



ANNIVERSARY

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CAMBODIAN LIVING ARTS

TRAINING & EMPLOYMENT NEEDS ASSESSMENT ON CAMBODIAN PERFORMING ARTS SECTOR



AUGUST 2013- JUNE 2014
REPORT PUBLISHED: AUGUST 2014



CAPACITY BUILDING AND PROFESSIONALIZATION OF CAMBODIAN PERFORMING ARTS ACTORS TOWARDS A SUSTAINABLE CULTURAL INDUSTRY

Between March 2014, and February 2017, the 6 partner organisations below, will be collaborating on a project of: "Capacity building and professionalization of Cambodian performing arts actors towards a sustainable cultural industry".



This project is being conducted with support from funding from the European Commission, under the thematic "Investing in People", and the specific action: Supporting culture as a vector of democracy and economic growth."



The European Union is made up of 27 Member States who have decided to gradually link together their know-how, resources and destinies. Together, during a period of enlargement of 50 years, they have built a zone of stability, democracy and sustainable development whilst maintaining cultural diversity, tolerance and individual freedoms. The European Union is committed to sharing its achievements and its values with countries and peoples beyond its borders.

The project will include a range of actions that will reach beyond the named project partners and aim to reach artists and other arts professionals in the wider arts and culture sector. Planned activities include:

- ❖ Initiating new training opportunities for artists and technicians
- ❖ Strengthening and increasing the quality of training that is already being provided
- ❖ Developing a dynamic environment for distribution and production through training, resources, and infrastructure
- ❖ Advancing existing leadership strength in the sector
- ❖ Initiating and supporting entrepreneurship initiatives, to increase the variety and quality of performing arts in the market, and to stimulate demand

This survey, conducted, analyzed and published by CLA, is included as a building-block in this project, and accordingly has been partially funded by the EU. The results from the survey will be used by all partners to ensure actions are targeted and effective as we implement the project activities over the coming years. It could also be used as an indicative base for monitoring and evaluating actions.

If there are any questions related to the survey itself, please contact info@cambodianlivingarts.org for more details. If you are interested to learn more about or engage with the broader project, please contact performing.arts@phareps.org for more information.

This publication has been produced with the assistance of the European Union. The contents of this publication are the sole responsibility of Cambodian Living Arts and can in no way be taken to reflect the views of the European Union.



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EXECUTIVE SUMMARY

Between September 2013 and May 2014, CLA surveyed 380 Cambodian artists and 84 Cambodian arts professionals to investigate specific topics related to working in the Cambodian performing arts sector.



A YOUNG FORCE

The performing arts sector is going through a particular period following the Khmer Rouge disaster. The majority of Cambodian artists died during the civil war and the current artist population count represents a younger generation with an average age of 26 years. 66% of them are receiving training.



CIVIL SOCIETY PLAYS AN IMPORTANT ROLE

Because of this situation, the framework of their artistic activity is also still developing and characterized by informal practices and weak organization. 49% of these artists work regularly with one organization, while 42% of those artists have a signed contract. The nonprofit sector takes an important place in the development of a framework policy for artistic practices, as 27% of the artists work regularly with at least one non-profit organization.



HARD SKILLS TRAINING IS NEEDED

The arts professionals' population, unlike the artists', is characterized by a higher level of education: 50% of the arts' professionals have graduated from University degree compared with 15% for the artists. The arts sector needs the younger generations of artists to be trained and qualified arts professionals to frame their activity and further develop the arts sector. This process also needs artists with extra skills related to their activities, such as computer technology, and the internet may be used in performing arts for developing communication between artists, the promotion of their work, and strengthen their ability to coordinate. Some artists seem to have basic knowledge of computers, as 43% of them use the internet at least once a day, which demonstrates a window of opportunity for capacity development toward hard skills training programs. Concerning the arts professionals, it's clear that their level of computer skills is advanced, as 70% of them have an email and 44% are proficient in Microsoft word. A capacity development program would improve their efficiency and streamline their production efforts.



Artistic performance is the main artistic source of income for 82% of the artists. Most of their working time is related to performances' preparation. 66% of the artists study in class an average of 3.5 times per week, 66% rehearse at least 1 time per week, and 70% practice and develop their art alone at least 2 times per week. Several artists recognized barriers for their artistic development with a need for further artistic trainings and also for equipment, instruments, and rehearsal spaces.

Artists work an average of 2 hours 48 minutes per week with a weekly performance which allows them to earn \$21 at a rate of \$7 per hour worked. However, these numbers differ depending on the artistic disciplines and the framework. For example, circus artists, most of whom work primarily with Phare Ponleu Selpak, have better working conditions than the average with \$14 per hour worked, which could be explained by their professional training and high quality performances. 69% of the arts professionals have a full time job; in addition 39% of them work for shows as technical specialist, or artists' manager. Arts professionals worked an average of 64 performances in the year 2013, earning in average of \$34 per hour.

In addition to artistic training, a technical training program related to sound and light systems could be useful for the artists in order to better understand the performance's organization and improve their efficiency during the shows. 50% of the artists today reported having no skills regarding sound or light systems. Moreover, the survey reported that the management of artists was an essential function influencing the artists' framework. Several artists reported arguments in their band and problems of lateness to performances or rehearsal times. A leadership training program could therefore help to resolve such problems.

Another potential opportunity to develop artist capacity is to focus on the artists' network to better coordinate existing group actions. For example, 25% of the artists help each other by sharing artists from another group when one is in need for a performance. The performing arts as an economic sector, can utilize specific actors from other related sectors (such as tourism) to be integrated into the development of performing arts. 25% of the artists performed in restaurants and 10% in hotels in the last 6 months. The tourism sector gives real working opportunities and 90% of the artists performed in front of a foreign audience in 2013. This is further demonstrated by the artists themselves as 86% of the artists and 89% of arts professionals affirmed that they need the English language as part of their professional activity, with 50% of the artists and 37% of the arts professionals reporting not speaking English well enough for their needs. A language training program is all the more important given that 51% of the artists have already performed abroad and need English to further communicate their art-form.

Considering the economic situation of the artists, the calculations reveal that they earn an average \$92 per month from performances fees. A small number of them also teach arts and earn an average income (median) of \$80 per month for this activity. Furthermore, 33% of them have another job unrelated to arts but in spite of these additional sources of income, 52% of the artists earn less than \$100 per month for all their activities. To compare, the arts professionals are in a better situation with an average monthly income of \$274.

In addition, some discriminant criteria affect the ability for the arts to serve as an economically viable livelihood. A female performer worked an average of 20 minutes more than a male but earn \$2 less per hour worked. Artist women earned an average of \$75 per month from performances compared to men who earned \$101. This disparity is further evidenced by female arts professionals, who earned an average of \$204 per month, while their male counterparts earned \$327. Moreover, 8% of the artists live with disability and several of them reported barriers to their livelihood through issues regarding communication ability and social stigma. Artists living in rural areas earned an average of \$5.6 per hour performed and artists living in urban areas earned \$7.4.

METHODOLOGY



OBJECTIVES

The main objectives of conducting the survey are to:

- 1- Research on the range of fees and work policy of Cambodian professional artists and arts professionals working in the performing arts field across Cambodia.
- 2- Research on the professional artists' and arts professionals' training needs, particularly concerning the skills required to develop their professional activity.
- 3- Research on specific aspects of the artists and arts professionals, that can prevent them from developing their professional activity.

In order to achieve these objectives, the quantitative method by questionnaires was chosen in order to get a wide frame of understanding the performing arts sector and through different artists' unique situations.

SAMPLE DEFINITION

In order to realize a clear and relevant survey, we set parameters for the sample through two populations defined below:

- ❖ **“Professional artists”:** Cambodian artists working in the performing arts sector who have earned money from their arts skills at least once in the past 6 months preceding the distribution phase¹. The term “artists” in the survey refers to this definition.

- ❖ **“Arts professionals”:** Cambodian people who got paid for working for an artistic endeavor, but not as an artist (e.g. technical specialists, artists' managers...), in the last 6 months preceding the distribution phase.

Both populations refer to two different samples and two different questionnaires. In addition, regarding the time and the means allocated to the survey, we decided to select 6 Cambodian provinces to be surveyed.² This choice was guided by the desire to investigate the most representative sample feasible related to our knowledge of the arts sector. Thus 3 criteria determined our selection:

- ❖ **Discipline:** The objective was to gather different disciplines from the performing arts (Music, Dance, Circus, Theater).
- ❖ **Geographic Area:** The objective was to research on both urban and rural areas to make comparison possible.
- ❖ **Framework:** The objective was to feed the survey with several type of practices (non profit and profit organization, independent....) in order to appreciate and consider different ways of working.

AGENDA

- ❖ Design of methodology (from September 2013 to March 2014).
- ❖ Distribution phase (from March 2014 until May 2014).
- ❖ Analysis part and report's redaction: June and July 2014.

1. From October 2013 to May 2014

2. In the end we were able to survey select artists from other provinces as well

SAMPLES DISTRIBUTION AND NOTIFICATIONS ABOUT REPRESENTATIVENESS

380 artists and 84 arts professionals completed the questionnaires

The table below shows the different disciplines included in the survey with the percentage of each one represented in the artists' sample. Several artists practice multiple types of art which explains that the total number of artists represented in the table 1 is higher than 380 (e.g. 66% of the *Chapei Dang Weng* artists also play *Pin Peat*). The same notification applies to those arts professionals who can have more than one occupation as shown in the table 2 (e.g. 50% of the *light technical specialists* are also *sound specialists*).

