

**Creative Industries Support Programme
Programme document**

Country: Cambodia

UNDAF Outcomes:

UNDAF Outcome 2: Increased and equitable access to and utilization of land, natural resources, markets, and related services to enhance livelihoods

UNDAF Outcome 3: The rural poor and vulnerable using their enhanced skills, abilities and rights to increase productivity

Joint Programme Outcomes:


1. Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living art and promote its social and economic potential.

2. Improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved business development services and market access.

3. Improved commercialization of local cultural products and services in domestic and international markets.

Prog/project Title: Creative Industries Support Programme	Total estimated progr. budget: 3,288,538 USD Out of which:
Programme/project Duration (Start/end dates): 1 May 2008 – 30 April 2011	1. Planned resources: • Donor 3,288,538 USD
Fund Management Option(s): Pass-through	2. Unfunded budget: 0
Managing or Administrative Agent: UNDP	

Names and signatures of national counterparts and participating UN organisations

UN Organizations	National Partners
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Date: 13 May 2008	Date: 17 May 08
Mr. Bill Salter Director of the Subregional Office for East Asia	Name of head of partner Ministry of Industry, Mines and Energy

Creative Industries Support Programme
Programme document

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Prog/project Title: Creative Industries Support Programme Programme/project Duration (Start/end dates): 1 May 2008 – 30 April 2011 Fund Management Option(s): Pass-through Managing or Administrative Agent: UNDP	Total estimated progr. budget: 3,300,000 USD Out of which: 1. Planned resources: <ul style="list-style-type: none"> • Donor 3,300,000 USD 2. Unfunded budget: 0

Names and signatures of national counterparts and participating UN organisations

UN Organizations	National Partners
Mr. Teruo Jinnai Country Representative Cambodia UNESCO Date:	Name of head of partner Ministry of Culture and Fine Arts Date:
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Acronyms

AAC	Artisans Association of Cambodia
BDS	Business Development Service
CIH	Cultural Industry Hub
CPAP	Country Programme Action Plans
FAO	Food and Agriculture Organization
HACT	Harmonized Approach to Cash Transfer
ILO	International Labor Organization
ITC	International Trade Center
ITP	Indigenous and Tribal People
LHT	Living Human Treasure
MAFF	Ministry of Agriculture, Forestry and Fisheries
MBO	Membership Based Organization
MDG	Millennium Development Goals
MDTF	Multi-Donor Trust Fund
MIME	Ministry of Industry, Mines and Energy
MIS	Market Information System
MoC	Ministry of Commerce
MoCFA	Ministry of Culture and Fine Arts
MoWA	Ministry of Women's Affairs
NGO	Non Governmental Organization
NSC	National Steering Committee
NSDP	National Strategic Development Plan
PMC	Programme Management Committee
RGC	Royal Government of Cambodia
SME	Small and Medium Enterprises
UNDAF	United Nations Development Assistance Framework
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
WEDGE	Women Entrepreneurship Development and Gender Equality

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2. Executive Summary

1. The Cambodia Creative Industries Support Programme is a concerted effort by UNESCO, UNDP, ILO, and FAO to support Cambodia's creative industries, with each agency's contribution based on existing projects and expertise in the areas of cultural preservation, trade, entrepreneurship, and marketing. At the end of the 3-year programme, local capacities will have been created to design, implement and monitor policies and programmes to realize the economic and social potential of the cultural sector.

2. To unlock the economic potential of the creative industries in Cambodia, this programme will link the fast-growing tourism sector and the richness of Cambodia's tangible and intangible cultural heritage assets. By nurturing and building upon existing cultural heritage assets, the programme will develop and preserve performing arts, handicrafts, living arts, living human treasures, traditional music and other related creative industries, with special focus on protecting indigenous cultures and identities, through a variety of targeted activities over three years. It will respond to needs expressed by national and provincial authorities, project partners and intended target groups in geographical targeted areas, by offering effective policy guidance and developing capacity-building to facilitate the transformation of national and local talent into a catalyst for dynamic creative industries that can foster sustainable job creation, economic growth and enhance trade capacity. Programme activities will aim at providing technical support to policy-makers responsible for promoting creative industries, creative industries workers, practicing artist-entrepreneurs and indigenous communities. The programme will be centered on local people's needs and expectations, with a view to preserving their traditions and encouraging their creativity and thereby contributing to the preservation and promotion of Cambodian cultural diversity.

3. In general the characteristics of the creative industries comprise the creation, production, marketing and distribution of products and services resulting from human creativity. They include, but are not limited to, the performing arts; the motion picture and recording industries; book, journal and newspaper publishing; and the computer software and games industry, music and theatre production, photography, commercial art, advertising, radio, television and cable broadcasting industry. For Cambodia, the creative industries embrace the human minds with the richness of Khmer civilization and its tangible and intangible cultural heritage assets. With a wide range of skills and specific cultural features Cambodia is preconditioned for successful expansion of this sector and creativity is a strategic asset that can offer not only a comparative advantage in the globalizing economy, but also can help maintain Cambodian's cultural identity.

4. Currently the performance and competitiveness of Cambodia's creative industries have suffered from weak institutional and political support, low levels of entrepreneurial capability, low added value, and over-dependence on foreign tourists. Earnings, working conditions and employment could be enhanced if the industry were more effectively organized; if capacities for cultural entrepreneurship were strengthened and if new market opportunities were identified and exploited more fully. The development, preservation, and promotion of competitive creative industries in Cambodia could offer real possibilities for meeting the challenges posed by globalization, through expanding the economic and trade potential of local and indigenous talents, traditions and expertise. Understanding and responding to the influences shaping such industries is a key precondition for defining effective intervention strategies, as the vast potential for diversifying economic growth and employment generation in the creative industries in Cambodia remains mostly untapped.

5. Cambodia's Creative Industries could promote new forms of integration with the global and regional economy, thus contributing to economic sector development. With appropriate strategic policy support at both national and international levels and strengthening of the capacities of policy makers, creative industry practitioners and entrepreneurs, the industry could represent new opportunities for Cambodia to create new markets, open up access to others, both internally and externally and “excel into new areas of wealth creation and employment generation”¹ outside of the current narrow bands of economic activities.

6. In summary, the substantial potential for diversifying sustainable economic growth and the creation of employment in the creative industries in Cambodia remains largely under-realized, and cultural-based goods and services play a much more limited role – as a catalyst and source of jobs creation, national and local revenues and foreign exchange – than in neighboring countries in the region. In that context the four UN agencies UNESCO, UNDP, ILO and FAO and their development partners will support Cambodia's creative industries by capacitating the involved national institutions, creating employment and income for the involved artisan entrepreneurs and improving the commercialization of local cultural products and services. Through this, the vast and rich Cambodian cultural heritage will be preserved and intangible and tangible cultural assets will be protected and further developed.

¹ Quoted from UNCTAD, “Creative industries and development” (11th Session, Sao Paulo, June 13-18, 2004), TD (XI)/BP/ June 13-14, 2004, p. 7.

3. Situation Analysis

7. Cambodia's rich cultural heritage is known worldwide and its tourist industry is booming (double digits growth year after year). In 2007 more than 2 million tourists visited the Kingdom of Cambodia. Foreign and local tourists alike praise the impressive grandeur of the Angkor temple complex, but also appreciate the beauty of Cambodia's traditional products, such as hand woven silk products. The Kingdom has a long tradition of hand weaving silk, to be used in traditional and religious Khmer ceremonies. This traditional art form and its silk outputs are gaining a reputation for both beauty and style on domestic and international markets, both in tourism centers and abroad.

8. However, tourism has not brought prosperity to the 5 million Cambodians who live on less than half a dollar a day. For example, Siem Reap Province, which receives 1.5 million tourists each year, is still the second poorest province in the country. There is, therefore, a need to revive the country's tangible and intangible cultural assets and deliver on their potential for job creation, economic growth and poverty alleviation, while fostering shared identities and social cohesion. The silk example given above is a case in point: the value added benefits of Cambodia's silk artifacts are not sufficiently captured locally to benefit the nation's economy and society. Most of the value additions in the silk value chain take place abroad, leaving Cambodia's art entrepreneurs with marginal income opportunities.

9. Not long ago traditional arts and performances were flourishing throughout the Kingdom of Cambodia. However, the Khmer Rouge regime in the 1970s nearly destroyed Cambodia's art and performance scene. Nowadays traditional arts and skills are on the verge of disappearance and the development of creative industries in Cambodia is constrained by the following range of inter-related factors:

- Lack of institutional commitment to support the arts, culture and heritage;
- Insufficient productive skills and technical knowledge;
- Limited access to support networks and technology;
- Limited market access for the intended target group (especially minorities and women);
- Poor transportation, high-cost communication and infrastructure, which increase the cost of goods/ services produced in Cambodia;
- Cultural challenges to entering the mainstream business community/environment;
- Non-conducive business environment; and
- Increased access to foreign entertainment (via TV, Radio, VCD, Internet) is eroding the popularity of traditional performance arts.

10. An underdeveloped and weak institutional environment is one of the problems, if not the main constraint. Often lax policies and regulations governing the market of the creative industries are unfavorable to the development and revitalization of domestic industry, especially for micro and small enterprises. As an example, the last national theatre to showcase Khmer culture fell prey to urban land development for speculation late 2007. The economic institutional environment does not produce the right incentives for creative industries to make a comeback and coordination mechanisms are weak, sometimes absent. Existing policies tend to be piecemeal, emanating from different government bodies and ministries, leading to little inter-ministerial cooperation. The weaknesses in the institutional support and regulation mechanisms, charged with preservation and development of Cambodian traditional art and cultural heritage assets, adversely bears upon the effectiveness and competitiveness of the sector to play an active role in the country economic growth and development.

11. A second critical constraint to the development of the creative industries is the lack of human capital in commercial phases (downstream) and legal protection of creative ideas. Human capital can be defined as the quantity and quality of the human resources for the creative industries in Cambodia in terms of knowledge management, entrepreneurship, competencies and skills, the degree of professionalization, and so forth. Closely linked to this is social capital, in specific the gender relations, which can be supporting, but also really hindering development of creative industries. Thousands of Cambodians – especially women – depend on silk weaving and other cultural products. Many of them are home workers who don't have access to the necessary technology, business development services and representation.

12. A third critical problem is that Cambodian artists and producer face considerable challenges in marketing their products. Thus, there is a need to upgrade the value chains of these cultural products to ensure that the producers are empowered to receive a fair share of the benefits. At the same time, flaws in the implementation of trade legislation as well as weaknesses in trade support services need to be addressed. Trade policy related research and interventions in the 'enabling environment' are hence necessary to make the cultural value chains function better and increase trade and income opportunities.

13. Most indigenous groups live in remote locations in Northeastern Cambodia where road access is poor. Limited numbers of NGOs are working in these isolated areas where indigenous minority groups live. This constrains their access to technology and skills upgrading which would allow them to compete in provincial and national markets. Further hampering possibilities of joining the market are the traditional beliefs and ways-of-life of many

indigenous minorities, to whom the participation in such market networks is quite alien. There are considerable cultural challenges to be overcome in entering the mainstream business environment which is dominated, largely, by the majority Khmer population. The final factor in the erosion of cultural identity is the influx of mainstream media, both foreign and Khmer, which attracts younger members of indigenous communities away from traditional cultural practices.

14. Cambodia's Creative Industries have the potential to promote new ways of integration with the global economy, through regional cooperation. Cambodia has a unique and dynamic cultural heritage. Classical dance is thriving in Cambodia as tourism numbers increase and more dancers and musicians are employed. The Creative Industries could thus become a more important economic sector, with the prospects of making substantial contributions to Cambodia's GDP. With appropriate strategic policy support at both national and international levels and strengthening of the capacities of policy makers, creative industry practitioners, and entrepreneurs, the industry could represent new opportunities for Cambodia to create new markets, open up access to others, internally and externally and "excel into new areas of wealth creation and employment generation"² outside of current narrow bands of economic activities.

4. Strategies including lessons learned and the proposed Joint Programme

Background/Context

15. The Royal Government of Cambodia (RGC) has acknowledged the important role played by culture to shape and preserve national identity, strengthen social cohesion, and contribute to the economic growth and development of the country. It has called upon further support from the UN agencies and the development partners to realize the economic and social potential benefits of its cultural sector. One important avenue taken by UN partners is to complement efforts for cultural preservation and development with support to entrepreneurship, trade and market linkages, and capacity building for groups and associations of artists and producers.

16. This programme will be in line with and contribute to i) the RGC's Rectangular

² Quoted from UNCTAD, "Creative industries and development" (11th Session, Sao Paulo, June 13-18, 2004), TD (XI)/BP/ June 13-14, 2004, p. 7.

Strategy, ii) the ratified UNESCO conventions on “World Heritage (1972)³”, “Safeguarding of the Intangible Cultural Heritage (2003)⁴” and “Protection and Promotion of the Diversity of Cultural Expressions (2005)”⁵, iii) the Small and Medium Enterprise Development Framework and iv) the Cambodian Trade Integration Strategy.

- i. The RGC adopted the Rectangular Strategy in 2006 for as the main national strategy for growth, employment, equity, efficiency. The strategy emphasizes:
 - Promotion of economic growth;
 - Generation of employment for all Cambodian workers;
 - Implementation of the Governance Action Plan; and
 - Enhancing efficiency and effectiveness in order to reduce poverty and achieve sustainable development.

