

Faculty & Course Details:	
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Telephone:	+855 12882014 (WhatsApp)
Workspace:	Designated classroom
Office hours:	By appointment
Class meeting times:	9am to 12pm
Credits:	3
Instructional time:	This course meets for 3 hours/ per day (10 teaching days) in class and 12 hours of field work (community-based learning) outside of class throughout the JTerm period. Instructional time requirements are met by the scheduled meeting times.

This course appears in...
 Core Curriculum > Core Field Colloquium (partial fulfillment)

Course description:

How can arts and culture drive transformation and healing in post-conflict societies? And how can they contribute to heritage preservation, historical narrative shaping, and contemporary expression in such settings? This course explores the role of the arts in reconstruction, revitalization, reconciliation and peacebuilding. We will examine the methods and tools that prove successful and consider why other approaches fail. Using Cambodia's complex history as a case study, we will investigate how shifting narratives, cultural governance, social welfare, and the cultural economy intersect to shape the arts ecosystem. Through meetings with local artists in Phnom Penh, Siem Reap and Battambang; site visits from the World Heritage site of Angkor temple complex to the Tuol Sleng Genocide museum, students will gain insight into the social, cultural, economic, and political factors that shape and drive Cambodia's dynamic and transformative arts scene.

More information:

In this course you will look into the power of arts and culture as a transformative force. How can safeguarding heritage, curating history, stimulating contemporary expressions, and promoting sustainability and cultural diversity heal a population and rebuild a post-conflict country whilst being a vital actor in sustainable development? What methods are viable, what tools proved useful, what approaches failed? This course will provide a platform to explore and debate this specific approach to reconstruction, revitalization, reconciliation and peacebuilding.

After gaining independence in 1953, the country experienced a formative period of monarchy, a coup d'état and heavy American bombing before Cambodia's dark era began in 1975. For almost four years the Khmer Rouge imposed their radical agro-communist ideology on the people, leaving two million people dead and many starved and overworked. In 1979, the Khmer Rouge regime was defeated by Vietnamese forces and a new government was installed, some of whose members were former Khmer Rouge cadres.

The case of Cambodia with its troubled past provides the backdrop for exploring issues of changing dominant narratives, governance of culture, social welfare, cultural economy, and many others. Through contextualization you will discover the social, cultural, economic and political interdependencies that frame the Cambodian arts ecosystem. You will get to know institutions, individuals, networks and structural frameworks that shape transformation processes in and through the culture sector.

The course is designed to allow for a wide range of engagement with the topic and the country: narration and film, history and theory, performance and experience, site visits and interviews, as well as a group project. The aim of the course is to stimulate discussions, reflect on practices, ideas and visions. You are encouraged to ask questions and discover your own experiences with arts and culture during conflicts, their prevention and dealing with their aftermath. Think of critical situations in places and communities you are attached to and the role of arts in these. Ultimately, it is your creativity and inspiration that will shape the next innovative approach to the use of arts in processes of post-conflict transformation, pre-conflict prevention and peacebuilding.

Teams:

You will be divided into four small teams of students, with each team having its own theme to investigate. These four themes frame the discourse of this class and the wider topic. From the very beginning of the course, you will pay particular attention to your topic and the questions laid out in the team descriptions. To help you organize your thoughts and act as a living source of reference, you will be able to meet some accomplished Cambodian arts practitioners who can tell you a lot about the Cambodian arts ecosystem during our stay in Cambodia. On the last day of the course each team will present one element reflecting on their topic as part of a class exhibition. This may take the form of an object, a presentation, a performance or anything else as long as it is adequately explained and reflects an understanding of arts for transformation gained in the course. A multi-layered approach is encouraged.

Team 1: Safeguarding and reviving heritage

Cambodia is home to the famous temple complex of Angkor Wat. Conservation of these structures has been on the agenda of both national and international actors for a long time. A constant flow of tourists assures the influx of money and public attention. In 2003, UNESCO recognized the safeguarding of intangible cultural heritage as an important pillar of global cultural policy.¹ In Cambodia, efforts to preserve and revive traditional Cambodian performing arts and oral history have been ongoing since the 1990s, mainly through individuals like Arn Chorn-Pond. In a region with a colonial past and contested borders, cultural heritage can also be a source of cross-border understanding and a sense of shared culture. Nonetheless, it also sits at the root of some cultural but also geo-political conflicts fueled by national narratives about said heritage and a competitive race to secure world heritage status.

Questions:

- How does cultural heritage relate to identity?
- What is the importance of both tangible and intangible heritage?
- How do international intervention and nationalization of cultural heritage affect public perception?
- Who benefits from built heritage?
- How can oral traditions survive in the digital age?
- What role does more recent (architectural) heritage play?

