate leaders Engage head monks in expanding “merit making” definition to include arts Interview prospective domestic individual and corporate donors to determine optimal approaches Generate impact and engagement analysis to support case for government funding increase Provide public engagement and impact data to support make a broader case for arts support and increased grant funding | <ul style="list-style-type: none"> Writing Strategic planning Research & data analysis Presentation |

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | SKILLS NEEDED |
|---|---|---|--|
| SUBOPTIMIZED DOMESTIC EARNED FINANCIAL SUPPORT FOR THE ARTS (Social enterprise, corporate sponsorships, service fees, etc.) <ul style="list-style-type: none"> ○ Uneven, often non-professional exploitation of social enterprise opportunities ○ Absence of hard data on economic impact of the arts or level of social engagement ○ Plus side: Evidence of new company sponsorships (e.g. Brown's Coffee) | <ul style="list-style-type: none"> ○ <i>Robust social enterprise operations supporting the arts</i> ○ <i>Arts impact and engagement data, both baseline and trending, available to support advocacy, fund raising and business plan development</i> ○ <i>IDEA: A dynamic micro-loan program established and funded for social enterprise expansion/optimization</i> ○ <i>IDEA: Commercial sector experts available for pro bono advice through new "Cambodian Arts & Business Council"</i> | <ul style="list-style-type: none"> ○ Invite successful commercial entrepreneurs to advise on social enterprise planning, start-up and ongoing operations ○ Create a "Cambodian Arts & Business Council" for continued interaction between arts and corporate leadership ○ Research and promote demographics and impact of the arts on the Cambodian economy and society ○ Write up and share case studies of successful arts sponsorship with prospective sponsors to encourage more | <ul style="list-style-type: none"> ○ Writing ○ Strategic planning ○ Research & data analysis ○ Presentation |
| INSUFFICIENT AND UNDER-EQUIPPED SPACES FOR ARTS CREATION AND LIVE PRESENTATION NATIONWIDE, ESPECIALLY IN PHNOM PENH <ul style="list-style-type: none"> ○ Lack of low cost accessibility by artists; transparent and fair curatorial or use approval processes ○ Limited networks exist for national 'touring' of arts exhibitions, music ensembles, etc. ○ New facilities should respect "Cambodian" preferred presentation environments; not assume Western-style auditoria, etc. ○ Limited facilities for exhibition of large scale visual artwork | <ul style="list-style-type: none"> ○ Multiple well-equipped low-cost venues for rehearsal, artist residencies and arts training ○ Multiple low-cost venues for public arts presentation: publicly accessible, available to artists on a non-politicized basis. ○ Network relationships of venues with similar capacities exist in multiple Cambodian communities providing opportunity for national touring, including international exchange and artist interaction. ○ Collective ownership/management where appropriate, not profit motivated ○ Spaces routinely accessible financially by non-wealthy Khmer audiences ○ IDEA: Engage Cambodia's architectural training/expertise engaged in development of performance/exhibition space design: both adaptation of existing buildings and new-construction | <ul style="list-style-type: none"> ○ Undertake updated national facility needs assessment that addresses private contemporary art as well as historic cultural heritage. ○ Encourage and support network thinking, (e.g. network of regional music centers), to standardize production capabilities, synergize marketing, programming and expand fundraising. ○ Embolden Cambodian curators through study of art history and interaction with successful existing curators and international exposure ○ Apply elevated business plan development strategies to new facility development and management, including but not limited to competitor analysis, market analysis, multi-year financials, marketing strategies, etc. ○ Engage with real estate developers to promote the arts as enriching and adding to appeal of building projects and city planning; lobby for artist inclusion in new construction and renovation, linked to building/renovation approvals. Study models in Japan, NYC, etc. ○ Engage with architectural training program at RUFA and elsewhere. (Design competitions?) | <ul style="list-style-type: none"> ○ Writing ○ Strategic planning ○ Finance ○ Research & data analysis ○ Presentation |

