

A. National Policies in the field of Culture

Does your country have (or is in the process of elaborating) a cultural policy that includes a specific reference to gender equality and/or women's empowerment?

The new Cultural Policy is being drafted and it's in its final stages. The GMAG has never been involved in this drafting process.

The Ministry of Culture and Fine Arts (MoCFA) has a Gender Mainstreaming Action Group (GMAG). The group was first established with the support of UN Women. The group members received training on three main topics twice every month, over a period of more than a year.

This group has been working on the drafting of a strategic planning on Gender for the MoCFA since 2010, although this document has never been finished/published. The newly appointed Minister (H.E. Phoeung Sackona) has shown great interest in reviewing the actual version and other documents through a gender lense. Technical and financial support was requested for the preparation and review of the Strategic Plan on Gender. This document is thought to be a reference in the dissemination of gender issues in the sector.

After the completion of the Policy, a new Action Plan is expected to be drafted and to highlight the role of women in safeguarding and culture of development.

B. National Implementation strategies of UNESCO Cultural Conventions

After interviewing the MoCFA and Cambodia Living Arts, an organization that works in the field of preservation of Cambodian performing arts, it's evident that there is a need for more research and plans of action that highlight the important role that women have in the safeguarding and protection of heritage or in the fight against illicit traffic.

MoCFA shows interest in learning how to swift the vision of the Ministry for gender equality sensitiveness.

In the framework of a UNESCO HQ initiative in the culture for development field, Cambodia was one of the 12 countries chosen for the development of the Cultural Development Indicators Suite. One of the main dimensions, taken from the Report of the World Commission on Culture and Development, Our Creative Diversity (1996), that the report focuses on is gender equality. This report will be made public in January 2014. The report highlights that "gender equality can go hand in hand with respecting cultural diversity and

cultural rights when placed within a human rights framework that favors inclusion and equal access to rights and opportunities. Relations between women and men play an important role in shaping as well as challenging and transforming the cultural values, norms and practices of a society, which in turn determine these relations.”

C. Access to decision making

What measures exist in your country to promote and ensure the equal representation of women and men in decision-making processes in the field of culture?

MoCFA plans to promote women’s role inside the Ministry through the revision of the Strategic Plan on Gender and through the new Action Plan.

There is no quota system at the Ministry. There are many women working at lower levels, but the number decreases when going up. Still, the new Minister is now a woman and one Secretary of State out of 7 plus 2 Under Secretary of State out of 7 are female too. GMAG spotted the gaps of women in decision making positions as a main challenge in the MoCFA. There is a lack of understanding of gender equality issues at high level and information is not disseminated at lower levels.

There is a high need for training on gender at all levels at MoCFA, especially at the level of directors and decision-makers, in order for them to understand how to promote the role of women.

D. Education, capacity building and training

How has your country addressed gender gaps in educational, capacity-building and management programmes in the fields of heritage or creativity?

Within the framework of the MDG-F Creative Industries Support Program, entrepreneurial skills have been fostered amongst Indigenous artisans throughout the four target provinces of Ratanakiri, Mondulakiri, Kompong Thom and Preah Vihear and commercial networks have been expanded with the aim of improving beneficiaries’ livelihood. Through a culture-based approach to development, that traditional crafts have generated supplementary sources of income, besides agriculture, for Indigenous artisans. From 2009 to 2011, the Creative Industries Support Program, jointly implemented by UNESCO, ILO, FAO and UNDP in close collaboration with the Royal Government of Cambodia, has trained more than 800 artisans and artists producing basketry, woven textiles, jars and pottery and collecting resin. Almost 90% of the beneficiaries are Indigenous People and 67% are women. As a result, the Creative Industries Support Program has been able not only to help beneficiaries generate

supplementary income but also to develop a sense of ownership as they have become small-scale entrepreneurs. Also, as a result domestic violence has been reduced and empowerment of women inside the family as income producers is more tangible.

Cambodian Living Arts (CLA) runs many programs in different Cambodian Arts in order to promote and protect them from disappearing. 30% of all their students are women/girls. They encourage women in arts that are traditionally interpreted by men, such as music classes, or puppet shows. It is important to promote access for women/girls in these artistic spheres as they confront many barriers of entering. CLA states that economic status is not related to the presence of women in some arts performing.

There are some differences when talking about rural/urban different interests on attending, but some research is needed in order to understand better the reasons behind.

E. Access to credit and financial resources allocation

What special policies, practices or other measures in your country exist to ensure that female cultural entrepreneurs can access credit?

Does the allocation of public financial resources in the fields of heritage and creativity take into account gender differences in cultural activities and practices?

No specific information found in relation to gender.

F. Visibility and awareness raising

Are there any actions in your country that aims to raise awareness of and give visibility to women's contribution to cultural life (e.g. heritage, creativity, the arts)?

There is recognition that women are an important part of the arts performing sector, as they hold some important roles, such as in the Royal Ballet where we count many women masters and dancers. As an example, we count with Princess Norodom Popha Devi' role as an advisor to the Ministry of Culture and a lead for the promotion of the Royal Ballet.

Recently, the Cambodian Entrepreneur Association was established too. This initiative will promote and make women initiatives more visible in different fields.

G. Statistics and indicators

Are there any gender indicators in your country related to culture (e.g. heritage and creativity)? Are cultural statistics in your country disaggregated by sex?

Statistics are not disaggregated yet.

After the interview with Cambodia Living Arts where they shared their research initiative they are implementing on salary/pay for artists, they mentioned they will consider data disaggregation for this report as they regard gender equality as a priority.