Team 2: Curating histories and futures

How can art and culture be used to explore, create and negotiate narratives? History is always contestable and dominant narratives often oversimplify the complexity of relationships and interdependencies. Better education, increasing globalization and advancements in technology create new opportunities for people to engage with information. Cultural and educational institutions must

¹ UNESCO (1972), The Convention Concerning the Protection of the World Cultural and Natural Heritage, and UNESCO (2003), Convention for the Safeguarding of the Intangible Cultural Heritage.

answer questions on how to present content, how to interact with audiences and content providers, and negotiate political debates. Museums and schools are obvious places where histories and also futures are curated, but what about dance, literature, sculpture and cinema? In an increasingly political society, questions of how to present historic narratives also appear in popular culture and other realms of society, such as the justice system. For example, think about presentation choices at the UN-backed Khmer Rouge Tribunal (ECCC) and potential political messaging in pop culture. Moreover, how can messages and narratives be presented to paint a certain understanding of a society's future?

Questions:

- What channels for what messages and target groups are viable in which context?
- How important is space in influencing perceptions and shaping narratives?
- What role does education play?
- Who steers narratives and counter-narratives, and for what purpose?
- Why would you want to curate perspectives of narratives for the future?

Team 3: Stimulating contemporary expressions

Cambodia's most recent past was characterized by preserving and reviving what might have been otherwise lost, but more and more forms of cultural expression can be witnessed in Cambodia these days. Some call it progress and personal creative development, while others denounce such developments as 'foreign' influences. What many now perceive as classical dance was only adapted in the last century. It is the young, first post-war generation that has grown up without the access and understanding of orally transmitted arts and culture that their parents have enjoyed. However, they have been exposed to a much wider range of artistic expressions. Emerging cultural leaders are on a quest to channel young people's curiosity, keep the arts alive and culture dynamic. Additionally, the arts sector and Cambodia in general have received enormous amounts of foreign aid in the past, while technical assistance and individual engagement from abroad also left its marks. What does this mean for the future?

Questions:

- What are the dynamics of tradition and creativity in contemporary cultural expressions?
- What capacity does contemporary cultural expression have to address what issues?
- Who is opposed to contemporary art and why?
- How do contemporary artistic expressions relate to identity?
- Who is contemporary art for, and where can they be found? How important is space?

Team 4: Promoting sustainability and diversity

In 2005, UNESCO called for the promotion and protection of the diversity of cultural expressions. Thinking about this goal in sustainability terms is very relevant to Cambodia. The arts can only remain diverse and dynamic when their future is secured. However, cultural expression also poses questions of audience development, folklorization and museumification, funding sources and business models, social welfare and health, as well as access and decentralization. Cambodia still has to negotiate the value of arts programs for tourists, employment realities of cultural practitioners and its global interconnectedness.

Questions:

- How does social welfare relate to artistic sustainability?
- How can networks create links and facilitate partnerships to achieve both sustainability and diversity?
- Is self-sustainability viable?
- Who can participate in cultural life?
- What is the relationship between funding diversity and cultural diversity?

Structure and assessment:

Course Prerequisites:

There are no prerequisites for this course. In addition, no prior knowledge of the subject matter is necessary. However, strong motivation for this subject is expected.

Learning Outcomes:

Course Learning Outcomes (CLOs) and Links to Program Learning Outcomes (PLOs)

Upon successful completion of this course the student will be able to:	Linked to PLOs (refer to Appendix 1)
1) Elicit and generate knowledge from experiential learning environments and their community context through participant observation, field note taking, interviews, and other forms of engaged learning that help bring critical reflection to experience.	2 medium 3 high 4 medium
2) You will gain a profound understanding of the histories and the current state of Cambodia and its relevance in global debates on the role of culture in sustainable societies and the international development agenda.	1a high, 1c high, 3 medium 4 medium
3) You will develop critical analysis skills to understand the roles and interdependencies of and between institutions, individuals and networks in processes of transformation	3 high 4 high
4) Through case studies you will learn about and reflect on the value that arts and culture can bring to social and sustainable development	2 high 3 high 4 high
5) You will acquire skills to identify, evaluate and develop viable methods of how arts and culture can be intrinsic and instrumental to changing perspectives, attitudes and behavior	1d high 3 high 4 high
6) You will develop your perspectives on cultural leadership and use these for self-reflection and development	2 medium 3 medium 4 high

Teaching & Learning Methodologies

The course will make use of various teaching and learning methodologies, as described below:

Lectures: Lectures will provide relevant knowledge, highlight the intellectual contexts of required readings, spell out key concepts and outline analytical implications.

Assigned reading and viewing: For each required reading/ viewing, one student will be expected to prepare a short presentation pertaining to the substance of the reading which will be presented at the start of the class (see more detail below). All students will be expected to submit 150 words summarizing their take-aways or any questions arising from the reading, this is to be posted in Brightspace before the start of class each day. Students' knowledge of the readings assigned for class will also be assessed by the teacher asking questions related to the content as part of class discussion.

Oral presentation: For individual presentations on reading/viewing, you should assume that everyone has carefully read the material. The main purpose of the presentation is not to offer a detailed summary of the reading, but to provide an evaluation of the reading, and to launch the discussion.

For group presentations, all group members are expected to present. You will be assessed on the quality of your content and on the quality, effort and originality that has been put into your presentation delivery and format.