Table 1 - Disciplines represented in the survey

Category	Number	Discipline	Number	Percentage of the category in the artists' sample
Theater	140	Bassac opera	35	36,80%
		Contemporary theater	21	
		Lakhaon Kaol (Masked dance)	8	
		Large shadow puppet	16	
		Small shadow puppet	10	
		Yike (opera)	50	
Music	218	Chapei Dang Weng	3	57,40%
		Classical wedding music	35	
		Contemporary music	12	
		Kantoaming	2	
		Modern music	44	
		Modern wedding music	26	
		Mohaori	39	
		Smot	8	
		Pin Peat	49	
Circus	36	Circus	36	9,50%
Dance	220	Classical dance	73	57,90%
		Contemporary dance	23	
		Modern Dance	6	
		Folk dance	118	

Table 2 - Arts professionals' occupations represented in the survey

Category	Number	Discipline	Number	Percentage of the category in the artists' sample
Arts administrators	53	Back office support	7	64%
		Director	5	
		Manager	37	
		Marketing & comms	4	
Managers of artists group	27	Manager of artists group	27	32%
Technical specialists	19	General Technical specialist	7	23%
		Light specialist	4	
		Make up for Artists	1	
		Sound specialist	7	

Music and dance are the most represented populations. Because circus doesn't seem heavily developed in Cambodia and the study's definition of "artist"³ further limited the number of circus performers surveyed, only artists from Phare Ponleu Selpak completed the questionnaires. Thus, the results that we will study through this report on the circus' sector only represents artists from Phare⁴.

Other significant differences in the sample are that some art forms are more represented than others. The following results must therefore be considered in light of these details in order to not draw hasty conclusions. A further study to elucidate important contextual considerations will provide further insight beyond this representative sample and yield further potentially actionable items for sector strengthening. These findings serve as a representation but were limited and therefore do not demonstrate the entirety of arts professionals.

In addition, we faced difficulties related to the gap of education between the different types of artists of our sample, especially between rural and urban people. In spite of our effort to make the questionnaires clear, including testing, several people couldn't understand some questions because of their complexity. Some of those surveyed were illiterate and had to receive assistance in completing the survey. In spite of our explanations about the importance of the survey, its objectives, and what they could get from it; the study also found potential artists not interested to participate or afraid to disclose personal information (despite the anonymous character of the survey).

Most of the surveys were conducted on the occasion of a performance, and following a performance we would ask the artists to complete our questionnaires. However, these artists were often exhausted from long travel and had to set up the stage before the performance. Thus, we sometimes couldn't reach the target number of questionnaires completed and some questions received a high non response rate.

The results that were yielded through the arts professionals are limited due to a small sample size of 84 people which makes subdividing the categories difficult. It is also interesting to note that 58% of them are also artists, whose 30% earning income comes directly from their artistic activity.

NOTES

- ❖ The data are expressed as a percentage of respondents.
- ❖ Generally all percentages are rounded to nearest integer.
- ❖ The questionnaire was composed by two different types of questions:
 - Questions on artists' practices (e.g. "How many times did you perform in the year 2013?")
 - Questions on artist's perception (e.g. "What do you want to do in the future?")

It is important to emphasize the difference between these two question types. While the first refers to facts, the second relies on the subjective opinions of the artists. The information that we can get from both question types are relevant but must not be mixed.

The plan of the survey is divided into 3 sections. First we considered the social characteristics of the populations. Second we observed the daily working conditions of artists and arts professionals and reached our conclusions through an examination of their economic situation.

3. Cf. "sample definition" p:7

4. Two sister organizations: non-profit association Phare Ponleu Selpak (PPSA), and commercial enterprise, Phare Ponleu Selpak Enterprise (PPSE). Whilst broadly speaking PPSA provides training and PPSE provides employment, there is artist mobility and exchange between the two.



SOCIAL CHARACTERISTICS OF THE CAMBODIAN ART SECTOR

This section examines the social profile of our two populations of artists and arts professionals, based on selected demographic characteristics, including age, gender, level of education, parents' occupation and other characteristics.

1- GENDER: A MALE MAJORITY OPPOSED TO THE NATIONAL DISTRIBUTION

In contrast to the overall Cambodian population, the male Cambodian artists and arts professionals are more numerous than females. Our samples are composed by 39% of women and 61% of men in the artists' population, and 38% of women and 62% of men in that of arts professionals. (Figure 1). In comparison, the whole of Cambodia counts 48.6% of men and 51.4% of women⁵.

2- TWO DIFFERENT POPULATIONS WITH THE SAME GOAL: THE REBIRTH OF THE CAMBODIAN ARTS

73% of the artists' sample are younger than 30 years old

Considering the age of the artists, figure 2 shows that the artists' population is quite young. There is effectively a smaller percentage of artists in the oldest age group and a large percentage in the youngest one, with 73% younger than 30 years old, and an average age of 26 years. The Khmer Rouge period almost resulted in the complete disappearance of

Cambodian arts and all the young people composing our sample represent the new generation of artists dedicated to preserve, develop and spread the Cambodian arts. In addition, this result seems to match with the national numbers which

Figure 2 - Age distribution of artists

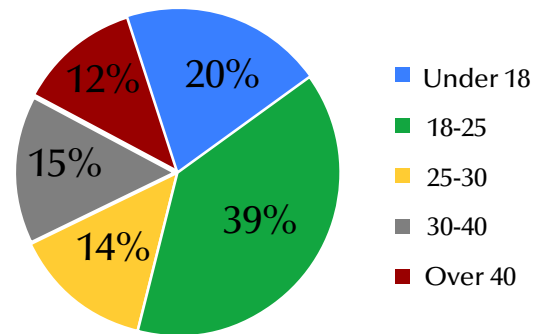
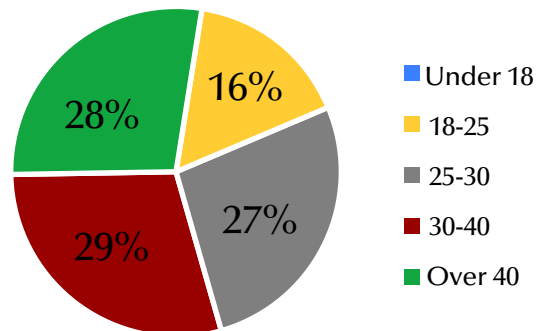


Figure 3 - Age distribution of arts professionals



show around 50% of the Cambodian population younger than 25⁶. With regards to the arts professionals sector, we can see an older population, with **only 16% being under 25 years old with an average age of 35** (Figure 3).

Figure 1 - Gender distribution

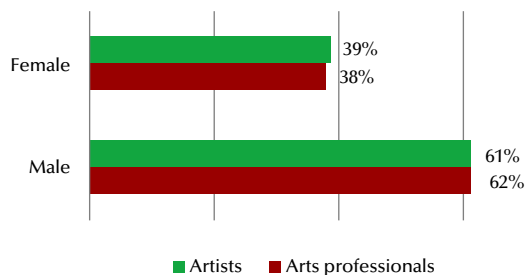
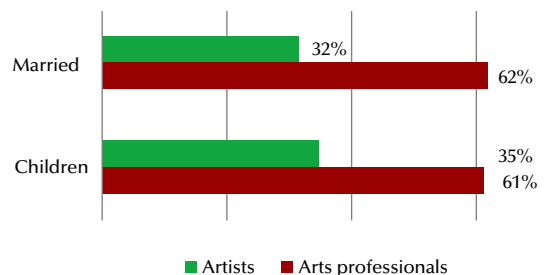
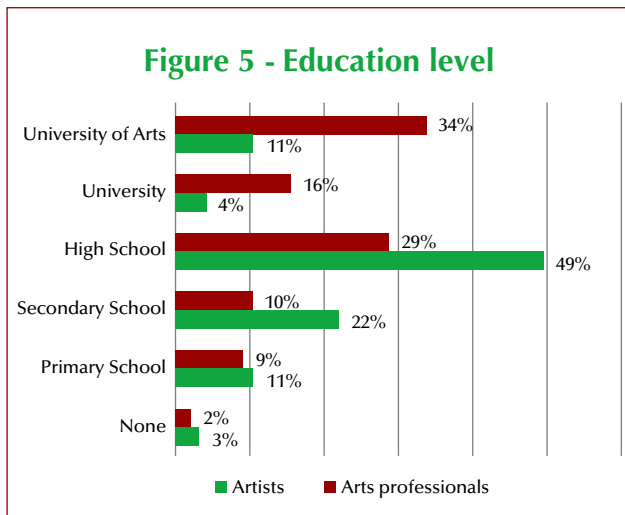


Figure 4 - Marital status



5. NIS - General Population Census 2008 Processed with Redatam + SP ECLAC/CELADE 2010-2013

6. CIA World Factbook - December 6, 2013



In agreement with the results above, the household characteristics show that only 32% of the artists are married and 35% have children (Figure 4), with a fertility rate of 2 children by each woman⁷, a little bit lower than the national average of 2.3. By contrast, the arts professionals' population reveals a high majority of married people (62%) having children (61%) with a fertility rate of 2.5 children by woman.

On the education level, figure 5 shows that almost 50% of our artists' population received a high school degree and 15% of them a university degree (11% at university of arts and 4% at university). In addition, 24% of those who graduated from high school are currently pursuing their education at a university level and 12% at a university of arts. The arts professionals' population has received further education which can explain the generation bias previously mentioned in this report, but also because unlike artists' population, the

skills required can be found in other professional sectors. Thus, 50% of them have graduated from university and only 22% didn't receive a high school degree.

