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POLICY PAPER

UNESCO Intersectoral
Programme on the Cross-
Cutting Theme
"Poverty Eradication,
Especially Extreme Poverty"

Handicrafts and Employment Generation for the Poorest Youth and Women

Noëlla Richard



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Foreword

The world has never been as wealthy as it is today, yet it is also increasingly unequal. UNESCO's ethical and intellectual mandate and its role in standard setting and policy promotion, places it in a key position to contribute to achieving the first of the Millennium Development Goals (MDGs), " Eradicating Poverty, Especially Extreme Poverty and Hunger ".

The present paper is based on a pilot project implemented within the framework of the UNESCO Intersectoral Programme on the Cross-Cutting Theme "Poverty Eradication, especially Extreme Poverty" (2002-2005). In this programme, UNESCO had an excellent opportunity to develop its approach of poverty eradication through an interesting and original angle: handicrafts. Whether their products are purely functional or highly expressive, artisans answer a specific need in their communities, which in return support the artisans economically through purchasing their craft wares, and socially through recognizing the artists' skills and role in transmitting traditional culture. The rich potential of this sector for poverty eradication is, however, still rarely taken into consideration. As such, UNESCO designed and implemented the project "Handicrafts and Employment Generation for the Poorest Youth and Women" in a broad variety of cultural contexts, in which the development of small handicraft enterprises was used as a poverty eradication tool. In this approach, income and employment generation are the strategies used to address the problems of extreme poverty and hunger.

This paper features lessons learned from the project as well as useful recommendations and bridges between ideas and actions. It is UNESCO's hope to convince various decision-makers, schools and craftspeople of the efficiency and relevance of this drive to upgrade the craft sector so as to initiate similar projects throughout the world.

We should never lose sight of the ultimate purpose of the exercise: to keep men and women's well-being as our central focus, to improve the human condition and to enlarge people's range of choices.

Thank you for your attention,

Indrasen Vencatachellum
Director a.i.,
Division of Cultural Expressions and Creative Industries
UNESCO

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Acronyms

CCT	Cross-Cutting Theme
CEFP	Centre Européen de Formation Professionnelle
CGAP	Consultative Group to Assist the Poorest
CLC	Community Learning Centre
FAO	Food and Agriculture Organization
GDP	Gross Domestic Product
HIV-AIDS	Human Immunodeficiency Virus - Acquired Immunodeficiency Syndrome
ICTs	Information and Communication Technologies
IFAD	International Fund for Agricultural Development
ILO	International Labour Organization
MDGs	Millennium Development Goals
MONDIACULT	Mexico World Conference on Cultural Policies
NATCAZ	National Training and Conference of the Arts in Zimbabwe
NGO	Non-Governmental Organization
PRSP	Poverty Reduction Strategy Papers
SME	Small and Medium-sized Enterprises
UNDP	United Nations Development Programme
UNESCO	United Nations Educational, Scientific and Cultural Organization
UNFPA	United Nations Population Fund
UNICEF	United Nations Children's Fund
UNIDO	United Nations Industrial Development Organization
UNIFEM	United Nations Development Fund for Women

1 Introduction

1.A. SUMMARY

The present policy paper on the "Handicraft and Employment Generation for the Poorest Youth and Women" project was commissioned within the framework of UNESCO's Intersectoral Programme on the Cross-Cutting Theme (CCT) "Eradication of Poverty, especially Extreme Poverty", coordinated within the Headquarters and the Field Offices by the Social and Human Sciences Sector.

This paper is intended to illustrate the relevance of developing and reinforcing handicraft production as a way to promote employment and development for the most marginalized populations, especially the poorest youth and women. The main objective is to provide the Member States with elements for reflection and policy strategies. It also has a collective learning component as it was conducted in collaboration with the concerned parties. The analyses are based upon interviews with key actors and information gathered during informal discussions, meetings, etc. They are also based upon secondary information resulting from the analysis of official documents, activity reports and existing internet sources. Lastly, a field visit to Cambodia was conducted and a brief monographic report on the specific pilot-project in that country was prepared.

The objective of Section 2 is to present the context of the paper. It provides general information about handicrafts, exposes the main issues and addresses how the complex phenomenon of poverty can be understood and why handicrafts were chosen as an entry point in an anti-poverty program.

Section 3 briefly develops the framework in place, and the link between Crafts, Culture and Development.

The objective of Section 4 is to provide an overview of the project as it was designed and implemented by UNESCO within the framework of the Intersectoral Programme.

Section 5 examines the positive lessons and difficulties encountered during the implementation of the project, mainly regarding its appropriateness, coherence, effectiveness and sustainability.

The paper concludes with some recommendations and policy suggestions which emerge from the previous analyses, both at the institutional/policy level and at the local/capacity-building level (Section 6).

These sections are followed by a summary of the main resources used (Section 7) and an appendix (Section 8) consisting of a brief excerpt from the Mission Report to Cambodia and the list of the people interviewed.

Context

The following section provides general information about handicrafts and addresses:

- 1) why handicrafts were chosen as an entry point in this program; and
- 2) how the complex phenomenon of poverty can be understood.

2.A. THE SITUATION OF HANIDCRAFTS WORLDWIDE

- A significant lack of data and literature on the craft sectors worldwide is generally noted; many countries face difficulties in collecting accurate data about this sector.
- Some industrialized countries grant significant importance to crafts. For example, in Italy, 24% of national enterprises belong to the crafts sector, which also employs 1/5 of the private sector workers, among whom 100,000 perform high quality production. Italian crafts exports represent 17% of the Gross Domestic Product (GDP).
- In developing countries, the crafts sector is also often given a high level of importance.
 - In Colombia, total crafts production represents a yearly income of approximately US\$ 400 million and brings to the crafts workers a monthly income of US\$ 140 to 510. Crafts exports (excluding sales to tourists) amount to US\$ 40 million per year. Every year, 650,000 tourists bring an income of US\$ 800 million to Colombia, of which crafts sales represent a major percentage. Two-thousand shops and 400 bulk and export trading companies, employing 800,000 people are directly affected by this important tourism market.

- Tunisia is an example of a middle-sized country in terms of crafts production. It counts 300,000 craftspeople (11% of the active population) of which 2/3 work on a part-time basis (4 working hours a day). Their production accounts for an average of 3.8% of the Gross Domestic Income and ensures an annual income of US\$ 2,400 per household (an average of 5 members).
- In Thailand, a study by the Thailand Development Research Institute Foundation (March 2000) estimates that total employment is around 30 million people, out of which 20 million are employed in the "informal sector". A government Meeting to Alleviate Poverty, held on November 25, 2001 estimated that the population involved in the crafts sector represented around 10% of the aforementioned figures. This includes full time as well as part time workers, which effectively puts the number of craftspeople around 2 million, of which approximately 1 million could be considered as full-time workers.
- In Morocco, the volume of handicrafts production is measured by the Ministry of Tourism at 19% of GDP. The exports of handicrafts from Morocco are estimated at US\$ 63 million. The tourism industry represents approximately 6.5% of GDP (US\$ 2.1 billion).

2.B. WHY FOCUS ON HANDICRAFTS

"In handicrafts there is a continuous swing between utility and beauty. That swing has a name: pleasure." - Octavio Paz.

Box 1. Artisanal Products

"Artisanal products are those produced by artisans, either completely by hand, or with the help of hand tools or even mechanical means, as long as the direct manual contribution of the artisan remains the most substantial component of the finished product. These are produced without restriction in terms of quantity and using raw materials from sustainable resources. The special nature of artisanal products derives from their distinctive features, which can be utilitarian, aesthetic, artistic, creative, culturally attached, decorative, functional, traditional, religiously and socially symbolic and significant."

Definition of artisanal products adopted by the UNESCO/ITC Symposium, *Crafts and the International Market: Trade and Customs Codification* - Manila, October 6-8, 1997

Handicrafts are a part of the culture of a nation or ethnic group and represent a key component of socio-economic life, even if handicraft activities are not fully included in national accounts.

Beyond their aesthetic and cultural dimensions, handicrafts present several interesting socio-economic characteristics:

- The handicrafts sector is a home-based industry, which requires minimum expenditure and infrastructure to establish. Therefore it can create jobs at a minimal cost.
- In general this sector uses existing skills and locally available raw materials.
- Inputs required can easily be provided and product adaptation is less expensive than investing in energy, machinery or technology.
- Income generation through producing handicrafts (which is often an important activity in rural societies) does not disturb the cultural and social balance of either the home or the community.¹
- Many agricultural and pastoral communities depend on their traditional craft skills as an essential source of income in times of drought, lean harvests, floods or famine. However, even in times of plenty their traditional skills in craft-making are the basis for additional income generating activities that are a natural means to social and financial independence.

In many developing countries, the contribution made to the economy and the export market through artisanry is increasing as more new craftspeople, especially youth and women, are introduced into the sector as a solution to both rural and urban unemployment. At the same time, mass-produced goods are steadily replacing utility items of daily use made by craftspeople, but without the concomitant capacity to be absorbed into the market. As a result, the livelihoods of many craftspeople are put at risk.

The business sector of many developing countries is characterized both by a relatively small scale of production as well as by an extensive informal sector. Because of their scale, smaller enterprises are especially vulnerable to the problems of bad

¹ In Dastkar [1995], *A Society For Crafts and Craftspeople* <http://www.coop4coop.org/highlight/dastkar>

governance, poor policies and weak institutions; and are also more adversely affected by high bureaucratic costs than are larger enterprises. Moreover, for smaller enterprises, remaining in the unregistered informal sector or "exiting" the formal economy is often the only option. Being in the informal sector however places significant constraints on a enterprise's growth, by reducing access to financial and other inputs, limiting access to public services and narrowing the kind of contracts or investments that they can make.