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | SKILLS NEEDED |
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| <p>LIMITED TECHNICAL CAPABILITY</p> <p>STAGE TECH</p> <ul style="list-style-type: none"> Most notable: audio amplification – poor quality and/or equipment failures at almost every event attended! Equipment access; artists complained of unavailability of professional equipment Operational knowledge; when equipment was available, operators had limited knowledge of how to operate <p>(Note: This is an area in which most interviewed have a good understanding of what they need, they just can't access it. Adoption of improvements in this area promise to be rapid once available.)</p> <p>OFF-STAGE TECH</p> <ul style="list-style-type: none"> Patron databases reported are almost universally being held on Excel, resulting in poor interaction tracking capability, no direct link to activities such as ticketing and financial tracking, and limited patron interaction analytics Ticketing appears to be largely manually run, cash only No survey software was in evidence <p>(Note: Most interviewees were not familiar with the concept and benefits of CRM systems. Expansion in this area will be more gradual as it will involve both a change in fundamental orientation to the market and learning new software skills. This will probably require one or several demonstration systems in which translation to Khmer has taken place, SMS communication is involved, and benefits can be directly experienced by Cambodian arts managers.)</p> | <p>STAGE TECH</p> <ul style="list-style-type: none"> Good quality audio equipment is available at reasonable cost to musicians and other events, nationwide Audio operations training is easily available at low cost, with an enlarged cadre of professional operators <p>OFF STAGE TECH</p> <ul style="list-style-type: none"> One or more low cost, user-friendly CRM systems such as <i>Artful.ly</i> have been adapted to Cambodian usage and are in universal use for ticketing, merchandize sales, donor tracking, patron communication, and patron interaction tracking and analysis Interactive surveys are the norm, with data informing marketing and audience expansion, and meta-data shared and compiled for citywide, regional and national arts advocacy purposes | <p>STAGE TECH</p> <ul style="list-style-type: none"> Conduct a needs assessment Collate database of equipment and expertise resources currently available, identify gaps Develop a business model for a sustainable support and training at reasonable cost to musicians and event presenters, possibly involving regional collectives <p>OFF STAGE TECH</p> <ul style="list-style-type: none"> Assess what CRM and survey software systems are presently in use in Cambodia, potentially by non-arts sectors, that could be adapted at modest cost to arts use Research systems outside of Cambodia, already established for arts use, and compare cost and other considerations such as language translation and reprogramming, to determine what best suits Cambodian arts needs as projected at least five years Fundraise, if needed, for the costs of adaption of chosen system(s) for Cambodian arts use Identify one or more leading Cambodian arts organizations whose activities include public presentations, workshops, etc. and a sustained public following, willing to make a multi-year commitment to Beta-test a CRM system and share experience with the field Train system operators Develop a plan for other arts organizations to either benefit from the Beta operation or establish their own system according to scale of operation and needs (two choices may be desirable, with future option to move from reliance on out-of-house Beta system to in-house as operational expansions warrants.) | <p>STAGE TECH</p> <p>Technical training outside the purview of arts management, but arranged and with equipment procured under systems established and supervised by arts managers</p> <p>OFF STAGE TECH</p> <p>Management and operations of systems such as described, at least in the U.S., generally fall within the purview of arts managers, and will require appropriate systems training. The systems themselves will be operated within the framework of arts institutions referenced throughout this report.</p> |

