

REGIONAL TRADE FOR DEVELOPMENT (RT4D)

TERMS OF REFERENCE FOR THE

Implementing Consultant - Supporting Creative Copyright for Cambodian MSMEs and Women Artisans

1. Summary

2. Title	Implementing Consultant – Supporting Creative Copyright for Cambodian MSMEs and Women Artisans
Start Date	November 2026
Completion Date	September 2027
Reports to:	RT4D Manager: Dr. Heng Molyaneth, RT4D Regional Manager
Interacts With	RT4D: • Program Performance and Quality (MEL, Communications and GEDSI) Lead: Sebastian Cortes Sanchez • Monitoring, Evaluation, and Learning (MEL) Manager: Lia Lairing • Gender Equality, Disability, and Social Inclusion (GEDSI) and Trade Manager: Yooke Damopolii • Program Delivery Lead: Fenny Chandra • Operations Lead: Isradi Alireja • Facility Director: Adrian Gilbert • Cambodia Program Officer: Chhorn Chamna Project Proponent: • Mr. Kang Sam Oeun, Deputy Director of Copyright and Related Rights, Department of Copyright and Related Rights, Ministry of Culture and Fine Arts (MCFA) • Mr. Bunthan Sokhanarith, Director, Department of Culture and Fine Arts of Kampong Chhnang Province, MCFA
Requires Approval from:	RT4D: Regional Manager: Dr. Heng Molyaneth Project Proponent DFAT: <i>via RT4D</i>
Timetable for Tender Process	Request for Proposals: 14/10/2026 Closing Date for Queries: 22/10/2026 Closing Date for Proposals: 07/11/2026 (11.59 pm Indochina Time)
Submission Instructions	The provider should submit Technical and Financial submissions in alignment with requirements outlines in the Request for Proposal (RFP). The Submissions or any questions should be sent to the following email: procurement@regionaltrade4dev.org by the deadline indicated above

Scope of Work Summary:

Tetra Tech International Development, as managing contractor of the Regional Trade for Development (RT4D) facility, is seeking a qualified consulting firm/organisation to provide and coordinate technical, event management, communications, and multimedia production services for the implementation of the project “Supporting Creative Copyright for Cambodian MSMEs and Women Artisans”. This project will support Cambodian creative MSMEs, creators and traditional artisans to better protect, manage and commercialise their creative assets and benefit from opportunities under RCEP.

It will assess copyright-commercialisation needs and develop a practical bilingual Copyright Commercialisation Toolkit. A two-day Consultative and Capacity Building Workshop for approximately 80–100 participants will validate the findings and Toolkit while strengthening practical capacity. In Kampong Chhnang, the project will separately pilot the Toolkit with approximately 30–50 pottery artisans, provide tailored capacity building, assess appropriate IP protection options and, where feasible, facilitate a suitable protection mechanism. The pilot will also strengthen digital promotion and market visibility, including through World Intellectual Property Day activities and product-display opportunities, subject to the confirmed programme. The project will prioritise women's economic empowerment, with at least 60% of participating MSMEs/enterprises in the Workshop being women-led, promote disability inclusion, and document results and lessons.

By the end of the project, it will strengthen the capacity of Cambodian creative MSMEs, creators and artisans to protect and commercialise their creative assets, while demonstrating a practical community-based approach through the Kampong Chhnang pottery pilot. Ultimately, the project will support more inclusive and sustainable participation in domestic and regional markets and help translate RCEP opportunities into tangible economic benefits for Cambodia's creative industries and communities.

2. Background

The “Supporting Creative Copyright for MSMEs and Women Artisans in Cambodia under RCEP” will address the gap between Cambodia’s intellectual property framework and the practical ability of creative micro, small and medium enterprises (MSMEs), individual creators and traditional craft communities to protect, manage and commercialise their creative assets. Many creative-sector actors have limited awareness of intellectual property protection options, access to practical guidance, and experience in using intellectual property for branding, licensing and market engagement. These challenges are particularly relevant to women-led and community-based enterprises whose products may also embody traditional knowledge, cultural expressions and collective community interests.

The project will support practical implementation of RCEP Chapter 11 (Intellectual Property), with particular relevance to Article 11.1 (Objectives) on the creation, utilisation, protection and enforcement of intellectual property rights; Article 11.10 (Exclusive Rights of Authors, Performers and Producers of Phonograms), which establishes key economic rights relevant to the commercial use of copyright-protected works; Article 11.13 (Collective Management Organisations), including fair, transparent and accountable collective management and licensing; and Article 11.76 (Cooperation and Dialogue), which recognises the importance of the utilisation and protection of intellectual property in promoting trade and investment.

These commitments will be translated into six interrelated activities, moving from evidence generation and practical tool development to consultation and capacity building, pilot application with the Kampong Chhnang pottery community, appropriate IP protection and market visibility, followed by project reporting and communications.

Kampong Chhnang pottery will provide a practical demonstration of how intellectual property protection can be combined with commercialisation while respecting cultural and community interests. The project will assess suitable protection options based on legal applicability, feasibility, affordability, cultural appropriateness and sustainability, with community participation and women’s meaningful involvement in relevant decisions. Where appropriate and feasible, it will support a suitable intellectual property protection mechanism while helping artisans strengthen product positioning, branding and engagement with buyers and markets. The pilot will demonstrate an integrated approach that uses intellectual property to protect creative and cultural value, strengthen market readiness and create practical opportunities for market engagement.

2.1 Project Objectives

The overall objective of the project is to support Cambodian creative MSMEs and artisans to improve their capacity to protect, manage and commercialise creative assets and engage more effectively with markets through practical implementation of RCEP-related intellectual property commitments, using Kampong Chhnang pottery as a community-based pilot. The specific objectives are to:

- Strengthen the practical capacity of Cambodian creative MSMEs and creators to understand and apply copyright commercialisation through an assessment of needs and practices, development of an accessible Copyright Commercialisation Toolkit, and a consultative and capacity-building process that validates the assessment findings and draft Toolkit while strengthening participants’ practical capacity to use the Toolkit (Activity 1: Rapid Assessment of Copyright Commercialisation Needs and Practices; Activity 2: Development of a Practical

Copyright Commercialisation Toolkit; and Activity 3: Consultative and Capacity Building Workshop on Copyright Commercialisation).

- Pilot and demonstrate a culturally appropriate approach to copyright commercialisation with Kampong Chhnang pottery artisans by applying the Toolkit and providing tailored, hands-on capacity building and practical follow-up support on copyright and creative-asset management, collective identity and authenticity, practical branding and culturally appropriate storytelling, licensing and basic contracts, digital promotion and market engagement, while safeguarding traditional knowledge, cultural expressions and community interests (Activity 4: Pilot Application, Capacity Building and IP Protection for Kampong Chhnang Pottery).
- Support appropriate IP protection and strengthen the market visibility of Kampong Chhnang pottery by assessing suitable IP protection options and, where appropriate and feasible, supporting the development and facilitation of an appropriate IP asset, right or protection mechanism; supporting practical application of branding, documentation, cultural storytelling and digital-promotion approaches; and creating opportunities to showcase Kampong Chhnang pottery and engage with relevant government, business and public stakeholders, including through participation in World Intellectual Property Day activities and an appropriate product fair or product-display opportunity, subject to the confirmed programme (Activity 4: Pilot Application, Capacity Building and IP Protection for Kampong Chhnang Pottery).
- Document and communicate project results, practical lessons and the relevance of RCEP-related intellectual property commitments to Cambodia's creative sector by consolidating evidence and lessons from the project, documenting the experience of the Kampong Chhnang pottery pilot, and communicating project results and experiences through project reporting and a Project Impact Video to support learning and potential wider adaptation of relevant approaches in Cambodia's creative sector (Activity 5: Development of Project Reports; and Activity 6: Development of a Project Impact Video).

2.2 Intended Beneficiaries

The project is country-specific to Cambodia, an ASEAN Lesser Developed Economy (LDE), and will support Cambodian creative enterprises and traditional craft communities to participate more effectively in domestic and regional markets under RCEP. It responds to Cambodia's challenge of translating intellectual property protection into practical commercial opportunities for MSMEs and artisans.

The primary beneficiaries will be Cambodian creators, artisans and MSME representatives participating in the project's consultative, capacity-building and pilot activities. Activity 3 will involve approximately 80–100 participants, primarily creative MSMEs and creators from selected creative sectors, including representatives of the Kampong Chhnang pottery community. Activity 4 will separately provide tailored, community-based capacity building and pilot support to approximately 30–50 Kampong Chhnang pottery artisans, who will constitute the principal pilot group. Among MSMEs/enterprises participating in Activity 3, at least 60% will be women-led. Participation data will be disaggregated by sex and, where feasible and appropriate, by age, disability, enterprise type and stakeholder category.