Written assignment: You will be expected to write one paper as a critical reflections, where students are expected to relate the course content to apply in their own context. You will be expected to demonstrate that you have understood the concepts and questions posed in the class, and can formulate them into a hypothesis or question that you can then interrogate by applying it/ positioning it in a different context. You will be assessed on the level of criticality of your reflection, and the clarity of your argumentation. The deadline and guideline length for the paper is detailed in the course description.

Field work: Students will be guided on a field trip to expose the ecosystem of the arts and cultural scene in Phnom Penh, Siem Reap and Battambang, with visits ranging from museum and formal institutions to meeting individual artists. Students are expected to ask questions, show interest and attention when with guests, and to use the field trip as an opportunity to explore the concepts that have been taught in the preceding classes.

Interactions with guest speakers: Guest speakers and facilitators will include experts from NGOs, think tanks, and independent artists, curators and cultural workers all with a direct experience in the field of arts for transformation in Asia. Interaction with guest speakers through question and answer sessions, based on knowledge of their work via assigned class readings, will serve to enhance students' understanding of the context of arts for transformation.

Creative Expression: Students will do one creative project as a group. Students will work together to produce a creative expression. An excellent piece of work will be multi-layered, revealing different aspects of what has been learned during the program; it will be participatory and demonstrate active contributions from all members of the group; it will be inventive and surprising; it will be relevant to the topic. External guests will be invited to the presentations of the group projects.

Course Materials

A full list of course materials can be found in Appendix 2.

Required materials: No material will be required

Links to download the document for all readings will be available on Brightspace

Assignments and grades:

You will be evaluated on the following:

Assessment	Grade Percentage	Due Dates	CLO(s) assessed
Participation	15%	ongoing	1, 2, 3, 5 & 6
Individual presentation 5-7 minutes introductory oral presentation about Cambodian personalities and institutions (pre- assigned)	10%	Date will be assigned individually	1, 3, 4 & 6
Daily Instagram Post Post one photo or video per day for 10 days, each one reflecting one personal question inspired by your Cambodia experience	25%	Jan 7 - Jan 16	1,2 & 5

Creative group project 25-30 minute group presentation of a creative expression collectively and collaboratively developed in response to one of the assigned themes	30%	Jan 16	1, 2, 3, 4, 5 & 6
Individual paper 4-5 pages personal reflection on a practice or approach encountered through the course, which you think could be applied for transformation in your own society/ context	20%	Jan 16	2, 3, 4, 5, & 6

1. Participation (including attendance) (15%)

This grade encompasses active participation and professionalism in all seminar meetings. You are expected to come prepared to discuss the readings, films and other work. You are also expected to orally summarize assigned class readings and report back to the class when asked by the lecturer, as well as actively contribute to the class glossary. This grade covers your attendance in all classes and field trip events.

The following scale will be used to grade participation overall (on a scale of 1-15):

15: Excellent preparation by in-depth reading of the assigned material, leads/contributes in a significant way to discussions, demonstrates consistent active involvement, and offers thoughtful analysis and critique of the course material.

12: Good preparation (knows facts, considers implications), offers interpretation and analysis, leads/contributes well in discussion and is consistently involved in the class.

9: Adequate preparation (knows basic facts of the readings but does not show evidence of trying to interpret and analyze), does not participate voluntarily in discussions, demonstrates sporadic involvement

6: Poor preparation (has a superficial knowledge and understanding of the readings), tries to respond when called on, infrequent involvement in discussions. Or speaks without engaging with the reading or classmates' comments.

3: Very poor preparation (no evidence for reading assigned material), does not respond substantially when called on, participates very rarely in discussions.

0: No participation

2. Individual presentation (10%)

This grade covers an individual presentation you will present throughout classes in Cambodia. While you should give us a general idea about the respective institution/person, please also critically analyze their work and determine what exactly it contributes to "arts for transformation". How is their art and work transformational? It would be particularly interesting to find out about your personal thoughts and questions. Your presentation should be 7 minutes at most and you have to use a PPT presentation. You will be allocated one of the following institutions/individuals to research and report on:

- DC-CAM & Youk Chhang
- APSARA National Authority
- Center for Khmer Studies
- Cambodia Peace Gallery
- FT Gallery & Fonki
- CICADA
- Khmer Magic Music Bus & Arn Chorn Pond
- KlapYaHandz & Sok Visal
- Lakhon Komnit Organization
- Creative Generation & Dana Langlois
- Cambodian Living Arts
- Tuol Sleng (S21)
- Phare Ponleu Selpak & Phare Performing Social Enterprise
- Artisans Angkor
- Bophana Center

3. Instagram reflection (25%)

We will have one Instagram account for the entire group that everyone will get access to. Each day of the Cambodia trip, you must upload one photo or video by day's end or the next morning, answering the instructor's question of the day and reflecting on your experiences, observations, and emotions. In an accompanying paragraph that you will post alongside your photograph or video, please explain your choice of the content shared and your reflections. In the end, you will have submitted a total of ten (10) photographs or short videos to the shared Instagram account. You will be assessed on the depth of your reflection, both through the photo/video and your writing.