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | SKILLS NEEDED |
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| PROTECTED STORAGE OF PHYSICAL ARTWORK <ul style="list-style-type: none"> Storage capacity, climate control, access, security and cost considerations | <ul style="list-style-type: none"> One or more national storage facilities providing safe unrestricted private access to artists to store their work | <ul style="list-style-type: none"> Clarify specs needed with artists and other experts (e.g. size, security, climate control) Articulate the need and rationale, based on preservation of Cambodia's intangible cultural heritage Design a business model for sustainable operations, management and access profile for one or more storage sites Approach government and real estate developers to identify existing or potential new facilities that meet these specs and will not be overcome by real estate development demands in the foreseeable future | <ul style="list-style-type: none"> Writing Strategic planning Finance Research & data analysis Presentation |
| DOCUMENTATION AND STANDARDIZED CODIFICATION OF ART FORMS <p>DOCUMENTATION</p> <ul style="list-style-type: none"> Beyond the great work of Bophana, primarily in the media environment, and some individual artists, there seems to be no standardization or support nor central repositories for documentation of artwork, either contemporary or traditional/classical. <p>CODIFICATION</p> <ul style="list-style-type: none"> In traditional/classical forms, especially music, there appears to be no consistent system of notating the music While the apprentice handing down of art forms through apprenticeship and mentorship is admirable, without codification it risks gaps in the information conveyed, disagreements about correct historic forms, and a lack of shared theory bases. In music, this restricts composers seeking to write new Cambodian music based on traditional forms, and musicians interacting with artists from outside of Cambodia. | <p>DOCUMENTATION</p> <ul style="list-style-type: none"> Video and audio documentation of both traditional and contemporary performing arts High quality digital documentation of visual artwork <p>CODIFICATION</p> <ul style="list-style-type: none"> Commonly accepted written music notation for Cambodian traditional/classic music Standardized written traditional Cambodian music theory, learned and shared among established and aspiring musicians and composers Documentation in writing or video of traditional and classic dance movement | <p>DOCUMENTATION</p> <ul style="list-style-type: none"> Assess work already being done by Bophana and others, against overall need, reflecting both endangered traditional art forms and contemporary work Determine best approach to address incremental need, through expansion of existing documentation operations and/or new enterprises <p>CODIFICATION</p> <ul style="list-style-type: none"> Design a business model for sustainable operations of a service organization dedicated to the documentation and codification of Cambodian tradition and contemporary arts | <ul style="list-style-type: none"> Writing Strategic planning Finance Research & data analysis Presentation |

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | SKILLS NEEDED |
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| INTELLECTUAL PROPERTY RIGHTS UNCERTAINTY AND LACK OF ENFORCEMENT <ul style="list-style-type: none"> While copyright laws exist, there appears to be little confidence in the arts community that they are being enforced and that the rights of creators are respected The lack of enforcement forestalls the exploitation of creativity as a source of royalty revenue to artists No collective voice on behalf of Cambodian artists appears to exist with the ability and determination to represent artists' interests in this matter | <ul style="list-style-type: none"> Enforcement and protection, in support of intellectual property Clear understanding of and adherence to international and domestic copyright laws One or more collective entities¹² representing artists to bargain on this issue and assist in the enforcement process | <ul style="list-style-type: none"> Clarify existing laws related to copyright, and enforcement policies and practices Research models in other countries for industry-driven self-policing systems and accompanying public relations regarding protecting the rights of artists. Goal is to have all gatekeepers involved in artistic exhibition committed to artists' rights protection – i.e. venues and media won't allow exhibition of work that is not permitted by rights holder. Consider trends in protections on public internet and social media platforms, and applicability within Cambodia | <ul style="list-style-type: none"> Writing Strategic planning Finance Research & data analysis Corporate structure knowledge Presentation |
| TRUST IN GOVERNMENT INSTITUTIONS <ul style="list-style-type: none"> While individual staff members of the Ministry of Culture and Fine Arts are reported to be well thought of and the Ministry overall well-meaning, it is perceived to be relatively ineffective financially and as an arts advocate Government agencies beyond the MoCFA are perceived to be generally oblivious to and unsupportive of the arts beyond high profile cultural heritage preservation projects, noting as examples a disregard of art needs in urban planning, bureaucratic obstacles to arts entrepreneurial activity and limited copyright enforcement noted above | <ul style="list-style-type: none"> An empowered, funded and invigorated MoCFA aligned with the arts community and providing meaningful support in areas that include: <ul style="list-style-type: none"> Funding Enterprise start up support Facility retention and expansion, at the table with real estate developers Government-wide appreciation of the value of both traditional and contemporary arts to Cambodia's society and global identity beyond immediate financial return <p>(Continued next page)</p> | <ul style="list-style-type: none"> Young arts management aspirants with an abiding passion and vision for the arts in Cambodia and a taste for government work must be encouraged to join the government and "work from the inside" to affect change. Government officials in non-culture/arts areas must be educated as to the importance of a broad Cambodian arts identity "beyond Angkor Wat" to Cambodia's strength and future. Research data in areas that include the economic impact of the arts and the level of employment within the arts sector are essential to meaningful communication with individuals in positions of authority for whom the sui generis role of the arts in a modern successful society is not already apparent. | <ul style="list-style-type: none"> Writing Strategic planning Finance Research & data analysis Corporate structure knowledge Presentation History |

¹² In countries such as the United States, Australia and in Europe, different guilds or associations represent creators in different art forms such as music, writing and choreography. Additionally, separate regulations apply to the underlying creative output and the recordings and/or publishing of such output.