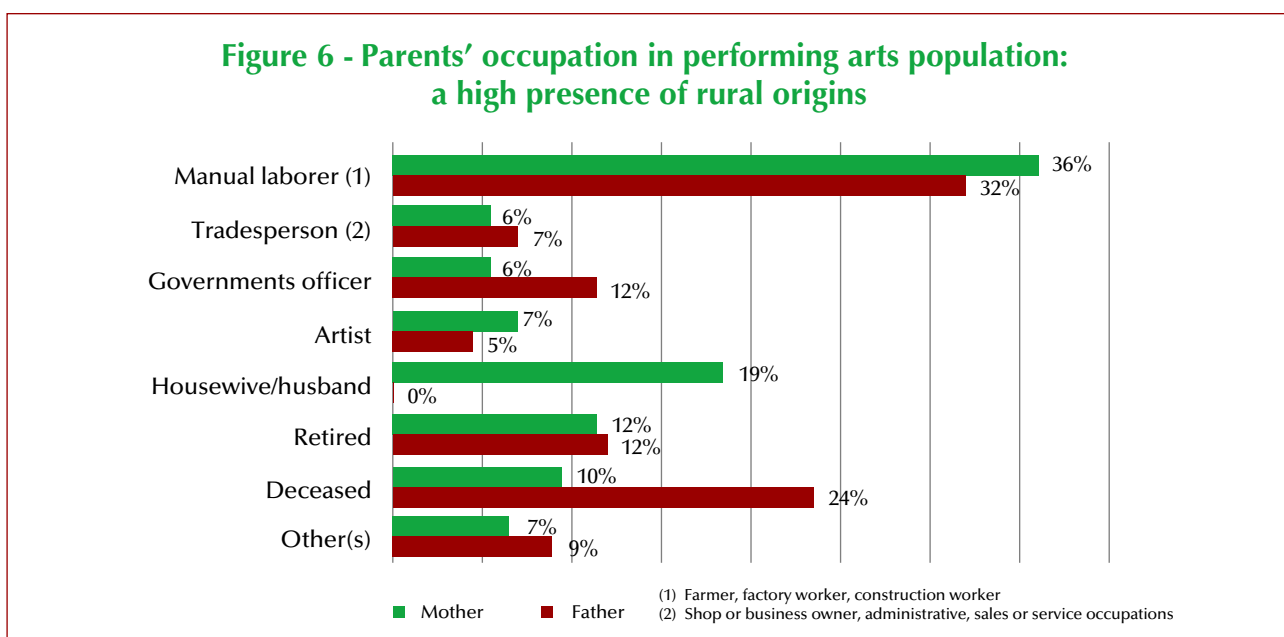
We can hypothesize that these two populations refer to different issues. As we said above, the art sector now needs younger generations to be trained, become professional artists, and expand the arts field. However, this aim cannot be reached by only artistic training and many skills coming from the others working sectors (economic, marketing, communication, management, technical skills etc..) have to be integrated, through arts professionals, into the artists efforts to make the arts' sector strong and dynamic.

3- A MAJOR URBAN POPULATION: THE IMPACT OF AN OVERALL PHENOMENA

The figure 6 gathers both groups of artists and arts professionals together in one population⁸. As it is shown, a big part of artists and arts professionals has modest origins. 36% of fathers and 32% of mothers are manual laborers, as farmer or garment worker. Furthermore, 24% of fathers are deceased and 19% of the mothers are housewives.

The geographic distribution of the populations doesn't match with their social origins (Map 1). Even if a lot of them come from the manual labor category and especially farming, we can still see that 60% of the population live in the biggest cities within Cambodia (Phnom Penh, Siem Reap, Battambang).

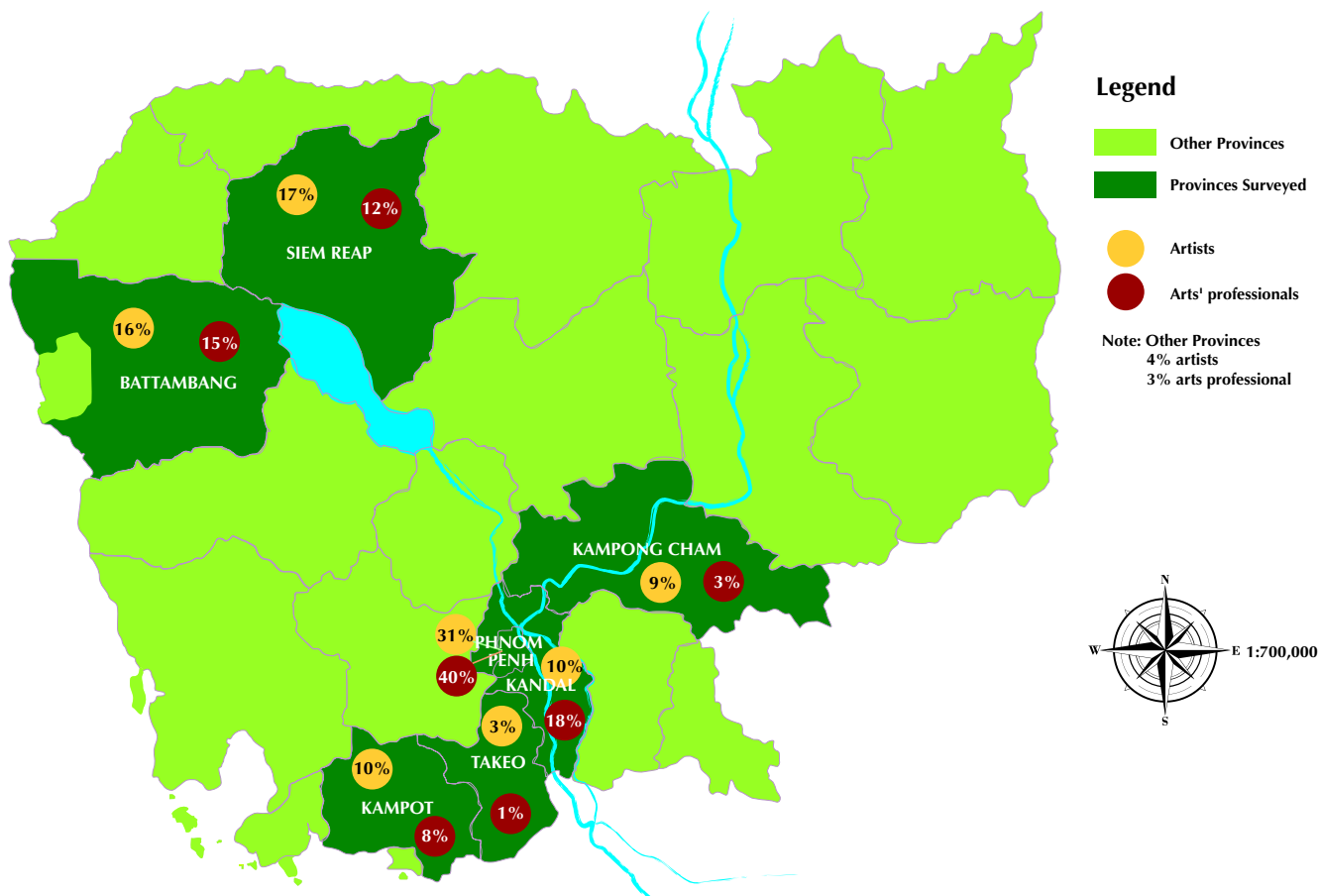
Education, tourism, labor demand, and the high number of artistic organizations can attract young artists to migrate to urban areas. Thus, the overall phenomenon of rural exodus that the whole country is experiencing seems to also affect the arts sector.



7. Fertility rate: Average number of children in an area that would be born to a woman over her lifetime

8. We have taken the liberty of gathering the two populations for these graphs because the results were quite similar.

Map 1 - Provinces surveyed





LEARNING AND WORKING CONDITIONS: A DYNAMIC POPULATION OF ARTISTS IN A PROFESSIONALIZATION PHASE

This section examines the working and learning conditions of the Cambodian artists and arts professionals through different criteria including working time, fees, activities, status (personal practice, rehearsal, teaching, performance...)

1- FRAMEWORK: THE PERFORMANCE AS MAIN ACTIVITY

Figure 7 - Artists' activity distribution

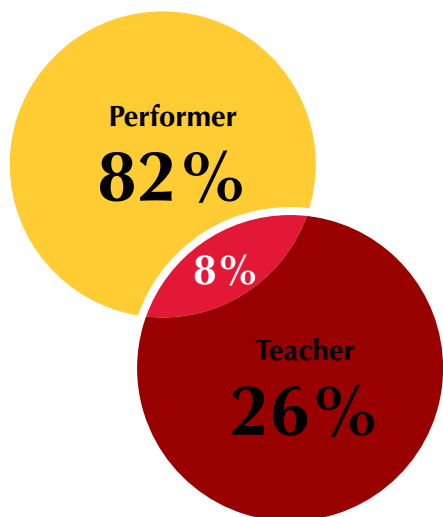


Figure 8 - Artists' frame

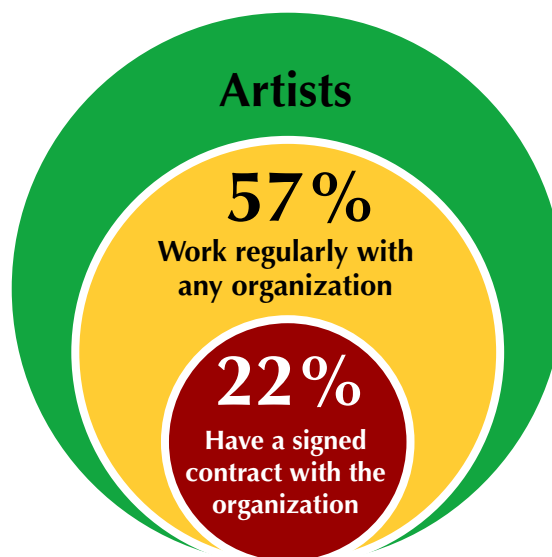


Figure 9 - Type of organization

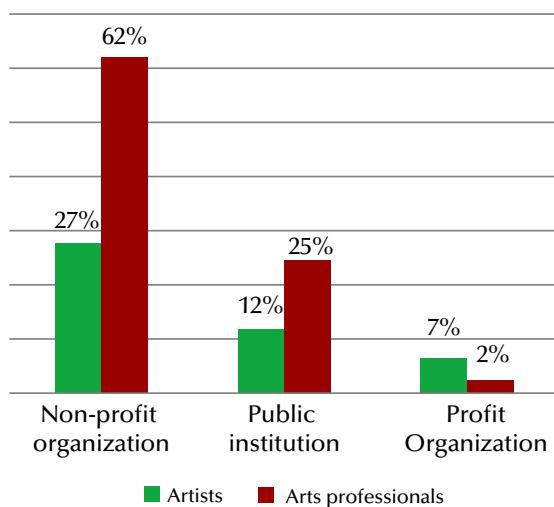
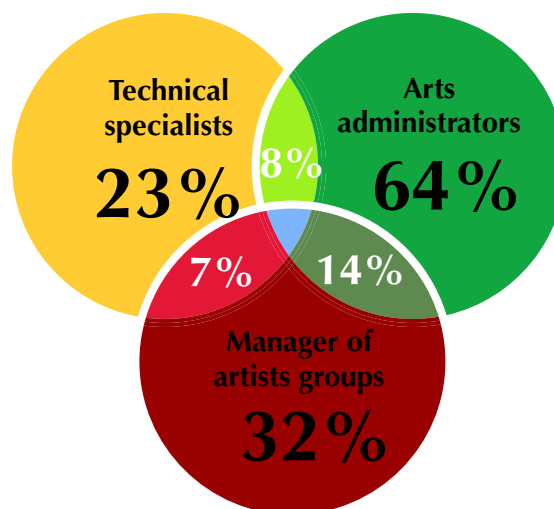
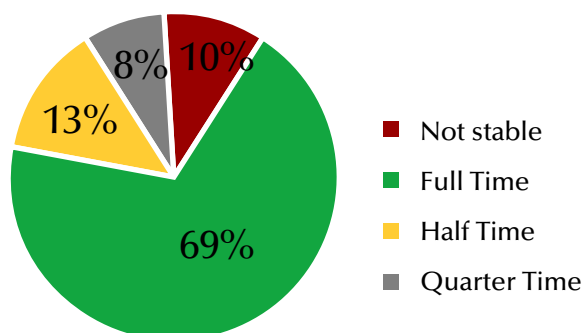