Generally speaking, handicrafts have developed without specific political strategies. Handicraft production in developing countries now depends in large part on the demand generated by the tourism industry and by the business activities of intermediaries.

2.C. APPROACHING THE COMPLEX PHENOMENON OF POVERTY

There is broad agreement that economic growth is a powerful tool for combating poverty. No country or region in the world has successfully reduced poverty in an environment where there is no growth. Nevertheless, poverty is no longer thought of as having an exclusively material component expressed in monetary value. Poverty is now recognized as being a multidimensional phenomenon consisting of interrelated, non-material social, environmental and gender components. Indicators measuring levels of accountability and vulnerability can also reveal important information on poverty in a given society.

An attempt to define poverty was made in the final Copenhagen Declaration of the World Summit for Social Development², which was signed by the governments of 117 countries. In the Declaration, poverty is recognized as having "various manifestations, including lack of income and productive resources sufficient to ensure sustainable livelihoods; hunger and malnutrition; ill health; limited or lack of access to education and other basic services; increased morbidity from illness; homelessness and inadequate housing; unsafe environments; and social discrimination and exclusion. It is also characterized by a lack of participation in decision-making and in civil, social and cultural life".

² The Copenhagen Declaration and Programme of Action: World Summit for Social Development 6-12 March 1995, United Nations, 1995.

Moreover, poverty is defined as a condition of severe deprivation, not only of one's basic human needs (food, water, shelter) but also of limited or non-existent access to education, information and other basic services.

"...Poverty may be defined as a human condition characterized by sustained or chronic deprivation of the resources, capabilities, choices, security and power necessary for the enjoyment of an adequate standard of living and other civil, cultural, economic, political and social rights"

United Nations Committee on Social, Economic and Cultural Rights, 2001

2.D. UNESCO'S MEDIUM-TERM STRATEGY 2002-2007: A NEW APPROACH THROUGH THE HUMAN RIGHTS LENS

In recent years, UNESCO has called upon its Member States through various General Conference resolutions and Executive Board decisions, to make a specific contribution to poverty reduction through the design of appropriate long-term strategies. Accordingly, UNESCO has developed two Cross-Cutting Themes (CCT) around the strategic objectives of the Programme Sectors as defined in the Medium-term strategy for 2002-2007. These CCTs are:

- 1) the eradication of poverty, especially extreme poverty; and
- 2) the contribution of Information and Communication Technologies (ICTs) to the development of education, science, culture and information and the construction of a "Knowledge Society".

These themes have been an entry point to fostering a culture of intersectoral collaboration both at UNESCO Headquarters and in the field. Another aspect of programming is the mainstreaming of specific topics such as women and youth; as well as putting a special focus on particular areas such as Africa and the least-developed countries.

"...addressing poverty through human rights is like defining minimal standards beneath which human rights would be compromised."

from *"Eradication of Poverty, Especially Extreme Poverty"*, Six-month Review of Projects,
UNESCO Social and Human Sciences,
July-December 2005

Considering UNESCO's potential for contributing to poverty eradication in its fields of competence; and taking into account the magnitude of the challenge of poverty eradication, specific entry points should be identified, bearing in mind various plans and frameworks for action such as:

- the Dakar Framework for Action
- the Stockholm Conference on Cultural Policies for Development
- the Budapest World Conference on Science, and
- the Plan of Action for a Culture of Peace.

Likewise, the collaboration with various partners inside and outside of the United Nations System must be a key feature for all activities, notably with regard to the World Bank, UNDP, ILO, UNICEF, FAP, UNFPA, IFAD and the FAO.

Box 2. Strategic Objectives of UNESCO's Medium-Term Strategy, 2002-2007

- **Strategic Objective 1:** To contribute to a broadening of the focus of international and national poverty reduction strategies through the mainstreaming of education, culture, the sciences and communication.
- **Strategic Objective 2:** To support the establishment of effective linkages between national poverty reduction strategies and sustainable development frameworks, focusing on UNESCO's areas of competence. Furthermore, to help mobilize social capital by building capacities and institutions, especially in the public domain, with a view to enabling the poor to enjoy their rights.
- **Strategic Objective 3:** To contribute to an enabling national policy framework and environment for empowerment, participatory approaches and livelihood generation.

Following approval by the 31st General Conference, UNESCO embarked on implementing a number of cross-cutting pilot projects in the area of poverty reduction. This is an approach that was tested during the 2004-2005 biennium, and that will be examined in this paper.

Following the recommendations of the UN Reform and the reports of the UN Secretary General, UNESCO, like all members of the UN family, considers that a human rights approach to poverty reduction can provide appropriate new responses to this problem. This approach should aim at developing more comprehensive analyses of poverty, given its multidimensional nature and its multiple causes and consequences. The objective of this approach is to develop more efficient, comprehensive, targeted and sustainable strategies.

Box 3. The Concept of Decent Work

"Decent work is about opportunities for women and men to obtain decent and productive work in conditions of freedom, equity, security, and human dignity. Work is obviously central to human existence, identity, and well-being. It empowers people to make choices. It promotes cohesion and stability of societies. Decent work relates to the aspirations of people in their working lives."

Graeme Buckley, *The ILO, Decent Work and Poverty Reduction*, International seminar and public lectures, Poverty, Next Frontier in the Human Rights Struggle, Oct. 2004, UNESCO House, Paris

Offering people opportunities to engage in decent work is moreover the objective of the project examined in this paper. Decent work has to become an essential component of poverty reduction strategies. A cross-cutting holistic concept, decent work has an impact which goes beyond the scope of its four constituent parts: rights, employment, social protection and social dialogue.

2.E. CULTURAL POLICIES AND THE STRUGGLE AGAINST POVERTY

Traditional knowledge (vernacular languages, oral history, scientific knowledge), skills and expressions such as arts and crafts and creative communication, are expressions of who we are, how we learn, and how we relate to others. It is

essential, therefore, that leaders implement cultural policies that strengthen cultural identities and respect traditional skills. Cultural policies can yield tools that generate social cohesion and promote cultural identity; and should be encouraged through interventions combining poverty reduction with the internal development of each community.

Box 4. Culture, Handicrafts and Millennium Development Goals

Cultural policies and handicraft projects have the potential to make significant contributions in reaching the Millennium Development Goals (MDGs). However, in order for this to happen, the following conditions must be met:

- 1) The policies must have a high level of local relevance. It is essential that the specificities of the affected populations (history, traditions, belief systems, social organization etc.) be taken into consideration when devising cultural policies.
- 2) Educational policies should be developed that address cultural and indigenous affairs. Education is one of the most effective ways to promote and preserve cultural heritage, as well as to transmit the valuable savoir-faire necessary in craft production.
- 3) Developing multisectoral policies that build on the linkages between culture, education, health, gender, decentralization and the environment, is the most effective way to successfully address multiple issues. True collaboration and cooperation among different ministries, while challenging, must be a priority.

The project studied in this policy paper entitled "Handicrafts as a socio-economic and cultural development factor", was part of the Cross-cutting Programme on Poverty Eradication during the last two biennia (2002-2005). It was designed and implemented in order to provide decision-makers with strategic recommendations for the eradication of poverty through employment generation, specially for poor and marginalized youth and women. The objective of this paper is to draw upon the lessons learned from the handicraft pilot project and to highlight how to fight poverty by boosting the craft sector. The handicraft project will be examined in more detail in Section 4.

If handicrafts are to play a key role in promoting human development, it is essential that people's cultural well-being be considered as an integral part of their

social and economic well-being. Recognizing the link between culture and development will be pivotal to the success of future policies and the capacity of policy makers to accomplish results through multisectoral intervention.

2.F. PRSPs, PRO-POOR STRATEGIES AND EMPLOYMENT GENERATION

Box 5. Promoting Income Generation Programmes: A Development Strategy?

"Income generation, by itself, is not a synonym for development. But, used skilfully, it is the entry point for many other aspects of the development process. It can become the key and catalyst to development's many other aspects: independence, education, health, community building, women's emancipation and the discarding of social prejudices - in short, the revitalisation, both economic and social, of splintered and marginalized rural and urban communities."

Destkar (1995)

<http://www.coop4coop.org/highlight/dastkar>

National ownership of Poverty Reduction Strategy Papers (PRSPs) is essential in order for these documents to be effective poverty reduction tools. Improving local appropriation of PRSPs and the conditions under which they are developed may include: supporting multi-stakeholder approaches and partnerships, strengthening government and institutional capacity in developing pro-poor growth policies, capacity building in formulating, negotiating and implementing development policies and devising policies for the informal economy.

In effect, including the informal sector when devising PRSPs and other poverty reduction strategies is an opportunity for promoting pro-poor strategies and employment generation. This may be done by enabling the entry of informal entrepreneurs and businesses into the formal economy, by removing certain barriers and by raising awareness among informal entrepreneurs and businesses on the role and importance of market forces.

While economic growth is necessary, it is definitely not a sufficient condition for lasting poverty reduction. Targeted pro-poor policies, including job

creation for vulnerable populations, must also be a part of poverty reduction strategies. Lasting development and poverty reduction therefore require the development of productive sectors that create jobs and generate income.

Box 6. Small Enterprises and Self-employment

Small and Medium-sized Enterprises (SME) play a leading role in creating employment; increasing income and added value; and in providing the foundation for developing and testing entrepreneurial talent.

Self-employment/micro-enterprises are often the main sources of income for large sections of the population in low-income countries. Creating jobs and generating income, they are highly relevant for development policy.

Small-scale enterprises (classified between the subsistence-only economy and the SME sector) aim at earning enough profits that will allow them to reinvest in their business. The more they are able to provide the poor with employment opportunities and affordable goods and services, the greater their contribution to poverty reduction. Promoting small enterprises therefore lays the foundation for a domestic economic structure in which small enterprises can gradually act as suppliers to larger-scale enterprises. Small enterprises also mobilise entrepreneurial initiative and autonomy. This strengthens not only economic but also pluralistic and social emancipation processes, which particularly benefit women, who are heavily represented in the small enterprise sector.