Preliminary stakeholder consultation with the Kampong Chhnang pottery community indicates that approximately 90% of pottery artisans are women, highlighting women's central role in pottery production, preservation and transmission of traditional skills and knowledge, and household and community livelihoods. Women artisans will therefore be a core beneficiary and stakeholder group

in the pilot, with meaningful opportunities to participate not only in capacity building but also in decisions concerning branding and product identity, IP protection, digital promotion and market visibility and any collective management arrangements. Selected representatives of the Kampong Chhnang pottery community will also be supported to participate in World Intellectual Property Day activities, subject to the confirmed programme, including an appropriate product fair or product-display opportunity, providing practical opportunities to showcase their products and cultural identity and engage with relevant stakeholders.

Secondary beneficiaries will include officials from MCFA, particularly the Department of Copyright and Related Rights and the Department of Culture and Fine Arts of Kampong Chhnang Province, together with other relevant institutions responsible for intellectual property, creative-industry development, MSME support, trade and women's economic empowerment. Creative-industry associations, cooperatives and intermediaries will also benefit from access to practical tools, implementation experience and lessons generated through the project. Relevant private-sector and market actors—including buyers, retailers, tourism businesses, digital/e-commerce platforms and other intermediaries—may also engage with the project through consultations, Toolkit development and testing, World Intellectual Property Day activities and other relevant project activities.

2.3 Project Outcomes

Outcome 1 – Increased application of copyright-commercialisation practices by creative MSMEs and artisans

By the end of the project, participating Cambodian creative MSMEs and artisans will have strengthened their practical capacity to understand and apply relevant copyright-commercialisation practices in managing, protecting and promoting their creative assets, including copyright protection and management, branding, licensing, basic contracts, digital promotion and market visibility. This is expected to contribute to RT4D Intermediate Outcome 4 (IO4)¹ by strengthening the knowledge and practical capacity of Cambodian stakeholders to implement and utilise priority intellectual property provisions under RCEP.

Outcome 2 – A workable community-based approach to copyright commercialisation, appropriate IP protection and cultural safeguarding tested and demonstrated

By the end of the project, Kampong Chhnang pottery artisans and relevant government counterparts will have demonstrated a workable community-based approach to copyright commercialisation, including application of the Toolkit through tailored capacity building and practical application of relevant copyright-commercialisation practices, together with the assessment and, where appropriate and feasible, facilitation of a suitable IP asset, right or protection mechanism. The approach will take account of collective identity and authenticity, community interests, traditional knowledge, cultural expressions, affordability, governance and sustainability. It will also incorporate practical approaches to branding, cultural storytelling, digital promotion and market visibility, including support for selected pottery representatives to participate in World Intellectual Property Day activities and an appropriate product fair or product-display opportunity, subject to the confirmed programme. Evidence from the pilot will demonstrate which elements of the approach are practical, culturally appropriate and feasible for continued application

¹ Intermediate Outcome 4: FTA Parties and their institutions, particularly LDCs, have improved knowledge and skills to increasingly implement priority areas within FTAs.

by the community and relevant counterparts. This is expected to contribute to RT4D IO4 by strengthening practical implementation capacity and to RT4D Intermediate Outcome 5 (IO5)² by providing practical opportunities for government institutions, community producers and relevant stakeholders to engage around the utilisation of RCEP-related intellectual property and market opportunities. Documentation of lessons, limitations and considerations for potential adaptation or replication will be treated as project outputs and evidence supporting this outcome.

Outcome 3 – Increased market visibility and practical opportunities for market engagement for creative MSMEs and Kampong Chhnang pottery artisans

By the end of the project, participating creative MSMEs and Kampong Chhnang pottery artisans are better prepared to engage with buyers, retailers, platforms and other market actors, with Kampong Chhnang pottery artisans in particular having strengthened their market visibility through practical branding, digital-promotion and product-showcasing support. Market readiness may include improved branding and product presentation, storytelling, digital promotion, preparation for exhibitions and events, and engagement with buyers and platforms. Selected representatives of the Kampong Chhnang pottery community will also have opportunities to showcase their products and cultural identity and engage with relevant government, business and public stakeholders through participation in World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity, subject to the confirmed programme. The project will also generate accessible evidence and communications demonstrating the relevance of RCEP intellectual property commitments to women-led, rural and community-based creative enterprises. This is expected to contribute to RT4D IO5 by supporting practical engagement and market-visibility opportunities for creative enterprises and community producers and to RT4D Intermediate Outcome 6 (IO6)³ by communicating practical and inclusive benefits of RCEP implementation.

By achieving these three outcomes, the project expects to contribute to stronger practical capacity among Cambodian creative MSMEs, creators and artisans to manage, protect and commercialise their creative assets, while demonstrating a community-based approach that integrates copyright commercialisation, appropriate IP protection, cultural safeguarding and market development. Ultimately, this will help create a more inclusive and sustainable foundation for Cambodia's creative industries to capture greater commercial value from intellectual property, participate more effectively in domestic and regional markets, and translate RCEP opportunities into tangible economic benefits for creative enterprises and communities.

2.4 Complementarity with Other Efforts

The project will complement rather than duplicate existing Cambodian initiatives relating to intellectual property, cultural heritage, creative-industry development, MSME development and women's economic empowerment. Its distinctive contribution is to connect these areas through a practical copyright-commercialisation approach that combines tools, capacity building, community-level application, IP protection and engagement with markets.

² Intermediate Outcome 5: LDCs are increasingly integrated with networks of support for FTA implementation, and LDC proposals for economic cooperation are well-targeted and successful.

³ Intermediate Outcome 6: The Australian Government is demonstrating and communicating the benefits of FTAs within the region

At the domestic policy level, the project aligns with Cambodia's National Intellectual Property Policy 2023–2028 and with national efforts relating to cultural heritage safeguarding and creative-industry development. Rather than developing new legislation, it will help translate existing copyright and intellectual property frameworks into practical approaches that creators, artisans and MSMEs can understand and apply.

The project also complements Cambodia's emerging work on GRTKTCE. Previous RT4D-supported work, including a Situational Analysis and Legal and Policy Analysis and development of a draft Strategic Plan addressing GRTKTCE, has identified challenges relating to legal and institutional coordination, misappropriation, documentation, community participation, gender equality and institutional capacity. The project will provide a focused downstream application by testing how copyright-commercialisation and appropriate IP protection can be applied in a traditional craft community while respecting cultural heritage, community interests and the Do No Harm principle.

The Kampong Chhnang pottery pilot will further complement existing craft, tourism, rural livelihood and women's economic empowerment initiatives by adding a practical intellectual property and commercialisation dimension. The project will work through existing government, community and stakeholder structures rather than creating parallel mechanisms. Lessons from the pilot, including the experience of developing and facilitating an appropriate IP protection approach, will be documented to inform potential adaptation to other Cambodian creative sectors and traditional craft communities.

Finally, the project will complement wider RCEP implementation and RT4D support by providing a practical example of how RCEP intellectual property commitments can be translated into locally relevant tools, capacity and institutional–business–community relationships that support more inclusive participation in the creative economy.

3. Scope of Services

The RT4D Facility is seeking a consulting firm/organisation (the Consultant) to support the delivery of project activities between November 2026 and September 2027.

The Consultant will provide integrated technical advisory, stakeholder engagement, event management, communications, and multimedia production services. As the lead implementation partner, the Consultant will be responsible for the overall coordination, quality assurance and delivery of all project activities, outputs and deliverables under this TOR, including technical implementation, workshop delivery, pilot implementation, market-visibility activities, communications products and multimedia outputs.

The Consultant will be responsible for:

- Technical research, analysis and advisory services;
- Stakeholder consultation and engagement activities;
- Capacity-building design and delivery;
- Event planning, logistics and participant management;
- Market-visibility and promotional activities;
- Communications and knowledge products;
- Photography, videography and multimedia production;
- Production of the Project Impact Video and short-form video content; and

- Monitoring, reporting and project coordination.

As part of their proposal, the Consultant is required to nominate a video production team (either in-house or subcontracted) and associated budget. However, if RT4D Facility is not satisfied with the proposed team, the Facility reserves the right to ask the Consultant to recruit an alternative team. The Facility team may join the recruitment process, as required. Notwithstanding any subcontracting arrangements, the Consultant shall retain overall responsibility for the coordination, quality assurance, and timely delivery of all outputs and deliverables under this TOR.