At the core of the Rectangular Strategy is good governance. The Creative Industries Support Programme will especially contribute to the strategic “sides” of the rectangular representing “private sector development and employment generation” and “capacity building and human resource development”. The third “side” of the Rectangular Strategy is the rehabilitation and construction of physical infrastructure and the fourth “side” is the enhancement of the agricultural sector.

- ii. The Cambodia Creative Industries Programme will build upon ongoing work on promoting the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions through UNESCO’s Global Alliance for Cultural Diversity that creates new synergies among public, private and not-for-profit sectors. The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage is especially pertinent where it states that “*Within the framework of its safeguarding activities of the intangible cultural heritage, each State Party shall endeavour to ensure the widest possible participation of communities, groups, and, where appropriate, individuals that create, maintain and transmit such heritage, and to involve them actively in its management*”. The programme will link up with related work on involving the public in the culture of the country, promoting demand for cultural goods/ services, sustaining local initiatives and businesses, encouraging investment by the state or local structures and participation of other partners in the culture sector, especially fostering publishing, recording and live performance.

³ The UNESCO World Heritage Convention was ratified in 1991.

⁴ The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritages was signed in 2006.

⁵ The UNESCO Convention on Protection and Promotion of the Diversity of Cultural Expressions was ratified in July 2007.

- iii. The main objective of the Small and Medium Enterprise Development Framework (2005-2010) is to promote SME development through:
- Improvement of the legal and regulatory framework for enterprise development;
 - Facilitation of access to finance for SMEs; and
 - Coordination of SME supports activities linking them with a number of ministries/institutions.
- The Creative Industries Support Programme will be led by and contribute to the Small and Medium Enterprise Development Framework through improved business development services and enhanced representation of entrepreneurs in the creative sector.
- iv. The RGC, under the leadership of the Ministry of Commerce (MoC) with the technical support of UNDP is finalizing the development of the Cambodian Trade Integration Strategy, which provides a unique platform for trade and private sector development. The Strategy gives well-documented guidance on the economic potential of a series of local cultural products, including silk.

Lessons Learned

17. Creative industries have impressive growth and economic performance in many countries in comparison to other sectors. For instance, in the Philippines and a number of smaller countries in Asia the sector “has been able to consolidate domestic industries and penetrate global markets”⁶ with its products and services. Moreover, the complex global value chain of tourism and creative industries offers many opportunities for Cambodia, but not without challenges, to link up with international and regional networks of producers and consumers. Reuters reported January 14, 2008 that “*The United Nations [had] launched a drive... to "open the eyes" of governments in poorer countries to the huge export potential of creative industries ranging from art to fashion...*” going on to say; “*Developing economies should take their lead from the example of China which in 2005 became the top world exporter of creative goods.*”

18. Over the past several years, the ILO has supported associations and groups of artists and producers, such as the Artisans Association of Cambodia (AAC) to develop not only their products and performances but also their business practices and marketing skills. Support to groups of traditional musicians and handicraft producers have allowed poor communities, ethnic minorities, and people living with disabilities to conquer their handicap and capture a fair share of the tourist market. Most intervention and efforts so far have been centered in Siem

⁶ UNCTAD, 2004

Reap Province – there is therefore a need to geographically expand the programme to other provinces in order to seize and build upon the rich diversity of arts/ skills available throughout the country. For ethnic/ indigenous minority communities extra support is needed in the area of identity preservation with the aim to develop and preserve their cultural heritage and realize its economic and social potential through a rights-based bottom-up and top-down approach.

19. The Cambodia Silk Sector-wide Strategy developed by the Ministry of Commerce (MoC), the Ministry of Women’s Affairs (MoWA), other relevant Ministries and development partners, with the support of the International Trade Centre (ITC) brings important lessons learnt and guidance for the Creative Industries Support Programme. The strategy aims to create a competitive and well-organized Cambodian silk sector that can generate income and employment to reduce poverty for all stakeholders along the supply chain. Consistent with increased efforts towards donor harmonization, the project provides a mechanism that allows for the joint funding of a coherent strategy for the silk sector that has been developed in a bottom-up approach to avoid duplication and non strategic interventions⁷.

20. With tradition and cultural heritage dating back to the Angkorian era, the Cambodian silk sector represents a real economic opportunity on which the livelihood of many Cambodian women depends. The sector generates about USD 25 million of value-added per annum and employs more than 25,000 people throughout the country, many of whom are women. By preserving with the aim of developing the traditional Khmer silk design and production, the economic benefits and effect will cascade to other economic or cultural cross-cutting sectors like tourism, classical dances, interior design and decoration, traditional women dresses, household goods, handicraft industries, etc⁸.

21. The ILO, as part of a rights-based programme for indigenous communities, conducted Focus Group Discussions in 12 indigenous villages in Rattanakiri, Kratie and Mondulkiri. These discussions indicated that all communities have absorbed Khmer mainstream cultural influences. It was found that all the communities had access to markets due to improvements in infrastructure over the past few years. Land conflicts that arise as the RGC awards sizeable concessions to companies without consultation with local inhabitants, were the most common complaint noted. In relation to this, the availability of less and less opportunities to exploit non-timber forest products, poses and important threat to livelihood.

⁷ ITC/ MoC , 2006, National Export Strategy 2007 – 2010 (NES), Phnom Penh.

⁸ ITC/MoC, 2006

22. Chhim⁹ (2005) recommends that effective participation in any development project requires that indigenous peoples be involved at all levels of the decision-making process and that particular attention be paid to building capacity within the communities so that they may play a role in project development, instead of being steamrolled by the force of development. The formation of broad networks is recommended so that committees of indigenous peoples can exchange information and concerns. Also of concern is the ability of groups of indigenous peoples to communicate and express themselves in their own languages.

23. There are a number of civil society organisations working in the creative industries sector throughout the country. There is a need to integrate these existing organisations and/or activities into this new Creative Industry Support program. These include non-governmental organisations (NGOs), the private sector, religious and charitable organisations, and membership based organisations (MBOs).

The Proposed Joint Programme

24. The programme is expected to make a significant and sustained contribution to strengthening the creative industries in Cambodia. The long-term prospects of the programme will result in improved capacity of national institutions to preserve cultural heritage, enhanced employment opportunities in the Cambodian creative industries, enhanced commercialization of local cultural products/ services in domestic and international markets. The programme will ensure that women and indigenous minorities benefit equitably, and that gender imbalances in the enabling environment with regard to working conditions and access to markets and services are addressed. These outcomes could be obtained through increased economic contribution of creative industries to Cambodia's economy; strengthening a pro-growth, pro-poor environment, enhanced capacity for domestic consumption and exporting cultural goods and services, increased integration in the world economy; social cohesion; and enhanced opportunities for cultural diversity.

25. The direct beneficiaries or target population of the programme involve two sub-groups. The first sub-group of beneficiaries is the artisan entrepreneurs themselves, and stakeholders in member-based organizations i.e. potential entrepreneurs, producers, retailers, distributors, etc., many of whom will be drawn from indigenous minority communities. The second sub-group of beneficiaries are the institutional stakeholders such as policy-makers, public servants, creator associations and business development service providers. The third beneficiary will be the

⁹ Chhim, K. 2005, *Indigenous and Tribal Peoples and Poverty Reduction Strategies in Cambodia*, International Labour Organization, Phnom Penh

general Cambodian public who will be exposed to increased cultural diversity and a celebration of the nation's rich cultural tapestry and the indigenous communities around the country whose identities and cultural heritage are preserved, promoted and celebrated in the context of economic development and social cohesion.

26. Under the Creative Industries Support programme, projects will be implemented within selected geographical areas that can become a model to be replicated by other communities for the development of their creative industries. These projects will follow a process that includes:

- Socio-economic analysis that involves a participatory process with local people involved in the creative industries and those with an interest in developing creative industry and draws upon the existing skills of all participating stakeholders;
- Feedback to local people involved in the creative industries and those with an interest in developing creative industries of main findings from the socio-economic analysis and priority setting for the national policy agenda;
- Technical cooperation activities emerging from the analysis and discussion with stakeholders, and assuring that the development objectives are achieved including (i) improved capacity of national institutions to preserve Cambodia's intangible and tangible cultural heritage and promote its social and economic potential, (ii) improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved business development services and market access, and (iii) improved commercialization of local cultural products and services in domestic and international markets. These activities are mutually supportive, as for example new product development will have an economic and possibly poverty impact on the artisan entrepreneurs involved, but also will contribute to stronger and wider recognition of these products and hence enhance its commercialization.

27. Innovative and flexible methodologies will be used to select the most appropriate strategies to achieve programme purposes. The programme will address the issue of access to infrastructure within a coordinated and complementary approach with other existing projects.

28. The present programme will focus its efforts in Kampong Thom, Mondulkiri, Preah Vihear, and Rattanakiri Provinces where Creative Industry Hubs will be developed with subsidiary support being provided to localities where particular potential in the creative industries has been identified. Special attention, however, will be paid to ways and means of increasing the participation of indigenous communities. Each community or group needs to choose its own "model", because there are no "one size fits all" models of development for creative industries suitable to all indigenous communities or groups.

29. The Creative Industries Support Programme is designed to be implemented over a three-year period. The three years are divided into three phases: Phase I (Inception phase), Phase II, during which the bulk of the project will be implemented and Phase III, during which the focus will be on ensuring sustainability and replicability of the programme.

30. The programme will begin, after the recruitment of staff, with a six-month inception phase that will see the establishment of the Programme Management Committee chaired by the Resident Coordinator with participation of the UN Agencies and the relevant ministries. Programme staff and ministry officials will identify three or four cultural hubs plus other potential areas and products/ services for inclusion in the programme. These hubs should be selected based on the feasibility, capacity and willingness of local stakeholders. A comprehensive baseline survey will be conducted in the selected localities. Provincial teams for the implementation of the programme will then be assembled and institutional arrangement will be established. At the end of the inception phase a progress report will be submitted to the National Steering Committee, documenting the goals that have been achieved and identifying bottlenecks and issues that need to be addressed. Details on the activities to be carried out in the first phase can be found in Annex 3: Annual Work Plan Year 1.

5. Results Framework

Summary of Results Framework

Development objective

31. The proposed MDG-F Joint Programme seeks to support the people of Cambodia to preserve and develop their tangible and intangible cultural assets and to develop creative industries that are fair, diverse and dynamic. It will contribute to the Cambodian Millennium Development Goals Number One (Poverty Reduction), Number Three (Women's Empowerment) and Number Eight (Developing Global Partnerships for Development). The programme will be guided by the UNDAF and the National Strategic Development Plan, as indicated in the results framework.

Outcomes

The main outcomes of the programme will be:

1. Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living art and promote its social and economic potential;
2. Improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved business development services and market access; and
3. Improved commercialization of local cultural products and services in domestic and international markets.

32. Under outcome 1 the focus will be on building the capacity of national institutions to create and maintain the necessary systems and infrastructure to promote the social and economic potential of Cambodia's tangible and intangible cultural heritage. This work will be guided by the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. The programme will establish a mentoring programme to support artists and producers throughout the country to improve their products and performances, with special focus on poor communities and ethnic groups. Existing efforts by the MoCFA to support artists and producers in complying with the regional certification system “Seal of Excellence” will be enhanced.

33. Under outcome 2 improved employment opportunities will be created by enhancing the business support structures for the creative industries. The programme will strengthen the outreach of existing member-based associations, such as the Artisans Association of Cambodia, to artists and producers in poor districts and ethnic communities. It will strengthen the capacity of these organisations to support their members with their overall business practices, exhibition skills, marketing, and export procedures. Member-based associations will receive support to enhance their market linkages through improved market information systems, exchange visits and participation in trade fairs. Special efforts will be made to support ethnic minorities to establish fair market networks for their products by the proven methodologies of community development, livelihood diversification and community-based natural resource management.

34. The work under outcome 3 will be guided by the Cambodian Trade Integration Strategy and implemented in close coordination with the MoC and its partners in this initiative. Following the example of the value chain analysis undertaken for the silk sector, the programme will support the development of integrated competitiveness strategies for identified cultural products. The programme will build the capacity of the stakeholders in and around the creative industries to professionalize trade support services, i.e. market information, trade, and

insurance.

Outputs

35. The proposed MDG-F joint Programme objectives will be achieved through interlinked and mutually reinforcing outputs and activities. While lead agencies have been selected for each output, in practice all outputs require inter-agency contributions and coordination. The programme will work at both central and local levels with governmental and non-governmental agencies to ensure they have the capacity to implement, replicate, adapt and sustain programmes to support the creative industries.

With regard to the main outcomes above the following outputs will be achieved;

- 1.1 National capacity to design, implement and monitor policies will be enhanced and programmes to realize the social and economic potential of the cultural sector will be developed.
- 1.2 Mentorship programme established to support artists and producers in strategic locations to refine their products/ services.
- 2.1 Fair and effective marketing networks established by groups and associations of artists and producers including ethnic/ indigenous minorities.
- 2.2 Improved business development service delivery to cultural entrepreneurs by member-based organisations and business development service providers.
- 3.1 Effective and streamlined implementation of trade legislation and export procedures for promising cultural products/services.
- 3.2 Integrated competitiveness strategies developed for promising cultural products and services.
- 3.3 Infrastructure created to promote cultural products and services through certification and quality control.
- 3.4 Linkages between national living heritages/ arts and their contribution to livelihood understood and used for product/ services promotion (i.e. relevant tourism magazines in English and Khmer).

The table below indicates the contribution of the Programme to the Cambodian MDGs.