4. Creative group project (30%)

Each of the four teams will prepare and present an *object* for a class exhibition on arts for transformation, and more specifically what you have witnessed in Cambodia as part of your team experience. Think of the final presentation as of a modern multi-media gallery aiming to educate and aesthetically amaze the audience. Your *object* can be anything you are willing to justify and explain, e.g. a performance, a photo slide show, a poem, a sculpture, a sound sample, a project concept – whatever you feel best expresses your ideas regarding your specific topic. As part of the presentation you will need to contextualize your exhibition *object* and demonstrate critical engagement with all the material studied in the course. Teams can interact and work together as long as the results are clearly distinguishable from each other.

5. Individual paper (20%)

Over the course you will gain a lot of ideas about how arts can facilitate the transformation of a society, of a country. In this 4-5 pages paper, you are expected to identify a practice that could be applied to help transform a pre-, mid- or post-conflict situation by the means of arts and culture. You will evaluate how such an intervention would operate and what it might achieve. Note that conflicts can occur on many levels, from personal struggles to global crises, and that they are not always visible or physical. Taking into account some of the literature and cases you have studied, carefully evaluate and apply what seems feasible and sensible in your case and why. Feel free to make use of methods utilized in class, such as CATWOE, debate or critical review. Experimental and novel approaches are highly encouraged. You will be assessed based on the elaborateness and originality of your approach as well as its feasibility, resourcefulness and vision. The individual paper shall be handed no later than 23:59pm on January 16th.

Conversion table:

A	A-	B+	B	B-	C+	C	C-	D+	D	F
[100-95]	(95-90]	(90-87]	(87-83]	(83-80]	(80-77]	(77-73]	(73-70]	(70-67]	(67-60]	(60-0]

Course schedule:

Classes will meet most days from 9:00 – 12:00 PM on designated spaces. However, there will be additional activities that will take place in the afternoons and sometimes evenings. Students are required to attend all course-related activities. Note that we have a mandatory class on Saturday January 10th.

Compulsory Pre-Course Reading:

- Not required

Suggested Pre-Course Reading (optional):

If you want to arrive well prepared, you can read these materials before coming to class:

- Patricia McCormick (2012), *Never Fall Down: A Novel*.
- Robert Carmichael (2015), *When clouds fell from the sky: A disappearance, a daughter's search and Cambodia's first war criminal*.
- Oliver Hensengerth (2008), *Transitions of Cambodia: War and peace, 1954 to the present*.

- Elena Cusimano et al. (2014), *UNESCO Culture for Development Indicators: Cambodia's Technical Report*.
- Cynthia E. Cohen, Roberto Guitérrez Varea, Polly O. Walker (2011), *Acting Together I: Performance and the Creative Transformation of Conflict*.

Monday, January 5

Travel to Cambodia

Tuesday, January 6 – Phnom Penh

Personal journeys and Cambodia's histories

Summary:

Before entering the topic, we are going to get to know each other. Each student and teacher will tell their personal journey, how they arrived at where they are at today, with a particular focus on one's own experience or knowledge of the arts as well as any experiences you want to share related to conflict, both visible and hidden, and post-conflict contexts. We will explore the histories of Cambodia, focusing on the past 60 years: the post-colonial period, monarchy and "the golden era", military coups, the rise of the Khmer Rouge, the role of the U.S., and the Vietnamese-backed government. Eventually we will look at Cambodia today. After an overview of the syllabus and a chance to ask questions about the assignments, the second half of the class will be dedicated to a first exploration of the city, led by a young Cambodian architect who will take us on a tour of key landmarks of New Khmer Architecture from the 1960s.

Questions:

- Why are you here, where are you coming from and what made you take this course?
- What is your experience or interest in conflict and post-conflict contexts?
- What actors and pivotal events have shaped Cambodia's history?
- How might these histories help to understand the current state of Cambodia?

Audio-visual resources:

Students are strongly encouraged to download the "Khmer Rouge History" app by Bophana to explore the rich material to learn more about this dark chapter in Cambodia's past:

- Download for iOS: [-> LINK](#)
- Download for Android: [-> LINK](#)

You are invited to keep using this as a resource and reference throughout the course.

Wednesday, January 7 – Phnom Penh

What is transformation? Exploring contested debates around conflict, post-conflict and sustainable development

Summary:

From this day onward, some students will be sharing their individual presentations with the class each day. Additionally, assigned students will report back to the class about the day's required reading summarizing key messages and formulating questions after the presentations. A glossary for the course's key terms will be jointly developed by all the students and teacher.

As transformation is a vague term and often used in various contexts, in this class we will discover the different characteristics of pre-conflict, conflict, post-conflict and development situations and discourses. You will come across terms such as resilience, renewal and revitalization. We will challenge perspectives and try to find a common understanding of the theme we will be working on throughout the course. We will be having group discussions in which we will prepare statements to be discussed in the whole group.