Figure 10 - Arts professionals' activity distribution



82% of the artists are performers, and 26% are teachers which are the two professional artistic activities for the artists (figure 7). Among them, 57% work regularly for one organization, 42% of whom have a signed contract (Figure 8). By focusing on the type of the organization, we see that the non-profit organization is the most represented type with 27% (Figure 9). It doesn't mean that artists never work for companies, but that relationships between artists and organizations seem more developed in the non-profit sector, keeping in mind that the sample was also mainly constructed through a non-profit based network.

Figure 11 - Arts' professionals working time



In view of the large place of the performance activity in the art sector, the main activity for the arts professionals is

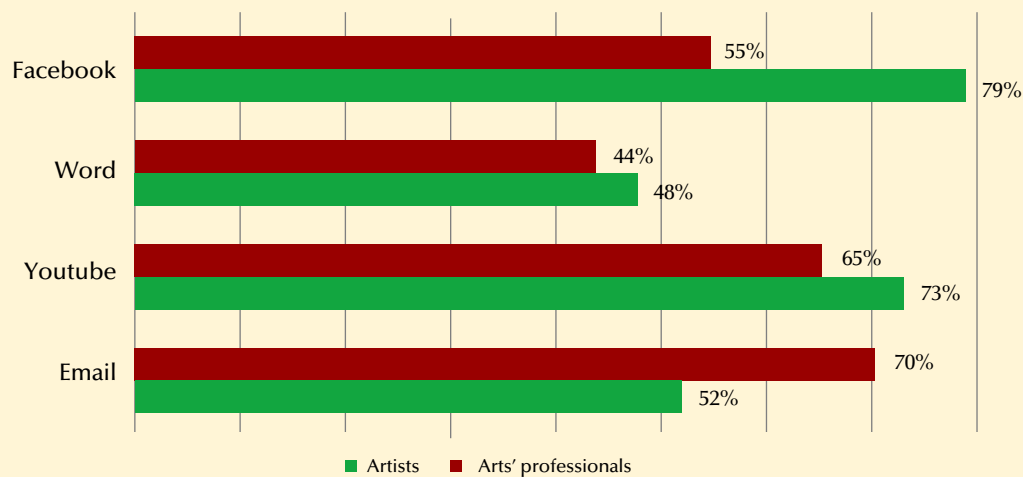
SKILLS FOCUSED: COMPUTER SKILLS

Nowadays, many working sectors require knowledge of computer skills. Through the internet, artists can effectively access a huge source of information related to his/her art with videos, music, and web pages. It also allows communication with other people, finding performances, making contacts, and developing a professional network. We have to notice that the non-response rate is very high for this question and we cannot offer a concrete conclusion but the visible results still seem encouraging.

43% of the artists from our survey use the internet at least once a day and 21% more than once a week (Figure 12). Only 26% of them don't use the internet at all. To compare, the Ministry of Posts and Telecommunications of Cambodia registered in 2012, there are only 16% of internet users in the whole Cambodian population¹⁰. The large part of young people and the geographic location of our population is an obvious factor influencing this number but it still reveals that they have internet knowledge bases and are able to receive more skills from the IT sector. In addition, 52% of the artists have an email account, 79% a Facebook account, 73% use YouTube, and 48% know how to use word processors¹¹. The arts professionals hold good knowledge of computer skills, as shown on the figure, 70% have an email account 65% use YouTube, 55% Facebook, and 44% can use word processors.

It would be interesting to identify the way they use these different tools in order to transform their professional development which is evidenced by the high number of artists who identified computer trainings as a need.

Figure 12 - Computer skills



to frame the performer's work. Thus, the figure 10 showing the distribution of the arts professionals' occupation reveals that **23% of them are technical specialists**, including sound, light, general technicians and make up. Then, **32% manage artists groups** and **64% work in administration** as finance, communication, program manager. Here again, most of the arts professionals are working for a non-profit organization⁹.

Data concerning their daily schedule (figure 11), show results that a large majority of the arts professionals (69%) occupy a full time job in the art sector, 13% a half time job, and 8%, a quarter time's job. For the 10% without a clear schedule, it may refer to technical specialists and group managers who mainly work during punctual performances.

2- TEACHING ACTIVITY

26% of our sample report teaching activity. This population is characterized by a majority of men (63% are male teachers) and an older age than the overall sample (32 years old comparing to 26 for all the artists). The teaching time represents an average 9.5 hours per week (not including preparation time) and the average fee \$7.6 per hour for an average of \$288 per month. However, a large gap distorts this average as the teaching fees vary from \$5 to \$650 per month with a median income¹² of \$80 per month. It still represents a real source of income for most of them and moreover, 77% of teachers are also professional performers.

9. In this regard, it's important to note the influence of the sample's construction on the results. Cf "Methodology"

10. Telecom Status in Cambodia, Ministry of Posts and Telecommunications of Cambodia, 2012

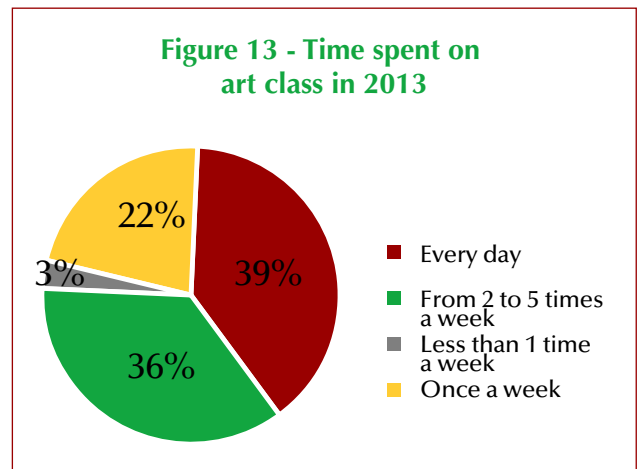
11. Non response rates: Word (54%), Facebook (35%), Email (60%), Youtube (44%)

12. Median income is the amount that divides the income distribution into two equal groups, half having income above that amount, and half having income below that amount. Mean income (average) is the amount obtained by dividing the total income of a group by the number of units in that group.

3- TRAINING AND PREPARATORY WORK FOR PERFORMANCES : A POPULATION IN FORMATION

The training time for an artist represents an important part of their working life. It allows him/her to get and improve his/her skills in order to be able to perform in front of an audience and deserve a payment for that work. The survey's results indicate that **66% of the artists still study in an art class**. Here again, this can partially be explained by the significant proportion of young people in our sample, and it also shows that the art sector is in a unique phase. The reconstruction of this part of the Cambodian culture after the Khmer Rouge disaster requires time and effort. We are about to reach the second generation of artists after the Khmer Rouge period which can explain that a majority of our sample is still learning. Moreover, 39% of them

are going every day to an art class (Figure 13) and 36% from 2 to 5 times per week. It's also interesting to observe that 36% of the artists practice their art alone everyday and 34% from 2 to 3 times a week. Considering the team work, 66% of the sample rehearse at least 1 time per week. We can therefore assume that the art sector is in a phase of professionalization characterized by an important dynamic of training and a will of self improvement from artists who spend significant time working on their art.



- ◆ **66% of the artists still study in an art class**
- ◆ **67% rehearse at least 1 time per week**
- ◆ **70% of the artists work their art alone from at least 2 times per week**

MATERIAL NEEDS:

Several artists reported that they would need equipment to improve their working conditions, principally music instruments.

REHEARSAL PLACES:

Several artists reported that they didn't have enough places dedicated to practice and rehearsal.

HEALTH:

Some artists reported physical pain related to their artistic activity. A deeper investigation could be done to identify the real consequences of the artistic practice on the body and the possible solutions to avoid it.



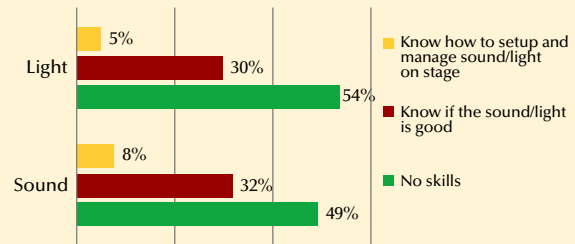
SKILLS FOCUSED: ARTISTIC SKILLS

Several artists reported a desire to improve their artistic skills and learn more art forms, both Cambodian and foreign. The discovery of new art forms is essential in artist training and reflecting on it could improve the existing actions about it.

SKILLS FOCUSED: TECHNICAL SKILLS

For the artists, the most important skills required for a performance refer to their artistic practices. However, possessing technical knowledge (sound, light..) related to operations should be an advantage in order to better achieve their work. Around **30% of the artists think they are able to say if the sound and the light system is well set up for the show**. 8% have technical skills to set up and manage the sound on stage, and 5% for the light system. **Around half of the artists deem they don't have any technical sound or light skills.**

Figure 14 - Artists' technical skills



Concerning the arts professionals' population (gathering 23% of technicians), **10% answered they have the skills to set up a sound system for amplified instruments** and 18% that they can set up a light system with music and microphone. About the light, **13% said they are able to design a light system depending on the show** and 11% think they have some skills to set up a sound system for a performance. Finally, 12% know how to record sound and 27% how to record video. Some technicians requested for trainings related to electrical system used for light and sound during performances (setting up, repairing and maintenance).