3.1 Project Activities

- Activity 1: Rapid Assessment of Copyright Commercialisation Needs and Practices
- Activity 2: Development of a Practical Copyright Commercialisation Toolkit
- Activity 3: Consultative and Capacity Building Workshop on Copyright Commercialisation
- Activity 4: Pilot Application, Capacity Building and IP Protection for Kampong Chhnang Pottery
- Activity 5: Development of Project Reports
- Activity 6: Development of a Project Impact Video

A.1 Activity 1 – Rapid Assessment of Copyright Commercialisation Needs and Practices

This activity will establish the evidence base for the project by conducting a rapid assessment of copyright-commercialisation needs and existing practices among Cambodian creative MSMEs, creators and artisans, with a particular focus on the Kampong Chhnang pottery community. The Consultant will support MCFA and RT4D to: develop the assessment methodology, stakeholder mapping, consultation tools and data-collection approach, including an online survey for relevant provincial stakeholders; conduct desk research and an online survey and, where appropriate, remote consultations with relevant government, provincial, creative-sector and market stakeholders, together with focused field data collection in Kampong Chhnang; analyse copyright-commercialisation practices and constraints, traditional designs and production practices, branding and market channels, and community considerations; identify practical recommendations and priority issues to inform Activities 2–6; and prepare and finalise the assessment brief and relevant baseline information for project monitoring and evaluation.

Outputs: 3.1.1 Assessment Report on Copyright Commercialisation Needs and Practices, including the assessment methodology, stakeholder mapping and consultation tools, an in-depth assessment of Kampong Chhnang pottery with practical recommendations, consultation records and relevant baseline data for project monitoring and evaluation.

Relevant project objectives: 1, 2 and 3. Relevant project outcomes: 1, 2 and 3.

A.2 Activity 2 – Development of a Practical Copyright Commercialisation Toolkit

Based on the findings of Activity 1, the project will develop a practical, bilingual Copyright Commercialisation Toolkit in Khmer and English to help creative MSMEs, creators and artisans understand and apply copyright commercialisation, covering topics such as identifying and documenting copyright and other relevant creative assets, ownership and permissions, licensing and basic contracts, branding and digital promotion. The Toolkit will be developed iteratively: a draft will be prepared based on Activity 1 findings, then consulted on through the Consultative and Capacity Building Workshop under Activity 3, before being finalised. The Consultant will support

MCFA and RT4D to: review Activity 1 findings and identify priority Toolkit topics and user needs; develop the structure, content, practical guidance, case studies, templates and checklists for the draft bilingual Toolkit; conduct targeted consultations and user testing; prepare the draft Toolkit for the Consultative and Capacity Building Workshop; and review and incorporate feedback to finalise the bilingual Toolkit and supporting materials.

Outputs: 3.2.1 Final Bilingual Copyright Commercialisation Toolkit (Khmer and English), including practical guidance, case studies, templates, checklists and supporting materials.

Relevant project objectives: 1 and 2. Relevant project outcomes: 1 and 2.

A.3 Activity 3 – Consultative and Capacity Building Workshop on Copyright Commercialisation

The consultative and capacity-building workshop will be practical and application-oriented, serving two purposes: validating the Activity 1 assessment findings and draft Copyright Commercialisation Toolkit, and strengthening participants' practical capacity to apply the Toolkit. The workshop will involve creative MSMEs, creators and other relevant stakeholders from selected creative sectors, including representatives of the Kampong Chhnang pottery community.

The Consultant will support MCFA and RT4D to: develop the workshop plan based on Activity 1 findings and the draft Toolkit; agree participant selection criteria and target creative sectors; identify and coordinate approximately 80–100 participants, speakers and facilitators; prepare workshop agendas, presentations, consultation questions, practical exercises and pre/post assessment tools; identify and confirm a suitable venue and undertake accessibility assessments; manage participant registration, attendance tracking and event administration; coordinate workshop logistics, including venue arrangements, workshop materials, audiovisual equipment, catering, accessibility services and participant support; organise and deliver one two-day, in-person workshop for approximately 80–100 participants; provide on-site event management and coordination; document the workshop through professional photography and videography; and collect and analyse participant feedback, attendance and pre/post assessment data.

Outputs: 3.3.1 Consultative and Capacity Building Workshop delivered, comprising workshop planning, participant engagement, event management and logistical support; delivery of one two-day in-person workshop for approximately 80–100 participants; preparation of participant materials; participant registration and attendance records; pre/post assessment results; photographic and video documentation; and a consolidated workshop report.

Relevant project objectives: 1 and 2. Relevant project outcomes: 1 and 2.

A.4 Activity 4 – Pilot Application, Capacity Building and IP Protection for Kampong Chhnang Pottery

This activity will apply and test the Copyright Commercialisation Toolkit through a focused pilot with the Kampong Chhnang pottery community, including the identification and documentation of creative assets and traditional designs, copyright ownership and permissions, and the assessment of appropriate IP protection options. Where appropriate and feasible, the project will support the development and facilitation of a suitable IP asset, right or protection mechanism. The project will also support selected representatives of the Kampong Chhnang pottery community to participate in World Intellectual Property Day activities and suitable product-display or showcasing opportunities, subject to the confirmed programme.

The Consultant will support MCFA and RT4D to: develop a pilot implementation and capacity-building plan for Kampong Chhnang pottery; adapt relevant Toolkit materials and deliver one two-day, in-person, hands-on capacity-building programme for approximately 30–50 artisans; support participating artisans to apply selected Toolkit approaches to branding, documentation, cultural storytelling, digital promotion and market engagement; assess appropriate IP protection options and, where appropriate and feasible, support the development and facilitation of a suitable IP asset, right or protection mechanism; coordinate event planning, logistics and participation arrangements for World Intellectual Property Day activities and other approved product-display or showcasing opportunities; support booth/display preparation, promotional materials and participant coordination; capture photography and videography of pilot implementation, market-visibility and stakeholder engagement activities for reporting and communications purposes; support selected pottery representatives to participate in approved promotional activities; and document participant feedback, practical results, market-visibility outcomes and lessons learned from the pilot.

Outputs: **3.4.1** Kampong Chhnang Pottery Pilot and Capacity-Building Programme; **3.4.2** IP Protection Assessment and Support for Kampong Chhnang Pottery; **3.4.3** Pilot Market Visibility and Learning Report.

Relevant project objectives: 1, 2 and 3. Relevant project outcomes: 1, 2 and 3.

A.5 Activity 5 – Development of Project Reports

The Consultant will produce a Project Completion Report using RT4D templates, consolidating implementation progress, MEL and GEDSI results, risks, stakeholder feedback and lessons learned. The Consultant will support MCFA and RT4D to: prepare and maintain implementation information required for project reporting; prepare required workshop/activity and consultation reports arising from Activities 1–4; consolidate project results, MEL and GEDSI evidence, risks, stakeholder feedback and lessons learned; and prepare and finalise the Project Completion Report in long and summary versions, including required annexes.

Outputs: **3.5.1** Project Completion Report, including required supporting annexes.

A.6 Activity 6 – Development of a Project Impact Video

This activity will produce a professional multimedia package comprising one Project Impact Video and two short-form video clips for RT4D, DFAT and partner communications purposes. The multimedia package will document the project's progression from copyright-commercialisation assessment and toolkit development through capacity building, pilot implementation, market-visibility activities, participation in World Intellectual Property Day events, and lessons learned from the Kampong Chhnang pottery community. All multimedia products will comply with RT4D communications, branding, GEDSI, safeguarding, privacy and informed-consent requirements.

The Consultant will support MCFA and RT4D to:

- Develop a multimedia production plan, storyboard, interview schedule and filming approach.
- Identify suitable stakeholders, beneficiaries, activities and stories to be featured and obtain all required consents and approvals.
- Capture professional photography, video footage and stakeholder interviews throughout project implementation, including workshop, pilot, market-visibility and World Intellectual Property Day activities.

- Produce and edit one Project Impact Video demonstrating project implementation, outcomes and lessons learned.
- Produce and edit two short-form video clips of approximately 90 seconds each for dissemination through RT4D, DFAT and partner communications channels.
- Incorporate appropriate subtitles, captions, graphics and other accessibility features, where feasible.
- Revise and finalise all multimedia products following technical and communications review by MCFA and RT4D.
- Provide final approved videos, photographs, raw footage, editable source files and associated multimedia assets to RT4D.

Outputs:

3.6.1: Final project impact video.

3.6.2: Final two 90-second video clips for Australian and New Zealand embassies.

3.6.3: Multimedia asset package, including approved photographs, raw footage and editable source files.

4. Project Work Plan

Working closely with the RT4D team, the Consultant is expected to deliver the outlined deliverables in line with the work plan and timeline below.

The support from the selected Consultant, will be undertaken over a continuous effective period of **11 calendar months** with an estimated **100 person days** of professional services. Actual time will be agreed in negotiation with the selected Consultant. Work will commence immediately after contract signing.