In the afternoon we will explore the Bophana Audiovisual Resource Centre that has made its mission to archive the wealth of all Cambodian film recordings, train the next generation of filmmakers and

educate young generations about Cambodia's past. We will be watching the documentary "Don't Think I've Forgotten" by John Pirozzi (2014) telling a story of Cambodia through the lens of Rock'n'Roll.

Questions:

- Who or what is being transformed, and to what end?
- Who is leading the debate, who is participating?
- To what extent do the debates overlap, do they have the same objectives?
- On what layers does transformation work?
- What role do colonialism, imperialism and orientalism play in these?

Compulsory reading:

- Deth Sok Udom, Bradley J. Murg, Ou Virak, Michael Renfrew, *Cambodia 2040: Culture & Society*, Future Forum, Chapter 2, pp. 12- 33
- Susanna Seidl-Fox and Seema Sridhar (2014), *Conflict Transformation through Culture: Peace-Building and the Arts*, Salzburg Global Seminar. (just skim through)

Optional reading:

- James O'Keefe et al. (2016), *Living Arts in Post-Conflict Contexts: Practices, Partnerships, Possibilities*, Cambodian Living Arts. (just skim through)

Individual presentations:

- DCCAM & Youk Chhang
- Tuol Sleng Museum (S21)
- Bophana Audiovisual Resource Centre & Rithy Panh
- Cambodia Peace Gallery

Thursday, January 8 – Phnom Penh

Between memory, justice and reconciliation: what can be healed?

Summary:

Silence and selective forgetting are possible results of traumatic experiences just as reconciliation and remembrance. Due to the individual nature of memories and emotions, one size does not fit all and many attempts at providing media for healing have been made. In this session we will explore several approaches to healing, justice and remembrance, some of which are artistic.

In the afternoon, we will visit the Tuol Sleng Genocide Museum, UNESCO Memory of the World, where you will get the chance to critically assess the audio-tour and presentation choices of the site. We will have a special reflection session at the museum facilitated by psychotherapist Yim Sotheary.

Questions:

- Can you remember what you have never experienced?
- Is trauma a form of memory?
- What are the differences between individual, collective, cultural and political memory?
- Are aesthetics important in remembrance?
- What role do institutions like museums and libraries play in the field of memory?

Compulsory Reading (choose two of the following):

- Extraordinary Chambers in the Courts of Cambodia (2016), *Civil Party Lead Co-Lawyers' submission relating to reparation projects for implementation in case 002/02*, pp. 1-14.
- Burcu Münyas (2008), *Genocide in the minds of Cambodian youth: transmitting (hi)stories of genocide to second and third generations in Cambodia*, *Journal of Genocide Research* 10 (3), pp. 413-439.
- Rachel Hughes (2003), *The abject artifacts of memory: photographs from Cambodia's genocide*, *Media, Culture & Society* 25 (1), pp. 23-44.

Optional Reading:

- Extraordinary Chambers in the Courts of Cambodia (2011), *An Introduction to the Khmer Rouge Trials*, 4th Edition. (just skim through; focus on visuals)
- Chin Ying Jocelyn Chng (2010), *Disturbing the Silence: A Study of Performance and Collective Memory in Cambodia*. (just skim through)

Individual presentations:

- Cambodian Living Arts
- CICADA
- FT Gallery & Fonki
- Creative Generation & Dana Langlois

Friday, January 9 – Phnom Penh

The ecology lens: arts ecosystems, societal interdependencies and governance

Summary:

Nothing and nobody operates in isolation. We will apply the concept of an ecosystem to culture and society analyzing them in terms of interdependencies, such as cooperative and reactive behaviors. Understanding the arts as an ecosystem with many different actors and stakeholders will also open a discussion about the role and characteristics of cultural policy and governance. We will make sense of the theoretical concepts together and meet with So Phina, Director of CICADA. We will learn about CICADA research, advocacy and projects.

Questions:

- What is cultural policy, who is making it and what is it good for?
- How can ecological phenomena explain societal, political and cultural developments?
- How does the culture of governance play a role in the governance of culture?
- What is the role of networks?

Compulsory Reading:

- CICADA (2024), *Discussion paper: Cambodia's Cultural and Creative Industry*
- Jeremy Ahearne (2009), *Cultural policy explicit and implicit: a distinction and some uses*, International Journal of Cultural Policy 15 (2), pp. 141-153.
- Royal Government of Cambodia (2014), *National Policy for Culture*. (read pp. 3-11)

Optional Reading:

- Kai T. Brennert (2016), *Towards an arts council formula: Exploring cultural governance solutions in Cambodia*, Paper to the International Conference for Cultural Policy Research (ICCPR) 2016, pp. 1-12.

Individual presentations:

- Center for Khmer Studies
- Klapyahandz
- Khmer Magic Music Bus & Arn Chorn Pond

Saturday, January 10 – Siem Reap

Intrinsic or instrumental? The role of arts and culture in processes of transformation

Summary:

Arts and culture are often overlooked when it comes to processes of change and transformation in organizational, developmental and market-oriented environments and non-artistic sectors. Just recently, policy makers increasingly recognize the role of the arts as an important driving force and enabling factor for transformative processes, both on a local and a global scale. We will visit and learn about the Center for Khmer Studies an institution that significantly contributes to the cultural environment through preservation of Khmer art and scholarly research and publications.