MDG and target indicator	Joint Programme Results	Indicators
<p>Eradicate extreme poverty and hunger</p> <p>Main target indicator: Proportion of people below poverty line reduced from 31% in 2005 to 19.5% by 2015</p>	<p>- Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living art and promote its social and economic impact</p> <p>- Improved employment opportunities and income generation in the creative industries through</p>	<p>- Program Management Committee established and meeting quarterly; MoCFA staff/ official trained (ideally two in Phnom Penh and two at each strategic locations around Cambodia).</p> <p>- Programmes related to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions developed and implemented.</p> <p>- Living Human Treasure (LHT) criteria established and ratified by appropriate ministries and at least 5 LHTs recognized.</p> <p>- Development partners identified and at least one mentor (50% women) per organization trained.</p> <p>- At least 20 groups of artists and producers (with more than 60% female members) have improved their</p>
<p>Promote gender equality and empower women</p> <p>Main target indicator: Female share in wage employment increased to 50% by 2015 (benchmark 50% in industry, 50% in agriculture and 30% in services)</p>	<p>enhanced cultural entrepreneurial skills, improved business development and market access</p>	<p>products/performances as a result of the mentoring program; and Sustainability strategy finalized and implemented.</p> <p>- At least 1 group of artists/performers in each strategic location formed an association.</p> <p>- Trade fairs and exchange programs held and market information systems established to support artist/performer groups. At least 2 ethnic minority communities have established fair marketing networks for their products/ services.</p> <p>- Saving groups (at least 60% women) established in strategic locations and linkages to microfinance institutions established.</p> <p>- Capacity of artists/performers/producers to market products/ services is improved as indicated by increased income.</p> <p>- At least 10 associations of artists and producers (more than 60% female members) have increased their income from sales both on the domestic and foreign market by 30%.</p> <p>- Fair and inclusive networks established for the promotion and marketing of the traditional heritage of at least two ethnic minority groups.</p> <p>- Savings group activities are managed by group leaders with transparency and accountability</p> <p>- Producer centres are working to serve the producer groups</p>

		<p>and communities</p> <ul style="list-style-type: none"> - Producer groups enhanced their skills in production, management and accounting - Natural resources are exploited in a sustainable manner - Two Business Development Service (BDS) providers and Member-Based Organizations (MBO) identified in strategic locations. - Training infrastructure created and business management capacity of staff in business development service providers and member-based organizations strengthened. - Support to business development service providers and member-based organizations in the delivery of training and support to artists and producers provided. - At least 500 artists and producers (at least 60% women) have improved their business management skills, including their skills to manage and access finance as a result of the training. - Apprenticeship/internship programs and/ or fee-based training system and similar sustainability strategy implemented.
<p>Develop a global partnership for development (No indicator described)</p>	<p>- Improved commercialization of local cultural products and services in domestic and international markets</p>	<ul style="list-style-type: none"> - A minimum of five cultural products/ services identified for improved commercialization. - Existing weaknesses in the implementation of trade legislation and export procedures identified and presented to the relevant Ministries for action. - Public-Private dialogue established with the MoC. MoC and other aligned Ministries will address identified bottlenecks and inefficiencies. - Value Chain analysis executed on cultural products/ services on at least five cultural products/ services. - Selected Value Chains upgraded and a positive impact on development (as compared to the base-line evaluation) achieved. Export figures of at least two cultural products increased by at least 25% (compared to base-line) due to streamlining of export procedures and improved trade support services. - Seal of Excellence criteria established. - Seal of Excellence registered and approved by the Royal

		<p>Palace and Royal Government of Cambodia.</p> <ul style="list-style-type: none"> - Promotion and advertising of Seal of Excellence executed in tourism magazines, guidebooks etc... - Certification system “Seal of Excellence” brings a 25% increase in income for at least 4 cultural products/ services. - Technical needs identified and incorporated into mentoring program. - Location(s) identified for cultural centre. - Cultural centre(s) constructed in most appropriate location(s). - Sustainability strategy implemented with regard to the cultural centre(s).
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The summary results framework is attached in Annex 1. And the indicators, assumptions and risks per outcome can be found in Annex 2: Programme monitoring framework.

6. Management and Coordination Arrangements

Institutional Framework

36. The participating UN organisations in the Programme are UNESCO, ILO, UNDP and FAO.

37. UNESCO has solid experience in the development of policies and programmes for the protection and promotion of Cambodia’s tangible and intangible cultural heritage. Over the past years UNESCO activities have focused on strengthening the capacity of national agencies to safeguard the national treasure and heritage. UNESCO has strong working relationships with the Ministry of Culture and Fine Arts.

38. The UNDP brings years of experience on trade policies and programmes. It is a lead partner of the Ministry of Commerce on the Cambodian Trade Integration Strategy and has guided the implementation of Sector-wide Strategy for the Cambodian Silk Sector. The UNDP has close working relationships with agencies working on trade legislation and export procedures.

39. The ILO has over a decade of experience working on enterprise development in Cambodia, with special focus on entrepreneurs working in the informal economy and women's economic empowerment. The ILO has on-going programmes supporting small business

associations, including associations of artists and producers.

40. The FAO brings experience in supporting producers groups and associations to produce and market their products together. FAO programmes in Cambodia have a strong livelihood support focus and have contributed to food security improvement of the poor through not only agricultural production intensification but also community empowerment, livelihood diversification and community based natural resource management. This will complement the ILO rights-based approach in working with ethnic minorities.

41. The National Steering Committee (NSC) for the joint programme will consist of the Resident Coordinator (chair), a representative from the embassy of Spain, and a representative from the Royal Government of Cambodia (represented by the Council for the Development of Cambodia). The NSC shall provide oversight and strategic guidance to the programme. The responsibilities of the NSC shall include, but not be limited to:

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| <ol style="list-style-type: none">1) Review and approve this joint programme document,2) Discuss progress and identify solutions to problems facing any of the programme's partners,3) Review and approve annual consolidated financial and progress reports and provide strategic comments and decisions and communicate them to the participating UN organisations,4) Review and approve annual work plans and budgets and make the necessary adjustments to attain the anticipated outcomes,5) Rreview evaluation reports,6) Create synergies and seek agreement on similar programmes and projects by other donors, and7) Approve the communication and public information plans prepared by the PMCs. |
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42. The Programme Management Committee (PMC) of the joint programme will consist of representatives of the Office of the UN Resident Coordinator, UNESCO, ILO, UNDP, FAO, the Ministry of Culture and Fine Arts, the Ministry of Industry, Mines and Energy, the Ministry of Commerce, the Ministry of Agriculture, Forestry and Fisheries and the Ministry of Women's Affairs. The PMC will be chaired by UNESCO (on behalf of the UN Resident Coordinator). The PMC will be the main mechanism for operational coordination. The responsibilities of the PMC include:

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| <ol style="list-style-type: none">1) Appoint a programme coordinator,2) Manage programme resources to achieve the outcomes and outputs defined in the programme,3) Align MDG-F funded activities with UNDAF approved strategic priorities, |
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- 4) Ensure that programme baselines are established to enable sound monitoring and evaluation,
- 5) Establish adequate reporting mechanisms,
- 6) Integrate work plans, budgets, reports and other programme documents and ensure that budget overlaps or gaps are addressed,
- 7) Provide technical and substantive leadership regarding the activities envisaged in the annual work plan,
- 8) Agree on re-allocations and budget revisions and make recommendations to the RC as appropriate,
- 9) Address management and implementation problems,
- 10) Identify emerging lessons learned, and
- 11) Establish communication and public information plans.

The PMC will be chaired by the Resident Coordinator or his/her representative. Experts working on the joint programme can be invited to the meetings. The PMC will normally meet quarterly but may have to meet more often depending the need to address issues related directly to the management and implementation of the programme.

43. Each of the outputs of the joint programme will be managed by a UN Agency as shown in the strategic results framework. UNESCO, ILO, UNDP and FAO will be responsible for:

- 1) The professional and timely implementation of the outputs and activities identified in the programme document,
- 2) Delivery of the technical and progress reports as identified in the programme document,
- 3) Contracting and supervision of qualified local and international experts,
- 4) Financial administration, monitoring, reporting and procurement, and
- 5) Carrying out the necessary tasks to facilitate the work of the NSC and the PMC.

44. At the national level, the programme intends to base programme staff in the Ministry of Culture and Fine Arts. At the provincial level, the staffing of the cultural hubs will ideally be placed in provincial government offices.

45. A designated Programme Coordinator will be in charge of the day to day coordination of program activities, ensuring overall program integration, synergy and success. He/she will ensure the delivery of consolidated quarterly progress reports for the PMC meetings and for the donor as mentioned in the section on reporting.

46. The Ministry of Culture and Fine Arts will be the leading executing agency for the technical components of the programme. Other relevant executing partners are the Ministry of Industry, Mines and Energy, the Ministry of Commerce and the Ministry of Agriculture, Forestry and Fisheries.

47. The Joint Programme will ensure effective coordination with and contributions to the work of the UN thematic groups (HIV/AIDS and Gender) and the UN inter-agency programme coordination group (UN Inter-agency MDG Advisory Committee). In addition the Joint Programme will ensure effective coordination with sectoral Government Donor Joint Technical Working Groups (TWGs). With regard to this proposal this will include the Technical Working Group on Gender, the Joint Technical Working Group on Private Sector Development and the Joint Technical Working Group on Planning and Poverty Reduction. The Programme Coordinator will ensure effective information flow and consultation between this UN Joint Programme and these UN thematic groups and Government Donor Joint Technical Working Groups.

48. The programme will seek to collaborate with other programmes and projects (such as the UNDP TRADE Project, the ILO Projects on Indigenous and Tribal People and on Women Entrepreneurship Development and Gender Equality, working toward similar goals in support of the creative industries, in order to generate the best outcomes with minimum cost.

49. The fund will rely on UN Resident Coordinators (RC) to facilitate collaboration between Participating UN Organisations to ensure that the programme is on track and that promised results are being delivered.

Cash transfer modalities

50. At the country level, the UN agencies will transfer funds to their national counterparts reflecting agreed harmonized approaches to cash transfers, as detailed in their Country Programme Action Plans (CPAP) or other agreements, which includes direct cash transfer, direct payment, reimbursement of cash advance and direct agency implementation.

7. Fund Management Arrangements

51. The allocated funds from MDG-F for executing agencies will be transferred through UNDP as the AA to the participating UN agencies in line with provisions of the JP Guidance Note Annex 4. The MDFT Office will transfer funds to HQs of the Participating UN Organisations which will, in turn, use their normal procedures to make the funds available at country level.

52. The fund management option for the joint programmes is pass-through, with the UNDP serving as the Administrative Agent. The Administrative Agent will release funds to the

participating UN organisations to finance the activities in annual allocations, subject to meeting performance and delivery benchmarks. The programmatic and financial accountability for the joint programme rests with the participating organisations and national partners managing the respective components of the programme.

53. Each organisation assumes complete programmatic and financial responsibility for the funds disbursed to it by the administrative agent and can decide on the execution process with its partners and counterparts following the organisation's own regulations.

54. Each Participating UN Organization establishes a separate ledger account for the receipt and administration of the funds disbursed to it by the Administrative Agent. Participating UN organisations are requested to provide certified financial reporting according to the budget template. Participating UN Organizations are entitled to deduct their indirect costs on contributions received according to their own regulations and rules, taking into account the size and complexity of the particular programme.

55. Subsequent instalments will be released in accordance with annual work plans approved by the NSC. The release of funds is subject to meeting a minimum commitment threshold of 70% of the previous fund release to the Participating UN Organizations combined commitments (Commitments are defined as legally binding contracts signed, including multi-year commitments which may be disbursed in future years). If the 70% threshold is not met for the programme as a whole, funds will not be released to any organization, regardless of the individual organization's performance. On the other hand, the following year's advance can be requested at any point after the combined disbursement against the current advance has exceeded 70% and the work plan requirements have been met. If the overall expenditure of the programme reaches 70% before the end of the twelve-month period, the participating UN Organizations may upon endorsement by the NSC request the MDTF to release the next installment ahead of schedule. The RC will make the request to the MDTF Office on NSC's behalf. Any fund transfer is subject to submission of an approved annual work plan and budget to the MDTF Office.

56. The duration of the project will be 3 years, corresponding to the 2008-2011 period for which the UNDP/Spain MDG Achievement Fund allocation is USD 3,286,030. The level and type of inputs required from each UN Agency are:

From the implementing and backstopping units of UNESCO:

- Agency Contribution (through the MDG Fund): USD 748,604
- Availability of tools, approaches and training materials in the area of Mentorship Programmes, Living Human Treasures, Seal of Excellence promotion, etc.

- Project management;
- Technical and administrative support from ILO Offices in Phnom Penh, Bangkok and Paris.

From the implementing and backstopping units of ILO:

- Agency Contribution (through the MDG Fund): USD 941,017
- Availability of tools, approaches and training materials in the area of Business Development Services, Microfinance, Small Business Associations, Public Private Partnerships, etc.;
- Project management;
- Technical and administrative support from ILO Offices in Phnom Penh, Bangkok and Geneva.

From the implementing and backstopping units of UNDP:

- Agency Contribution (through the MDG Fund): USD 818,826
- Availability of tools, approaches and training materials in the area of Value Chain Development, Trade Promotion, Competitiveness Strategies etc.;
- Project management;
- Technical and administrative support from UNDP Offices in Phnom Penh, Bangkok and New York.