Table 1. Summary Project Workplan and Timeline

Activity/Task	Responsible Party	Deadline
Project mobilisation and inception		Nov 2026
Task 0.1: Hold inception meeting(s) and prepare the detailed inception work plan, implementation schedule, stakeholder engagement arrangements, MEL framework and data-collection tools, including GEDSI, communications, safeguarding and approval requirements.	Technical Consultant, RT4D and MCFA	Nov 2026
Task 0.2: Review, revise and approve the inception arrangements and work plan.	Technical Consultant, RT4D and MCFA	By end-Nov 2026
Activity 1: Rapid Assessment of Copyright Commercialisation Needs and Practices		Nov–Dec 2026
Task 1.1: Develop the assessment methodology, stakeholder mapping, online survey, consultation tools and baseline data requirements; conduct desk research and prepare for data collection.	Technical Consultant, with RT4D and MCFA	Nov 2026
Task 1.2: Conduct an online survey and, where appropriate, remote consultations with relevant provincial, government, creative-sector and market stakeholders, together with focused field data collection and an in-depth assessment of the Kampong Chhnang pottery community.	Technical Consultant, supported by MCFA and provincial counterparts	Nov–Dec 2026; Kampong Chhnang fieldwork tentatively 1st–2nd week of Dec 2026

Task 1.3: Analyse findings and prepare the Assessment Brief, including Kampong Chhnang pottery analysis, baseline information and recommendations; revise and finalise following review by RT4D and the Project Proponents.	Technical Consultant; RT4D and Project Proponents for review/approval	Dec 2026
Activity 2: Development of a Practical Copyright Commercialisation Toolkit		Dec 2026–Apr 2027
Task 2.1: Develop the Toolkit structure and practical modules based on Activity 1 findings, including copyright basics, ownership and permissions, protection/registration options, licensing, contracts, branding, storytelling, digital promotion and market engagement.	Technical Consultant	Dec 2026–Jan 2027
Task 2.2: Prepare draft Khmer and English versions, including practical templates, checklists and relevant Kampong Chhnang pottery examples, with appropriate safeguards for traditional knowledge and cultural expressions.	Technical Consultant, with MCFA and Kampong Chhnang counterparts	Jan–Feb 2027
Task 2.3: Conduct targeted consultations and user testing with selected individuals or small groups, as needed, to test specific Toolkit components and improve their practicality, clarity and accessibility.	Technical Consultant, with MCFA and RT4D	Feb 2027
Task 2.4: Prepare the draft Toolkit for consultation and practical use during the Consultative and Capacity Building Workshop under Activity 3; incorporate relevant workshop feedback and finalise the bilingual Toolkit and supporting materials.	Technical Consultant; RT4D and Project Proponents for review/approval	Mar–Apr 2027
Activity 3: Consultative and Capacity Building Workshop on Copyright Commercialisation		Mar–Apr 2027
Task 3.1: Develop the consultative and capacity-building workshop plan, participant criteria, consultation questions, workshop materials and pre/post assessment tools; confirm participants and accessibility/support requirements.	Technical Consultant, MCFA and RT4D	Feb–Mar 2027
Task 3.2: Coordinate workshop planning, logistics and participant engagement arrangements, including venue and accessibility arrangements, speaker and participant coordination, registration and attendance tracking, workshop materials, audiovisual and catering services, and photography and videography.	Technical Consultant, supported by MCFA and RT4D	Mar 2027

Task 3.3: Organise and deliver one two-day, in-person Consultative and Capacity Building Workshop for approximately 80–100 participants, combining consultation on the Activity 1 assessment findings and draft Toolkit with practical capacity building on Toolkit application. Participants will include representatives of selected creative sectors and the Kampong Chhnang pottery community.	Technical Consultant, supported by MCFA and RT4D	Mar 2027
Task 3.4: Collect and analyse consultation feedback, attendance, GEDSI, pre/post assessment and participant-feedback data; document recommendations for finalisation of the Toolkit and subsequent project activities.	Technical Consultant, with RT4D MEL support	Mar–Apr 2027
Activity 4: Pilot Application, Capacity Building and IP Protection for Kampong Chhnang Pottery		Mar–Jun 2027
Task 4.1: Develop the Kampong Chhnang pilot implementation and capacity-building plan and adapt relevant Toolkit materials and exercises to the pottery-community context.	Technical Consultant, MCFA and Department of Culture and Fine Arts of Kampong Chhnang Province	Mar 2027
Task 4.2: Deliver one two-day, in-person, hands-on community-based capacity-building programme for approximately 30–50 Kampong Chhnang pottery artisans and support practical application of selected Toolkit approaches.	Technical Consultant, supported by MCFA and Department of Culture and Fine Arts of Kampong Chhnang Province	Mar–Apr 2027
Task 4.3: Support participating artisans to apply selected Toolkit approaches to branding, documentation, cultural storytelling, digital promotion and commercial practices, including, where appropriate and sustainable, development or enhancement of a website, webpage and/or social-media presence for Kampong Chhnang pottery.	Technical Consultant, with MCFA and community counterparts	Apr–Jun 2027
Task 4.4: Assess appropriate IP protection options for Kampong Chhnang pottery and, where appropriate and feasible, support development and facilitation of a suitable IP asset, right or	Technical Consultant, MCFA, relevant IP authorities and Kampong	Mar–Jun 2027

protection mechanism, including relevant documentation and application/registration processes where applicable.	Chhnang community representatives	
Task 4.5: Coordinate and support the participation of selected Kampong Chhnang pottery representatives in World Intellectual Property Day activities and appropriate product-display or showcasing opportunities, including participant preparation, promotional materials, event logistics and stakeholder engagement, to enhance market visibility and engagement with relevant stakeholders.	Technical Consultant, MCFA, RT4D and Kampong Chhnang counterparts	Apr 2027, subject to the confirmed World IP Day programme
Task 4.6: Capture photography, videography and stakeholder interviews during pilot implementation and market-visibility activities, and document practical results, participant feedback, IP protection considerations, constraints and lessons learned to support project reporting, communications and future replication of the pilot approach.	Technical Consultant, with MCFA and RT4D	May–Jun 2027
Activity 5: Development of Project Reports		May - Sep 2027
Task 5.1: Prepare first draft of the Project Completion Report, including consolidated DIP and RT4D comments on MEL and GEDSI findings, lessons learned, sustainability considerations and recommendations.	Technical Consultant, with RT4D and Project Proponents	May – June 2027
Task 5.2: Revise and finalise the Project Completion Report.	Technical Consultant, with RT4D and Project Proponents	Jul - Sep 2027
Activity 6: Development of a Project Impact Video		Jan – Sep 2027
Task 6.1: Develop the multimedia production plan, including key messages, storyboard/script, interview schedule and production approach for the Project Impact Video and short-form video clips, drawing on approved MEL findings, project results and communications priorities.	Technical Consultant, RT4D Communications and MCFA	Jan–Feb 2027
Task 6.2: Capture photography, videography, interviews and testimonials during project implementation, including workshops, pilot activities, market-visibility activities and World Intellectual Property Day participation, ensuring informed consent, safeguarding and appropriate	Technical Consultant, with MCFA and RT4D	Apr–May 2027

representation of women, local communities, persons with disabilities and other relevant groups; and produce and edit the draft Project Impact Video and two short video clips, including appropriate subtitles, captions and accessible communication features where feasible.		
Task 6.3: Produce the draft Project Impact Video and two short video clips	Technical Consultant; RT4D and Project Proponents for review	May–Jun 2027
Task 6.4: Revise, finalise and submit the Project Impact Video and two short video clips based on RT4D and MCFA feedback, prepare the approved final versions for dissemination through agreed communications channels, and provide all associated multimedia assets, including approved photographs, raw footage and editable source files.	Technical Consultant, with RT4D Communications and MCFA	Jun - Sep 2027

5. Gender Equality Disability and Social Inclusion

All RT4D projects mainstream Gender Equality Disability and Social Inclusion (GEDSI) throughout the project cycle. The Consultant will be responsible for ensuring that project implementation embeds GEDSI in line with the requirements set in this ToR. The Consultant should consult and work closely with the RT4D Manager, RT4D GEDSI & Trade Manager, Project Proponent and other stakeholders in ensuring that the project implementation addresses these requirements.

The consultant is expected to adhere to the following RT4D Guidelines as required:

- Embedding GEDSI considerations into the methodology, work plan, stakeholder engagement and activity delivery.
- Identifying and addressing barriers to the participation, access, influence and benefit of women, people with disability and other relevant or underrepresented groups.
- Applying inclusive and accessible approaches to consultations, workshops, training, communications and other activities.
- Ensuring that relevant GEDSI perspectives are reflected in project outputs, recommendations, tools and other deliverables.
- Collecting disaggregated participation data.
- Reporting on GEDSI actions, participation, results, risks and lessons through the agreed project reporting and MEL processes.

The Consultant must ensure that appropriate technical expertise and resources are available throughout implementation to support the effective integration of GEDSI requirements into project activities, outputs, communications, monitoring and reporting.

5.1 GEDSI Dimensions of the Sector

Cambodia's creative and traditional crafts sector has important GEDSI dimensions. Women, rural communities and traditional artisans are often producers and custodians of cultural knowledge and creative expressions but may have limited access to formal intellectual property information, business skills, digital tools, networks and markets. Informal production structures, limited awareness of intellectual property rights and weak bargaining power can also increase exposure to imitation, misappropriation and unequal sharing of commercial benefits. These barriers may intersect with location, poverty, disability, age, digital connectivity and limited representation in decision-making.