3 Current Framework

Section 3 briefly exposes the framework in place and deals with the link between Culture, Development and Crafts.

3.A. CURRENT POLICY

■ Culture and Development: General Framework

Since the Mexico World Conference on Cultural Policies (MONDIACULT) in 1982, the idea that development should be oriented by culture has become increasingly accepted. Other key advances in this area are:

- the World Decade for Cultural Development (1988-1997)
- the report of the World Commission on Culture and Development ("Our Creative Diversity", 1995)
- the Intergovernmental Conference on Cultural Policies for Development (Stockholm, 1998)
- the UNESCO Universal Declaration on Cultural Diversity (2001)
- the Convention for the Safeguard of the Intangible Cultural Heritage (2003)
- the Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), defending the idea that culture is not simply a good like any other on the market.

■ Development of Crafts and "Crafts for Development"

The broad objective of the Ten-Year Plan of Action (1990-1999) for the Development of Crafts was to provide a common framework for future programmes and to allow governmental and non-governmental organizations involved in this sector to hold a permanent consultation on the implementation of complementary activities. The specific objectives of the Plan, as defined in Hammamet³, address data collection on crafts activities, further training of craftspeople, crafts promotion, the funding of regional projects, the implementation of pilot activities and the marketing of utilitarian craftware. In countries where crafts had been flourishing, it was also recognized that investing in marketing, design and management training had positive impacts on the crafts sector. Moreover, given the increasing poverty in many developing countries, investing in training and in improving trading methods represent important opportunities to assist craftspeople in improving their standard of living.

UNESCO has carried out the recommendations in the Ten-Year Plan of Action to undertake studies in co-operation with the International Labour Organization and to adopt a Plan of Action for Improvement of the Status of the Artisan. Furthermore, UNESCO has also embarked on a multifaceted campaign (including exhibitions, publications and the awarding of prizes) to gain recognition and respect for artisans, for their immense contributions to the economic, social and cultural life of each country.

The lack of data illustrating the impacts of crafts production on income and employment generation often result in an underestimation of the importance of the crafts sector in reducing poverty. Additionally, the lack of quantitative data demonstrating the feasibility of crafts-related projects further hampers the financing of such projects. As such, funding remains a significant problem faced by most national craft associations.

³ Consultation organized by UNESCO in Hammamet, Tunisia, May 9-12, 1989.

Box 7. UNESCO Arts, Crafts and Design Section : Crafts for Development

"Traditional crafts, whether for utilitarian or artistic purposes, represent a very valuable form of cultural expression, a 'capital of self-confidence' which is especially important for developing countries. Re-emphasizing the value of handmade work is also important for many developed countries where the quality of life is often threatened by excessive industrial standardisation.

Crafts take their roots in age-old traditions which are renewed by each generation and stand at the threshold of cultural industries. Craftspeople do not simply conserve cultural heritage but also enrich and adapt this heritage for the contemporary needs of societies.

As the only international organization with a global vision of the socio-cultural and economic role played by crafts in society, UNESCO has, for many years now, endeavoured to develop well-balanced, coherent and concerted action by combining training, production and promotional activities and stimulating the necessary co-operation between the relevant national bodies and regional, international and non-governmental organizations. Moreover, UNESCO is involved in the creation of original models, through the UNESCO Crafts Prize and to make quality handicrafts known outside their place of origin in exhibitions held at UNESCO Headquarters. The aim is also to help commercialize artisanal products on the international market.

The economic, social and cultural importance of crafts industry is insufficiently shown. Quantitative and qualitative information is necessary to prove to the concerned authorities that the artisanal sector deserves priority in the national plans of development."

From UNESCO Website (2006).

4 Project Overview

The objective of this section is to provide an overview of the project as it was designed and implemented by UNESCO within the framework of the Intersectoral Programme.

4.A. HANDICRAFTS AS A CULTURAL AND SOCIO-ECONOMIC DEVELOPMENT TOOL

The goal of the pilot project was to illustrate how the development of small artisanal enterprises in favour of disadvantaged social groups, especially women and youth no longer enrolled in school, could contribute to poverty eradication through income generation and employment in a wide variety of cultural contexts. Drawing on the results of activities organized in Asia and Africa in the previous biennium (2002-2003), the project was expanded to include Mesoamerica, the Caribbean and the Arab States in 2004-2005.

The project's first objectives were to help create small craft enterprises and to mobilize social capital for comprehensive crafts training and non-formal education in literacy and numeracy. Targeting marginalized youth, these trainings also addressed production and marketing. The project also provided education departments with a craft methodology and employment-oriented training that could be integrated into the school curriculum. Through this revised curriculum, poor students who could not pursue a formal education nevertheless had access to a viable alternative for future employment.

4.B. INTENDED EFFECTS

Designed and implemented one decade after the UNESCO's Associated Schools Project and Arts and Crafts Awareness Workshop-classes, this pilot project targeted the most marginalized groups including youth no longer attending school, and addressed issues such as the cultural dimension of development, the importance of cultural identities, broadening participation in cultural life and promoting international cultural cooperation.

Through the training activities, it was UNESCO's hope that the beneficiaries of this project would be able to produce and market handmade products which could compete successfully on the global market. The goal was to help them emerge from situations of poverty or extreme poverty by giving them access to materials and networks, thus helping them increase their levels of income. The training activities of this project enabled marginalized groups to learn a creative skill and in this way, contributed to their sense of personal dignity.

4.C. PROJECT IMPLEMENTATION

All of the pilot projects in the Cross-cutting Theme "Eradication of Poverty, Especially Extreme Poverty" address the issue of poverty through a human rights lens. This consists of assessing the impacts of a project in the area of human rights, as outlined in the rights-based approach applied by the entire United Nations System.

Reducing poverty entails not only expanding the range of economic and social choices available to individuals but also includes empowering the poor and increasing their level of participation in the development process. Involving the poor more directly in the projects for which they are the beneficiaries not only ensures project relevance and sustainability, but also ensures that the economic, social and cultural rights of the poor are taken into consideration and are protected.

In this project, the local populations engaged in a true partnership with UNESCO. As such, they were neither perceived as passive recipients of outside assistance nor as a "target group" per se. Rather, they were considered as active participants and partners in the project itself which contributed to their sense of empowerment and personal dignity.

The following human rights were addressed in this project:

- Education and Training
- Decent Work
- Health and Social Services
- Non-discrimination
- Cultural Identity

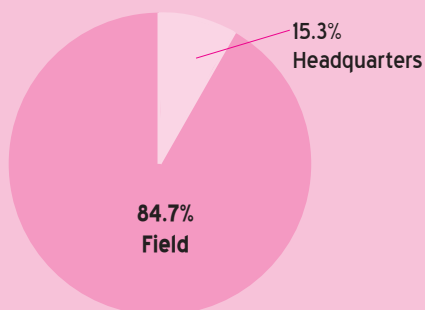
Effectively linking together all of these issues, the activities in the pilot project can be considered as highly successful.

Box 8. The Involvement of UNESCO Field Offices

Abuja - Nigeria
Bangkok - Thailand
Dar-es-Salaam - Tanzania
Hanoi - Vietnam
Harare - Zimbabwe
Cairo - Egypt

Havana - Cuba
Maputo - Mozambique
Phnom Penh - Cambodia
Port-au-Prince - Haiti
Ramallah - Palestine
San José - Costa Rica

Allocation of the 2004-2005 pilot project budget



Decentralized funds represent 84.7% of the total budget (total budget: US\$ 300,000).

NB: The implementation of the project was carried out by UNESCO Field Offices. However, some of the offices listed in Box 8 are "cluster" offices that regroup several country offices.

"Poverty? It's when you work the whole day but still don't have enough to feed your family."

A poor working woman in Cambodia, November 2005

5 Monitoring & Evaluation During Implementation

Section 5 examines the positive lessons learned and difficulties encountered during the implementation of the project, notably in terms of its appropriateness, coherence, effectiveness and sustainability.

5.A. PRELIMINARY EVALUATION

The following evaluation is not an exhaustive review of the project. Rather, it provides some illustrations of best practices. The main questions to be answered are as follows:

- Were the capacity-building workshops for marginalized youth successful?
- Did the living conditions of the poorest youth and women improve through the income generated by the sales of their products?
- Did the self-confidence of the youth and women improve?
- Were local policy makers and the community as a whole made more aware of the potential role of crafts in poverty eradication?
- To what extent can this approach be used as a valid anti-poverty strategy for policy makers?

5.B. KEY ACHIEVEMENTS

■ Skills training in craft trades

Basketry, batik, screen printing (depending on the particular countries/areas) and basic business techniques were provided to the poorest women and youth identified by the project.

For example, in 2005 a design training workshop in Nicaragua ("Creative Hands: Designing the Future") was jointly organized with the Nicaraguan National Commission in cooperation with UNESCO. A similar training workshop took place in El Salvador ("Manager Training for Craft Development") to strengthen the organizational and management capacities of participants in order to improve their production and marketing systems. A Panamanian workshop ("Artisans prepared for the Future") succeeded in bridging public and private partners and in forming intersectoral dialogue.

The UNESCO Harare Cluster Office, in collaboration with the National Training and Conference of the Arts in Zimbabwe (NATCAZ), organized a seven-day training workshop for marginalized women aged 35-45 in tie-dye, batik and the screen printing of textiles in August 2004. Twenty-eight women participated who were taught by 5 trainers. Not only did the women show a great deal of enthusiasm, determination and motivation, but the quality of their goods also improved. In Zambia, where the beneficiaries were younger and suffered not only from marginalization but also were either HIV positive and/or were orphans, the project's activities had an even greater impact.