In the afternoon, at Wat Bo pagoda is dedicated to questions of women's empowerment, gender and tradition. All-female drumming group Medha will tell us about their journey to conquer the traditionally male domain of drumming and what performing means to them and their families.

Questions:

- How does Bourdieu's concept of capitals relate to the Cambodian reality?
- How can arts and culture heal, revitalize, develop, reconcile, spark and rebuild?
- What are tangible, what intangible results the arts can trigger?
- What different values do the arts have to different people?
- Who should be involved and who will be affected?
- What role do arts and culture play in sustainability discourses?
- What ethical issues can arise when instrumentalizing the arts?

Compulsory reading:

- Pierre Bourdieu (1986), *The forms of capital*, Handbook of Theory and Research for the Sociology of Education, pp. 241-258.
- Nancy Duxbury, Anita Kangas and Christiaan de Beukelaer (2017), *Cultural policies for sustainable development: four strategic paths*, International Journal of Cultural Policy, Vol. 23 No. 2, pp. 214-230.

Optional reading:

- Louis Bickford (2009), *Transforming a Legacy of Genocide: Pedagogy and Tourism at the Killing Fields of Choeung Ek*, International Center for Transitional Justice. (read pp. 4-19)
- Chey Chankethya (2008), *Cambodian Dance-Education: A personal view from a classical Cambodian dancer and graduate of the Royal University of Fine Arts*, Dance dialogues: conversations across cultures, art forms and practices, pp. 1-4.
- Anmol Vellani (2015), *Culture and Identity*, unpublished, pp. 1-4.
- David Throsby (2017), *Culturally sustainable development: theoretical concept or practical policy instrument?*, International Journal of Cultural Policy 23 (2), pp. 133-147.
- Polly Stupples (2014), *Creative contributions: The role of the arts and the cultural sector in development*, Progress in Development Studies 14 (2), pp. 115-130.
- Geoffrey Crossick and Patrycja Kaszynska (2016), *Understanding the value of arts & culture: The AHRC Cultural Value Project*, Arts & Humanities Research Council. (read executive summary and chapter 10: pp. 6-10, pp. 152-158)

Individual presentations:

- Phare Ponleu Selapak
- Artisans Angkor
- Apsara National Authority
- Lakhorn Komnit Organization (LKO)

Sunday, January 11 – Siem Reap (Optional)

Angkor Temple Complex

Summary:

We will leave early in the morning and spend the day to see some temples of the vast Angkor complex and learn about some ancient art forms carved in the temple walls as well as the politics surrounding this UNESCO World Heritage site.

Monday, January 12 - Battambang

Why stories matter: Nurturing a diversity of narratives

Summary:

We will leave early in the morning to Battambang. The city is known for its charming, laid-back atmosphere. Its beautiful architecture reflects the different phases of its history with New Khmer, French-Classical and traditional Khmer homes and buildings lining either side of the river. Battambang is also Cambodia's visual arts and circus hub.

Culture, communication, education and politics are inextricably linked. The class will meet in the afternoon upon arrival in Battambang at Phare Ponleu Selpak, an organization providing arts education to disadvantaged youth.

Questions:

- Who is telling the story and who listens?
- What are alternative narratives and counter-narratives?
- What role does accessibility play in shaping narratives?
- What is the artist's role in addressing societal challenges?

Tuesday, January 13 – Battambang

Why stories matter: Nurturing a diversity of narratives

Summary:

We will have a workshop with Lakhon Komnit a Battambang-based grassroots Cambodian theatre group, dedicated to the inclusive development of Lakhon Niyeay (Cambodian Spoken Theatre). During the workshop we will explore how different ways of telling a story shape the lives of many people. We will think about techniques, the power of dominating narratives, political interests, cultural determinants and societal consequences of one-sided storytelling. Can the arts be a remedy, an educator, a subversive force?

Questions:

- What are the challenges for visible and invisible art?
- How do politics of space impact the arts and cultural life?
- How can you enable creativity and entrepreneurship?
- What is the artist's role in addressing societal challenges?

Wednesday, January 14 – Battambang to Phnom Penh

The politics of memory: (re)presentation, storytelling and curation

Summary:

In the morning, we will visit the Cambodia Peace Gallery, a space for reflection and learning on Cambodia's journey from war towards peace and reconciliation, presenting the complicated Cambodian history characterised by structural violence emerged from the past atrocities, while celebrating the work of Cambodian peacebuilders.

Afterward, we will be leaving Battambang City to drive back to Phnom Penh.

Questions:

- What is the role of healing in documentation?
- What purpose shall the curation of Cambodia's historic genocide sites serve?
- Who is the target audience?

Thursday, January 15 – Phnom Penh

Edge & dredge – resistance, compliance, self-realization

Summary:

Students are assembled in team; you are expected to work on your final presentations. Instructor is available to answer questions in person.