These issues are particularly relevant to the Kampong Chhnang pottery pilot. Preliminary stakeholder consultation indicates that approximately 90% of pottery artisans in the community are women, reflecting their central role in pottery production and intergenerational transmission of traditional skills and knowledge. Women artisans therefore need to participate meaningfully in decisions about copyright commercialisation, branding, documentation, IP protection and digital promotion and market visibility, as well as any collective management arrangements that may be supported through the pilot. Youth may contribute to digital promotion, innovation and future transmission of craft practices, while persons with disabilities may face additional physical, communication or digital barriers to participation.

The activity structure addresses these issues throughout the project cycle. Activity 1 will identify differentiated needs and barriers; Activity 2 will incorporate GEDSI into the Copyright Commercialisation Toolkit; Activity 3 will provide consultative and inclusive capacity building for

creative MSMEs and creators, with at least 60% of participating MSMEs/enterprises being women-led; Activity 4 will provide tailored, community-based capacity building and practical application with approximately 30–50 Kampong Chhnang pottery artisans. Activities 5 and 6 will ensure that GEDSI results, experiences and lessons are appropriately documented and communicated through project reporting and the Project Impact Video.

5.2 GEDSI Dimension of the Sector and Project

Cambodia's creative and traditional crafts sector has important GEDSI dimensions. Women, rural communities and traditional artisans are often producers and custodians of cultural knowledge and creative expressions but may have limited access to formal intellectual property information, business skills, digital tools, networks and markets. Informal production structures, limited awareness of intellectual property rights and weak bargaining power can also increase exposure to imitation, misappropriation and unequal sharing of commercial benefits. These barriers may intersect with location, poverty, disability, age, digital connectivity and limited representation in decision-making.

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The activity structure addresses these issues throughout the project cycle. Activity 1 will identify differentiated needs and barriers; Activity 2 will incorporate GEDSI into the Copyright Commercialisation Toolkit; Activity 3 will provide consultative and inclusive capacity building for creative MSMEs and creators, with at least 60% of participating MSMEs/enterprises being women-led; Activity 4 will provide tailored, community-based capacity building and practical application with approximately 30–50 Kampong Chhnang pottery artisans, while integrating community interests and equitable participation into the assessment and, where appropriate and feasible, facilitation of a suitable IP asset, right or protection mechanism. Activity 4 will also support digital promotion and market visibility and provide selected pottery representatives with opportunities to participate in World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity. Activities 5 and 6 will ensure that GEDSI results, experiences and lessons are appropriately documented and communicated through project reporting and the Project Impact Video.

The project has a strong Gender Equality, Disability and Social Inclusion (GEDSI) dimension, reflected in its focus on women-led, rural and community-based creative enterprises and the use of the Kampong Chhnang pottery community as the principal pilot. Women play an important role in pottery production and the transmission of traditional knowledge, while women, rural artisans and small creative enterprises may have more limited access to intellectual property information, business skills, digital tools, networks and market opportunities.

GEDSI will be mainstreamed across the six activities, rather than treated as a stand-alone component. Activity 3 will involve approximately 80–100 participants, with at least 60% of participating MSMEs/enterprises being women-led, while Activity 4 will separately provide tailored community-based capacity building and pilot support to approximately 30–50 Kampong Chhnang pottery artisans, approximately 90% of whom are women. Participation data will be disaggregated by sex and, where feasible and appropriate, by age, disability, enterprise type and stakeholder category.

For project activities requiring Kampong Chhnang pottery artisans to participate outside their communities, including relevant World Intellectual Property Day activities, appropriate participation support will be considered, including transportation and, where necessary, accommodation, accessibility and reasonable-accommodation measures, particularly for women artisans and persons with disabilities.

5.3 Approach to GEDSI Mainstreaming

The project will apply RT4D's GEDSI mainstreaming approach across the six activities so that GEDSI informs technical content, participant selection, implementation and evaluation.

Conduct a GEDSI analysis: identify gender, disability and social-inclusion barriers affecting access to copyright knowledge, IP protection, business services, digital tools and markets; examine women's and men's roles in Kampong Chhnang pottery production and commercial decision-making; and collect and analyse sex-disaggregated and, where appropriate and safe, age- and disability-disaggregated baseline and participation data (Activity 1).

Design with GEDSI results: use assessment findings to shape the content, examples, format and accessibility of the Copyright Commercialisation Toolkit (Activity 2); use plain language, Khmer-language and visual materials; and adapt participant selection, capacity building content and delivery arrangements to identified barriers (Activities 2–4).

Build GEDSI capacity of the project team and stakeholders: ensure consultants, facilitators and project counterparts understand and apply relevant RT4D GEDSI, inclusive-event and safeguarding requirements; and use participatory facilitation methods that enable women, persons with disabilities and less powerful MSME or community representatives to contribute.

Implement with accountability: ensure that at least 60% of MSMEs/enterprises participating in Activity 3 are women-led and monitor participation against this commitment; schedule activities with consideration for participants' livelihood, production and care responsibilities; and apply informed consent, privacy, cultural safeguarding and Do No Harm principles when documenting people, traditional knowledge and cultural expressions.

Evaluate, learn and share: track participation, knowledge, application and feedback using relevant GEDSI indicators and disaggregation; document GEDSI lessons from the Kampong Chhnang pilot

and incorporate them into project completion reporting; and ensure the Project Impact Video represents women, artisans and community custodians with agency and dignity.

6. Communications and Media

The Consultant will support the RT4D Facility in meeting any Communications and Media objectives through the course of the Project.

All reports, presentations, invitations, event materials and other communications products must be accurate, evidence-based, fit for purpose, accessible and of a high professional standard. Materials must comply with RT4D branding, acknowledgement and approval requirements, as advised by the RT4D Communications Team.

The Consultant is expected to adhere to following RT4D guidelines as required:

- Use approved RT4D branding, templates, logos and acknowledgement wording in project documentation and materials (e.g. reports, PPTs, invitations).
- Provide timely project information, verified evidence, photographs, participant inputs, quotations, testimonials and other materials required for RT4D communications and reporting.
- Collect photographs, video or other visual materials during project activities, where appropriate and with the required consent and permissions.
- Ensure that communications use inclusive and respectful language, representative imagery and accessible formats, including alt text, captions, transcripts or plain-language summaries where relevant.
- Obtain the required consent and permissions for the use of personal information, images, video, quotations, testimonials and case studies, including any additional safeguards required for children, people with disability or other vulnerable groups.
- Submit public-facing communications products to the RT4D Manager and Communications Team for review and approval before publication or distribution.

RT4D will retain oversight of communications quality, branding, messaging, approvals and release. The Consultant must not publish or distribute public-facing communications products relating to the Project without the required RT4D and, where relevant, Project Proponent, partner or donor clearance.

In addition, the Consultant is expected to manage the implementation of the project so that it adheres to communications objectives and planned outputs outlined in the sections below.

7. 6.1 Communications Focus, Key Messages and Audiences

A. Communication focus and key messages

Project communications will translate RCEP intellectual property commitments into accessible and practical messages for creators, MSMEs, government stakeholders, communities and market actors. Communications will draw on evidence and lessons generated through the rapid assessment, toolkit development, consultation and capacity building, pilot application, appropriate IP protection, digital promotion and market-visibility activities, including relevant World Intellectual Property Day activities, subject to the confirmed programme.

The main messages will include:

- RCEP has practical relevance for Cambodia's creative economy. The project will demonstrate how RCEP-related intellectual property commitments can be translated into practical knowledge, tools and approaches for Cambodian creators and MSMEs.
- There is a gap between the availability of intellectual property protection and its practical use. Many creators, artisans and MSMEs have limited knowledge of how to identify, protect, manage and commercialise creative assets. The project will demonstrate practical approaches to addressing this gap.
- Copyright and other appropriate IP tools can support commercialisation. The project will illustrate connections between creative assets, copyright management, branding, licensing, basic commercial agreements, digital promotion and market visibility and opportunities for engagement with relevant market actors.
- Practical tools and capacity building can support creative MSMEs. The Copyright Commercialisation Toolkit and associated consultation, capacity building and practical application will provide accessible resources that creators, MSMEs, government agencies and intermediaries can continue to use and adapt.
- The Kampong Chhnang pilot provides a practical demonstration. Application of the toolkit, tailored capacity building and assessment and, where appropriate and feasible, facilitation of a suitable IP asset, right or protection mechanism, together with digital-promotion and market-visibility support, will provide practical lessons on how intellectual property can support a traditional craft community. Participation of selected pottery representatives in relevant World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity, will also provide a practical opportunity to communicate the cultural and commercial value of Kampong Chhnang pottery and the relevance of IP protection and commercialisation.
- Commercialisation and cultural safeguarding should be mutually supportive. Communications will emphasise respect for community interests, traditional knowledge and cultural expressions when applying copyright, branding, IP protection and market-oriented approaches. Project communications will avoid disclosing sensitive, sacred or culturally restricted knowledge or expressions and will be subject to appropriate consent and cultural-safeguarding requirements.
- RCEP-related benefits should be inclusive. Communications will highlight the contribution and participation of women-led enterprises, rural and community-based artisans and MSMEs, including women's important role in Kampong Chhnang pottery production and knowledge transmission. Where appropriate, communications will also demonstrate how inclusive project design and reasonable accommodation can support participation by persons with disabilities and other underrepresented groups.
- Cambodia's experience can provide practical lessons for other ASEAN lesser developed economies. The project will demonstrate locally relevant approaches to intellectual property commercialisation that take account of the resource and capacity constraints faced by MSMEs and traditional craft communities.