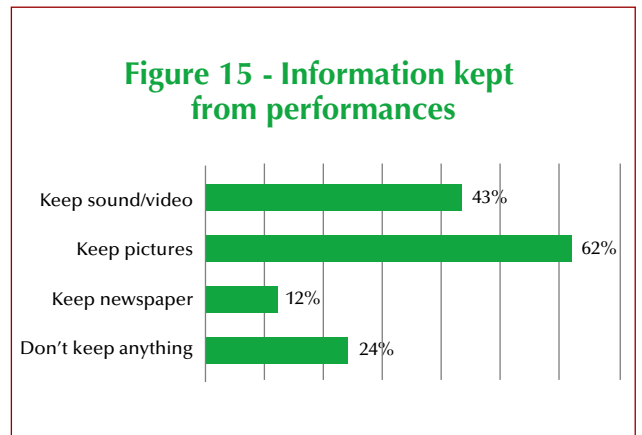
Considering these results, it would be beneficial for artists to acquire technical skills through training, in order to fully understand the performance process and improve the quality of their shows.



4- THE RESEARCH FOR PERFORMANCES: STRATEGY AND NETWORK

Becoming a professional artist requires artistic skills but it means also being able to present and sell work before and after performing on stage. Most of the artists cannot pay a person to do this job and have to do it by themselves. The survey reveals that some of them keep pictures, sound, video recording, and newspaper clippings on their achievements (Figure 15).

The artist network also represents a way to find work. 68% of the artists are in contact with other groups. **25% of them help each other by borrowing artists**, from another group when it is in for a performance. 15% of them exchange contact of an employer, to be replaced when they cannot complete a planned performance.



SKILLS FOCUSED: MARKETING STRATEGY AND NETWORK

It would be interesting to know how recorded information on their art may be used to guide the artists to design a marketing strategy through the online network skills (Facebook, Youtube..) they already have.

The existing networks could be also developed and connected to bigger global and different sector networks in order to facilitate the communication between artists' groups.



5- PERFORMANCE TIME

Cambodian artists performed in average 53 times in the year 2013

For a big majority of our sample, the performance is the only artistic activity which provides them money. It is therefore interesting to analyze this working environment to fully understand the issues surrounding the art sector.

If we consider the number of performances carried out, we can see that **Cambodian artists performed an average of 53 times in the year 2013** (Table 3) which corresponds to 1 time per week. However, we have to go into more detail and put these results into perspective. First, if we compare by discipline, we

Table 3 - Number of performances achieved by discipline in 2013

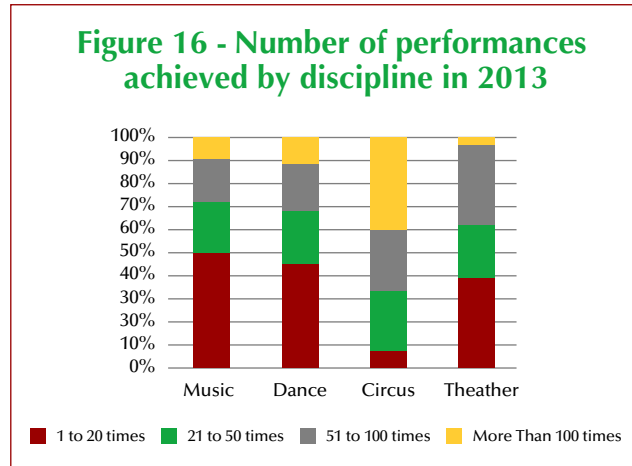
Discipline	Times performed
Theater	47
Music	44
Circus	117
Dance	54
Overall average	53

Table 4 - Average working time spent for one performance

Discipline	Times performed
Circus	2h09
Dance	2h51
Music	2h48
Theater	2h53
Overall average	2h48

can see a large gap between circus and the other art forms. As we said in the methodology's part¹³, questioned circus artists come from two sister organizations: non-profit association Phare Ponleu Selpak (PPSA), and commercial enterprise Phare Ponleu Selpak (PPSE). While broadly speaking PPSA provides training and PPSE provides employment, there is artist mobility and exchange between the two. For several years now, Phare supports the Cambodian arts sector through artistic training in order to create professional Cambodian performances. Some of them perform daily in Siem Reap and Battambang which can explain the average of 117 performances per year. Considering the others disciplines, music and dance seem to have a comparable distribution approaching 50% of artists who performed between 1 and 20 times in the year (Figure 16). The dancers still performed an average ten more times per year than the musicians. For the theater, around 40% of the artists performed between 51 to 100 times and 40% 1 to 20 times. Relating to the arts professionals' sample, **people working during the shows (39% of the population) did an average of 64 performances in the year 2013**. Concerning the time worked during the performances time¹⁴, the artists work in average a bit less than 3h for one show from the time they arrive to the time they leave the performing place. We can still see a significant deviation for the circus artists whose performances last just about 2 hours. We conclude that working in a professional environment with well-trained artists and technicians, like the circus performers from Phare, allows a reduction of the working time for one performance.

Figure 16 - Number of performances achieved by discipline in 2013



SKILLS FOCUSED: MANAGEMENT SKILLS

20% of artists and 32% of arts professionals function as group managers. This position appears to be a key function in the performing arts sector. The managers have to take care of the group's progression and ensure the practical side of their artistic activity. He/she often is the referent of the group, the contact with key people in the performing arts sector, and also manages the money earned with performances. He/she also has to address conflicts between group members. Thus, many artists' managers reported problems related to working atmosphere, lateness for rehearsal times or performances, and arguments between artists. These problems seemed recurring and can hamper the well-functioning of the group. A management training could highly improve effectiveness and atmosphere among group members. Taking the existing skills as a starting point, an expert could, through training times with managers, guide them to adapt their way of working in order to manage professionally and smoothly the conflicts that arise. Several artists reported leadership problems in their group and requested trainings about this topic.

13. Cf, About Phare: "Introduction - Sample's distribution and notifications concerning representativeness"

14. Performance's time is counted from the time that they arrive to the performance's place until the time that they leave

6- PERFORMING PLACE, AUDIENCE AND MOBILITY

Getting information about the place where the artists perform gives us an idea of the nature of their employers. As we can guess, it appears normal to have 37% of artists playing for weddings related to the importance this ritual takes in Cambodia (Figure 17)¹⁶. The “venue dedicated to performing shows” gathers all other places where artists perform in front of a public who come specifically to see their performance. It’s also interesting to see that 25% of the artists performed for restaurants and 10% for hotels in the last 6 months. It shows that in spite of the weak sustainable relationship between artists and for-profit organizations¹⁷, a link does currently exist between performing arts and the economic sector.

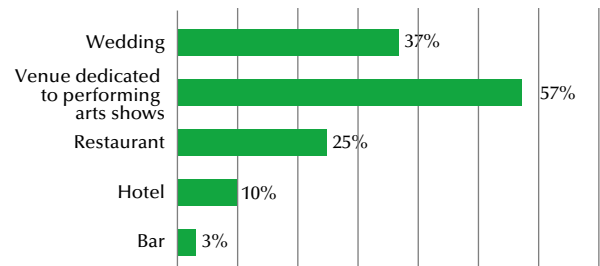
Concerning the artists’ mobility, **51% of the artists have performed abroad and 76% outside their own province.**

25% of the artists performed for restaurants and 10% for hotels in the last 6 months

TRANSPORTATION FEAR:

Several artists reported a fear related to transportation. They often have to travel to reach performances and due to the issues of Cambodian road safety¹⁵, many of them are afraid of accidents.

Figure 17 - Place where artist performed in the last 6 months



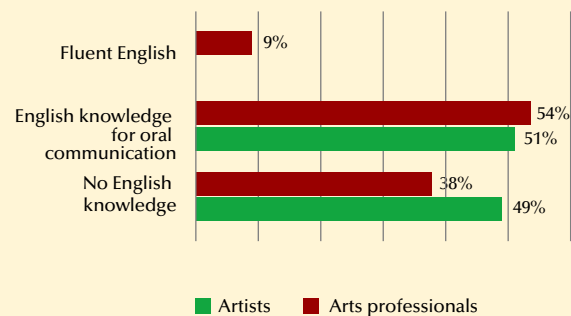
but travel throughout Cambodia. The other artists perform more abroad but travel less in their own country. Tourism is one of the most important sectors in the present Cambodian economy. In 2013, 4,200,000 people came from all over the world to visit the country and see the cultural attractions that it offers¹⁹. For the art sector, the strong presence of tourists represents an important market allowing to show and spread the Cambodian arts around the world, and a significant source of income. In this way, **90% of the Cambodian artists have performed in front of a foreign audience.**

The circus appears the most mobile discipline in both cases¹⁸. Dancers and musicians seem to perform more abroad than outside their own province, unlike theater artists. This can be explained by the audience type which differs depending on the artistic discipline. Some art forms like Bassac Theater corresponds more to a Cambodian popular audience. Thus, many theater artists that we met only perform in the countryside

SKILLS FOCUSED: LANGUAGE SKILLS

Considering the large foreigner presence in the Cambodian performing arts sector (audience, training, workshops, nonprofit organizations, etc..), language becomes a hard skill for the artists and arts professionals who want to develop themselves. Thus, **86% of artists and 89% of arts professionals affirm that they need the English language as part of their professional activity** and several of them requested language training. If we observe their skills, around **50% of artists deem not speaking good English**, and 50% think they have knowledge for oral communication. None of the whole sample thinks that they speak English fluently. The arts professionals are a little bit better, which can be explained by their higher level of education, but 38% still have no knowledge.

Figure 18 - English knowledge



15. For more information: “Global status report on road safety 2013”, World Health Organization.

16. The question is in the last 6 months preceding the survey.

17. Cf Figure 8 “type of organization”.

18. Cf, About Phare: “Introduction - Sample’s distribution and warning concerning representativeness”.

19. “Tourism statistics report – 2013”, Ministry of tourism.