Cooperation In order to promote crafts and a better understanding of their contribution to the development of national cultural industries, UNESCO financed major diagnostic studies of craft development in ten countries of Mesoamerica and the Caribbean, for instance.

■ Capacity-Building

- **Learning by doing** On the basis of reports on Vietnamese crafts and pottery, the Vietnam Museum of Ethnology was chosen as the implementation partner. The museum conducted additional research on Vietnamese crafts

in other museums in Vietnam. Its staff learned practical skills on how to organize child centered classes and then applied and refined these skills. The methodology that emerged has been used as a guideline both for future projects and for education departments. This methodology addresses the implementation of craft and employment-oriented training within the school curriculum, as well as within more informal settings.

- **Training of trainers** Vietnam Museum staff also organized training workshops for art teachers from selected schools on methods of data collection. External experts organized training workshops on how to evaluate the learning process and how to instruct and guide students.
- **Awareness raising** In all the communities involved, the project increased awareness among school teachers, pupils/trainees and parents in the socio-cultural value of crafts and their potential role as an income generating activity. Moreover, it raised the youth's awareness on the importance of protecting and preserving traditional cultural heritage. For the adults in the villages, the project was often considered an opportunity to pass on knowledge to the younger generation, and as such gave them a sense of pride in their work.

Thanks to the workshops, organized groups and societies emerged, such as the women's groups in Dakar which enabled the trained artisans to make their voices heard on the market. The fact that these groups were organized by the artisans themselves not only ensured their relevancy, but also empowered the artisans. In effect, the capacity building for these groups paved the way for social and economic empowerment; while the technical assistance regarding local needs and tourist demands helped ensure the lasting development of their trades.

In Cambodia for example, a network was created through the managing committee of the Community Learning Centres (CLCs), where initiatives were shared among the craftspeople and the villagers (improvements in quality, new designs, networking with the consumers, etc.). Similar results were obtained in Maputo where a base was created for self-sustaining learning centres through

capacity-building in management, marketing and product development. The project's objective was to assist the centre in organizational issues; to link it to markets in Mozambique and abroad; and to establish an on-site HIV/AIDS counselling centre to serve the resident artisans and neighbouring communities. As such, the organizational structure of the youth crafts centre was strengthened through business skills training programs and HIV/AIDS counselling for the young artisans. The activity brought HIV/AIDS counselling to a poor neighbourhood and created possibilities for self-employment.

Appropriate, coherent and **efficient**, the project successfully built sustainable activities through partnership building and linking project initiatives to local realities.

■ **An appropriate project**

- The selection of which crafts to develop was done in partnership with the Vietnamese Museum of Ethnology which researched the crafts and identified those with the greatest market potential.
- Microfinance was appropriately introduced in the pilot activity held in Dar-es-Salam ("Creative Workshop for Craftswomen") in partnership with the French NGO PlaNet Finance.

■ **A coherent project**

- Strategic linkages were established between the craft skills trainings and literacy classes; and useful tools were provided to the artisans to help them in the management of their small businesses. Literacy teachers also conducted their classes using methods and tools useful both in crafts workshops and literacy classes (e.g. in Cambodia). As a result, the artisans became increasingly autonomous in their work.
- Workshops were organized near tourist sites and World Heritage Sites.
- Maputo, where HIV/AIDS counselling was organized, the activity reflected the fundamental areas of action in Mozambique's first PRSP.
- In Costa Rica, El Salvador, Honduras, Nicaragua and Panama, a strategy to approach potential allies was proposed and all of the countries expressed their interest. Financial agencies like the Inter-American Development Bank commented on the strong leadership demonstrated by UNESCO.

■ Efficient and sustainable activities

- Some people who have followed literacy training classes and who have mastered craft skills, have not only retained their skills but have been solicited to become trainers themselves. In Cambodia and Zimbabwe for example, participants from two training workshops became consultants themselves and participated in workshops. In Bolawayo Thuthuka, Zimbabwe, the trainees themselves even created their own curricula.
- Community Learning Centres (CLCs) in Cambodia which were created with very limited resources are now fully self-sustainable and training sessions are still organized even though the project has ended. In Maputo, the project helped the crafts centre become more self-sustainable. Youth and the NGO Aid to Artisans were jointly involved in the planning of activities which reinforced commitment to the project. Aid to Artisans was chosen to assist the centre given its excellent track record on assisting artisans learn more about export markets. Furthermore, with its extensive network of market contacts, Aid to Artisans improved market access for the artisans.
- In Cambodia, the living conditions have improved for the craft workers benefiting from project trainings as well as for their families. Additionally, many young artisans have shown interest in pursuing craftwork as a career. Returning to Cambodia in a couple of years to record the number of youth who did in effect dedicate their careers to craft work, would provide valuable information on the project's long-term impact.
- UNIDO, which is working on sustainable craft development in Central Vietnam, has shown interest in integrating aspects of the "Crafts in the Classroom"⁴ project into their actions.

The final objective of the project was to ensure national ownership of the activities. A post-project evaluation will need to be done in 4 or 5 years in order to ascertain 1) whether or not national partners have been able to ensure project sustainability; and 2) to observe whether or not there has been a policy shift to promote a more empowering educational, economic and cultural environment.

⁴ "Crafts in the Classroom" is a project that offered children aged 10 - 14 years the opportunity to participate in classes at the Vietnam Museum of Ethnology where they learned traditional techniques in craft production by master craftspeople from Phu Lang village.

In addition to the aforementioned achievements, the project also promoted **intellectual curiosity, solidarity and pride** among the artisans. The artisans and teachers spoke of their enjoyment in seeing the youth engage in intellectual exchange, and in being pushed to clarify their own ideas in order to respond to the questions of the young trainees. Teamwork among the different actors (artisans, trainees, teachers, villagers...) contributed to an atmosphere of solidarity; and the recognition of the highly technical nature of craft-making gave the artisans a renewed sense of pride in their work.

The project's approach was particularly influenced by the work of Amartya Sen, notably with regard to the idea that poverty results from capability deprivation. The assessment of the standard of living should consider people's actual ability to be or do something ("doings and beings") and not simply changes in income.

Through this project, new ideas were disseminated and financial resources were mobilized. Moreover, UNESCO's endorsement of this project through providing the initial "seed money" encouraged other funders to make financial contributions. For example, after observing the key accomplishments of UNESCO's pilot project, Japanese donors recently approached the UNESCO office in Cambodia to express their interest in the project.

Analysing the difficulties encountered is also an important exercise in formulating relevant recommendations and policy suggestions.

5.C. MAIN DIFFICULTIES

■ Project organization and monitoring

- Additional funding would have made it possible to translate more manuals into local languages. In Cambodia for example, limited funding prevented some manuals from being translated into local languages.
- More dialogue and information-sharing among the different activities of the project worldwide would have been relevant and useful.
- It would have been relevant to co-ordinate with other agencies, especially UN agencies, whenever possible, in order to avoid dispersed initiatives. In many countries (e.g. Zimbabwe), better synergies could have been created with other UN agencies such as UNIFEM, UNDP, UNIDO and UNICEF to develop specific modules and design efficient strategies to meet the needs of street children.

■ **Coherence with national political, cultural and socioeconomic strategies**

- Generally considered in many societies as "time-consuming" and too "small-scale", the crafts sector could benefit from additional advocacy and confidence building measures on the part of UNESCO.
- Craft production is most often not lucrative enough to serve as a family's main source of income. It is generally a secondary source of income in case of economic, and/or environmental crisis.
- Improving links with the tourism sector could contribute to the profitability and sustainability of craft production. In Cambodia, the artisans were under the wrong impression that tourists preferred industrialized goods rather than handmade goods. Pro-poor strategies should focus on training workshops that raise the artisans' awareness on the kinds of products tourists are likely to purchase.
- Limited availability of raw materials remains a major concern, especially for isolated communities.
- Limited human resource capacity is also a challenge. The project managers and implementation agencies were not always able to find skilled people to teach crafts in the selected areas.

The analysis of the project results indicates that there are vast opportunities available in promoting the crafts sector as a way to eradicate poverty and improve living standards.

Recommendations & Policy Suggestions

This final section proposes some recommendations and policy suggestions that emerged from the project analysis. Recommendations are made for both the institutional/policy level as well as at the local/capacity-building level.

6.A. SUPPORTING HANDICRAFT DEVELOPMENT AS A MEANS OF ERADICATING POVERTY

Development strategies must recognize the poor as essential stakeholders in the development process. Therefore, as highlighted at the beginning of this study, poverty eradication strategies should:

- 1) bear in mind poverty's multidimensional nature through multi-sectoral social intervention
- 2) include a gender component and recognize the importance of valuing diversity
- 3) be devised in a participatory manner and should support the creation of partnerships, networks and inter-group alliances
- 4) focus on integration at the community, municipal and local levels.

■ International actors

- Under Articles 55 and 56 of the United Nations Charter and in various international conventions, states have pledged to protect and promote human rights.

- International actors should adopt policies specifically aimed at eradicating poverty and social exclusion. Specifically these policies should be based on the principles of participation, accountability, transparency, equity and non-discrimination
- There is a need for building linkages and improving collaboration between various types of organizations (governmental bodies, NGOs, local associations, unions) in order to facilitate information-sharing, skill reinforcement and the institutionalisation of the crafts sector.

Box 9. Main Recommendations for UNESCO

Within the framework of the cross-cutting project, UNESCO can identify key issues and practices; as well as develop its approach on poverty reduction and on promoting human rights.

In particular, UNESCO should:

- develop awareness raising activities and encourage interest in handicrafts
- assist national and local institutions in the development of policies on handicraft products
- facilitate monitoring, information-sharing and learning from other experiences
- continue to promote projects such as the one addressed in this report, given that the promotion of craft products allows poor and marginalized youth and women to develop marketable skills, protect their cultural heritage and reinforce their sense of dignity and self-confidence.