Communications will avoid implying that participation in the project or use of intellectual property will automatically increase income, sales or market access. Messages will focus on the knowledge,

tools, protection options, practical application, market visibility and opportunities for engagement that the project can directly support.

B. Main audiences

The principal audiences for project communications will include:

- Cambodian government institutions, particularly MCFA and relevant provincial counterparts, as well as agencies involved in intellectual property, creative industries, MSME development, trade and women's economic empowerment;
- creative MSMEs, creators and artisans, particularly women-led enterprises and Kampong Chhnang pottery artisans;
- business associations, cooperatives and creative-sector intermediaries that can disseminate practical information and support creators and MSMEs;
- private-sector and market actors, including buyers, retailers, tourism businesses, digital/e-commerce platforms and other potential commercial partners;
- RCEP and RT4D stakeholders, including representatives of RCEP Parties and development partners where project lessons are appropriate for regional sharing; and
- the broader creative-sector community and public, where approved project outputs and communication products are intended for wider dissemination.

Communication methods and technical detail will be adapted to different audiences. Materials for creators and artisans will prioritise Khmer, plain language, visual content and practical examples, while communications for government, RCEP and development stakeholders may provide greater detail on implementation lessons and the relationship to RCEP. Communication products involving community members, their products, cultural expressions, images or stories will be developed with appropriate informed consent, privacy, accessibility and cultural-safeguarding measures. Where relevant, communication materials will also be prepared in accessible formats to support inclusive participation and dissemination.

6.2 Communications Outputs

Project communications will primarily use evidence and outputs generated through the six project activities. Communication and awareness raising will be integrated across relevant activities, including the Copyright Commercialisation Toolkit, the Consultative and Capacity Building Workshop, the Kampong Chhnang pottery pilot, digital-promotion and market-visibility support, and participation in relevant World Intellectual Property Day activities. Activity 6: Development of a Project Impact Video will provide a dedicated external communication product.

Project communication output	Communication status and intended circulation	Review/clearance
Copyright Commercialisation Toolkit in Khmer and English, including practical Kampong	Public facing. Intended for broad dissemination to creative MSMEs, artisans, government agencies, associations and other relevant stakeholders in print and/or digital formats.	Subject to technical review and approval by MCFA and RT4D and appropriate review of community/cultural content before publication.

Chhnang examples (Activity 2)		
Assessment Brief on Copyright Commercialisation Needs and Practices (Activity 1)	Primarily a technical project output for MCFA, RT4D and relevant stakeholders. Selected findings and recommendations may be communicated publicly where appropriate.	Subject to MCFA and RT4D review and approval. Public use of sensitive or community information will require appropriate clearance.
Consultation and capacity-building materials (Activities 3 and 4)	Primarily for participating creative MSMEs and Kampong Chhnang pottery artisans. Selected materials may be suitable for wider dissemination alongside the Toolkit and the community-based approach to copyright commercialisation.	Subject to technical review by MCFA and RT4D before use or wider dissemination.
Information on the appropriate IP protection approach for Kampong Chhnang pottery (Activity 4)	Primarily for project stakeholders, with selected lessons potentially suitable for broader dissemination to demonstrate practical application of the Toolkit.	Subject to MCFA and RT4D review and appropriate community consent/clearance for cultural information.
Information on the IP protection approach for Kampong Chhnang pottery (Activity 5)	Selected non-sensitive information may be shared to explain the approach and practical lessons from assessing and, where appropriate and feasible, developing or facilitating a suitable IP asset, right or protection mechanism.	Subject to MCFA, RT4D, relevant authority and appropriate community review before public dissemination.
Digital-promotion and market-visibility materials for Kampong Chhnang pottery (Activity 4)	Selected public-facing materials may be used to showcase Kampong Chhnang pottery, its cultural identity, products and producers and support engagement with relevant market actors, including through an appropriate website, webpage and/or social-media presence where feasible and sustainable.	Subject to MCFA and RT4D review and appropriate community consent and cultural-safeguarding clearance. Sensitive traditional knowledge, cultural expressions, personal information and commercially sensitive information will not be disclosed without appropriate consent or agreement
World Intellectual Property Day and product-display communication materials, subject to the confirmed programme (Activity 4)	Public facing. Intended for dissemination through appropriate RT4D, government and stakeholder channels. Materials may support participation of selected Kampong Chhnang pottery representatives in relevant World Intellectual Property Day activities, including an appropriate product fair or product-	Subject to MCFA and RT4D technical and communications review before release and appropriate community consent/clearance for cultural content, images and stories.

	display opportunity, and communicate the practical relevance of IP and RCEP to traditional craft commercialisation	
Project Impact Video (Activity 6)	Public facing. Intended for wider external dissemination to communicate the project's practical results, participant experiences, Kampong Chhnang pilot and relevance to RCEP implementation.	Subject to MCFA and RT4D technical and communications approval, informed consent from identifiable participants, and cultural/safeguarding clearance where required.
Project Completion Report (Activity 5)	Full report primarily for project, government, RT4D and donor reporting. The approved summary and selected findings may be suitable for broader dissemination in accordance with RT4D requirements.	Subject to MCFA, RT4D and any required donor review and approval before external release.

7. Business Engagement

Business engagement is a core element of the project because the practical value of copyright and other intellectual property protection depends not only on creators understanding their rights but also on their ability to apply them in commercial relationships. The project will therefore connect copyright commercialisation with the practical needs and experiences of creative MSMEs, Kampong Chhnang pottery artisans, cooperatives, buyers, retailers, tourism actors, digital platforms and other relevant market intermediaries. Business perspectives will inform the project from the initial assessment and toolkit development through capacity building, pilot application, appropriate IP protection, digital promotion and market-visibility support.

A. Business relevance

The project responds to a practical challenge facing Cambodia's creative sector: creators, artisans and MSMEs may produce commercially valuable creative works and culturally distinctive products but have limited knowledge and practical tools to identify, protect, manage and commercialise the associated intellectual property. This can constrain their ability to build brands, negotiate commercial arrangements, license creative content, work effectively with buyers and platforms and capture greater value from their creative products.

The project will translate relevant aspects of RCEP Chapter 11 on Intellectual Property into practical applications for creative enterprises. It will address business-facing issues such as identifying commercially relevant creative assets; understanding ownership and permissions; using copyright, licensing and basic contracts in commercial relationships; strengthening branding and culturally appropriate storytelling; and engaging effectively with buyers, retailers and digital platforms.

The Kampong Chhnang pottery pilot under Activities 4 will provide a practical demonstration of these issues in a traditional craft setting. It will test application of the Copyright Commercialisation Toolkit, assess and, where appropriate and feasible, facilitate a suitable IP asset, right or protection mechanism; strengthen digital promotion and market visibility; and support selected pottery representatives to participate in relevant World Intellectual Property Day activities, including an

appropriate product fair or product-display opportunity. This will help explore how commercial value can be strengthened while respecting community interests, traditional knowledge and cultural expressions.

B. Reflection of business needs in project delivery

Business needs and practical implementation considerations will be incorporated throughout the project:

- Activity 1 – Rapid Assessment of Copyright Commercialisation Needs and Practices will consult creative MSMEs, artisans, associations, cooperatives, intermediaries and selected market actors to identify commercial practices, market channels, copyright-related constraints and opportunities.
- Activity 2 – Development of a Practical Copyright Commercialisation Toolkit will translate these findings into practical, accessible guidance covering copyright, ownership and permissions, licensing, basic contracts, branding, storytelling, digital promotion and engagement with buyers and platforms. Representative end users will contribute to development and user testing of the draft Toolkit.
- Activity 3 – Consultative and Capacity Building on Copyright Commercialisation will use practical exercises and business scenarios to strengthen MSMEs' and creators' ability to apply copyright-commercialisation approaches to their own products, services and commercial relationships while also obtaining feedback on the assessment findings and draft Toolkit.
- Activity 4 – Pilot Application, Capacity Building and IP Protection for Kampong Chhnang Pottery will test the Toolkit in a traditional craft setting and provide tailored, hands-on support to artisans on copyright, branding, documentation, culturally appropriate storytelling, licensing, basic contracts, digital promotion and market visibility. The activity will also assess appropriate IP protection options and, where appropriate and feasible, support the development or facilitation of a suitable IP asset, right or protection mechanism, including relevant ownership, governance, management, affordability and sustainability considerations.
- Activity 4 will also provide practical market-visibility opportunities by supporting selected Kampong Chhnang pottery representatives to participate in relevant World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity. Where feasible, this will provide opportunities for pottery artisans themselves, particularly women artisans, to showcase their products and cultural identity and interact directly with relevant government, business and public stakeholders.