THE ECONOMIC SITUATION

This section examines the economic situation of the professional artists and arts professionals.

1- PERFORMANCE FEES

As we said above, performing is the main economic activity for the artists. Thus, the survey reveals that the average fee for one performance is \$21 per artist. The circus artists earn a very high amount²⁰ and for the others disciplines, we can see that the fees vary just a bit with a maximum difference of \$2.5. If we take in account the average time worked for one performance, we can estimate an average fee for a one-hour performance (Table 5). It appears that most of the artists earn between \$6 and \$7 per hour performed apart for the circus artists, earning \$14.

Artists earn in average \$7 per hour worked during performances

If we consider these numbers by class (Figure 19), we can see that in the dance sector, 22% of the artists earn less than \$5 per performance which is quite low compared to the other categories. 75% of them are artists from Siem Reap performing mostly in hotels or restaurants which shows

the particular conditions framing their work. For theater and music, this class distribution shows that there are less very low fees but more people earning between \$10 and \$20 (43% of musicians and 54% of theater comedians). For circus, only 10% of the artists earn less than \$10 and almost 60% earn between \$10 and \$20.

In addition, when the artists are hired to perform, several expenditures are required to frame the show. Many expenses have to be paid by a large majority of artists. For example, 61% of the artists have to pay for their own transportation and 58% for the meals, which are the main expenses concerning the performances. Regretfully, we didn't gather enough information to assess the price that can cost these expenses and calculate a net income.

Concerning the arts professionals working on artists shows, we can see an average fee higher than for the artists with \$34 per show. If we go into details, the artists' managers appear to be the most paid with \$47 followed by technical specialists and administration workers. These very high numbers have to

Table 5 - Analysis of the performance's fees comparing to the working time

	Average working time for one performance	Average fee for one performance	Average fee for one hour estimated
Circus	2h09	\$31	\$14
Dance	2h51	\$17	\$6
Music	2h48	\$20	\$7
Theater	2h53	\$19	\$6
Overall Average	2h48	\$21	\$7

be put in the right context of creation. They refer to a specific part of the arts professional population that we reached through our network.

Figure 19 - Performance fee per discipline

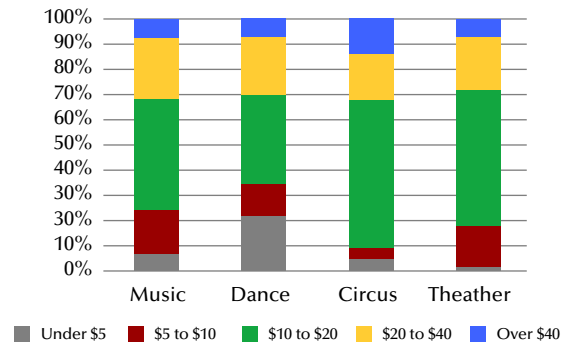


Table 6 - Arts professionals fee for one performance

Occupation	fee
Admin, Officer, program	\$26
Technician	\$31
Manager of artists group	\$47
Overall average	\$34



MONEY MANAGEMENT SKILLS:

The artists surveyed didn't seem to link so much expenses and fees from performances. Many of them reported needing money but none clearly requested for expenses reimbursement from performances. It would be interesting to investigate deeply the artists' skills of money management and according to the results, set up a training plan.

20. Cf, About Phare: "Introduction - Sample's distribution and warning concerning representativeness"

2- MONTHLY INCOMES

As we said, the performance fees represent the main economic contribution in the artists' everyday life. We analyzed above the characteristics of artists' performing activities, time and fees, independently. If we analyze these results together, we can make an estimation of the artists' income earned per month by performances. Thus, we can see that the average

Artists earn in average \$92 per month from their performance activity

income for the circus artists is quite high²¹ but if we put it aside, the average monthly income in the theater, music and dance sectors varies between \$73 and \$80 per month. To complete this information we can see in figure 20 the overall monthly income that artists earn per month. **52% of artists earn under \$100 per month.**

For the arts professionals, the incomes appear on average higher than those of the artists. **The average income from the arts sector is \$274 per month.** Only 24% of them earn under \$100 per month, 32% between \$100 and \$200 and a majority of them earn over \$200 per month (Figure 21). **The technical specialists are the least paid with \$215 per month,** followed by administration workers with \$285. The arts managers get the highest fees with \$302 per month.

Table 7 - Average monthly income from artistic performances in 2013

Occupation	fee
Theater	\$73
Music	\$73
Circus	\$305
Dance	\$80
Overall Average	\$92

Table 8 - Average monthly income by arts professionals' occupation in 2013

Occupation	Income
Administration, officer, program coordination	\$285
Technical specialists	\$215
Artists's manager	\$302
Overall Average	\$274

52% of artists earn under \$100 per month.

Figure 20 - Monthly overall incomes of the artists in 2013

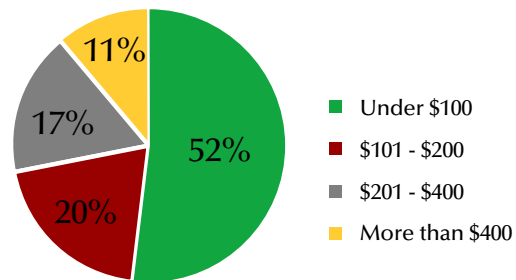
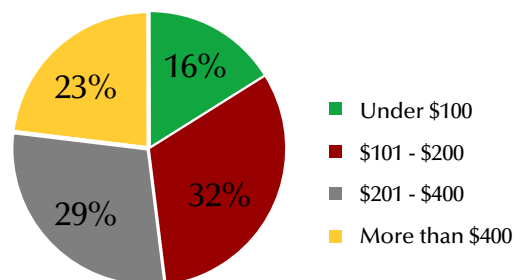


Figure 21 - Monthly incomes of the arts' Professional in 2013



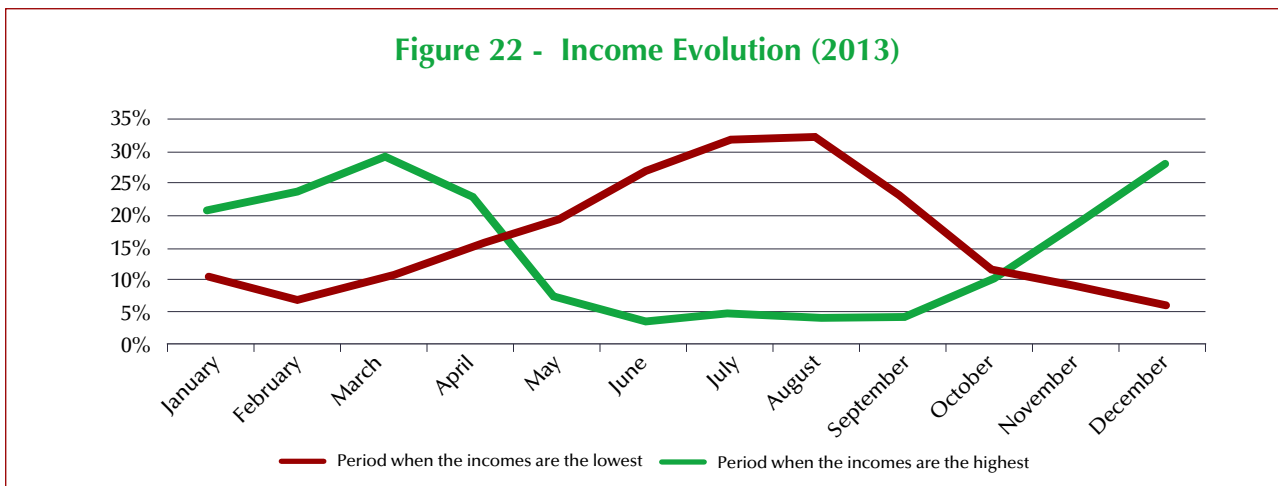
3- PRECARIOUS WORKING CONDITIONS

A characteristic of a performer's activity is the important fluctuation of the work. As we know, a large majority of artists perform in front of a foreign audience composed mostly by tourists. The demand depends directly on the visitors' stream and is concentrated in periods of the year.

A second factor, connected to the first, is the rainy season period characterized by lower activities, especially for weddings and tourism. The two curves on the figure 22²² represent the average incomes fluctuation in the year 2013. Two periods appear, a low season starting in April until October which corresponds approximately to the rainy season, and a high season for the remainder of the year, spiking in December. In addition, the wedding period in Cambodia happens before the rainy seasons too. The work subjected to these factors doesn't therefore offer an economic stability to the artists and puts them in a precarious situation if they don't plan a strategy to find other sources of income.

21. Cf, About Phare: "Introduction - Sample's distribution and warning concerning representativeness"

22. This figure was made from a question where we asked artists to tick the month(s) when they make the lowest income and the month(s) when they make the highest one.



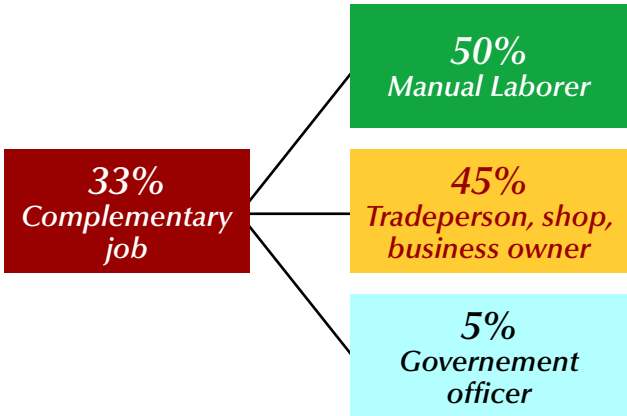
4- COMPLEMENTARY INCOMES AND SUPPORT

Unstable situations and low fees for certain artists can force them to find other ways in order to subsist. Thus, **33% of them have another job unrelated to arts as income complement.** Most of them exercise a manual activity, as farmer, construction workers (Figure 23) and 33% are tradespersons.

33% of artists have another job unrelated to arts as income complement.