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | SKILLS NEEDED |
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| TRUST IN GOVERNMENT INSTITUTIONS (continued) | <ul style="list-style-type: none"> IDEA: An ongoing government/private sector “council” with significant artist and arts management representation to carry forward and build on the 2014 Cambodian National Policy for Culture. Areas of special interest would be: <ul style="list-style-type: none"> Facilitate entrepreneurial arts related start-up initiatives, including clearing regulatory hurdles and lowering costs Provide funding and in-kind support to worthy field-initiated endeavors Improve ongoing field ‘listening’ mechanisms, with demonstrated response activity and support Broaden demonstrated government interest and support beyond cultural heritage preservation and revenue generation | | |
| LACK OF ARTS DATA COLLECTION AND REPORTING/ECONOMIC IMPACT <ul style="list-style-type: none"> With only a few exceptions, there was no arts engagement and impact data referred to by any of the interviewees to back up arguments in areas such as the need for more money or audience expansion As pervades many of the issues raised interviews, progress in persuading greater attention to and support of the arts will be limited without institution of ongoing data collection and reporting The heavy reliance on project work and results tracking appears to preclude a more holistic sense of ongoing institutions and the field as a whole, especially when applied to data collection and analysis | <ul style="list-style-type: none"> Routine collection and dissemination of accurate data, both baseline and trending, on public non-partisan engagement in the arts and economic impact Periodic transparent review of trends, ideally by a government/arts sector combined initiative, to determine impact of adjustments to policies and procedures, and identify new initiatives with high probability of supporting overarching arts and cultural objectives regionally and nationally Research and data systems that address project reporting needs within a broader framework of arts-related data | <ul style="list-style-type: none"> Arts managers with a passion for data and the ability to both love the arts and collect and analyze data objectively should be at the center of this process This is an area in which, likely, there are NGO’s already conducting ongoing survey work in other social sectors who could be extremely helpful in designing a methodology and data collection mechanisms in arts and culture Research should be conducted on such data collection in other countries, but the final process here should reflect the unique aspects of Cambodia’s culture and citizenry: village and urban, traditional arts delivery and evolving patterns, traditional and contemporary arts, government activity and private, etc. The methodology and data results must be apolitical and of high integrity to be affective, and under no circumstances seen as skewed to support any one faction or point of view | <ul style="list-style-type: none"> Writing Strategic planning Finance Research & data analysis Corporate structure knowledge Presentation |

| AREA OF CONCERN/CHALLENGE | FUTURE VISION/IDEAS | IDEAS FOR INITIATIVES TO ACHIEVE GOALS | SKILLS NEEDED |
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| <p>LACK OF NATIONAL AND REGIONAL NETWORKING, REGIONAL AND NATIONAL ARTS COUNCILS</p> <ul style="list-style-type: none"> Beyond periodic training and subject-specific gatherings organized by CLA and others, the lack of systematic networking and advocacy groups is striking. Great ideas broached during the interviews included a national association of privately operated arts schools serving youth, and a network of traditional music “museums”, performance and training centers. But it was also clear that pressures of limited time and staff, coupled with little outside support for such initiatives, are a challenge to bringing these and other good ideas to fruition | <ul style="list-style-type: none"> IDEA: A potential tiered system, with a National Arts Council (or similar title) umbrella organization representing all or most artists and arts practitioners, encompassing both individual and organizational memberships Organizational members that would include associations, individuals and organizations with shared interests such as the two mentioned at left: sustainable self-directed content groups (i.e. private schools offering arts to youth, classic/traditional music centers) Goals of the Council will center on advocacy for the arts overall, and providing an ongoing forum for sharing information and articulating the role and vision for the arts in Cambodia, working closely with the Ministry and other interested governmental and non-governmental bodies The Council may well be the appropriate organization to drive the ongoing public arts engagement and economic impact research mentioned elsewhere as part of its core operational mission Funding available for new national network initiatives | <ul style="list-style-type: none"> Research internationally “arts council” models to determine what would best serve Cambodia’s interests Design and implementation of a system should be driven by arts managers working closely with both the arts community and a board of committed and visionary leaders in the arts, government, business and NGO’s | <ul style="list-style-type: none"> Writing Strategic planning Finance Marketing Research & data analysis Corporate structure knowledge Presentation |