The project will also consider constraints affecting smaller and community-based enterprises, including the complexity and cost of IP protection, access to professional advice, time and resource constraints, digital capability, administrative burden and the feasibility of recommended commercial practices. This will help ensure that project tools and recommendations are practical and proportionate for MSMEs and artisans.

C. Direct business engagement, if relevant

Direct engagement with businesses and business representative organisations will occur at several stages.

During Activity 1, the Consultant will undertake an online survey, remote consultations where appropriate, and focused field consultations in Kampong Chhnang Province with selected creative MSMEs, artisans, associations, cooperatives, intermediaries and market actors to understand existing business practices, commercialisation barriers and market requirements.

During Activity 2, representative MSMEs, creators, artisans and/or intermediaries will contribute to targeted consultation and user testing of the draft Copyright Commercialisation Toolkit to assess whether its guidance, examples and tools are relevant and practical.

During Activity 3, creative MSMEs and creators will participate directly in consultation and capacity-building activities and provide feedback on the relevance and usability of copyright-commercialisation approaches and the draft Toolkit. Under Activity 4, Kampong Chhnang pottery artisans will apply and test selected toolkit approaches in their own community and production context and receive practical support to strengthen branding, digital promotion and market visibility.

Under Activity 4, selected representatives of the Kampong Chhnang pottery community will be supported to participate in relevant World Intellectual Property Day activities in April 2027, including an appropriate product fair or product-display opportunity, subject to the confirmed World Intellectual Property Day programme. This participation will provide a practical opportunity to showcase Kampong Chhnang pottery, strengthen product presentation and visibility, and interact with relevant government, business, creative-sector and public stakeholders. Where relevant market actors are present, the project will encourage practical feedback on product presentation, branding, cultural storytelling, digital promotion and market expectations. Particular attention will be given to enabling women artisans themselves to participate in these interactions and represent their products and community perspectives, rather than relying solely on intermediaries or association representatives.

The project will use existing business organisations and networks where practical rather than establishing parallel structures. Specific businesses and representative organisations will be identified through stakeholder mapping and engagement under Activities 1 and, where relevant, through subsequent Toolkit development, capacity-building and pilot activities.

D. Use of business input

Business input will be documented and used throughout implementation to improve the relevance and practicality of project outputs:

- Assessment and recommendations: MSME, artisan and market-actor experience will inform analysis of copyright-commercialisation barriers, business practices and priority needs (Activity 1).
- Copyright Commercialisation Toolkit: end-user and market perspectives will inform practical topics, examples, templates, checklists and commercial scenarios, with user feedback incorporated before finalisation (Activity 2).
- Capacity building: identified business constraints and market requirements will inform practical exercises and consultation and capacity-building content for creative MSMEs and creators (Activity 3).
- Kampong Chhnang pilot: artisan feedback and experience applying the toolkit will identify approaches that are practical, culturally appropriate and potentially replicable (Activity 4).

- IP protection: community perspectives and, where relevant, business considerations will inform assessment of the legal and commercial practicality, cultural appropriateness, affordability, ownership, governance, management and sustainability of any IP asset, right or protection mechanism supported through the pilot (Activity 4).
- Market visibility and engagement: feedback obtained through digital-promotion support, World Intellectual Property Day participation and other relevant interactions with market actors will, where available, help identify practical market requirements and improvements that participating artisans can consider in relation to product presentation, branding, storytelling and promotion (Activity 4).
- Project reporting and communications: relevant business feedback, implementation experience and lessons will inform project reporting and the Project Impact Video, subject to consent, confidentiality and safeguarding requirements (Activities 5 and 6).

Where appropriate, the project will distinguish individual stakeholder views from findings supported by broader consultation evidence. Commercially sensitive information will not be attributed or publicly disclosed without agreement. The overall approach is intended to ensure that project tools and recommendations remain grounded in actual business practices and market conditions while providing practical opportunities for creative MSMEs and pottery artisans to better understand market expectations, improve market visibility and apply RCEP-related intellectual property approaches in ways relevant to their commercial activities.

8. Support to Lesser Developed Economies

The project is specifically designed for Cambodia as an ASEAN Lesser Developed Economy (LDE) and responds to practical constraints in translating RCEP intellectual property commitments into benefits for creative MSMEs, artisans and traditional craft communities. The project recognises that effective implementation requires more than legal frameworks: government institutions and stakeholders also need accessible evidence, practical tools, implementation experience and practical opportunities to understand and respond to the needs of creators, communities and relevant market actors. The Kampong Chhnang pottery pilot will provide a practical demonstration of an approach that is locally grounded, culturally appropriate and potentially adaptable to other creative sectors and, where relevant, other ASEAN LDE contexts.

A. How will this activity recognise and address knowledge, capacity, or institutional needs specific to ASEAN LDE governments?

As a Cambodia-specific project, the project will primarily address the needs of Cambodian government institutions responsible for copyright, cultural heritage, creative-sector development and related MSME support. It recognises constraints relating to technical and institutional capacity, availability of practical implementation tools, coordination across institutions, and the ability to translate intellectual property frameworks into guidance and support that creators, artisans and MSMEs can understand and use. The project will address these needs through the following approaches:

- Strengthening the evidence base for government support to the creative sector. Activity 1 will provide MCFA and relevant government counterparts with practical evidence on copyright-commercialisation needs and practices, market constraints and support

requirements affecting creative MSMEs and traditional artisans, including an in-depth assessment of the Kampong Chhnang pottery community.

- Providing practical and reusable implementation tools. Activity 2 will develop a Khmer/English Copyright Commercialisation Toolkit, including practical examples, templates and checklists that government institutions and intermediaries can continue to use or adapt, as appropriate, when engaging with and supporting creators, artisans and MSMEs.
- Building practical implementation experience. Activity 3 will strengthen the copyright-commercialisation capacity of creative MSMEs and creators through a consultative and capacity-building process and provide government counterparts with practical insights into the issues enterprises face when applying copyright and related commercial approaches. The activity will also enable government counterparts to receive feedback on the assessment findings and draft Toolkit before its finalisation.
- Demonstrating application in a traditional craft community. Activity 4 will apply and test the Toolkit with Kampong Chhnang pottery artisans and provide tailored capacity building and practical follow up support. This will generate practical experience on adapting copyright-commercialisation approaches to a rural, community-based and culturally significant creative sector.
- Strengthening practical understanding of IP protection options. Activity 4 will assess suitable IP protection options and, where appropriate and feasible, support the development or facilitation of a suitable IP asset, right or protection mechanism for Kampong Chhnang pottery. This will provide relevant institutions with practical experience in considering legal suitability alongside community interests, cultural safeguarding, ownership and governance, affordability, management, benefit-sharing and sustainability.
- Strengthening practical understanding of market visibility and stakeholder needs. Activity 4 will support digital promotion and market visibility for Kampong Chhnang pottery and support selected pottery representatives to participate in relevant World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity. Together with business input obtained through the assessment, Toolkit development and other relevant activities, this will provide government counterparts with practical insights into the commercialisation and market-visibility needs of creative MSMEs and community producers.
- Providing reusable evidence and learning. Activities 5 and 6 will document project implementation, results and practical experience through required project reporting and an impact video, supporting institutional learning and wider communication of lessons from the project.

The project also builds on previous analysis of GRTKTCE in Cambodia, which identified institutional coordination, capacity and resource constraints and challenges in accessing effective support. The project will not attempt to address all broader institutional or legal issues identified through that work. Instead, it will make a focused contribution by strengthening practical copyright-commercialisation tools, implementation experience and relationships within the project's creative-sector scope.

B. How will this activity ensure relevant ASEAN LDE government institutions and representatives can engage and make the most out of all activity outputs, at a pace that supports their capacity and institutional needs/constraints?