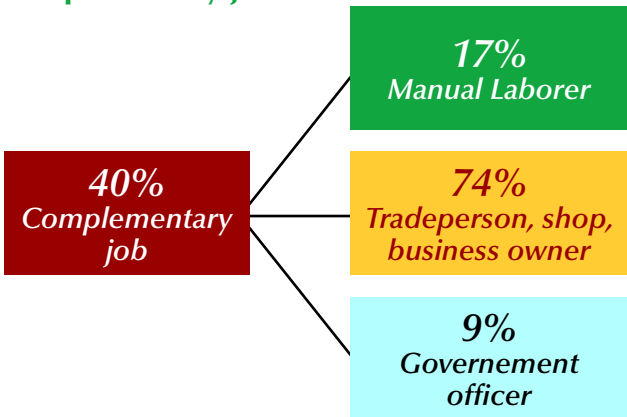
For 47% of the artists who have another job, their artistic activity still occupies 75% of their working time. In general, the complementary job doesn't seem to take more than half of their working time, except for the 14% who spend 25% of their working time in the arts. These numbers are an average and obviously depend on the period, and we can guess that the complementary jobs take more importance during the rainy season. Concerning the arts professionals, **40% of them have complementary jobs.** Unlike the artists, a large majority of them occupy a function of tradesperson, shop or business owner, or employee; and only 17% are manual laborers. (Figure 24)

Figure 23 - Artists' complementary jobs



On the other hand, we noted that some artists and arts professionals get support from relatives (Figure 25). **64% of the artists receive assistance from relatives.** As we saw below, our sample is composed by a numerous young population which is not married. Many artists still live therefore at their parents home and get support from them like a lot of young people. The arts professionals, because they are older and have better incomes than artists, need less help and only 33% of them receive support from relatives.

Figure 24 - Art professionals' complementary jobs

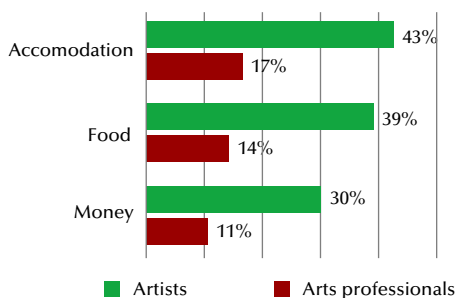


Returning to information we presented above, we can get a global vision of the artists' situation. The figure 26 represents an average daily working life²³. The cycle shows main activities of the artists. In yellow we can see the non-remunerated activities and in green the remunerated activities.

23. The schema needs to be appreciated in the light of the percentages of each information noticed above in the report.

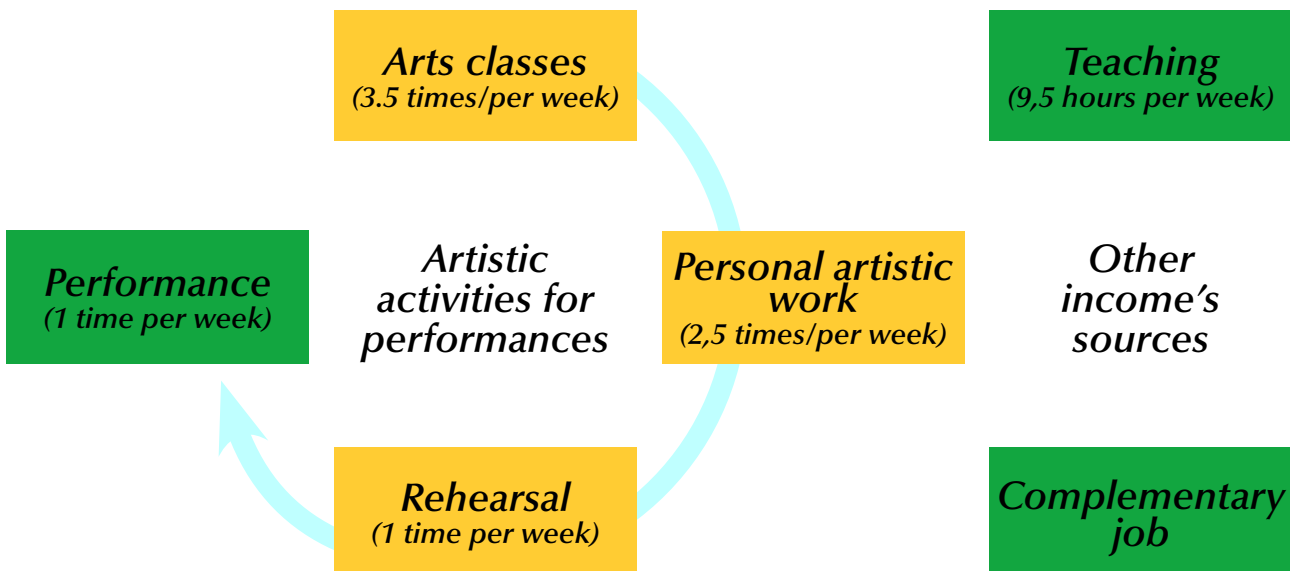


Figure 25 - Support received from relatives



Artists earn an average \$92 per month through performances. The teaching activity provides them an average of \$80 per month (median income) and 33% have another job to complete their income. Finally, 52% earn less than \$100 per month and 20% between \$100 and \$200 from all their activities. To compare with other working sectors the monthly salary is \$95 for a garment worker²⁴, \$88 for a teacher, \$83 for a construction worker, and \$118 for a government officer²⁵.

Figure 26 - The typical week of an artist



24. <http://www.business-humanrights.org/Documents/Cambodia-garment-workers-crackdown>

25. The data are based on a Wage Survey conducted by the Cambodia Institute of Development Study and WageIndicator Foundation taken on March 3, 2011 to April 28, 2011 in Phnom Penh and four different provincial towns (Battambang, Kampong Cham, Sihanoukville and Siem Reap).

5- WORKING SITUATION OF SPECIFIC SUB CATEGORIES

a) Gender equity: Income disparities following the national situation

A woman works in average 20 minutes more than a men for a performance to finally earn \$2 less per hour worked.

In Cambodia, the Labour Law states that all workers are equal and shall not be discriminated on the basis of sex, race and religion etc. Equal pay for work of equal value is the general rule. Wage differences on the basis of origin, sex, or age of an employee are prohibited. However, a real discrimination exists and skews development chances²⁶. A survey reveals a \$25 monthly pay gap between Cambodian women factory workers and their male counterparts²⁷.

Thus, gender equity is a key factor in the performing arts development. Concerning the artistic training, no discrimination seems to exist and everyone receives the same access to knowledge.

By contrast, the survey revealed that the women’s performances fees are lower than the men’s. **Women work an average 20 minutes more than men for a performance but earn \$2 less per hour worked.** Furthermore, women performed an average 50 times in 2013 compared to 56 for men which results in both categories working an average of 3 hours per week. **Nevertheless, women earn \$75 per month and men \$101 from performance fees which shows the same \$25 monthly pay gap of the factory workers. In the arts professionals’ population, a larger deviation exists. Women earn in average \$204 per month and men \$327.**

Thus, women need more support from relatives (73% of them compared to 59% for men) making the chances of being financially independent lower than for men.

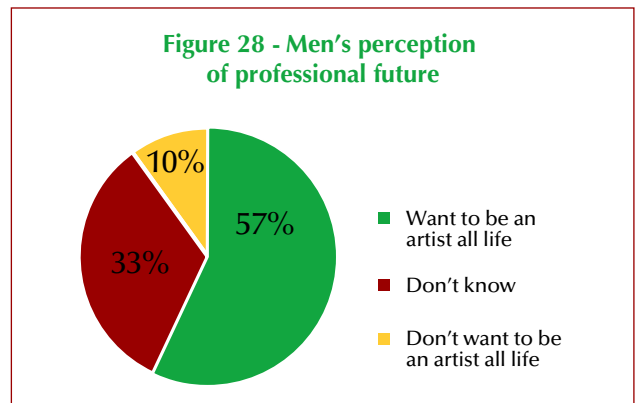
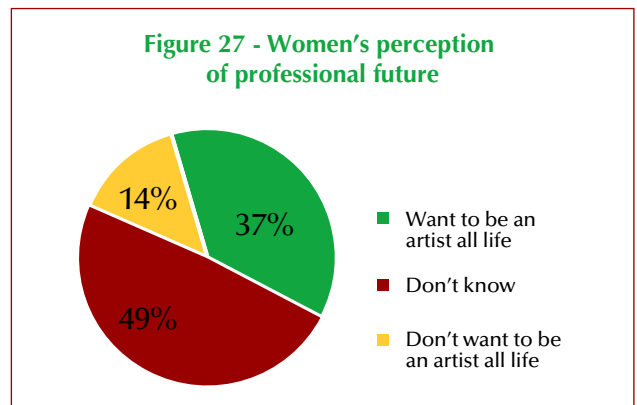
Finally, female artists express more reservations related to their future as artists (Figure 27 and 28). 37% of women want to pursue a career in the arts (57% for men), 49% don’t know (men 33%), and 15% don’t want to continue in the arts (10% for men).

GENDER EQUITY:

It would be interesting to initiate discussions with different stakeholders, and work on solutions to promote gender equality and offer equal opportunities for both female and men to develop themselves professional.

Table 9 - Gender comparison

	Men	Women	Total
Working time per performance	1h40	3h01	2h48
Fee for one performance	\$21,8	\$18	\$21
Fee for one hour estimated	\$8,1	\$5,9	\$7
Times performed in 2013	56	50	53
Hours performed per week (2013)	3H06	3H08	2h48
Fees earned per month (2013)	\$101	\$75	\$92



b) People living with disabilities in performing arts sector: Encouraging initiatives in a sector still marked by prejudices

To contribute to a better perception of persons living with disabilities in Cambodian society, a focus on the situation of this specific category in the performing arts sector seems essential. 8% of artists and 6% of arts professionals reported living with a disability and for most of them, it refers to physical disability. This category is mostly composed by men (86% of the group) with an average age of 27 years old. 33% of these come from Phare Ponleu Selpak and 33% come from Epic arts, an organization using the arts as a form of expression and empowerment to create a dialogue within those cultures around disability issues. **Thus 86% of the group still study in art classes. 67% practice art every day**

26. Gender Equality in the Labor Market in Cambodia, Asian Development Bank, 2013

27. Cambodia Labour Force and Child Labour Survey 2012, International Labour Organization, 2012

and 46% rehearse at least once a week. The same dynamic of training that we observed for the overall population exists also here. Considering the performers, we didn't find enough information to publish results on performance incomes but we can still say that they performed on average 44 times in the year 2013, which is less than the overall average. Moreover, it's also interesting to see that 40% of them perform in bars, restaurants, hotels, which shows an integration to the economic market. Considering the incomes, **40% of them earn less than \$100 per month** compared to 52% for the whole artist population and 16% earn more than \$400 compared with 10% for the whole artist population.