■ **National actors**

- In order to implement human rights policy, all states that have ratified international human rights treaties must incorporate them in their domestic legal systems.
- Creating a national development program that includes the protection and the promotion of human rights requires coordination and collaboration between actors.
- To address extreme poverty, national programmes should have a similar focus as the one in our pilot project. They should develop targeted actions to alleviate the conditions of the poorest and most vulnerable populations suffering from limited resources and access to basic social services.

- Governments should encourage long-term investment strategies to support handicraft workers. Developing a plan of action for cultural and economic development requires good governance. Furthermore, dependence on the markets alone cannot achieve human development objectives and in fact often exacerbates the living conditions of vulnerable groups. As such, it is necessary to reform the system of governance in order to implement effective programmes for rights-based development.
- In the informal sector, employment generation policies must be based on three essential measures:
 - 1) The target populations must have access to training. There must also be a demand for the skills as well as a supply of people who can be trained.
 - 2) Semi- and low- skilled workers must have access to markets where they can sell their goods. Moreover, market access is linked with access to information, transportation facilities and telecommunications.
 - 3) Microfinance facilities must be expanded and existing intermediary national financial institutions must be equipped with adequate refinancing and appropriate risk-sharing programs. The support of central banks and regional and international financing institutions is also extremely important.

Supporting employment expansion among the crafts sector must evolve into a general employment strategy on the national level.

6.B. POLICY SUGGESTIONS

Reducing poverty through employment generation in the craft sector should be done both on the institutional/policy and local/capacity-building levels. On the institutional level this may mean making improvements in policy and legal frameworks in order to facilitate the generation of new jobs and the reinforcement of existing jobs. On the local level, this may take the form of technical, marketing, managerial and networking trainings for artisans.

■ Institutional/policy level

Ministries working in the areas of education, culture, the advancement of women, and small and medium enterprise development; NGOs, women's organisations; and technical cooperation projects need to emphasize gender and youth issues in creating a more enabling institutional environment. Different state departments should work towards implementing policy recommendations that encourage youth and women to engage in professional training that would help them increase their economic independence and in turn their social status.

Develop growth strategies for small local businesses in the cultural sector: The cultural objects unique to each community, created by local craftspeople whose skills are passed down through generations, should be protected and promoted. This is an opportunity for implementing vocational training initiatives designed to create sources of employment.

Inter-ministerial cooperation: In national anti-poverty programs, state intervention modalities should be introduced that encourage and facilitate inter-ministerial programs between the crafts sector and other sectors concerned with socio-economic development. Governments need to put in place mechanisms promoting synergies between the different departments. Public-private partnerships also need to be encouraged to promote the establishment of an enabling environment for women and youth entrepreneurs. Supporting institutions should also provide the artisans with the services they need.

Development agencies need to address poverty eradication in an integrated manner that complements the work being done at the national level. Assisting artisans in networking with national, regional and international business associations should also be facilitated, and will help reduce the gender gap resulting from imbalanced institutionalized practices in the legal, business and financial systems. Furthermore, this will also help generate a sustainable sector and provide employment to craftswomen.

The Ministry of Culture should create an environment conducive to craft appreciation. It should take the lead in the creation of a national art network and should advocate both inside and outside of the country on behalf of artisans. Cultural Authorities should ensure that all citizens have the opportunity to be heard and that

collective discussions on culture do not discriminate, exclude, divide, or deny the participation of any citizen.

The questions that would be likely to surface in collective discussions on culture, local development, and the relevance of cultural issues at the local level may include:

- In which areas would cultural intervention be most relevant?
- What connections should be created between cultural managers and poor artisans in each territory?
- What cultural strategies are needed to rebuild the collective memory of each poor community (rural, urban, indigenous)?
- Can awareness, appreciation, and passion for handicrafts be cultivated from an early age through educational policies on cultural heritage and indigenous affairs?
- Is it feasible to introduce crafts activities in schools, medical practices and community centres in order to strengthen citizen participation?

To address the lack of publicity, advertising, marketing, and awareness of national handicrafts events, the Department of Tourism could for example publicize craft events taking place during the year. NGOs and the private sector should collaborate with this department and inform and disseminate this information. The Department of tourism could also facilitate marketing and venue selection for crafts events. Not only will this help promote crafts, but it will also give the women and youth added confidence to produce and sell their products at these events. Organizations such as export promotion bureaus, small industries, microfinance institutions, also need to be established. With the increase of industrialized production, if immediate steps are not taken, the livelihoods of skilled craftswomen and youth will be at risk. As such, taking these steps to protect and promote the crafts sector will help prevent the loss of irreplaceable savoir-faire and cultural traditions.

Conducive work environment: Government agencies should focus on providing basic infrastructure such as roads, transportation and water and electricity services. With these infrastructures in place, promoting crafts projects can be done more easily and cost-effectively.

Include crafts initiatives in development plans: Strategies for implementing mutually beneficial local development plans have gradually become institutionalized in the rules and regulations governing local economic development, local governance, and community decentralization. Nevertheless, cultural content, including the development of handicraft projects, has not yet been included to its full extent in these plans and should be given more attention.

Access to credit: Improving access to credit is the surest way of empowering poor women and youth and of increasing their income generation opportunities. Micro-credit has been determined to be the best instrument of improving income-generating capabilities of the poor. Financial institutions need to provide credit facilities to the craftswomen in order to support the development of their crafts businesses.

Box 10. Strengthening The Livelihoods of The Poor

What interventions can strengthen the livelihoods of the poor?

- Microfinance: " Whether they save or borrow, evidence around the world shows that when poor people have access to financial services, they choose to invest these savings or loans into building a range of assets that will make them less vulnerable"
(From CGAP Website)
- Investments in public infrastructure, including roads, communications and education, provide a foundation for self-employment activities.
- Community-level investments in commercial or productive infrastructure (such as market centres or small-scale irrigation infrastructure) facilitate business activity
- Employment programs designed for "non-entrepreneurs" can make the poor more employable
- Non-financial services (from literacy and business training to business development services such as consulting) build social capital and basic skills within the community.
- Legal and regulatory reforms create incentives for microfinance by streamlining microenterprise registration, abolishing artificial caps on interest rates, loosening regulations governing non-mortgage collateral, and reducing the cost of property registration.

Adapted from Donor brief, n°2 April 2002
Helping to Improve Donor Effectiveness in Microfinance

Awareness raising on available facilities: Organizations promoting handicraft development need to disseminate information on the training facilities and opportunities available to women and youth in rural areas. Workshops and seminars need to be organized to familiarize and train rural populations on the income generating opportunities available to them.

Craft bureaus and showrooms Craft bureaus and showrooms should be established in order to build links and facilitate alliances with national institutions, particularly in the area of training, business counselling services and marketing. The marketing of handicrafts should also be more deeply analysed. The participation of private agencies should be minimized, so as to prevent the exploitation of the artisans and to discourage the trend toward a "downstream" integration of the producers themselves. This tendency to "downstream" has a negative impact on the symbolic and cultural quality of the handicrafts and may lead to the cheapening of the crafts. Tourist enterprises should promote handicrafts as often as possible not as souvenirs, but as articles of cultural and traditional value.

Networking for marginalized entrepreneurs: Networking is essential in facilitating access to information, technology, markets and raw materials relevant to the development, sustainability or expansion of small businesses. With an increase in networking, women and youth traditionally deprived of financial resources will also gain access to valuable economic opportunities.

Establishing craft councils: Similar crafts may be practiced in different areas in the same country, yet they may often be working in isolation from one another. Creating craft councils should be a priority as it will facilitate the creation of networks among craftspeople and help them produce their goods on a larger scale. A centralized data collection and recording system would be useful in collecting information on the types and quantities of handicrafts being produced in different sectors and regions of the country. A map of all stakeholders involved in the crafts sector would also help in creating partnerships for cultural development. Such stakeholders might be organizations or individuals involved in the arts and small craft-making businesses producing cultural objects.

Affiliations with art schools: Art education could be introduced as a mandatory curriculum for schools in both formal and non-formal education. In addition, teaching materials, books and literacy manuals should address the importance of respecting and preserving the handicrafts of one's nationality or ethnic group.

Furthermore, students studying at art schools should have an internship or project linked with the handicrafts sector and in which they have the opportunity to work with poor communities. New products and designs could be introduced in this sector, and associations could be formed based on the latest trends in the market. Through this initiative, women and young artisans would gain added confidence to produce and market their products, which would also ensure the revival and preservation of traditional crafts.

Promote cultural volunteer programmes for youth: Young people should have the opportunity to participate in resolving the social problems that affect their communities. They have the potential and energy to become dedicated cultural collaborators. They need to develop roles that give them visibility and make them feel taken into account along with other social groups. In this context, the creation of multisectoral programs on cultural promotion with young people to overcome poverty would be relevant.

Engage artists and successful artisans in efforts against poverty: Artists and artisans possess the creativity, talent, and expertise to depict, disseminate, display, represent, symbolize, recreate and capture both the misfortunes of poverty and the collective opportunities to defeat it.

■ Local/capacity-building level

The following local/capacity-building level interventions are proposed in the form of project recommendations aiming to increase employment among women and youth particularly in rural areas and to help them generate sustainable livelihoods.

- Training

Creating centres for crafts and trades: Highlight the importance of the creation and promotion of training centres for crafts and trades, paying particular attention to

the protection and reproduction of indigenous and/or traditional production techniques that are in danger of disappearing.

Educational programs: Encourage the implementation of crafts education programs for children under 14 years old and who are at risk for dropping out of school. This artistic education helps to develop self-expression, observation, appreciation and creativity. Self-expression is the activity that satisfies the need to transmit ideas, emotions and feelings. Observation serves as a means for a person to knowingly face something new, and to consciously relate what they see with what they have stored in their memory. Appreciation develops respect and places value on the expressions of others.