From the implementing and backstopping units of FAO:

- Agency Contribution (through the MDG Fund): USD 791,553
- Availability of tools, approaches and training materials in the area of Business Group Formation, Microfinance, Market Information Systems (MIS), etc.;
- Project management;
- Technical and administrative support from FAO Offices in Phnom Penh, Bangkok and Rome.

8. Feasibility, Risk Management and Sustainability of Results

57. The programme's design and implementation methodology for Cambodia's Cultural Industries Support takes an approach that, from the outset, involves local stakeholders in the process of identification, prioritizing, planning, and execution. This ensures optimum relevance to local needs and demand coupled with a high degree of locally driven ownership, which will enhance the sustainability of the programme's achievements and the approach and tools it promotes. At both the national and local level, the programme will support the work of existing

development partners, artisan groups and government entities rather than establishing parallel institutions and/or direct implementation. It will strengthen the capacity of these partners and provide limited funding for implementation, on a cost-sharing basis, whenever necessary, in order not to create artificial and unsustainable conditions.

The sustainability of the MDG-F joint Programme will be ensured at two levels:

1. Groups and associations of artists and producers will have sustained capacity as well as viable networks to bring their cultural products and services to existing markets, both national and international; and
2. National governmental and non-governmental institutions will have the capacity to design, implement and monitor policies and programmes to realize the economic and social potential of the cultural sector.

58. In its development of mentorship programmes, business development services, skills training, Living Human Treasure certification and seals of excellence the programme will, as much as possible, follow a market-based and market-driven approach. This will be ensured through the development of commercial and embedded services, reducing transactional subsidies, and strengthening demand through better promotion and flexible delivery strategies.

59. By default the programme will interact with a wide array of partners, whom will likely maintain its own specific responsibilities for continuation of the activities after this programme has been completed. Key players among these are artisan groups, NGOs and government agencies, who will continue the dialogue with the beneficiaries and other stakeholders, and work to maintain a more enabling environment for cultural industries. At the national level, capacity to design and implement and monitor policies will be enhanced to realize the social and economic potential of the creative industries. This will ensure continued support to creative industries at the local level.

60. The programme contributes to the achievement of national development goals in terms of poverty alleviation and the promotion of gender equality and women's empowerment and develops a global partnership for development. This offers scope for embedding the programme approach in national strategies and programmes.

61. Details of risks per outcome are provided in Annex 2 (Programme Monitoring Framework). On the basis of the in-country project experience of the UN agencies, and the prevailing political and economic environment, each of the risks mentioned are considered to be low risk.

9. Accountability, Monitoring, Evaluation and Reporting

62. The programme will be subject to reporting, monitoring, and evaluation in accordance with the MDG-F Operational Guidance Note for the Participating UN Organisations. The programme will be managed and monitored on the basis of SMART outputs, coupled with measurable indicators for all outcomes outputs.

63. The programme will undertake comprehensive baseline mapping exercises in the localities it targets, establishing benchmarks in areas of programme intervention as well as overall poverty and economic growth profiles, in order to be able to assess achievements and impact of the Creative Industry Support approach. Basic data on the present performance of the creative industries, including data on sales, income, productivity, trade and development, livelihood, obstacles, needs, opportunities and threats will be collected. The data collection exercise will be repeated towards the end of the programme cycle and its result will feed into a broader and more quantitative evaluation exercise. The UN agencies will undertake a monitoring mission at the end of each year coupled with regular technical back-stopping missions from UN agencies.

64. Every 3 months the UN Organisations will prepare standard programme progress reports on the programme's activities and achievements compared to the Programme Document and agreed work plans, including lessons learned. The Programme Coordinator will make sure that a joint compiled report is prepared, and circulated to the members of the Programme Management Committee well before the meeting. These quarterly reports will be made available to the donor.

65. On an annual basis, the participating UN Organisations will provide narrative reports on results achieved, lessons learned and contributions made. The AA will consolidate narrative and financial reports for submission to the MDTF Office, unless this function is delegated at the request of the UNDP Country Director. An integrated reporting system will be established, rather than each agency drafting separate reports for compilation.

66. The MDTF Office is responsible for the annual Consolidated Joint Programme Progress Report, which will consist of three parts:

- AA Management Brief. The Management brief consist of analysis of the certified financial report and the narrative report. The management brief will identify key management and administrative issues, if any, to be considered by the NSC.

- Narrative Joint Programme Progress Report. This report is produced through an integrated Joint Programme reporting arrangement. The report should be reviewed and endorsed by the PMC before it is submitted to the MDTF Office on 28 February of each year.
- Financial Progress Report. Each Participating UN organization will submit to the MDTF Office a financial report stating expenditures incurred by each programme during the reporting period. The dead-line for this report is 31 March.

Upon completion, the MDTF Office submits the Consolidated Joint Programme Progress Report to the RC, who distributes it to the NSC Members. Decisions and comments by the NSC should be duly recorded and shared with all stakeholders in order to ensure the full coordination and coherence of MDG-F efforts.

67. Meetings of the Programme Management Committee will be held every 3 months, in principle in Phnom Penh and/or in provinces where Creative Industries Hubs (CIHs) are located. The donor may be invited if interest to participate exists. These meetings serve to update all partners on the programme progress and to discuss work plans over the past and for the next six months.

68. Mid-term and end-of-programme external evaluation are included in the budget in which a full assessment will be made of the programme's results, impacts and sustainability following its completion, and lessons learned for further Programming and policy formulation. The mid-term review will be led by the MDG-F Secretariat. The baseline mapping will serve as major input into programme evaluation.

69. The programme will generate an understanding on the integrated approach on inter-UN Agency cooperation and collaboration with the RGC. It is expected to produce substantial new knowledge about how to more effectively implement integrated UN Agency programmes, implementation methodologies at the national and local level through both a more effective collaboration of UN operational units, ministerial counterparts and local implementing partners. The Programme Coordinator and backstopping officers (officers of UNESCO, UNDP, ILO and FAO), together with the external programme evaluation consultants will assess how best to measure the impact of such integration and concerted action by supporting RGC Ministries and implementing partners and stakeholders.

70. All the above reporting shall be copied to relevant units at each UN Agency's

Headquarters and relevant line Ministries of the RGC.

The Programme Monitoring Framework is attached as Annex 2.

10. Ex Ante Assessment of Cross-cutting Issues

Gender Equality

71. The majority of Cambodia's creative industries are traditionally home-based and characterized by low incomes for mostly female artists and producers coupled with high margins for middlemen and traders. The programme will aim for a more equitable division of profits from the creative industries through improved voice and representation for women throughout the cultural supply chain. This will be combined with general promotion of gender equality issues, to make sure that increased productivity and income is coupled with an equal distribution of workload, decision-making and income within the household.

72. The activities under all 3 outcomes will be geared towards economic and social empowerment to women in this sector through training, networking and association building in line with the strategy of the MoWA called "Neary Rattanak II". An important indicator of achievement here is the visibility of women's contributions to economic and social development. Especially women in indigenous communities have less decision making power both at the level of the household and the community. Promoting gender equality in these communities will encourage fair participation of women in productive and commercial processes to the benefit of their families and their communities.

73. The programme will ensure that at least 50% of the mentors and trainers trained in the programme, are women. It will ensure that 60% of the artist and producers that benefit from business training, technical training, group formation and access to finance, are women. In its selection of value chains to be analyzed and upgraded, the programme will take into account how many women and men are employed in these value chains and in what role, to ensure that the value chain upgrading benefits women equally.

Indigenous People's Rights

74. Indigenous minority groups in Cambodia have not received a great deal of support in the development process while at the same time these groups are becoming more integrated into the general populations and society as traditional ways-of-life are left behind. This change

in lifestyle has occurred in rapid pace and is probably inevitable as demands for land coupled with the penetration of traditional areas by outsiders continues to increase. More of these areas are also exploited by international extractive industries. Indigenous minority communities are increasingly involved in the market economy and decreases in the availability of natural resources is reported to have an effect on the traditional livelihoods of indigenous minorities¹⁰. Another significant challenge for these communities is the increasing pressure on indigenous land as economic concessions are granted and there is higher demand for land for development of agro-industry or speculation.

75. There are serious social and cultural implications to all of these changes and the structure of many minority cultures is being altered. Individuals literate in Khmer language are often now in positions of authority and alien hierarchical structures are slowly replacing the traditional communal decision making processes in some communities. The consumption and proliferation of Khmer language media is also working to erode traditional culture as the tidal wave of alien cultural influences swamps traditional practices and entertainments. It is clear that should these traditions be preserved immediate action is required to ensure that the intangible/ tangible cultural heritage of indigenous minorities in Cambodia is not forever lost in the name development.

76. A recent report¹¹ indicates that “Economic transformation processes debilitate the entire system of traditional social organization, religion and indigenous identity, as these elements are grounded in the universal access to local resources. Preserving traditions does not mean only to conserve customs such as playing gongs, singing and dancing. Indigenous culture and way of live cannot be abstracted from its socio-economic context. Thus, careful consideration is necessary to find appropriate ways for protecting and preserving them in a rapidly changing socio-economic environment particularly as this would enhance the richness of the multi-cultural society in Cambodia.”

77. Cambodia comprises a number of ethnicities the largest of which is Khmer. Other large ethnicities inhabiting Cambodia include Vietnamese, Chinese, Lao and Cham peoples. There are also a number of other ethnicities represented in Cambodia whose numbers are much smaller, comprising about ten percent of the total population of the country. The majority of the smaller ethnic groups inhabit the Northeastern provinces of Cambodia, specifically Mondulkiri, Rattanakiri, Stung Treng, Kratie and Preah Vihear. As many of these areas include upland,

¹⁰ Chhim, 2005

¹¹ Chhim, K. 2005

mountainous regions these groups are at times referred to as Khmer Loeu (high or upland Khmer) by lowland Khmer. The most recent data on populations of indigenous minorities places their number at approximately 0.9% (101,000 pax) of the total population of Cambodia (11,400,000 pax)¹². Most of these people live in Mondulkiri province (19,229 pax) and Rattanakiri (64,037 pax) and in fact are in the majority of the population of these provinces, comprising 71% and 68% respectively¹³.

78. Minority indigenous peoples are, for the most part, reliant upon agriculture (rice, vegetables, root crops, gourds, fruits and non-food crops including cotton and tobacco), swidden farming, livestock raising, hunting and gathering, and fishing. Upland rice farming requires that forests be cleared and burned and the cleared area is farmed for a number of years before being abandoned and the same process repeated on another plot of land. The original plots will often come under cultivation after the requisite fallow period¹⁴. While swidden cultivation is important, standing forest also plays a crucial role in the lives of indigenous minority peoples. The forest supplies various types of foods, both plant and animal, medicines and building materials.

79. Traditional religion is framed by the people's relationship to their environment. Wealth, in the past, has been kept in the form of livestock or even elephants and ivory ear studs by the Jarai, Phnong and Tampuon¹⁵. Forest products have long played an important integral part in an informal economy and hides, wood, feathers, spices, herbs and other forest goods were exchanged for items held by lowland traders. Popular items included gongs and rice wine jars which played an important role in traditional religious activities as well as decorative jewelry.

80. According to Chhim¹⁶ market forces have now altered the economic value of goods collected in the forest and these items have taken on a more monetary value. As the value of these items changes it is more advantageous to be connected to outside communities and this is beginning to erode the traditional social organisation. Insiders who are connected to the outside trade networks are valued and traditional leaders seem to be losing their influence.

81. Success in indigenous minority areas is contingent on an understanding of methods of

¹² National Population Census 1998

¹³ Ibid

¹⁴ ADB, 2002, Cambodia- Indigenous Peoples/Ethnic Minorities and Poverty Reduction, (Manilla).

¹⁵ Chhim, 2005

¹⁶ Ibid

traditional decision making. The avoidance of top-down decision making processes will certainly enhance the chances of success for any programme but should be particularly important when administering a programme that's purpose is the stimulation of intangible/tangible cultural heritage. Primary and ongoing consultation is of great importance so that participating groups and communities feel that they have input into and be part of the process.

11. Legal Context or Basis of Relationship

82. The cooperation or assistance agreements¹⁷, which are the legal basis for the relationships between the Government and each of the UN Organizations participating¹⁸ in this Joint Programme, will apply. Each agency's activities under this Joint Programme will be governed by the respective applicable basic and other agreements of the agency, including:

- UNESCO: This project document shall be the instrument as referred in Articles 1-13 of the agreement signed between the United Nations Educational, Scientific and Cultural Organization (UNESCO) and the Royal Government of Cambodia on 9 January 1995.
- FAO: The Food and Agriculture Organization of the United Nations and the Government of Cambodia signed the agreement for the establishment of the FAO Representation in Cambodia, on 21 December 1994.
- UNDP: This project document shall be the instrument referred to as such in Article I of the Standard Basic Assistance Agreement (SBAA) between the Government of Cambodia and the United Nations Development Project, signed on the 19th of December 1994. The host country-implementing agency shall, for the purpose of the Standard Basic Assistance Agreement, refer to the government cooperating agency described in that agreement.
- ILO: The ILO is a non-resident agency in Cambodia, and its programmes in Cambodia are governed by Memoranda of Understanding between the ILO Subregional Office in Bangkok and the relevant government agencies.

¹⁷ Such as: the Basic Cooperation Agreement for UNICEF; Standard Basic Assistance Agreement for UNDP, which also applies to UNFPA; the Basic Agreement for WFP; as well as the Country Programme Action Plan(s) where they exist; and other applicable agreements for other participating UN organizations.