To end the day on a positive and forward looking note and to demonstrate just how inextricably linked memory and arts are in Cambodian culture and society, we will have a cruise on the Mekong River with Cambodian Living Arts founder Arn Chorn Pond.

Friday, January 16 – Phnom Penh

Summary:

In a class exhibition you will introduce and present your *objects*. After an open discussion with all course participants about the contributions we will close the course and proceed to discuss your personal experiences of and reflections on your journeys.

Saturday, January 17 – Travel back to Abu Dhabi

Summary:

Early departure flight to Abu Dhabi

Community-based Learning (CBL) Engagements

- Khmer Architecture Tour (2hrs)
- Visit to the Bophana Audiovisual Resource Centre (1hr)
- Audio-guide tour & healing workshop of the Tuol Sleng Genocide Museum, UNESCO Memory of the World (1hrs)
- Visit to the Center for Khmer Studies at Wat Damnak (1hr)
- Rhythm workshop with all-female drumming group Medha (2hrs)
- Guided tour of some temples of the vast Angkor complex (3hrs) - Optional
- Visit Phare Selpak, an organization providing arts education to disadvantaged youth (1hr)
- Workshop with Lakhon Komnit a Battambang-based grassroots theatre group (2hrs)
- Visit of the Peace Gallery (1hrs)
- Cruise on the Mekong River with Cambodian Living Arts founder Arn Chorn Pond (1hr)

Chat GPT

AI tools can be used thoughtfully or thoughtlessly. In this course, assignments are designed to minimize thoughtless uses and maximize thoughtful ones. If you do use AI tools, you should use them sparingly and only in generating ideas or early drafts.

Student Guidelines/Policy Statements

Attendance:

Due to the condensed nature of J-Term, each day of absence is the equivalent of missing more than a full week in a regular semester – with less of an opportunity to make up for missed material. An unexcused absence results in the deduction of one full letter grade from the final course grade (e.g., from an A- to a B-). Excusing absence is at the discretion of the instructor. Students who miss more than two classes will not be able to complete the course: if one or more of these absences are excused, students will be withdrawn; if all of the absences are unexcused, students will fail.

Student Commitment and Expectations:

Students should keep their calendars free of other commitments during J-Term for weekdays, weekends, and evenings until they have the final syllabus on the first day of class and can see what is required. J-Term courses are academically rigorous and, because of their intensive nature, demand a lot from students. Every day of a J-Term class is the equivalent of more than a week of classes in a regular semester. Students should expect to spend several hours each day preparing assignments for class. J-Term courses also feature distinctive community-based learning components, which add co-curricular activities outside of class time. These co-curricular activities are required and missing one is comparable to missing a regularly scheduled class period. Missing required co-curricular activities conducted outside of formal class time will negatively affect the final grade.

Academic Integrity:

At NYU Abu Dhabi, a commitment to excellence, fairness, honesty, and respect within and outside the classroom is essential to maintaining the integrity of our community. By accepting membership in this community, students, faculty, and staff take responsibility for demonstrating these values in their own

conduct and for recognizing and supporting these values in others. In turn, these values create a campus climate that encourages the free exchange of ideas, promotes scholarly excellence through active and creative thought, and allows community members to achieve and be recognized for achieving their highest potential. Students should be aware that engaging in behaviors that violate the standards of academic integrity will be subject to review and may face the imposition of penalties in accordance with the procedures set out in the NYUAD policy here.

Moses Center for Student Accessibility (CSA): mosescsa@nyu.edu

New York University is committed to providing equal educational opportunity and participation for students with disabilities. The Center works with students to determine appropriate and reasonable accommodations that support equal access to a world-class education. Confidentiality is of the utmost importance. Disability-related information is never disclosed without student permission. Find further information here.

Health Resources:

As a university student, you may experience a range of issues that can interfere with your ability to perform academically or impact your daily functioning, such as heightened stress, anxiety, difficulty concentrating, sleep disturbance, strained relationships, grief and loss, and/or personal struggles. If you have any well-being or mental health concerns please visit the Counseling Center on the ground floor of the campus center from 9 am-5 pm, Monday - Friday, or schedule an appointment to meet with a counselor by calling: +971-2-628-8100, or email: nyuad.healthcenter@nyu.edu. If you require mental health support outside these hours, call NYU's Wellness Exchange hotline at 02-628-5555, available 24 hours a day, 7 days a week. You can also utilize the Wellness Exchange mobile chat feature, details of which you can find on the NYUAD student portal. These services are available remotely for students studying outside of the UAE.

The Writing Center:

The Writing Center is an excellent resource for you to use throughout your university career. Consultants will meet with you to discuss your writing for any writing project. They don't do the work for you—they don't edit or proofread your work or give you ideas—but they can help you figure out what you need to do to improve your writing. To register and to schedule an appointment, go to <https://nyuad.mywconline.com>. It is wise to schedule appointments well in advance because appointment slots fill up. These services are available remotely for students studying outside of the UAE.