Design training workshops: Conduct design training workshops similar to those organized as part of this project. Workshops should be conducted to train craftspeople in designing products and also to introduce them to existing designs so that they may use these designs in their handicrafts. Recent trends should be introduced to the artisans in order for them to align their product designs and styles accordingly. Local and foreign experts should also be included to share their experiences and offer their insights in monitoring the prevailing trends. Design consultants or designers should be hired to collect the designs and patterns from around the country or region that depict the art, culture and styles of the location. A national bibliography recording the arts and crafts of the country should be formed to preserve the designs, which are part of the cultural heritage of the nation. This would serve as a development tool for the handicrafts sector and protect the cultural heritage for future generations.

Development of craft products: Develop training centres where master trainers can train poor people and facilitate the craft development process, as was done in Cambodia with the Community Learning Centres. If centres are not available, master trainers can train youth and women at home. Given that handicrafts are produced on a small scale and require simple tools, craftwork can be easily carried out by women at their convenience within their homes.

Equipment and other facilities need to be provided by development agencies or by the state and/or province. After the training is conducted on how to

produce the specific craft, product designing and colouring methods should also be taught to ensure that the products respond to a real demand on the domestic as well as international or regional markets. Training materials should also be made available to different organizations.

Skills improvement for artisans calls for a systematic approach and a long-term vision. Poor women and youth should be given the support and training they need to help them move beyond a subsistence level of production and increase their competitiveness. For example they could be taught to develop new entrepreneurial skills. This is something that should be addressed by ministries focusing on education, vocational training and SMEs; universities; local support institutions; women's organizations; NGOs and technical assistance projects. The main problems in this area are the lack of funds, the need for experts in design and the lack of facilitators/peer educators to sustain the trainings.

Given the migration of men to urban areas and the trend for them to shift their attention to more profitable pursuits, attention should also be given to training women in crafts normally practiced by men.

- **Marketing**

Proper training needs to be given on marketing techniques. Packaging, labelling, sizing, presentation and colour schemes are just some of the topics that need to be discussed with the craftspeople. Through these discussions, youth and women will be encouraged to produce more and they will be trained to become more outgoing and to interact more freely with their environment.

During the trainings, the artisans should be encouraged to develop links among one another and to sell their products themselves, either individually or in groups, thus bypassing middlemen. Emphasis should also be placed on creating a trustworthy network with markets/bazaars/souks. Hotels, motels and guest houses could be used to display and sell the handicrafts produced in their areas. Regular exhibitions could be organized where craftspeople from all over the country could participate. Handicrafts should also be promoted on international markets and market surveys should be conducted to find out the potential for exporting.

Promotion of craft villages: Craft villages will increase productivity while also providing sustainable market access. They will act as a one-stop shop where artisans from around the country could both manufacture and market their products. They would have the option of renting shop space on a weekly, fortnightly or even monthly basis. Masters trainers should take part in training workshops. In this way they are not only passing on their skills, but they are also earning additional income.

All facilities should be provided by the local/national government; and private and international donors should also contribute to covering the costs of establishing the centres. Setting up such centres in large cities will on the one hand help in propagating the value of crafts to larger audiences; and on the other it will allow craftspeople to increase their income through bypassing middlemen.

The centre could also provide access to microcredit. Existing production techniques could be recorded, which would help in identifying areas of improvement as well as topics for future trainings. The centre would be a source of expertise on designing and packing the products, as well as on marketing and export potential. Furthermore, certain of the crafts could be displayed in local, regional, national museums, as well as in tourism offices, in order to increase the crafts' visibility and to promote awareness on local crafts.

Networking, confidence building and human dignity: Marginalized entrepreneurs could network among themselves and open small outlets with a brand name and set quality standards for their products. They could also request assistance in making a website and a CD catalogue in order to promote their products. Governments and international organizations could assist with setting up the outlets. The outlets would need to be set up in main cities near the artisans' villages so that they would be able to travel to and from the outlets regularly.

Box 11. Information and Communication Technologies (ICTs) and Handicrafts

The sales of handicrafts both at town shops as well as on-line, would provide the artisans and the villagers with the opportunity to engage in dignified work rather than simply receiving charity. A percentage of the profits from their sales could also help fund the Community Learning/training centres.

Marketing local handicrafts through the internet also raises awareness, both locally and internationally on the existence and quality of handicrafts. One of the more innovative applications of ICTs in the crafts sector is the creation of online stores that sell goods over the internet. What makes this kind of website unique from other forms of communication support is that it is interactive and allows perspective buyers to read about the artisans, their communities and ways of life. The shoppers can read the profiles and see photographs of the artisans making the very products they are about to purchase.

One popular Internet handicrafts site is "Ecosandals.com", founded by an American and a Kenyan. The site has received orders for over 60,000 pairs of tire sandals to date. The company employs about 30 local artisans, who also receive IT training as part of their compensation packages. The "Virtual Souk" aimed at artisans in North Africa, also provides valuable services. Through its Web Site, artisans can access craft guides, training modules, and international marketing services. The Virtual Souk's large product database enables artisans to upload product information and immediately reach a worldwide market through a secure e-commerce platform.

E-commerce and Internet marketing represent windows into untapped markets for artisans from less developed countries. When these artisans try to tap into these resources individually however, they often fail due to high fixed costs and low profit margins. A number of handicraft NGOs have begun to harness the power of ICTs in response to this problem. The results of these efforts are so-called "clustering" projects. In India, for instance, the NGO India Social is the sponsor of an ongoing effort to link artisans in the same field, such as woodcarving, glassware, and brassware, to achieve economies of scale through clustering. Artisans receive ICT training and learn the marketing importance of advertising the social, historical, and cultural roots of their crafts via their cluster. The Connecticut-based NGO "Aid to Artisans" is a resourceful institution for general information about handicraft projects in the developing world. Their website www.aidtoartisans.org also includes recommended readings and links.

Expanding the reach of the handicraft industry: Nowadays, a small industry cannot survive on its own without market connections and without having a competitive edge. Associations with cluster or sub-contracting arrangements with large industries should be developed in order to promote the craft wares, raise cultural awareness, and build the confidence of the craft workers on the marketability of their work.

Raw materials are mostly available in large cities, thus making it difficult and expensive for rural artisans to have access to the materials they need for their products. To address cost and access difficulties for raw materials, small industries should set up a system through which they supply rural artisans with the materials they need.

The quality of the handicrafts should be improved through training, skills development, technical assistance and the introduction of better materials and equipment used for manufacturing the handicraft products. This can be a major concern at times because sometimes the artisans do not trust modern tools and prefer to rely on traditional implements.

Even though handicrafts are often known for their high level of workmanship, quality control standards should nevertheless be stressed. Government organizations should monitor this area and provide advice and other services to improve the quality of the crafts and marketing techniques.

Technology must be used effectively in reaching out to craftspeople and providing them with training and advice on design and marketing. Technology can be exploited in many ways to help in craft conservation and revitalization. For example, the use of multimedia educational aids to strengthen intercultural education, heritage education, artistic education, and training in traditional trades and crafts is an approach that may be effective in certain contexts. Students should also be made aware of the consequences of perpetuating an imbalanced information communication system in which a limited number of people decide for the majority what information should be transmitted.

6.C. PRACTICAL CONSIDERATIONS, RISKS AND REQUIREMENTS

In order to implement these recommendations and policy suggestions, the following issues must be taken into consideration:

- Consultations and sectoral studies should be carried out in order to delineate a clear and adapted policy in the crafts sector in the framework of poverty eradication.
- Before implementation can begin, the recommendations must be validated, and the actors mobilized (verifying human resource availability and mobilization, motivating stakeholders, verifying the availability of trainers and the interest of trainees, the accessibility of the centres, etc. ..)
- The strategy would have to be national in scope, rather than international, given that the choice of crafts and the mobilization of the partners will differ from country to country.
- The following factors either limit or facilitate the work of poor craftspeople and need to be addressed:
- Policy framework: local legislations, cultural policies, planning process, government capacity, incorporation of pro-poor concerns at all levels (especially in the tourism sector).
- Market access for the poorest groups: physical location, social and economic constraints on poor craft workers, limited access to credit and availability of raw materials, infrastructure.
- Market viability: product quality and price, evolution of demand
- Implementation challenges in the local context: addressing the skills gap, managing costs and expectations, maximizing collaboration among stakeholders. Gender inequalities continue to hold back women entrepreneurs' and limit their potential for professional development in many parts of the world. Many support institutions at the national or local levels are not aware of the gender-specific constraints on women entrepreneurs in the handicrafts sector and are therefore unable to address them adequately when providing necessary services.

- **Monitoring**

An effective approach for monitoring poverty must include overcoming both political and technical challenges. Monitoring poverty is an ongoing and daunting

challenge both for those who have firsthand experience, and for development agencies and national institutions trying to address it. However, national ownership of the monitoring framework is essential in order to ensure a coherent framework. As such, evaluation should be seen as a tool rather than as a sanction, so that it can be proactively used by national authorities to define and implement poverty monitoring instruments.

Global poverty reduction targets need to be tailored to national contexts. Despite comparable objectives, there is a great deal of variation in the ways in which poverty is defined, and consequently in how it is measured. Identifying beneficiaries remains a challenge for many countries that are involved in the global effort to reduce poverty.

Effective monitoring depends on the active collaboration between national and international stakeholders. Effective, lasting development interventions are rooted in strong partnerships based on inclusive participation; with different actors adding value to the process by looking at poverty through different lenses.