¹⁸ Including Specialized Agencies and Non-Resident Agencies who are participating.

12. Budget

CATEGORY	ITEM	UNIT COST	NUMBER OF UNITS	TOTAL COST
1. International personnel				
UNESCO	International programme coordinator	5,000	36	180,000
ILO	International business development expert	12,600	20	252,000
FAO	International programme support	16,380	1	16,380
2. National personnel				
UNESCO	National programme coordinator and administrative assistant	1,500 (x1) 700 (x1)	36	79,200
ILO	National business development expert and assistant	2,100(x1) 1,300 (x1)	36	122,400
UNDP	National expert and assistant	3,000 (x1) 1,000 (x1)	36	144,000
FAO	National field workers and administrative assistant	1,600 (x1) 1,300 (x4) 700 (x1)	36	270,000
3. Contracts				
UNESCO	4 national contracts/sub-contracts and programme evaluation	80,000/15,000		270,000
UNDP	Local contracts with local institutes, business development services providers to conduct value chain analysis and deliver tailored training, programme evaluation			460,000
ILO	Local contracts with business development service providers and member based organizations, including national contracts for baseline survey data collection			152,000
	Formulation advance (received already)			20,000
FAO	National contracts with NGOs and			181,000

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	CBOs			
4. Training				
UNESCO	Seal of excellence, training programmes			60,000
UNDP	Seminars, including venue and meeting facilities			60,000
ILO	Training of trainers to business development service providers and member based organisations, cost-sharing of training for beneficiaries			165,000
FAO	Training programme for producers groups including exchange programmes			135,120
5. Transport				
FAO	Local transport of materials			26,000
6. Supplies and commodities				
UNESCO	Publication/translation/printing			52,430
UNDP	Publication/translation/printing			30,000
ILO	Printing and translation			20,000
FAO	Material supplies			18,800
7. Equipment				
UNESCO	Computers, office furniture			10,000
UNDP	Computers, office furniture, supplies			15,000
ILO	Vehicle, computers, office equipment			40,000
FAO	Motorbikes (4), office furniture			29,400
8. Travel				
UNESCO	Local travel			18,000
	Missions from HQ/BKK			15,000
UNDP	Local travel			40,000
ILO	Local travel			40,000
	Missions from BKK			18,055
FAO	Local travel			45,410
	Missions from BKK			3,300
9. Miscellaneous				
UNESCO	Office supplies, utilities, communication			15,000
UNDP	Office supplies, utilities,			16,258

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	communication			
ILO	Office supplies, utilities, communication			50,000
FAO	Office supplies, utilities, communication			14,359
Total operational costs				
UNESCO				699,630
ILO				879,455
FAO				739,769
UNDP				765,258
10. Agency Management Support				
UNESCO				48,974
ILO				61,562
UNDP				53,568
FAO				51,784
TOTAL BUDGET				
UNESCO				748,604
UNDP				818,826
ILO (including 20,000 USD formulation grant already received)				941,017
FAO				791,553
GRAND TOTAL				3,300,000
	Total minus formulation grant:			3,280,000

Annex 1: Summary of Results Framework

<p>UNDAF outcomes:</p> <p>Outcome 2: Increased and equitable access to and utilization of land, natural resources, markets, and related services to enhance livelihoods</p> <p>Outcome 3: The rural poor and vulnerable using their enhanced skills, abilities and rights to increase productivity</p>
<p>Joint Programme outcomes:</p> <ol style="list-style-type: none"> 1. Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living art and promote its social and economic potential. 2. Improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved business development services and market access. 3. Improved commercialization of local cultural products and services in domestic and international markets

JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
1.1 National capacity to design, implement and monitor policies will be enhanced and programs to	After 2 months a Programme Management Committee has been established and has met (UNESCO)	Implementation of the Itangible Heritage Convention (UNESCO)	MoCFA MIME MAFF MoWA MoC	1.1.1 Establish a PMC, chaired by the MoCFA which includes representatives from Joint UN Agencies, the MoWA, MAFF, MoC, MoT, and MIME (UNESCO)	999	1,001	1,000	3,000

¹⁹ Budget including 7% indirect cost

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
realize the social and economic potential of the cultural sector will be developed	After 2.5 years, at least 5 MoCFA staff have increased their skill and knowledge on supporting creative industries by each participating in at least 2 national workshops, 6 training courses and 6 technical missions (UNESCO) At least 20 national and provincial government staff (at least 50% women) have increased their knowledge and skills on protecting and promoting of the diversity of cultural		MoCFA	1.1.2 Identify officials (at least 50% women) within the participating Ministries for on-the-job training and capacity building (UNESCO)	4,000	1,600	1,600	7,200
			MoCFA	1.1.3 Identify potential partners in selected localities amongst NGOs, member-based groups, including women' groups (UNESCO)	5,000	2,500	0	7,500
			MoCFA	1.1.4 On-the-job training of officers of the MoCFA during the implementation, fine-tuning, and monitoring of the program (UNESCO)	22,000	23,000	20,000	65,000
			MoCFA	1.1.5 Design training materials in Khmer language and training on the relevant UNESCO Conventions (UNESCO)	36,000	6,000	0	42,000
			MoCFA	1.1.6 Deliver training on the relevant UNESCO Conventions in strategic	5,000	39,000	21,000	65,000

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	expressions, by participating in at least 1 national and 3 provincial workshops and through on-the-job training (UNESCO)			locations with special reference to areas where indigenous minorities are prevalent (UNESCO)				
1.2 Mentorship program established to support artists and producers in strategic locations to refine their products/ services	After 1 year at least 5 Living Human Treasure (LHT) criteria recognized by the appropriate ministries, integrated with the UNESCO LHT project being implemented in Cambodia (UNESCO) At the end of 3 years, at least 20 groups of artists and producers	In support to the National Cultural Policy pride support to the artist community (UNESCO)	MoCFA MoCFA	1.2.1 Develop criteria specific to Cambodia based on UNESCO LHT criteria and a recognition process for LHTs that's pluralistic in terms of ethnic diversity (UNESCO) 1.2.2 Identify DPs and train mentors (at least 50% women) in these agencies for the preservation of the unique "savoir faire" in different cultural disciplines (using for example resources such as 'Start your own cultural or artistic business, ILO manual) (UNESCO)	21,501 15,000	0 0	0 0	21,501 15,000

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	(at least 60% women) have benefitted from the mentorship programme, thus improving their products/performances (UNESCO)		MoCFA	1.2.3 Develop training materials (using for example resources such as ‘Start your own cultural or artistic business, ILO manual) (UNESCO)	38,061	3,939	0	42,000
	At the end of 3 years, a sustainability strategy was implemented leading to at least 20 mentors making an income from mentoring artists and producers (UNESCO)		MoCFA	1.2.4 Train mentors (at least 50% women) for the preservation of the unique “savoir faire” in different cultural disciplines (UNESCO)	31,999	28,000	6,000	65,999
			MoCFA	1.2.5 Implement the mentorship program to the benefit artists and producers at the grass-roots level (at least 60% women), including indigenous minority communities. Mentors will train entrepreneurs in communities at the beneficiary level (UNESCO)	0	92,000	80,000	172,000
			MoCFA	1.2.6 Develop and implement sustainability strategy (e.g. apprenticeship or internship program or a fee-based	0	0	7,500	7,500

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
				training system being implemented) (UNESCO) 1.2.7 Implement the sustainability strategy and phasing out (UNESCO)	0	0	18,500	18,500
2.1 Fair and effective marketing networks established by groups and associations of artists and producers including ethnic/ indigenous minorities	At the end of 18 months at least 1 group of artists/performers per strategic location supported to form an association (ILO) At the end of 20 months at least 10 associations (at least 60% female members) supported to improve their services and representation (ILO)	ILO Decent Work Country Programme National Medium Term Priority Framework (FAO) Implementation of the Cultural Diversity Convention (UNESCO)	MIME	2.1.1. Identify existing and potential groups and associations of artists and producers (at least 60% women members) (ILO)	31,200	0	0	31,200
			MIME	2.1.2. Undertake a needs and problem analysis amongst groups and associations of artists and producers (ILO)	38,300	0	0	38,300
			MIME	2.1.3. Develop and test training materials for group formation and association building (based on existing ILO materials “Group Formation” and “Managing Small Business Associations”) (ILO)	38,000	34,200	4,000	76,200

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	At the end of 30 months least 2 trade fairs and 6 exchange programmes organised, leading to improved market access for at least 5 groups of artists/performers (ILO) At the end of 18 months at least 300 artists and producers (at least 60% women) in at least 3 locations supported to access financial services (ILO)		MIME	2.1.4. Strengthen the voice and representation of artists and producers (at least 60% women) through training on group formation and association building (ILO)	20,000	72,000	20,000	112,000
			MIME	2.1.5. Deliver direct support services to groups and associations of artists and producers (at least 60% women) based on the needs and problem analysis (ILO)	22,599	60,000	40,670	123,269
			MAFF	2.1.6. Identify groups of artist and producers in ethnic minority areas (at least 60% women) and identify their needs (FAO)	36,000	0	0	36,000
			MAFF	2.1.7. Facilitate formation of producer groups and provide support in organization and management (FAO)	64,000	60,300	18,716	143,016
			MAFF	2.1.8. Organize study tour of producer	4,001	18,000	16,736	38,737

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	At the end of 2 years, fair and inclusive marketing networks established with the participation of at least two ethnic minority groups (FAO).		MAFF	groups (at least 60% women) to observe markets and start networking (FAO) 2.1.9. Support the groups by providing training on production skill, accounting, management and follow-up activities (FAO)	42,000	39,000	32,000	113,000
			MIME	2.1.10. Support fair market linkages through trade fairs and exchange programmes (ILO)	5,000	15,000	10,000	30,000
2.2 Improved business development service delivery to cultural entrepreneurs by member-based organizations and business	At the end of 2 years, east 8 BDS providers and MBOs supported to deliver services to artists and producers (ILO) At the end of 3 years at least 500 artists and	IL ILO Decent Work Country Programme National Medium Term Priority Framework (FAO)	MIME	2.2.1 Identify DBS providers and MBOs to participate in program implementation (ILO)	14,400	0	0	14,400
			MIME	2.2.2 Support BDS providers to identify and develop appropriate business development services for artists and producers (ILO)	24,000	0	0	24,000

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
development service providers	producers (at least 60% women) benefitted from improved training infrastructure through follow-up support to BDS providers and BMOs (ILO). At the end of 3 years, a sustainability strategy was implemented leading to at least 10 BDS providers and BMOs making an income from service delivery (ILO). At the end of 30 months, artists and	Support to cultural industries development (UNESCO)	MIME	2.2.3 Design business management training materials, based on existing ILO business management programmes (ILO)	22,040	29,960	8,000	60,000
			MIME	2.2.4 Create training infrastructure on business management, building capacity of staff in DBSs and MBOs (i.e. organize training of trainers for these organizations with a least 50% participation of women) (ILO)	55,500	70,000	4,500	130,000
			MIME	2.2.5 Provide follow-up support to BDS and MBOs in the delivery of training and support to artists and producers (ILO)	0	70,000	90,000	160,000
			MAFF	2.2.6 Identify potential products based on available natural resources and existing skills and conduct a market survey (FAO)	23,000	23,000	19,000	65,000
			MAFF	2.2.7 Design technical training materials for product development using available	35,000	12,200	7,800	55,000

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	producers from at least 8 ethnic minority communities supported with technical training for product development using natural resources (FAO)	National Programme for Household Food Security and Poverty Reduction (RGC), National Medium Term Priority Framework (FAO)	MIME	natural resources (FAO) 2.2.8. Undertake a survey of supply and demand for financial services amongst members of groups and associations of artists and producers (ILO)	0	22,000	0	22,000
MIME			2.2.9. Facilitate access to finance of the producers through savings groups support activities and set linkages to microfinance institutions (at least 60% women) (ILO)	0	12,000	31,000	43,000	
MAFF			2.2.10. Support setting up of production workshops which can be used for meetings, training, storage, and information exchange (FAO)	32,400	40,000	39,400	111,800	
MAFF			2.2.11 Deliver technical training for product development using available natural resources, and training on accounting and group management (FAO)	28,000	76,000	90,000	194,000	

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					Y1	Y2	Y3	Total
			MIME	2.2.13 Develop and implement sustainability strategy (e.g. a fee-based training system being implemented) (ILO)	0	0	36,648	36,648
			MAFF	2.2.13 Dissemination of the methodology and further networking (FAO)	0	0	35,000	35,000
3.1 Effective and streamlined implementation of trade legislation and export procedures for promising cultural products/ services.	At the end of 18 month, existing weakness in the implementation of trade legislation and export procedures related to a minimum of 5 cultural products/services identified and presented to the relevant ministries for	The policy and planning framework incorporates a comprehensive approach to and specific targets for reduction of human and income poverty through employment	MoC	3.1.1 Conduct series of Provincial Public and Private Dialogues in the selected Creative Industries Hubs (UNDP)	36,948	47,948	0	84,896
			MoC	3.1.2 Identify promising cultural products/ services with high participation of women for improved commercialization in domestic and international markets (UNDP)	30,000	15,000	0	45,000
			MoC	3.1.3 Identify existing weaknesses related to the implementation of trade legislation	40,000	23,500	0	63,500