AREAS OF CONCERN OR FRUSTRATION VOICED WORTHY OF NOTE, FOR WHICH PROPOSED ROUTES TO ACHIEVE FUTURE VISION ARE LESS IMMEDIATELY CLEAR

| AREA OF CONCERN/CHALLENGE | NOTES | | |
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| <p>UNDER APPRECIATION OF TRADITIONAL AND CONTEMPORARY ARTS AMONG CAMBODIANS</p> <ul style="list-style-type: none"> Referenced constantly, often cognizant of separate age demographics for the two different art eras, was the desire to have Cambodian people increase their appreciation of the traditional/classic arts forms AND of contemporary artistic expression. Specific mention was of cross-generational goals: young people to increase appreciation of traditional/classical work and older people embracing contemporary. Discussions were entirely about visual and performing arts (“intangible”) rather than architecture. | <p>IDEA:</p> <ul style="list-style-type: none"> A ubiquitous “love art” campaign would be undertaken nationally in all media, funded by a variety of sources including pro bono presence on tv, newspapers, etc., targeting Cambodians primarily with tourists as secondary (“they want to go where the Cambodians go”) The message links the ancient and modern under the rubric of “cultural heritage,” recognizing that today’s contemporary art <u>is</u> part of a nation’s cultural heritage. A research mechanism should be in place, with baseline data collected at the outset, allowing comparative trend data over time to guide what’s working in the campaign and demonstrate its effectiveness. <p>The goal:</p> <ul style="list-style-type: none"> Robust appreciation of a wide range of traditional and contemporary art by a large and increasing segment of society. | | |
| <p>ISOLATION OF AND SENSE OF INFERIORITY WITHIN THE CAMBODIAN ARTS FIELD</p> <ul style="list-style-type: none"> In various conversations, a sense of isolation of the arts community emerged, a sort of “we’re alone in this” feeling. This surfaced primarily in conversations with young artists, often with reference to parents who were not supportive of pursuit of careers in the arts. | <ul style="list-style-type: none"> The arts, and careers in the arts, seen as a source of pride and respect in the national community. Increased networking and support within the arts community. Increased engagement with individuals and organizations in non-arts fields, such as NGO’s with complementary social missions (e.g. environment, social justice, health) Desire by corporations, real estate developers and government officials to associate with and support the arts “beyond Angkor Wat” Global respect for the arts as central and distinct in Cambodia’s international identity | <p>It is not immediately apparent that this falls within the direct purview of arts management. Nonetheless, connections are relevant in two regards:</p> <p>#1) In instructing aspiring artists on the field and business environment in which they will be practicing may cause them to recognize the scale and significance of the arts to the community and reinforce positive feelings about entering the field.</p> <p>#2) One of the themes throughout this research is nurturing of an infrastructure that provides professional ladders for qualifying artists coming out of school to establish careers. Much of that infrastructure build is within the purview of arts management.</p> | |

| AREA OF CONCERN/CHALLENGE | NOTES | | |
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| CLEAR CAREER OPTIONS AND DEMAND FOR TRAINED ARTS MANAGERS <ul style="list-style-type: none"> There are sadly few models of successful domestically-trained Cambodian arts managers who can be held up as models for young people – the most effective either learned on the job or trained abroad. As the field expands within the country and Cambodia gradually shifts away from reliance on international NGO's, it is clearly an “age of experimentation” in which new ideas and a certain entrepreneurial “pioneering” boldness should be encouraged. <p>Hence the emphases in this report on, a) aptitude evaluating, b) the importance of building support systems for these pioneering individuals, and c) the research both to arts management models outside of the country but also to non-arts expertise in symbiotic areas such as marketing, research, fundraising, language acquisition, etc. within the country.</p> | <ul style="list-style-type: none"> Models of successful careers as arts managers/socio-art facilitators exist with case studies available for aspirants. A robust support system is in place for the continuing development of new art and new ideas, as well as the reinvigoration of Cambodia's great traditional/classic arts A sustainable balance is established between revenue-generating entrepreneurialism and the importance of supporting artists to experiment without pressure of immediate financial return | | |
| RETIREMENT/MEDICAL CARE FOR ARTS PRACTITIONERS (MANAGERS AS WELL AS ARTISTS) <ul style="list-style-type: none"> In hand with the evolution of arts management as viable career paths are the matters of both medical care and retirement support. This issue of course applies to all arts practitioners and not arts managers alone. It may well be a viable area for R&D by the proposed national arts council. | <ul style="list-style-type: none"> Medical care and retirement support are in place for professional arts practitioners at costs adjusted to their income. | | |
| LIMITED ARTIST REPRESENTATION AND POST-TRAINING EXPOSITION OPPORTUNITIES <ul style="list-style-type: none"> Domestically, relates to increased presentation opportunities nationally Internationally, relates to global perception of and interest in Cambodian art | <ul style="list-style-type: none"> Efforts by galleries in both Phnom Penh and Battambang were observed to address this lack of support for post graduate early career visual artists. Little support was observed for such artists in the performing arts. | | |