Monitoring Recommendations:

- Support participatory processes to foster the involvement of the government and its ministries, as well as civil society. A particular effort should be made to reach out to traditionally marginalized groups in both the development and processing of poverty surveys. (this could be initiated by making available all relevant data/documentation in the local language).
- Sustain key aspects of participation, including information-sharing, open decision-making and debate about alternative policy choices. As such, dialogue between non-governmental stakeholders and governmental institutions is encouraged and can be routinely conducted.
- Support capacity building of businesses and civil society organizations through relevant training and systematic information-sharing so that they will have the skills needed to engage substantively with international organizations in the monitoring process. National and local organizations also need to be strengthened so that they are able to give regular feedback to local participants, take stock of their concerns and make such information understandable and available to international organizations and donors.

Resources

7.A. SOURCES

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7.B. WEBSITES

Intergovernmental organisations:

- ILO : <http://www.ilo.org>
- UNESCO / Culture / Crafts and Design:
http://portal.unesco.org/culture/en/ev.php-URL_ID=13651&URL_DO=DO_TOPIC&URL_SECTION=201.html
- UNESCO Portal: <http://www.unesco.org>
- UNESCO / Poverty Day 2004: <http://www.unesco.org/shs/povertyday2004>
- UNFPA / Report "The case for investing in young people as part of a national poverty reduction": strategy:
http://www.unfpa.org/upload/lib_pub_file/424_filename_Investing.pdf
- UNIFEM / Report "Progress of the world's women 2005: women, work & poverty": http://www.unifem.org/attachments/products/PoWW2005_eng.pdf
- WORLD BANK / Culture and Poverty: Learning and Research at the World Bank <http://www.worldbank.org/poverty/culture/themes.htm>

International networks / Platforms:

- DEVELOPMENT GATEWAY: <http://www.developmentgateway.org>
- DEVELOPMENT GATEWAY / Poverty:
<http://topics.developmentgateway.org/poverty/highlights/viewHighlight.do~activeHighlightId=106981?intcmp=923>
- INTERNATIONAL NETWORK ON CULTURE POLICY: <http://incp-ripc.org>

- INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURE AGENCIES: <http://www.ifacca.org/ifacca2/en/default.asp>

Non-profit Organisations:

- AID TO ARTISANS: <http://www.aidtoartisans.org>
- ARTISAN'S ASSOCIATION OF CAMBODIA (AAC) AAC Project / Help Support Genuine Handicraft Products to Alleviate Poverty in Cambodia: <http://www.aac.org.kh>
- REHAB CRAFT CAMBODIA (member of AAC): <http://www.camnet.com.kh/rehabcraft>
- ARTISANS D'ANGKOR: <http://www.artisansdangkor.net>
- ASSOCIATION CULTURE ET DEVELOPPEMENT: <http://www.culture-developpement.asso.fr>
- CRAFTS CENTRE: <http://www.craftscenter.org>
- CRAFT LINK: <http://www.craftlink-vietnam.com>
- CRAFT COUNCIL OF INDIA: <http://www.craftscouncilindia.org>
- CROSS-CULTURAL SOLUTIONS (Volunteering NGO): <http://www.crossculturalsolutions.org>
- TRAIDCRAFT: <http://www.traidcraft.co.uk>

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- PRINCETON UNIVERSITY / CENTRE FOR ARTS AND CULTURAL POLICY STUDIES : <http://www.princeton.edu/~artspol>

7.C. RELATED PAPERS

UNESCO Working Papers and Reports:

- "Guide to UNESCO Pioneer Project. For educating the youth traditional handicrafts. To Open New Era of Jobs in the Future", Egyptian National Commission for UNESCO (2003)
- "Crafts as a Job Opportunity for Low-income Youth", UNESCO Office in Almaty (2003)
- "Evaluation Report: Cross-cutting project for Poverty Eradication 'Craft as a window to Job Opportunities for the poorest youth' ", UNESCO Crafts, Arts and Design Section, Paris Headquarters (2004)
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Appendix:

Mission to Cambodia

(November 5 - 13, 2005), Brief Report

This Cross-Cutting Project, which combines cultural and educational approaches, was aimed at providing non-formal educational opportunities to youth no longer enrolled in school; and to offer them the opportunity to practice craftwork as a way of generating income. Another objective of the project was to promote artistic creativity.

The key partner for the implementation of project activities in Cambodia was the Siem Reap Provincial Education Office, which works in partnership with a local NGO. In 2002, the main activities included the identification of project location, beneficiaries, the choice of types of crafts to be developed and the definition of project counterparts. The implementation phase of this specific pilot project started in May 2003, in Roka village and Preah Dak village, in Banteay Srey district.

The main activities of the project during the first biennium included providing second level literacy and basketry training to one hundred youth. The trainees also developed skills on running small businesses and marketing. An exhibition was set up showing that in a short lapse of time, the quantity and diversity of products increased significantly. The exhibitions marketed the products to tourists and other people interested in crafts, as Siem Reap province constitutes one of the main tourist destinations in Cambodia.

In order to gather specific data on the situation of crafts in Cambodia and on the main results and lessons learned from of the project, I met with its key stakeholders: implementation officers, beneficiaries, trainers, local authorities and potential partners.

MAIN RESULTS AND LESSONS LEARNT

■ Context

In Roka village, the activities included literacy classes, family education and basketry. In Preah Dak village located in Banteay Srey district, on the way to Banteay Srey temple, the beneficiaries have become more "business-oriented." As a result, they now prefer selling rather than producing crafts, which is the reason why no basketry training is provided in Preah Dak.

The Provincial Education Office of Siem Reap has played a key role in this project since it has been acting as implementer and coordinator at the commune level.

All of the trainees are un-paid (30 people in Roka: 25 young women and 5 young men). Seventeen trainees were already skilled craft workers but wanted to continue improving the quality of their goods. Most of the participants reported that they wanted to work in basketry in the near future. I noted that most of the trainees chose the basketry activity based on a family tradition. In addition, almost all of them dedicate their time to another income generating activity. The basketry trainers are 2 un-paid women. The male literacy professor is however paid by the project. The Village Chief and the literacy professor in Roka both mentioned how concerned they felt about the lack of skilled and literate craft trainers in the commune.

The objective of the visits was not to identify "failures" or "successes." Rather it was to identify some lessons learned from this experience and formulate recommendations. In this kind of anti-poverty programme, assessing project impact should be measured in the long-term. And yet, I was already able to identify some very promising results and changes, as well as some points that deserve further attention.

■ Positive Aspects

- During these field visits, I came to realize that **all the activities tend to be more linked to one another**, in accordance with Mr Indrasen Vencatachellum's recommendation in 2003. The **Non Formal Education approach** has provided access to basic education from early childhood to adult literacy classes, thus facilitating the combination of the literacy and basketry trainings. The literacy classes now use the pedagogical manuals elaborated by Siem Reap Education Office which present the different steps of the basketry work process.

- At the beginning of the project, the target group mainly included girls no longer enrolled in school, but it has expanded. It is difficult to encourage participation of the very poor because they are generally difficult to reach. In this project, all the participants answered that the target group was relevant. The beneficiaries of the project now involve a **larger group than expected**. During the visit, I was able to observe that the whole neighbourhood of Roka village (approximately 400 to 500 inhabitants) had recognized the importance of handicrafts. More youth (and not only girls) participated in the basket production (around 30 trainees, including 5 boys) and expanded to the next three villages, as well as to the entire commune of Krabeo Real (which includes 12 villages).
- In Preah Dak, no classes were organized, but **numerous new craft shops have been created since the implementation of the project**. The establishment of a Community Learning Centre supported by UNESCO in this touristic area has convinced the whole neighbourhood, which did not participate in the project at the beginning, to transform their soft drink selling businesses into basketry shops.



©UNESCO/Noëlla Richard. An example of a shop recently created in Preah Dak Village by project beneficiaries. It is located directly in front of the Community Learning Centre, which was implemented with UNESCO's support.

- The local authorities have constantly supported the project and are committed to continuing to provide their support. In Roka, I was able to observe an efficient coordination between the Village Chief, the literacy professor, Siem Reap Province, etc. In Preah Dak, the Village Chief mentioned that he raised awareness on the local cultural identity and on the basketry challenges in all the local meetings he organized.
- In both villages, instead of working individually at home, the norm is to work within the Community Learning Centre, where more initiatives, practices and experiences can be shared among the participants and the other inhabitants. Improvements in quality, the creation of new designs, the development of the network of basketry production groups and life skills are some of the topics discussed. Thus far, several training sessions have been organized by NGOs and government health services on AIDS, birth registration, etc.



©UNESCO/Noëlla Richard. Trainees at the Community Learning Center: basketry classes Roka Village, Cambodia

- All the participants mentioned that they **were satisfied with the skills acquired and that they are willing to learn more.**
- The participants mentioned increased sales opportunities **on the local market**, especially in some hotels of the province and the capital, although the demand is quite irregular. I did however recognize products from Roka village in various hotels and restaurants across Cambodia. Thanks to the project, the Roka Community Learning Centre has been able to respond to **1,000 to 2,000 basketry product orders per month.** Its products are sold in Roka as well as in Preah Dak.
- Before the project was implemented, people were often unable to find skilled craft workers. It is now the case however, that **some trainees have become teachers themselves**, which is the case of the Village chief's wife in Roka village.
- A **change in mentality**, ("a big change in thinking" according to the literacy teacher) can be observed regarding craftwork. Even if handicrafts have not yet become people's main income generating activity, they are now considered a relevant choice to improving living conditions. In addition to helping eradicating extreme poverty among marginalized groups, this project has also helped avoid rural exodus.
- Lastly, the project's successes inspired other donors: The National Federation of UNESCO Association of Japan (NFUAJ), for instance, seemed to be encouraged by the results of the present project and showed interest in fostering partnerships.