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	action (UNDP) At the end of 24 months effective Public-private dialogue established on identified bottlenecks and inefficiencies (UNDP)	generation, taking into account the MDGs (UNDP CPAP 2006-2010) Implementation of the Intangible Heritage Convention (UNESCO)	MoC	and export procedures for selected cultural products/ services (UNDP) 3.1.4 Share lessons learnt on streamlined trade legislation and export procedures in provincial workshop (UNDP)	0	32,000	21948	53,948
3.2 Integrated competitiveness strategies developed for promising cultural products/ services	At the end of 18 months value chain analysis executed for at least 5 cultural products/services (UNDP) At the end of 30 months at least 4	The policy and planning framework incorporates a comprehensive approach to and specific targets for reduction of human and	MoC	3.2.1 Develop and support implementation of Value Chain Analysis on identified cultural products/ services (UNDP)	55,004	75,996	15,000	145,000
			MoC	3.2.2 Support producers groups and associations (at least 50% women) to address bottlenecks and inefficiencies (UNDP)	50,000	170,200	17,800	238,000

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	selected value chains upgraded, leading to improved export figures and improved trade support services (UNDP)	income poverty through employment generation, taking into account the MDGs (UNDP CPAP 2006-2010) Implementation of the Intangible Heritage Convention (UNESCO)	MoC MoC	3.2.3 Support Export Promotion Services (Provincial Cambodia Chamber of Commerce, Exporters Associations...) (UNDP) 3.2.4 Disseminate the findings of value chain analysis in a national workshop (UNDP)	0 0	30,000 0	93,000 55,482	123,000 55,482
3.3 Infrastructure created to promote cultural products/ services through	At the end of 30 months Seal of Excellence developed, registered and promoted for at least 4 cultural	Implementation of the Cultural Diversity Convention (UNESCO)	MoCFA	3.3.1 Identify cultural products/ services and develop Seal of Excellence criteria (work with the Royal Palace to approve a 'By Appointment to His Majesty the King' Seal of Excellence), based on UNESCO Seal of Excellence for these	30,999	1,001	0	32,000

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
certification and quality control	products/services (UNESCO)		MoCFA	products/ services (UNESCO)				
	At the end of 24 months at least 2 cultural centres constructed and operational (UNESCO)		MoCFA	3.3.2 Register and promote Seal of Excellence system with the appropriate Ministries and the Royal Palace. Identify technical needs for quality improvement and incorporate it into mentoring program (UNESCO)	0	4,000	0	4,000
	At the end of 3 years, a sustainability strategy for cultural centre implemented leading to income covering costs (UNESCO)		MoCFA	3.3.3 Further improve marketing of Seal of Excellence system UNESCO)	0	15,000	27,000	42,000
			MoCFA	3.3.4 Identify appropriate location(s) for a cultural center for the display and promotion of products/ services (UNESCO)	3,900	0	0	3,900
			MoCFA	3.3.5 Construct cultural centers (UNESCO)	0	75,000	0	75,000
			MoCFA	3.3.6 Develop a detailed sustainability	0	0	7,500	7,500

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					Y1	Y2	Y3	Total
			MoCFA	strategy for cultural centres (e.g. working with private sector to ensure inclusion of the centres on tour itineraries and promotion of centres in tourism magazines, internet, guidebooks etc. (UNESCO) 3.3.7 Implement sustainability strategy for cultural centres (UNESCO)	0	0	37,004	37,004
Other								
	Joint programme formulated (ILO) ²⁰			4.1 Formulate joint programme (ILO)	20,000			20,000
	Baseline survey undertaken (ILO)			4.2. Undertake baseline survey (ILO)	20,000	0	0	20,000
	Mid-term external evaluation carried out (UNDP)			4.3 Undertake mid-term evaluation (UNDP)	0	10,000	0	10,000
	Final external			4.4 Undertake final evaluation	0	0	15,000	15,000

²⁰ Formulation advance received

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JP Outputs	SMART outputs and responsible UN Organisation	Reference to agency priority or country programme	Implementing partners	Indicative activities for each output	Resource allocation and indicative time frame ¹⁹			
					Y1	Y2	Y3	Total
	evaluation carried out (UNESCO)			(UNESCO)				
Totals:					1,001,852 (incl. 65,542 agency cost) ²¹	1,349,344 (incl. 88,275 agency cost)	948,804 (incl. 62,071 agency cost)	3,300,000

²¹ Includes the 20,000 USD formulation advance received

Annex 2: Programme Monitoring Framework

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
<p><u>Outcome 1:</u> Improved capacity of national institutions to preserve and develop Cambodia's tangible and intangible cultural heritage and living art and promote its social and economic potential.</p> <p><u>Outputs:</u> 1.1 National capacity to design, implement and monitor policies will be enhanced and programs to realize the social and economic potential of the</p>	<p>Program Management Committee established and meeting quarterly; MoCFA staff/ official trained (ideally two in Phnom Penh and two each at strategic locations around Cambodia).</p>	<p>Meeting notes</p>	<p>Quarterly</p>	<p>UNESCO</p>	<p>In relation to the RGC's commitment to the program – it is assumed that the involved Ministries will be supportive of the program.</p>
	<p>Programmes related to the Convention on the Protection and Promotion of the Diversity of Cultural Expressions developed and implemented.</p>	<p>Programme reports and MoCFA documents</p>	<p>Continuous</p>	<p>UNESCO</p>	<p>In relation to the program's institutional set-up – it is assumed that a sufficient number of local authorities will be interested/ committed to assisting the program.</p>
	<p>Living Human Treasure (LHT) criteria established</p>	<p>Documented ratification</p>	<p>Upon ratification</p>	<p>UNESCO</p>	

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
<p>cultural sector will be developed</p> <p>1.2 Mentorship program established to support artists and producers in strategic locations to refine their products/ services</p>	<p>and ratified by appropriate ministries and at least 5 LHTs recognized.</p> <p>Development partners identified and at least one mentor (50% women) per organization trained.</p> <p>At least 20 groups of artists and producers (with more than 60% female members) have improved their products/performances as a result of the mentoring program; and Sustainability strategy finalized and implemented.</p>	<p>Progress reports</p> <p>Baseline survey and follow-up data collection</p>	<p>Every six months</p> <p>Baseline and toward the end of the programme</p>	<p>UNESCO</p> <p>UNESCO</p>	
<u>Outcome 2:</u>					In relation to the business

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
<p>Improved employment opportunities and income generation in the creative industries through enhanced cultural entrepreneurial skills, improved business development services and market access.</p> <p><u>Outputs:</u></p> <p>2.1 Fair and effective marketing networks established by groups and associations of artists and producers including ethnic/ indigenous minorities</p> <p>2.2 Improved business development service</p>	<p>At least 1 group of artists/performers in each strategic location formed an association.</p> <p>Trade fairs and exchange programs held and market information systems established to support artist/performer groups. At least 2 ethnic minority communities have established fair marketing networks for their products/ services.</p> <p>Saving groups (at least 60% women) established in strategic locations and linkages to microfinance institutions established.</p>	<p>Registration documents</p> <p>Progress reports, press coverage</p> <p>Agreements with MFIs, account books</p>	<p>Upon registration</p> <p>Every six months and after events</p> <p>Upon signature (agreements), annually (account books)</p>	<p>ILO</p> <p>ILO</p> <p>ILO</p>	<p>environment – it is assumed that there will be a continued supportive national climate for creative industries development, including for domestic small and medium enterprises as tourism grows and export opportunities continue to expand.</p> <p>In relation to the availability of financial resources for the creative industries sector – it is assumed that adequate sources of microfinance and financial services exist for potential and existing entrepreneurs</p>

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
<p>delivery to cultural entrepreneurs by member-based organizations and business development service providers</p>	<p>Capacity of artists/performers/producers to market products/ services is improved as indicated by increased income.</p> <p>At least 10 associations of artists and producers (more than 60% female members) have increased their income from sales both on the domestic and foreign market by 30%.</p> <p>Fair and inclusive networks established for the promotion and marketing of the traditional heritage of at least two ethnic minority groups.</p>	<p>Baseline survey and follow-up data collection</p> <p>Baseline survey and follow-up data collection</p> <p>Sales data</p>	<p>Baseline and toward the end of the programme</p> <p>Baseline and toward the end of the programme</p> <p>Annually</p>	<p>ILO</p> <p>ILO</p> <p>FAO</p>	<p>(although mechanisms may need to be developed to improve access).</p>

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
	<p>Savings group activities are managed by group leaders with transparency and accountability</p> <p>Producer centres are working to serve the producer groups and communities</p> <p>Producer groups enhanced their skills in production, management and accounting</p> <p>Natural resources are exploited in a sustainable manner</p> <p>Two Business Development Service (BDS) providers and Member-Based Organizations (MBO)</p>	<p>Savings account</p> <p>Reports from responsible NGOs</p> <p>Training reports, regular reports from responsible NGOS</p> <p>Reports from responsible NGOs</p> <p>Progress and mission reports</p>	<p>Every six months</p> <p>Every six months</p> <p>Every six months</p> <p>Every six months</p> <p>Every six months (progress reports), continually (mission reports)</p>	<p>FAO</p> <p>FAO</p> <p>FAO</p> <p>FAO</p> <p>ILO</p>	

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
	<p>identified in strategic locations.</p> <p>Training infrastructure created and business management capacity of staff in business development service providers and member-based organizations strengthened.</p> <p>Support to business development service providers and member-based organizations in the delivery of training and support to artists and producers provided.</p> <p>At least 500 artists and producers (at least 60%</p>	<p>ToT reports</p> <p>Training reports</p> <p>Baseline survey and follow-up data collection</p>	<p>Upon completion of the event</p> <p>Upon completion of the event</p> <p>Baseline and toward the end of the programme</p>	<p>ILO</p> <p>ILO</p> <p>ILO</p>	

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
	<p>women) have improved their business management skills, including their skills to manage and access finance as a result of the training.</p> <p>Apprenticeship/internship programs and/ or fee-based training system and similar sustainability strategy implemented.</p>	<p>Income statements BDS providers and BMOs</p>	<p>Toward the end of the programme</p>	<p>ILO</p>	
<p><u>Outcome 3:</u> Improved commercialization of local cultural products and services in domestic and international markets</p>	<p>A minimum of five cultural products/ services identified for improved commercialization.</p> <p>Existing weaknesses in the</p>	<p>Progress reports</p> <p>Meeting and workshop</p>	<p>Every six months</p> <p>Upon completion of the</p>	<p>UNDP</p> <p>UNDP</p>	<p>In relation to physical infrastructure, calamities and security – it is assumed that targeted localities will be accessible year round or</p>

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
<p><u>Outputs:</u></p> <p>3.1 Effective and streamlined implementation of trade legislation and export procedures for promising cultural products/ services.</p> <p>3.2 Effective and streamlined implementation of trade legislation and export procedures for promising cultural products/ services.</p> <p>3.3 Integrated competitiveness strategies developed for promising</p>	<p>implementation of trade legislation and export procedures identified and presented to the relevant Ministries for action.</p> <p>Public-Private dialogue established with the MoC. MoC and other aligned Ministries will address identified bottlenecks and inefficiencies.</p> <p>Value Chain analysis executed on cultural products/ services on at least five cultural products/ services.</p> <p>Selected Value Chains upgraded and a positive</p>	<p>reports</p> <p>Meeting and workshop reports</p> <p>VCA reports</p> <p>Baseline survey and follow-up data collection</p>	<p>meetings, workshop</p> <p>Upon completion of the meetings, workshop</p> <p>Upon completion of VCA (year 1)</p> <p>At the time of VCA and toward the end of the</p>	<p>UNDP</p> <p>UNDP</p> <p>UNDP</p>	<p>during most of the year.</p>

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
<p>cultural products/ services.</p> <p>3.4 Infrastructure created to promote cultural products/ services through certification and quality control</p>	<p>impact on development (as compared to the base-line evaluation) achieved. Export figures of at least two cultural products increased by at least 25% (compared to base-line) due to streamlining of export procedures and improved trade support services.</p> <p>Seal of Excellence criteria established.</p> <p>Seal of Excellence registered and approved by the Royal Palace and Royal Government of Cambodia.</p> <p>Promotion and advertising of Seal of Excellence executed</p>	<p>Progress reports</p> <p>Registration documents</p> <p>Advertisements, guidebooks etc.</p>	<p>programme</p> <p>During the first 9 months of the programme</p> <p>Upon registration</p> <p>Continuous</p>	<p>UNESCO</p> <p>UNESCO</p> <p>UNESCO</p>	

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
	<p>in tourism magazines, guidebooks etc...</p> <p>Certification system “Seal of Excellence” brings a 25% increase in income for at least 4 cultural products/ services.</p> <p>Technical needs identified and incorporated into mentoring program.</p> <p>Location(s) identified for cultural centre.</p> <p>Cultural centre(s) constructed in most appropriate location(s).</p> <p>Sustainability strategy implemented with regard to</p>	<p>Training reports</p> <p>Progress reports</p> <p>Pictures</p> <p>Income statements</p> <p>cultural centres</p>	<p>Upon completion of the training events</p> <p>Every six months</p> <p>Upon completion of construction (year 2)</p> <p>Toward the end of the programme</p>	<p>UNESCO</p> <p>UNESCO</p> <p>UNESCO</p> <p>UNESCO</p>	

Expected results (Outcomes and outputs)	Indicators (with baselines & indicative timeframe)	Means of verification	Collection methods (with indicative timeframe and frequency)	Responsibilities	Risks and assumptions
	the cultural centre(s).				