| AREA OF CONCERN/CHALLENGE | NOTES | | |
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| NO AFTERMARKET FOR VISUAL ART WORK <ul style="list-style-type: none"> With few exceptions among visual artists whose work is in demand internationally, there appears to be no aftermarket within Cambodia for this artwork. This inevitably limits initial purchase demand. | <ul style="list-style-type: none"> A leading gallery in Phnom Penh has recognized this issue and curated an exhibition of privately owned Cambodian work – a great start. But a systematic market for ongoing resale of work appears to so far be nonexistent. | | |
| LIMITED GLOBAL CAMBODIA ARTS IDENTITY <ul style="list-style-type: none"> Various interviewees reflected on the dream of the arts as a central component of Cambodia’s global identity beyond the iconic architecture and classic dancers. With the few exceptions of those visual artists and performance groups that can routinely exhibit abroad, for most this seemed a nearly insurmountable challenge. | <ul style="list-style-type: none"> Classic and contemporary arts are a central component in all promotion of Cambodia A wide range of Cambodian artwork is routinely seen abroad, especially in bellwether festivals and cities. | | |
| LACK OF SUCCESSION PLANS AND OPTIONS <ul style="list-style-type: none"> Some organizations are highly dependent on one or a very few individuals to an extent that their absence would appear to put the sustainability of the organization in question. This appears to be the result of both a lack of qualified up and coming mid-level managers being groomed to take over, and of properly functioning, effective local boards of directors with full fiduciary control. | <ul style="list-style-type: none"> This issue ties to the lack of long range career vision referenced elsewhere in this report. It is to be hoped that as emerging arts management leaders develop confidence to think longer term about their careers, they will see eventual leadership of these institutions as goals to be pursued. | | |
| LONG DISTANCE GOVERNANCE WITHOUT FUNDING <ul style="list-style-type: none"> Several organizations appear to have been started in part with impetus from foreigners who retain a large degree of organizational control but provide little to no funding from abroad to support ongoing operations. This appears to place the organizations in states of limbo wherein the organizations are not free to redesign a senior management structure able to secure needed funding nor convince the foreign leaders to secure needed funding. | <ul style="list-style-type: none"> This issue relates to and works against the issue immediately above. The result of long distance management without funding in support, is to lower morale for local managers and dissuade talented managers in training from seeking these positions. | | |

ENDNOTE

I wish to extend my deepest appreciation to those individuals and organizations that made possible my visits to Cambodia to date, including the Fulbright Program of the U.S. Department of State's Bureau of Educational and Cultural Affairs, the United States Embassy in Cambodia, and my host, Cambodian Living Arts. Also to the expanding network of globalists around the world with passionate interest in Cambodia to whom I am being introduced.

And most especially I can't thank enough the approximately seventy-five arts practitioners throughout Cambodia who generously shared their ideas, challenges and dreams with me in conversations (that invariably and enjoyably lasted longer than the allotted meeting times!). In respect of my pledge of confidentiality to each I am not listing names, but you know who you are!

It is my hope that this report contributes not only to planning of effective arts management training in Cambodia, but also to visions for the field and for the relationship between Cambodia's art and its people in the coming years that these arts managers are being prepared to help shape and serve.

Clearly a number of the ideas expressed here warrant and will hopefully lead to greater discussion. I welcome reactions, comments and further thoughts.

Respectfully submitted.

Tony Micocci (tony@micocci.com)

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