■ **Areas for improvement**

- In Preah Dak village, most of the beneficiaries still consider that **basketry production is too time-consuming.**
- Even if the quality of the basketwork has improved, mainly thanks to the awareness raising efforts of UNESCO, the Provincial office and the trainers, it is still difficult to convince the artisans that **new tools and machines would improve productivity and the quality of the goods .**
- The workshop in Roka only takes place once a week and **basketry training is not included in the formal curriculum in schools.**
- **Nothing differentiates the various basketry products on the market.** There is no certification indicating their origin and/or UNESCO's support. As such

these baskets and are forced to compete with inexpensive, similar-looking baskets from Vietnam sold on the market in Cambodia.

- A film presenting the workshops has been broadcasted on National television during the "Week of Women" in Cambodia in 2005. Nevertheless, **communication on the project** (objectives, results, products) **remains insufficient and the shops still lack visibility**. For instance, in Preah Dak village, a popular tourist destination, it is surprising that there is not a bus stop in front of the Community Learning Centre and that there is no indication of the existence of the Centre at the entrance of the village.
- Globally, Roka villagers are concerned about the **irregularity of the orders** placed from abroad (France, Japan) or from local hotels. **Local demand for the baskets is too limited to eradicate poverty on the long-term**, hence the need for new business opportunities especially through **exports**.

MAIN RECOMMENDATIONS AND PERSPECTIVES

Recommendations and policy guidelines to reduce poverty through supporting artisans can be formulated on the basis of this evaluation.

- All the key players should **communicate more and engage in more advocacy on this issue**.
- Advocacy could be done either with individuals or with individual communities. **UNESCO in Cambodia would like to propose the creation of a National Council or Commission on Crafts Issues**. It would include:
 - UNESCO
 - the Ministries of Education; Youth and Sports; Culture
 - Town Councils
 - the participants of CLCs
 - experts in crafts and design
 - representatives of other associations (e.g. *Artisans' Association of Cambodia*, which has gained experience in marketing trainings and in networking among NGOs. It has also fostered partnerships with the Department of Small and Medium Enterprises at the Ministry of Commerce, the Ministry of Tourism and with microfinance institutions, which are not yet associated with the project).

Generally, education would be an excellent entry point for this initiative.

- The government should create a coherent crafts framework and institutionalise the trend of crafts promotion through its policies (mainly Education, Economy and Culture). Ms. Sambo Tey from UNESCO imagined a mechanism to mainstream this trend. The isolated initiatives promoting Cambodian crafts that I observed include:
 - *Chantiers Ecoles de Formation Professionnelle* which are an offshoot of the Ministry of Education, Youth and Sports, and were created in 1992⁵
 - *Artisans d'Angkor's* shops⁶
 - The National Silk Centre
 - Artisans of Cambodia

This trend is definitely favourable for the establishment of a comprehensive national Craft Development Programme. Activities proceed more smoothly when the objectives are in accordance with government policies. A n effective way of achieving development is not a strategy aimed at encouraging participation per se, but rather an action aimed at developing meaningful partnerships.

- All the participants agreed upon the importance of education in this type of project. According to Mr. Kim Sean, Director of Provincial Office of Education, whom I also met with in Siem Reap, the pedagogy should be improved (training of trainers, etc) , with the help of an expert. Art education should be introduced in the school curricula in both formal and non formal education. Non-formal education helps the population gain access to a basic need (education), while at the same time increasing income generation and helping preserve values and heritage through handicrafts. Even at the Provincial Level, not enough support is

⁵ Chantiers Ecoles aims to provide the training urgently required by young people living in rural areas who have received little education, by reviving, passing on, and cultivating the unique "savoir-faire" that is rooted in the Khmer cultural heritage and "art de vivre" : stone and woodcarving, lacquering, gilding, and silk-work. In the last ten years, le Centre Européen de Formation Professionnelle (CEFP) has trained over 4,500 people in these crafts and in construction.

⁶ Artisans d'Angkor is a small company with minor public participation, that was created to help young people find work in their home villages, allowing them to practice their crafts and providing them with a vocation and a role in society. Initially funded by national Cambodian institutions, the French Ministry of Foreign Affairs and the European Union, the CEFP and Artisans d'Angkor form a unique and successful two-pronged development project : CEFP brings vocational training to young people with little schooling; and AA assists the youth with social, economic and professional reintegration. Artisans d'Angkor is now completely self-financed and has successfully created jobs in rural Cambodia. It has created over 700 jobs for both artisans and non-artisans.

given to the Non-formal education office. The Ministry of education should develop a new education strategy, which would be more adapted to the country's priorities, by building a **vocational education** system. According to Mr. Kim Sean, primarily training youth to work in the service sector is an error in a country where 80% of the population live in rural areas.

- Through the national framework, the government should also develop a **long-term investment strategy**. The struggle against poverty is a long-term effort, which is why the government should assist handicraft practitioners by encouraging the institutionalization of craft associations, identifying markets for producers and helping them become eligible for grants. The first *Carrière Forum (Job Fair)* was organized by the Franco-Khmer Chamber of Commerce this year, at the Institute of Technology of Cambodia in Phnom Penh (Artisans d'Angkor was represented). The CLCs should consider attending the next event of this kind as it would be an excellent way to disseminate information on the project and foster new business-oriented partnerships.
- Regarding culture policies, the **Ministry of Culture and Fine Arts should take the lead in the creation of a national art network** which should address handicrafts; raise awareness through public events (organization of exhibitions inside and outside the country, cooperation with culture centres in the field of craft promotion) and create an environment of craft appreciation. The Ministry should develop its **cooperation with the provincial and town levels** by supporting the training of the trainers. Lastly, it could help ensure that creative works and innovations correspond with market demand (especially the tourists' demand).
- UNESCO, in particular, should continue to support handicrafts by:
 - **Increasing public awareness** (organizing **seminars and exhibitions**, inviting the **media**, etc.) A UNESCO **calendar** could include pictures of the products and a brief presentation of the project. This would allow UNESCO to disseminate information on a large scale to all of its partners while maintaining a small budget. The UNESCO field office also welcomed the idea of a **webpage** linked to their internet site. Moreover, UNESCO should install more visible signs at the entrances of the villages and

consider putting **labels on the handmade products**, thus improving the image of the project. Finally, UNESCO should help strengthen the communication between the villages of Preah Dak and Roka. It is always valuable **putting poor communities in touch with existing networks**. A characteristic of the poor is their lack of information. Consequently, it is important to help them forge links with the surrounding populations.

- Continuing to **build capacities among the craft associations** (access to education, information, skills).
- **Encouraging the improvement of quality and creativity** All of the participants mentioned the need to design new collections and to meet the requirements of the markets. Most of them, including the UNESCO Office and Siem Reap Province, wonder if it would be possible to **recruit an expert** for a few months, in order to design higher-standard products, organize exhibitions with new collections and design products that could also be sold as packaging (and not only finished products).



Basketry products in a new shop created in front of the Community Learning Centre, Preah Dak village, Cambodia ©UNESCO - Noella Richard

- Assist the Ministry of Culture and Fine Arts in developing the inventory of specific craft work and support the Inventory of Immaterial Indigenous Heritage of Cambodia project. A link could be made between the support provided by UNESCO Phnom Penh to minorities and this handicraft project.
- Draw lessons from the successful project on the Revival of Traditional Khmer Silk through the continued support from UNESCO. Seventy-two women trained by UNESCO in 1992-1996 expanded their businesses across the province and throughout the country. Some of them became masters themselves and now earn regular incomes. *Phnom Chisor Silk* (the name of the project) even became a recognized trademark of Cambodian silk. One outstanding trainee had her silk business transactions up to US\$ 30,000-40,000 in one month.
- UNESCO should support the establishment of more CLCs in pagodas, as proposed by the NFE Siem Reap Education Office. UNESCO could provide technical assistance and both life-long education, especially to poor young girls, and vocational training skills. This could increase the level of participation and take advantage of already existing village networks.
- UNESCO should continue to establish locally-based programmes such as this project; and link the fight against poverty to personal and collective concerns. Continuing to involve the local population is essential. Such projects should always try to include local authorities, the families of the beneficiaries, local NGOs, experts, local researchers, businessmen, local associations, etc.

This mission to Cambodia was an excellent opportunity to measure the anti-poverty strategy of the handicraft project by observing the realities and experiences of the population and to witness the results of the participant's considerable efforts and motivation.

PEOPLE INTERVIEWED

- Mr. **Teruo Jinnai**, Head of UNESCO Office a.i. in Phnom Penh, (November 7 & 10, 2005)
- Mrs. **Sambo Tey**, Programme Officer (Culture), UNESCO Office in Phnom Penh and Siem Reap Province (Nov 6-11, 2005: joint mission, visit and interviews)
- Meeting with Mrs. **Chuop Ouse**, Programme coordinator, Non-Formal Education Siem Reap Education Office (Nov 7-9, 2005)
- Mr. **Kim Sean**, Head of Education Office of Siem Reap Province with Mrs Chuop Ouse and Mrs. Sambo Tey (Nov 8, 2005)
- Visit / **Chantiers Ecoles** / Artisans d'Angkor (Nov 8, 2005)
- Visit / **Roka Community Learning Centre**: meeting with the beneficiaries, local authority, and community in Krabei Real Commune, Puok District (Nov 8, 2005)
- Visit / **Preah Dak Community Learning Centre**: meeting with the beneficiaries, local authorities in Banteay Srey District (Nov 9, 2005)
- Visit / **National Skill Centre**, Siem Reap (Nov 9, 2005)

- Visit / **Angkor Site**: Bayon and Angkor Wat (Nov 9, 2005) and pagodas in Siem Reap (Nov 10, 2005)
- Visit / **Artisans' Association of Cambodia (AAC)**: meeting with the Director, Mr. **Men Sinoeun**, and Mr. **Lun Yeng** in Phnom Penh (Nov 11, 2005)
- Visit / **Rehab's showroom and workshop**, a Cambodian NGO in AAC's network (Nov 11, 2005)