Annex 3: Creative Industries Support Programme Work Plan Year 1

JP Output 1.1 National capacity to design, implement and monitor policies will be enhanced and programs to realize the social and economic potential of the cultural sector will be developed										
Annual targets	Activities	Timeframe				UN Agency	Responsible party	Planned budget ²²		
		Q1	Q2	Q3	Q4			Source of funds	Budget description	Total
PMC established	1.1.1 Establish a PMC, chaired by the MoCFA which includes representatives from Joint UN Agencies, the MoWA, MAFF, MoC, MoT, and MIME	X				UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Mgt support	500 434 65.38
5 MoCFA staff participated in 3 training courses, 2 technical missions	1.1.2 Identify officials within the participating Ministries for on-the-job training and capacity building	X				UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Mgt support	3,000 738 261.66
Training materials on Convention finalized	1.1.3 Identify potential partners in selected localities (NGOs, member-based groups)	X				UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Travel Miscellaneous Mgt support	3,000 773 700 200 327.11
	1.1.4 On-the-job training of officers of the MoCFA during the implementation, fine-tuning, and		X	X	X	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Training Equipment Travel Miscellaneous	6,000 3,961 1,500 7,500 600 1,000

²² Budget including 7% indirect costs

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	monitoring of the program.								Mgt support	1,439.27
	1.1.5 Design training materials in Khmer language and training on the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions.”			x	x	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Training Supplies Miscellaneous Mgt support	7,000 2,345 18,500 4,000 1,800 2,355.15
	1.1.6 Deliver training on the relevant UNESCO Conventions in strategic locations with special reference to areas where indigenous minorities are prevalent (UNESCO)			x	x	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Mgt support	2,500 2,173 327.11
JP Output 1.2 Mentorship program established to support artists and producers in strategic locations to refine their products/ services										
Annual targets	Activities	Timeframe				UN Agency	Responsible party	Planned budget		
		Q1	Q2	Q3	Q4			Source of funds	Budget description	Total
Five LHT criteria recognized	1.2.1 Develop criteria specific to Cambodia based on UNESCO LHT criteria and a recognition process for LHTs that’s pluralistic in terms of ethnic diversity.		x			UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Contracts Supplies Travel Miscellaneous Mgt support	10,000 4,064 1,600 2,430 1,500 500 1,406.58
Twelve mentors trained in at least 3 disciplines	1.2.2 Identify DPs and mentors in these agencies for the preservation		x			UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Contracts	5,000 1,119 4,900

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	of the unique “savoir faire” in different cultural disciplines. (using for example resources such as ‘Start your own cultural or artistic business, ILO manual).								Travel Miscellaneous Mgt support	1,500 1,500 981.33
	1.2.3 Develop training materials (using for example resources such as ‘Start your own cultural or artistic business, ILO manual).			x	x	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Contracts Supplies Miscellaneous Mgt support	8,000 2,471 12,300 12,000 800 2,489.97
	1.2.4 Train mentors for the preservation of the unique “savoir faire” in different cultural disciplines.				x	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Contracts Training Travel Miscellaneous Mgt support	6,000 3,906 4,200 12,000 3,000 800 2,093.42
JP Output 2.1 Fair and effective marketing networks established by groups and associations of artists and producers including ethnic/ indigenous minorities										
Annual targets	Activities	Timeframe				UN Agency	Responsible party	Planned budget		
		Q1	Q2	Q3	Q4			Source of funds	Budget description	Total
10 associations trained based on needs assessment and 2 associations newly established	2.1.1 Identify existing and potential groups and associations of artists and producers	x				ILO	MIME	MDG-F	Int personnel Nat personnel Contracts Equipment Travel Miscellaneous Mgt support	14,000 5,159 2,000 5,000 2,200 800 2,041.13

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10 groups in ethnic minority communities on fair trade networks	2.1.2 Undertake a needs and problem analysis amongst groups and associations of artists and producers			X			ILO	MIME	MDG-F	Int personnel Nat personnel Contracts Training Travel Miscellaneous Mgt support	14,000 5,294 5,700 7,000 2,000 1,800 2,505.58
2 exchange programme completed leading to improved market access for at least 2 groups	2.1.3 Develop and test training materials for group formation and association building (based on existing ILO materials “Group Formation” and “Managing Small Business Associations”)			X	X		ILO	MIME	MDG-F	Int personnel Nat personnel Contracts Training Supplies Equipment Miscellaneous Mgt support	12,000 3,014 5,000 5,000 5,000 5,000 500 2,485.98
Survey of supply and demand for financial services completed	2.1.4 Strengthen the voice and representation of artists and producers through training on group formation and association building			X	X		ILO	MIME	MDG-F	Int personnel Nat personnel Training Travel Miscellaneous Mgt support	4,000 2,592 10,000 900 1,200 1,308.44
Target areas and potential products identified and a market survey conducted	2.1.5 Deliver direct support services to groups and associations of artists and producers based on the needs and problem analysis			X	X		ILO	MIME	MDG-F	Int personnel Nat personnel Contracts Training Travel Miscellaneous Mgt support	10,000 1,521 2,500 3,500 2,400 1,200 1,478.47
Producer groups are formed; leaders are selected; group rules are agreed.	2.1.6 Identify groups of artist and producers in ethnic minority areas (at least 60% women) and identify their needs	X					FAO	MAFF	MDG-F	Int personnel Nat personnel Contracts Travel Miscellaneous Mgt support	1,820 25,145 4,000 2,200 480 2,355.15

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Producer group leaders visit major market areas to see assess themselves needs in skills and contacts	2.1.7 Facilitate formation of producer groups and provide support in organization and management				X	X	FAO	MAFF	MDG-F	Int personnel Nat personnel Contracts Training Equipment Travel Miscellaneous Mgt support	1,820 25,213 17,000 3,000 10,000 1,800 980 4,186.91
	2.1.8 Organize study tour of producer groups to observe market and start networking					X	FAO	MAFF	MDG-F	Nat personnel Travel Miscellaneous Mgt support	1,004 1,600 1,135 261.73
	2.1.9 Support the groups by providing training on production skill, accounting, management and follow-up their activities.				X	X	FAO	MAFF	MDG-F	Nat personnel Training Equipment Travel Miscellaneous Mgt support	6,452 20,000 10,000 2,000 800 2,747.64
	2.1.10 Support fair market linkages through trade fairs				X	X	ILO	MIME	MDG-F	Int personnel Nat personnel Travel Miscellaneous Mgt support	2,000 973 1,200 500 327.11
JP Output 2.2 Improved business development service delivery to cultural entrepreneurs by member-based organizations and business development service providers											
Annual targets	Activities	Timeframe				UN Agency	Responsible party	Planned budget			
		Q1	Q2	Q3	Q4			Source of funds	Budget description	Total	
Eight BDS providers and	2.2.1 Identify BDS providers and	X				ILO	MIME	MDG-F	Int personnel	7,000	

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MBOs trained to offer BDS to artists and producers	MBOs to participate in program implementation.									Nat personnel Travel Miscellaneous Mgt support	4,058 1,400 1,000 942.06
Four NGOs operating in ethnic minority areas trained to provide technical training on product development using natural resources	2.2.2 Support BDS providers to identify and develop appropriate business development services for artists and producers.		X			ILO	MIME	MDG-F		Int personnel Nat personnel Travel Miscellaneous Mgt support	16,000 4,330 1,000 1,100 1,570.10
8 production centres are built and the producer groups plan the use of the centre	2.2.3 Design business management training materials, based on existing ILO business management programmes		X	X	X	ILO	MIME	MDG-F		Int personnel Nat personnel Training Supplies Miscellaneous Mgt support	12,000 2,198 1,400 3,000 2,000 1,441.86
	2.2.4 Create training infrastructure on business management by training trainers of BDS providers and MBOs.				X	ILO	MIME	MDG-F		Int personnel Nat personnel Training Equipment Travel Miscellaneous Mgt support	7,800 1,969 23,100 16,000 2,100 900 3,630.83
	2.2.6 Identify potential products based on available natural resources and existing skills and conduct a market survey		X	X	X	FAO	MAFF	MDG-F		Int personnel Nat personnel Contracts Travel Miscellaneous Mgt support	1,820 14,495 3,000 1,800 380 1,504.65
	2.2.7 Design technical training materials for product development using available natural resources			X	X	FAO	MAFF	MDG-F		Nat personnel Contracts Supplies Miscellaneous Mgt support	8,130 16,000 8,000 580 2,289.70

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	2.2.10 Support setting up of production workshops which can be used for meetings, training, storage, and information exchange.				X	FAO	MAFF	MDG-F	Nat personnel Contracts Transport Equipment Travel Miscellaneous Mgt support	6,780 12,000 4,000 5,000 2,200 300 2,119.60
	2.2.11 Deliver technical training for product development using available natural resources, and training on accounting and group management (FAO)				X	FAO	MAFF	MDG-F	Nat personnel Training Transport Travel Miscellaneous Mgt support	2,768 17,000 4,000 2,000 400 1,831.76
JP Output 3.1 Effective and streamlined implementation of trade legislation and export procedures for promising cultural products/ services.										
Annual targets	Activities	Timeframe				UN Agency	Responsible party	Planned budget		
		Q1	Q2	Q3	Q4			Source of funds	Budget description	Total
Weaknesses in implementation of trade legislation and export procedures indentified for five cultural products	3.1.1 Conduct series of Provincial Public and Private Dialogues in the selected Creative Industries Hubs			X	X	UNDP	MoC	MDG-F	Nat personnel Contracts Training Supplies Equipment Travel Miscellaneous Mgt support	5,145 2,000 15,000 3,500 4,000 3,000 1,886 2,417.17
	3.1.2 Identify promising cultural products/ services for improved commercialization in domestic and	X	X	X		UNDP	MoC	MDG-F	Nat personnel Contracts Travel Miscellaneous Mgt support	8,837 15,000 3,200 1,000 1,962.59

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	international markets through a study focusing on the 4 target areas									
	3.1.3 Identify existing weaknesses related to the implementation of trade legislation and export procedures for selected cultural products/ services.		x	x	x	UNDP	MoC	MDG-F	Nat personnel Contracts Travel Miscellaneous Mgt support	7,283 26,800 2,500 800 2,616.81
JP Output 3.2 Integrated competitiveness strategies developed for promising cultural products/ services										
Annual targets	Activities	Timeframe				UN Agency	Responsible party	Planned budget		
		Q1	Q2	Q3	Q4			Source of funds	Budget description	Total
Value chain analysis for 5 cultural products finalized and disseminated	3.2.1 Develop and support implementation of Value Chain Analysis on identified cultural products/ services (UNDP)			x	x	UNDP	MoC	MDG-F	Nat personnel Contracts Training Supplies Equipment Travel Miscellaneous Mgt support	12,806 16,000 5,000 6,500 7,000 3,000 1,100 3,598.42
	3.2.2 Support producers groups and associations (at least 50% women) to address bottlenecks and inefficiencies (UNDP)				x	UNDP	MoC	MDG-F	Nat personnel Contracts Equipment Travel Miscellaneous Mgt support	13,929 25,200 4,000 2,800 800 3,271.03
JP Output 3.3 Infrastructure created to promote cultural products/ services through certification and quality control										
Annual targets	Activities	Timeframe				UN	Responsible party	Planned budget		

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						Agency	ble party	Source of funds	Budget description	Total
		Q1	Q2	Q3	Q4					
Seal of excellence for 4 cultural products prepared for registration	3.3.1 Identify cultural products/ services and develop Seal of Excellence criteria (work with the Royal Palace to approve a 'By Appointment to His Majesty the King' Seal of Excellence), based on UNESCO Seal of Excellence for these products/ services.			X	X	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Contracts Equipment Travel Miscellaneous Mgt support	8,300 3,771 13,000 2,500 1,200 200 2,027.97
Appropriate locations for two cultural centres identified.	3.3.4 Identify appropriate location(s) for a cultural center for the display and promotion of products/ services.			X	X	UNESCO	MoCFA	MDG-F	Int personnel Nat personnel Travel Miscellaneous Mgt support	700 645 2,000 300 255.15
Other										
	Programme formulation	X				ILO		MDG-F	Contracts Mgt support	18,692 1,308.44
	Baseline survey	X				ILO		MDG-F	Int personnel Nat personnel Contracts Equipment Mgt support	2,000 2,892 9,800 4,000 1,308.44
TOTAL:									Int personnel Nat personnel Contracts Training Transport Supplies Equipment	166,260 198,387 216,692 142,000 8,000 44,430 80,000

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Travel	51,800
Miscell.	28,741
Mgt support	65,541.70
Total:	1,001,851.70

Total budget year 1 by agency:

UNESCO: 214,460.10 USD

ILO: 311,040.44 USD (including 20,000 USD programme formulation costs)

UNDP: 211,952.02 USD

FAO: 264,399.14 USD

Total: 1,001,851.70 USD (including 20,000 USD programme formulation costs)

Annex 4: Possible Locations of Creative Industry Hubs

Rattanakiri Province

Box 1: Rattanakiri (Banlung)

Banlung City is the capital of Rattanakiri Province. Rattanakiri is forested and home to twelve different 'Khmer Loeu' ethnic minority groups. Attractions include;

Elephant trekking is available around Banlung. These are between three hours and one day treks to local waterfalls, indigenous minority villages and Yeak Laom Lake.

Rattanakiri is a gem mining area. In the Bokeo mines, 36 km from Banlung, miners work shallow tunnels extracting zircon, some of which ends up cut and on display in the Banlung shops. Rubber and coffee plantations are also open to visitors and the Sean Lae Waterfalls ('Seven Step Waterfall') may be visited on the way to the gem mines.