However, artists reported difficulties related to their disability that they met as part of their artistic activity. Communication is a major challenge and several of them have reported problems of respect and discrimination. They also spoke about difficulties of transportation for performances.

c) Geographic situation: the urban dynamic

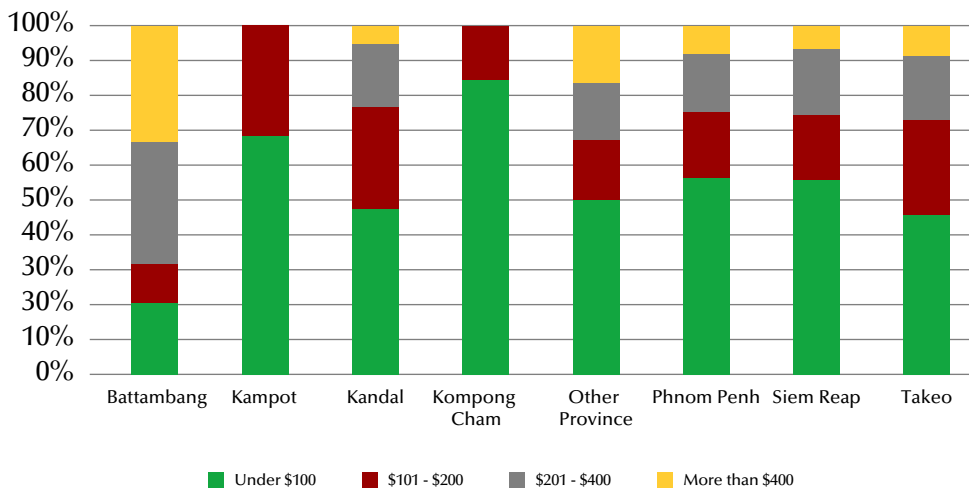
If we examine the geographic distribution of the artists' incomes, it would appear that people living close to a urban area earn more than the others. As figure 29 shows, the situation for Phnom Penh and Siem Reap is quite similar with about 55% earning under \$100. Kandal and Takeo which are quite near Phnom Penh approach 50% of artists earning under \$100. In addition, **when we analyze the situation of people living far (at least 50km) from a city** (Phnom Penh, Battambang, Siem Reap), the average fee is \$5.6 for one hour worked (performance) comparing to \$7.4 in urban areas. Moreover, 73% of them earn less than \$100 per month (Map 2)

DISCRIMINATION AGAINST PEOPLE LIVING WITH DISABILITIES:

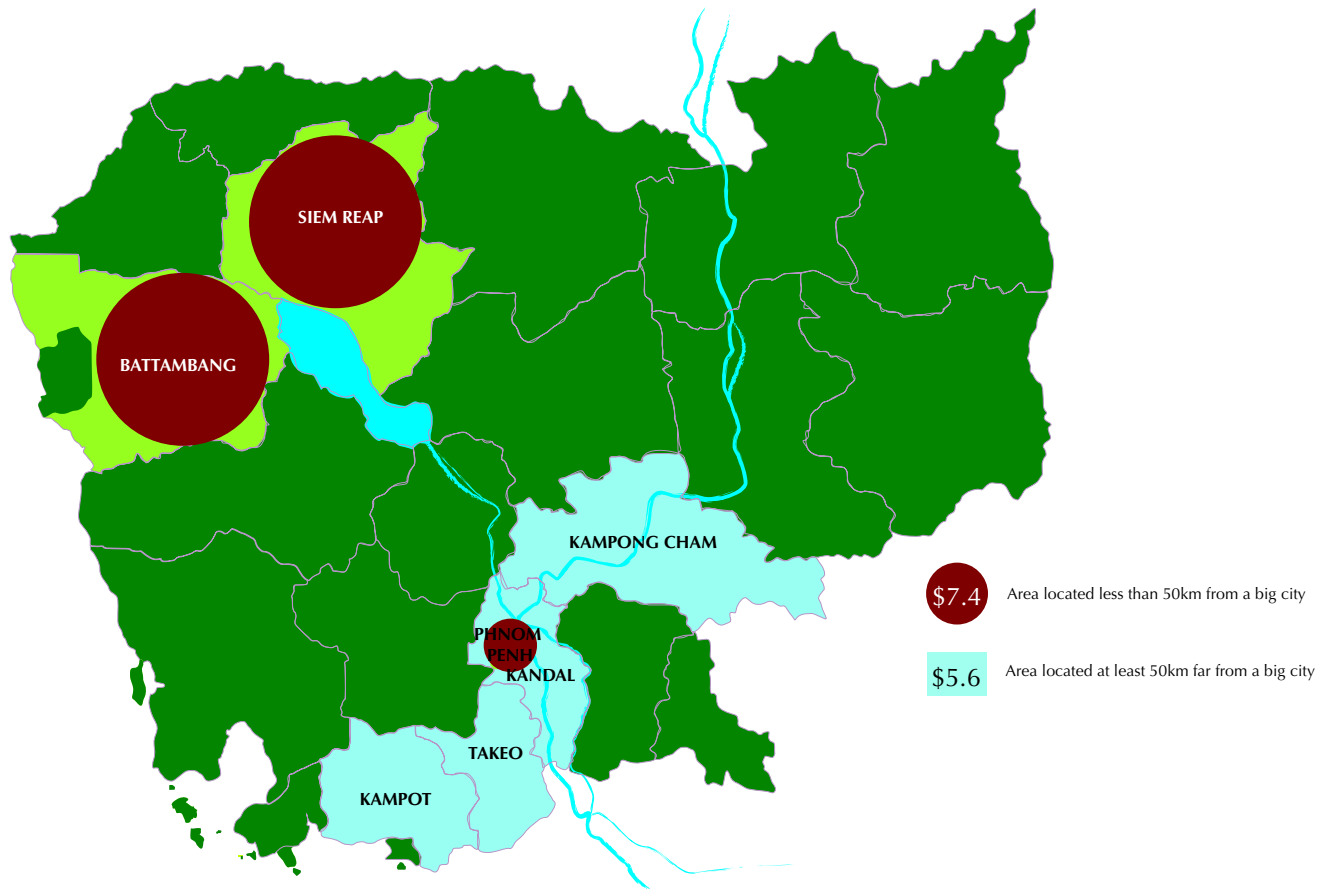
Regarding the communication problems revealed between people with and without disabilities, the model of Epic Arts could be followed, as it works on heightening awareness and understanding in order to banish any kind of discrimination and promote greater social inclusion within the performing arts sector development.

People living in rural areas (at least 50km from a big city) earn in average \$5.6 for one hour worked (performance) comparing to \$7.4 in urban areas.

Figure 29 - Income earned by Province in 2013



Map 2 – Geographic distribution for performance fees



CONCLUSION

Investigative work is an essential step in the development process of the performance arts sector. Knowledge gives actors the means to clearly identify the issues with which they are confronted. Moreover, the broad view brought by the research allows them to work on solutions together through discussion and reflection in order to design actionable items to improve at the same time the national and regional issues.

The Cambodian performing arts sector is characterized by a large number of young people. As we said, the Khmer Rouge regime destroyed the very foundations of Cambodian society and particularly the arts. The work of reconstruction is ongoing and the current population of artists and arts professionals is characteristic of this period. Thus, artists are young people characterized by continuing training through daily arts classes, important personal work, and trying to acquire strong skills to become professional artists. This reconstruction phase is also characterized by the important work of the nonprofit sector and other arts professionals working in order to create new foundations, policies to frame artistic activities, and to make arts become a professional activity providing sustainable livelihoods.

The current development path of the sector is through ongoing artistic training, taking account of artists' desires, showing them new art forms and giving them the means

to improve themselves. Moreover, other existing capacities like IT technologies, languages, sound & light skills could be transformed them through training into strong professional skills that they could use to improve their working conditions.

Concerning the economic situation, the survey revealed that artists' incomes vary depending on disciplines, network, geographic location, and gender. Thus, these results could initiate a reflective work across the country, gathering several actors from the sectors to think on designing a national policy to frame artistic activities and reduce to a minimum the current discriminations that artists may face, as women or artists living with disabilities.

A significant part of the artists also work part time and have another job to complete their incomes. Reflecting could help artists to think beyond their only artistic activity and help them to find ways to combine arts with a stable economic situation.

On the other hand, we saw through the numbers the potential of the arts as an economic activity. Developing relationships with new economic markets (hotels, restaurants) and including them in reflection as key actors could increase the existing dynamic and lead to new working opportunities for artists.



ACKNOWLEDGEMENTS

This survey was conducted by Edouard Fouqueray, holding a master's degree in socio-anthropology specialized in social economy. Before coming to Cambodia, Edouard conducted a research on female farmers in Burkina Faso. His mission as a volunteer with CLA was made possible thanks to Service Cooperation au Développement.

Many people contributed to this report. We would like to express our gratitude to all artists and arts professionals who gave their time to complete our questionnaire. Special gratitude is extended to all organizations that supported us by connecting us with the artists they work with:

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Amrita Performing Arts, Chantiers-Ecole de Formation Professionnelle, Collectif Clowns d'ailleurs et d'ici, Champey Academy of Arts, Epic Arts, Fine Arts Association, Khmer Arts, Khmer Cultural Development Institute, Krousar Thmey, Mith

Samlanh, Music Arts School, Neay Peng Poh Bassac Theater Troupe, Phare Ponleu Selpak Association, Phare Performing Social Enterprise, Reaksmeay Samaki Ban Chey Bassac Theater Troupe, Sovanna Phum Arts Association, Tiny Toones, Tlaitno Association, Waterek Production.

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ANNIVERSARY

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