Workload and Deadlines:

Come to class having carefully done the reading and being ready to participate in discussions and in-class group work. It is in your best interest to keep up with the reading and submit your work on time. The grade for late assignments is lowered by a third mark for each late day (from B to B-).

Preparedness and Notetaking:

Bring the required reading, processed, annotated, and ready for discussion. Bring a notebook to each class. Studies show that we learn better by taking notes by hand. Be prepared to discuss the reading. We are an intellectual think tank. Our work is only as good as our commitment, participation, and generosity.

Attention, Presence, and Collaboration:

Turn off your phones and computers. Go online during class only when explicitly asked to do so. Your learning outcomes will be as good as your focus. Engage with coursework from the first day of the session to avoid a rush, catch-up, and stress. Bring your best collaborative standards to engage your classmates with intellectual inquiry, curiosity, enthusiasm, and respect. Be responsible to your classmates by being present and prepared.

Attendance/Tardiness:

On-time attendance at every class meeting is mandatory. Students will be marked 'late' if they arrive more than 5 minutes after class begins. Three 'lates' will be considered an unexcused absence.

Appendix 1: Program Learning Outcomes (PLOs) for Core courses:

- 1) Critically examine historical and contemporary topics of global significance, which includes formulating clear, precise questions and arriving at well-reasoned conclusions using
 - a) qualitative,
 - b) quantitative,
 - c) contextual, and
 - d) creative modes of reasoning;
- 2) Communicate effectively for various audiences and purposes, including participation in public settings;
- 3) Demonstrate self-understanding and intercultural competency; and
- 4) Identify and reflect critically on conceptual and ethical complexity.

Appendix 2: Course materials

Music:

- Spotify playlist “Welcome to Cambodia” introducing the diversity of Cambodian music: [-> LINK](#)

Film:

- John Pirozzi (2014): Don’t think I’ve forgotten

Suggested Pre-Course Reading (optional):

If you want to arrive well prepared, you can read these materials before coming to class:

- Patricia McCormick (2012), *Never Fall Down: A Novel*.
- Robert Carmichael (2015), *When clouds fell from the sky: A disappearance, a daughter’s search and Cambodia’s first war criminal*.
- Oliver Hensengerth (2008), *Transitions of Cambodia: War and peace, 1954 to the present*.
- Elena Cusimano et al. (2014), *UNESCO Culture for Development Indicators: Cambodia’s Technical Report*.
- Cynthia E. Cohen, Roberto Guitérrez Varea, Polly O. Walker (2011), *Acting Together I: Performance and the Creative Transformation of Conflict*.

Compulsory reading:

- Margaux Portron (2017), *The Art of Resilience: Creativity, Courage and Renewal*, Salzburg Global Seminar.
- Susanna Seidl-Fox and Seema Sridhar (2014), *Conflict Transformation through Culture: Peace-Building and the Arts*, Salzburg Global Seminar.
- Pierre Bourdieu (1986), *The forms of capital*, Handbook of Theory and Research for the Sociology of Education, pp. 241-258.
- Nancy Duxbury, Anita Kangas and Christiaan de Beukelaer (2017), *Cultural policies for sustainable development: four strategic paths*, International Journal of Cultural Policy, Vol. 23 No. 2, pp. 214–230.
- Jerry C. Y. Liu (2016), *The Ecology of culture and values: Implications for cultural policy and governance*, encatcSCHOLAR 6. [-> LINK](#)
- Jeremy Ahearne (2009), *Cultural policy explicit and implicit: a distinction and some uses*, International Journal of Cultural Policy 15 (2),
- Royal Government of Cambodia (2014), *National Policy for Culture*.

Optional reading:

- James O’Keefe et al. (2016), *Living Arts in Post-Conflict Contexts: Practices, Partnerships, Possibilities*, Cambodian Living Arts.
- Louis Bickford (2009), *Transforming a Legacy of Genocide: Pedagogy and Tourism at the Killing Fields of Choeung Ek*, International Center for Transitional Justice.

- Chey Chankethya (2008), *Cambodian Dance-Education: A personal view from a classical Cambodian dancer and graduate of the Royal University of Fine Arts*, Dance dialogues: conversations across cultures, art forms and practices
- Anmol Vellani (2015), *Culture and Identity*, unpublished
- David Throsby (2017), *Culturally sustainable development: theoretical concept or practical policy instrument?*, International Journal of Cultural Policy 23 (2).
- Polly Stupples (2014), *Creative contributions: The role of the arts and the cultural sector in development*, Progress in Development Studies 14 (2)
- Geoffrey Crossick and Patrycja Kaszynska (2016), *Understanding the value of arts & culture: The AHRC Cultural Value Project*, Arts & Humanities Research Council.
- Kai T. Brennert (2016), *Towards an arts council formula: Exploring cultural governance solutions in Cambodia*, Paper to the International Conference for Cultural Policy Research (ICCPR) 2016
- Catherine Grant (2015), *Learning and teaching traditional music in Cambodia: Challenges and incentives*, International Journal for Music Education