Rattanakiri has a population of about 60,000 indigenous minority people. The minority groups comprise twelve different groups of tribal peoples (including the Tampuan, Krueng, Kavet, Kachok, Charay, Prouv, Phnong and Lan). Local operators are offering tailored tours and treks and many guides suggest visiting more than one tribal village over two to four days to see different aspects of tribal life as well as the different peoples. Popular excursions include visiting Tampuan and Charay villages to see their distinctive cemetery totems and long houses, and Krueng villages to see their traditional farming techniques and unique 'boy high houses.'

Other tourism attractions near Banlung include Phnom Svay and the Reclining Buddha of Wat Rahtanharahm ('Wat Aran') is located at the base of Eisey Patamak Mountain about 1 km east of Banlung.

Indigenous minority people converge at Phsar Banlung weaving traditional baskets laden with produce and forest products which they sell at the market.

There are several waterfalls around Banlung including: Cha Ong an 18 meter waterfall in the jungle, Kan Chang: a wide, 7-meter tall falls with a large pool at the base and Ka Tieng: a 10 meter fall in a jungle setting.

Rattanakiri is also home to Virachey National Park which is located 37 km northeast of Banlung on the border of Laos and Vietnam.

Close to Banlung is the Yeak Laom Volcanic Lake, an ancient volcanic crater set in a jungle surrounding. The area is a protected area under the Yeak Laom Commune. This is an important cultural feature to the indigenous minorities of the area. Yeak Laom lake is 800 m across and 47 meters deep, and is ringed by a 2.5 km hiking trail. The Yeak Laom Cultural and Environmental Center on the lake trail displays indigenous minority handicrafts and fabrics.

Evaluation of Potential

1. Banlung has very good potential for tourism development and increasing numbers of people are visiting the area. There are a great many natural attractions as well as the presence of indigenous minority groups. It is already a functioning hub for these groups and may provide good potential.

Mondulkiri Province

Box 2: Mondulkiri (Sen Monorom)

Mondulkiri, an Eastern province of Cambodia, is the most sparsely populated province in the country. Sen Monorom is the capital of this largest province in the country. The province is famed for its jungle and waterfalls.

About eleven ethnic groups inhabit Mondulkiri province, approximately ten tribal minorities make up of eighty percent of the Mondulkiri's population, with the majority of them being Bunong. Other groups include the Kraoll, Jaray, Rode, Tumpon, Steng, Kreung, and ethnic Lao. Rice farming, fruit tree and coffee plantations are the mainstay of the economy and cashews, strawberries and vegetables are also a component of the province's income. The Bunong people have a close relationship to the forests. These people are largely animist and the forest is important for the worship of ancestors through established spirit forests. These areas are largely respected and reserved for spirit and other traditional rituals²³.

²³ Greenwood, C., and Halley, M., Maling, A. 2007, Bunong and Dry Forest Conservation Festival. Concept Note, WWF Cambodia, Phnom Penh.

There are limited tourist attractions in Mondulkiri but the province's waterfalls are the main attraction. These include the Bou Sra Waterfall in Pich Chinda District, 43 kilometers from Sen Monorom. The road is very difficult and often impassable, except by 4x4 vehicles in the wet season but is passable in the dry season. Bou Sra is the largest waterfall. Another popular waterfall is the Sen Monorom waterfall, located just 5 km from the town. Romnea waterfall is a further 5 km distant but has suffered from deforestation and is becoming less and less attractive.

Evaluation of potential

2. Mondulkiri has little to offer in the way of tourist attractions aside from its natural beauty and the presence of indigenous minorities. As this province's indigenous populations are under increasing cultural pressure and there is little work undertaken in the area by NGOs it may be wise to invest some effort in supporting the creative industries here as a way to sustain the cultural traditions of these peoples. As per the World Wildlife Fund (WWF) Cambodia proposal to hold an annual festival in the region. This may be an attractive option if it is properly promoted to both domestic and international tourists.

3. The WWF is trying to find funding for an annual concert in Sen Monorom which is designed to promote the indigenous minority communities. Although originally conceived to celebrate Bunong culture, consultations with WWF indicate that they would be pleased to see other minority groups brought in and would support also the idea of the festival being held alternatively in different years in Sen Monorom and Banlung.

4. It is in the context of WWF's existing work with the Bunong people that they believe the concept of a Bunong indigenous people's festival will be effective in the preservation of indigenous culture. The festival aims to support the broad thrust of the work WWF is carrying out with the community and as well as increase the profile of Bunong culture within the greater Cambodian community.

5. According to the concept note prepared by WWF Cambodia the festival seeks to:

- Promote and support the indigenous culture – establish a strong 'sense of place' and importance in Cambodian society;
- Promote the significance of the dry forest eco-region and the conservation work of WWF & other stakeholders;
- Promote and support the long term connection of the indigenous population with their

environment, traditional beliefs and sustainable practices;

- Promote an understanding of the changing environment and the affect on the indigenous people and the need to embrace conservation issues;
- Promotion of the region as an eco-tourism destination for Cambodians and foreigners; and
- Promotion of sustainable livelihoods and locally produced products.

6. In September 2006, members of WWF's SWA Community Extension Team and CNRM unit carried out a preliminary survey with the Pu Chrey Commune and Sre Thom Village communities to assess the desire of the Bunong people to hold a festival. It was found that both groups were supportive of the festival concept. It was suggested that a two-day festival in April and May would be the best idea.

7. The potential to promote and encourage intangible culture is significant and the WWF survey indicated that their respondents would be interested in presenting various ceremonies and songs at the dancing. Products that could be produced included; baskets and weavings, traditional fishing gear, gourd containers, honey and bee's wax, liquid resin, raw materials for traditional wine, Kongren, Dong Boksor, Pane and traditional medicine.

8. The survey revealed that considerable assistance would be required to hold such a festival including;

- The provision of funds to purchase materials to produce traditional handicrafts and other products for use and sale at the festival;
- Assistance with community travel to the festival; and
- Facilitation with local and national government groups to assist in the organisation of events.

9. The benefits of such a festival are myriad and especially if it were held in alternate years in Banlung and Sen Monorom. Indigenous minorities in each area would gain pride in their own culture which may result in strengthened community spirit. Dying cultural practices would be supported and local businesses would benefit. Also the festival would contribute to the local economy by attracting tourists into the area. Other benefits mentioned in the WWF report include a heightened awareness of the need for environmental protection and the greater awareness of the value of cultural plurality may be added to this.

Preah Vihear Province

Box 3: Preah Vihear (Preah Vihear Temple)

Preah Vihear Temple in Preah Vihear Province is perched on a hilltop with a commanding view of the surrounding countryside. The temple itself predates Angkor Wat by a century. Dedicated to Shiva the temple was constructed during the reign of Suryavarman I (A.D. 1002-50), with further additions by during the reign of Suryavarman II (A.D. 1113-50).

Preah Vihear Temple is located about 115 km north of Tbaeng Meanchey town. The road currently is poor, especially in the rainy season. An alternate route to the temples is via Koh Ker and Kulen, a route that may in the future be developed as ‘an ancient roads route’ encompassing the temples of Angkor, Boeng Melea (possibly Prasat Preah Khan of Kompong Svay), Koh Ker and Preah Vihear.

Evaluation of Potential

10. The temple has been very difficult to reach from the Cambodian side of the border and most tourists have had to visit Preah Vihear via Thailand. The temple is now considered to be within Cambodia and roads to the temple are currently under construction to the temple as it is close to being inscribed as a UNESCO World Heritage Site. This status will see increasing numbers of visitors to Preah Vihear and there are some minority groups to be found in the area. The influx in tourists could be a double-edged sword as minority indigenous groups may be threatened with the loss of their cultural traditions. There is however a possibility that these traditions could be strengthened if the skills are marketable. Although the purpose of producing crafts and performing music and dance changes the methods and traditions are kept alive.

11. As this location combines both a heritage site that has huge potential to draw visitors and a population of indigenous peoples it would be an excellent point of implementation as a hub.

Banteay Meanchey Province

Box 4: Banteay Meanchey (Banteay Chhmar Temple)

Banteay Chhmar Temple is located in Banteay Meanchey Province about 50 km from the provincial capital of Sisophon. The temple was founded by Jayavarman VII at the end of the 12th century. The temple is a very significant cultural asset and is well placed to become a tourist destination as it is not too far off the National Highway #6. The area around the temple is currently heavily looted as the local population has been encouraged to excavate burial grounds in search of ancient artifacts.

The temple complex lies 50 km north of Sisophon, along Route 69 and just 13 km from the Thai border. From Sisophon, it takes around two hours to travel the 43 km to the village of Thmar Puok and then another 7 km to the south-west corner of the moat surrounding Banteay Chhmar. There is a nominal fee of USD 5 to enter the temple.

Few of the visitors to Banteay Chhmar are aware of the existence of an additional 8 smaller satellite temples all within 500 meters of the main complex. Four of these contain face towers though most are surrounded by dense vegetation and can be difficult to visit. However for the Indiana Jones' amongst us, they can be a worthwhile challenge. Another large temple called Banteay Top ('Army Citadel') lies 14 km southeast of its sister complex.

Evaluation of Potential

12. Banteay Chhmar is a site with considerable potential for tourism development as it is located not too far from National Highway 6, a route that will see increasing numbers of incoming tourists on the way to Siem Reap. At this time the road from Thailand is incomplete and the road leading to Banteay Chhmar is also unpaved although in good condition this varies with the vagaries of the seasonal climate. The temple is scheduled to be conserved by the Global Heritage Fund with work commencing in the coming year. This restoration work will make the site more appealing for tourists and perhaps draw international attention to the site.

Kampong Thom Province

Box 5: Kampong Thom (Sambor Prey Kuk Temple)

Sambor Prey Kuk, which means prosperity in the forest, once functioned as the capital of Chenla. In the early 7th century the centre of power, in what is today Cambodia, shifted to the north-west. The founder of the polity of Chenla was Bhavavarman, a king descended from the rulers of Funan.

At the beginning of the seventh century, King Isanavarman I (r. 616-38), established himself at Sambor Prey Kuk in the valley of the Stung (River) Sen, a tributary of the Tonlé Sap. An inscription there dated to AD 627 records the dedication of a Siva-linga on the site by a high Brahman in the service of the king. The site was probably has been chosen for the fertility of the plane which is partially flooded in the rainy season. Only the enormous perimeter wall, comprising two concentric, raised earth levees remain of the city itself. The Western Wall is the best preserved and measures two kilometers

long. The walls were surrounded by a moat fed by the Stung Sen.

There are a number of poorly preserved ruins within the perimeter of the city wall. All of these are collapsed. The best preserved temples lie to the east of the old city. To the east of the ancient city there are three groups of temples, a southern, central and northern group as well as numerous single shrines scattered over the landscape.

Evaluation of Potential

13. Sambor Prey Kuk also has good potential for a hub of the creative industries. This is due to the fact that the site has a significant group of monuments that will attract visitors to the area and thereby provide a guaranteed market. On the downside, the road and supporting infrastructure is at present very poor. The World Bank has funded a project to link Kampong Thom Province to Preah Vihear temple (via Route 64) on the Thai border which would see significant improvement in the road a good part of the way to Sambor. The smaller road connecting the temples to the national highway is not scheduled for repair at this time. GTZ is already executing a project promoting the local communities, heritage and culture around the temples, as well as, provincial wide tourism development and promotion in partnership with the public and private sector at the national and local level, and restoration work and archaeological research is being undertaken by Waseda University in conjunction with the preservation by the Sambor Prey Kuk Conservation and Development Community.

Annex 5: Groups of Artisans/NGOs/Export Agencies and Businesses

1. AEFSIP Fair Fashion	2. National Center of Disabled Persons
3. APSARA Authority	4. Niron
5. Artisans Association of Cambodia	6. NYEMO
7. Artisans d'Angkor	8. One Product One Village
9. Bodj	10. Osmose (water hyacinth project)
11. Cambodia Craft Cooperation	12. Peace Handicrafts and Silk
13. Cambodia House (Australia)	14. Rachanaboth Angkor Panha Borann Carving
15. Cambodian Craft Cooperation	16. REHAB Craft
17. Cambodian Living Arts	18. Sait
19. Capacity Building Organization of Handicapped Cambodia (CBOHC)	20. Samatoa
21. Carol Cassidy	22. Sentosa
23. Chariya	24. Silk and Pepper
25. Cooperation for Prosperity	26. Songkhem Villageworks
27. Craft Link	28. Stung Treng Women's Development Center (SWDC)
29. Cambodia Craft Network	30. Sue Sue Group
31. Disabled Handicraft Promotion Association	32. Ta Prohm Souvenirs
33. Gecko Trader	34. United Holding
35. Handicraft Industry Development Project (Cambodia House Project)	36. Village Focus International's Cambodia Fair Trade Network
37. Heritage Watch	38. Watthan Crafts
39. ICC	40. Weaves Cambodia (Village Focus International project)
41. Jasmine/Orange River	42. Wild Boar Creek
43. Jayana	44. Wildlife Conservation Society
45. Khmer Life	46. World Wildlife Fund
47. Khmer Silk Processing Association	48. Baskets of Cambodia
49. KNN	50. IKTT (silk products, Siem Reap)
51. Khmer Silk Village	52. CKY
53. Leather Craft Cambodia	54. Leng Khmer Fashion Hand Woven Silk
55. Lotus Pond	56. Mother Love and Non-Violence MLNV