Relevant Cambodian government institutions will be involved throughout the project cycle rather than only receiving completed outputs at the end. The project will use a staged and collaborative approach so that the timing, technical complexity and format of activities and outputs are appropriate to institutional capacity and operational constraints. In particular, the project will:

- Agree implementation arrangements at inception. During project mobilisation, MCFA, RT4D and the Technical Consultant will agree the detailed work plan, implementation schedule, stakeholder engagement arrangements, MEL framework and review and approval processes, allowing workloads and timing to reflect institutional availability and constraints.
- Use staged development, testing and review. Major outputs—including the assessment, Copyright Commercialisation Toolkit, capacity-building materials, Kampong Chhnang pilot arrangements, assessment and facilitation of appropriate IP protection, digital-promotion and market-visibility support, project reporting and communication products—will be developed progressively, with defined opportunities for government review and feedback (Activities 1–6).
- Use accessible and locally relevant formats. Key resources intended for continuing use will be available in Khmer and, where appropriate, English. Technical IP concepts will be translated into practical explanations, examples, templates and checklists suitable for government counterparts, MSMEs and community-based users (Activities 2–4).
- Build on existing mandates and institutional structures. The project will work through MCFA, the Department of Culture and Fine Arts of Kampong Chhnang Province and other relevant Cambodian institutions according to their mandates rather than establishing parallel institutional structures.
- Combine technical learning with practical application. Government counterparts will engage with creative MSMEs, pottery artisans and relevant stakeholders through the assessment, Toolkit development and consultation, the Consultative and Capacity Building Workshop, and the Kampong Chhnang pilot, including consideration of appropriate IP protection, digital promotion and market visibility. This will enable technical and policy considerations to be informed by practical implementation experience (Activities 1–6).
- Allow reasonable time for consultation and approval. The implementation schedule will provide defined review periods and sequence outputs to avoid placing multiple major review demands on government counterparts at the same time. Reasonable flexibility will be maintained for government commitments, public holidays and stakeholder availability. Substantive technical activities will be completed by June 2027, with July–October 2027 reserved primarily for completion, review and approval of the Project Completion Report and Project Impact Video.
- Support institutional ownership and continued use. Final approved assessment findings, toolkit materials, pilot lessons, IP protection documentation and other relevant resources will be provided to responsible counterparts for their consideration and potential continued use or adaptation within existing institutional activities. Activity 5 will consolidate

implementation lessons and recommendations through project reporting, while Activity 6 will provide an accessible communication product documenting the project's practical experience. The Kampong Chhnang pilot itself will provide practical evidence of institutional engagement with and application of the project approach, while any further institutional use, adaptation or follow-up action identified during implementation will be documented through project monitoring and reporting.

Through this approach, the project will support Cambodian institutions not only to participate in activities but also to gain practical experience in applying project tools and approaches and consider their potential continued use or adaptation within existing institutional structures and capacity. The combination of practical tools, a community-based pilot, experience with IP protection, digital promotion and market visibility and documented learning is intended to provide a resource-conscious and locally appropriate model for translating RCEP intellectual property commitments into practical implementation in an ASEAN LDE context.

9. Monitoring, Evaluation & Learning

The project's performance will be monitored against the activities, outputs, outcomes, indicators and evidence sources specified in this ToR. The Consultant will support the RT4D Facility to collect, manage and report reliable evidence on project delivery, participation, output quality, GEDSI integration, stakeholder feedback, outcomes and learning.

The Consultant must ensure that sufficient appropriately skilled personnel, time and other resources are available throughout implementation to meet the MEL requirements set out in this ToR. This will include, but not be limited to:

- Standardised participant registration forms (online).
- Standardised participant sign-in sheet and attendee tracking (online or paper form) for virtual and in-person consultation and workshops.
- Standardised participant feedback forms (online).
- Consolidated participant, attendance and feedback data (MS Excel in standardised RT4D template)
- Workshop Report using standardised RT4D template (due within two weeks after a workshop or training) summarising workshop participant and feedback information, workshop proceedings, outputs and key achievements and lessons learned.
- Relevant GEDSI participation data, including sex and disability disaggregation.
- Progress and Project Completion Reports, using the standardised RT4D template, documenting delivery against the approved activities, outputs and work plan, and assessing whether the project met or contributed to its intended outcomes. In assessing project outcomes reports must describe observed changes, including who changed, what changed, when and where the change occurred, the supporting evidence and the significance of the change.

The Consultant should consult RT4D's MEL team to:

- Verify that participant registration, attendance tracking and feedback arrangements comply with RT4D requirements.
- Obtain guidance on using MEL templates.
- Seek support with data collection during implementation, where required;

- Obtain guidance on the tabulation and analysis of participant, attendance and feedback data required to complete the Workshop Report
- Seek guidance on assessing and documenting whether the project achieved or contributed to its intended outcomes, including identifying observed changes, supporting evidence, significance and contribution to the relevant project outcomes.

The project will use a practical Monitoring, Evaluation and Learning (MEL) framework to track delivery of the outputs in Section 3 and progress towards the three project outcomes in Section 2.3. Monitoring will combine routine implementation records with post-capacity-building assessments, participant feedback, follow-up surveys or interviews, stakeholder feedback, evidence of application of project tools, documentation of the Kampong Chhnang pilot, evidence from the assessment and, where appropriate and feasible, facilitation of a suitable IP asset, right or protection mechanism, and evidence of digital-promotion, market-visibility and relevant World Intellectual Property Day activities. Baseline information on copyright-commercialisation knowledge, practices and constraints will be established through Activity 1. For the Kampong Chhnang pilot, monitoring will also document practical application of relevant Toolkit approaches, participant feedback, IP protection considerations and the extent to which supported approaches are practical, culturally appropriate and feasible for continued application.

Consistent with the project's GEDSI commitments, all indicators counting individual participants or beneficiaries will be disaggregated by sex and, where feasible, appropriate and safe, by age, disability, enterprise type and stakeholder category. Activity 3 will involve approximately 80–100 participants, primarily creative MSMEs and creators from selected creative sectors, including representatives of the Kampong Chhnang pottery community. Activity 4 will separately provide tailored community-based capacity building and pilot support to approximately 30–50 Kampong Chhnang pottery artisans. Among MSMEs/enterprises participating in Activity 3, at least 60% will be women-led. The MEL framework will distinguish individual participant sex from enterprise-level women-led status. Where appropriate and safe to collect, disability inclusion will also be monitored through voluntary participant information and records of accessibility or reasonable-accommodation requests received and addressed. The final MEL framework, indicator definitions, tools and responsibilities will be confirmed during Project Mobilisation and Inception.

Table 2. Project Performance Indicators

Result level	Project result	Indicator	Target	Evidence/source	GEDSI consideration
Outcome	Outcome 1: Participating creative MSMEs and artisans have strengthened their practical capacity to understand and apply relevant copyright-commercialisation practices in managing, protecting and promoting their creative assets.	Indicator 1.1: Percentage of participants demonstrating improved copyright-commercialisation knowledge following post-capacity-building assessments.	At least 70% of participants completing both assessments demonstrate improved knowledge.	Post-capacity-building assessments; workshop and pilot reports.	Results disaggregated by sex and, where feasible, women-led enterprise status, disability and other relevant characteristics.
		Indicator 1.2: Percentage of participants with an opportunity to apply the learning who demonstrate at least one relevant copyright-commercialisation practice during	At least 60% of participants with an opportunity to apply the learning demonstrate at least one practical application.	Participant work/products; facilitator observation/checklists; pilot records; examples of branding, documentation, licensing, storytelling, digital promotion or other practices applied during subsequent project activities.	Assess whether women and other target groups are able to apply practices, not only attend capacity-building activities.

		subsequent project activities.			
Output	Output 3.1.1: Assessment Report on Copyright Commercialisation Needs and Practices, including the assessment methodology, stakeholder mapping and consultation tools; an in-depth assessment of Kampong Chhnang pottery with practical recommendations; consultation records; and relevant baseline data for project monitoring and evaluation.	Completion and approval of the Assessment Report and evidence that findings are used to inform subsequent project activities.	1 approved Assessment Report, including an in-depth assessment of Kampong Chhnang pottery and relevant baseline data.	Final Assessment Report; consultation records; baseline data; evidence of findings reflected in Toolkit, workshop and pilot design.	Assessment identifies barriers, needs and opportunities affecting women-led enterprises, women artisans, persons with disabilities and other relevant underrepresented groups. Consultation data disaggregated where appropriate.
Output	Output 3.2.1: Final Bilingual Copyright	Completion, user testing, revision and approval status	1 final approved bilingual Copyright Commercialisation	Final approved Toolkit; targeted consultation/user-testing records; workshop	User testing and consultation include representative women-led and community-based enterprises.

	Commercialisation Toolkit (Khmer and English), including practical guidance, case studies, templates, checklists and supporting materials, developed through targeted consultations and user testing and revised based on relevant feedback.	of the bilingual Copyright Commercialisation Toolkit.	Toolkit in Khmer and English, with supporting materials.	feedback; templates, checklists and supporting materials; revision/approval records.	Toolkit incorporates accessibility, inclusive language, culturally appropriate communication and relevant safeguards.
Output	Output 3.3.1: Consultative and Capacity Building Workshop, comprising preparation of the workshop plan and package; delivery of one two-day, in-person workshop; and preparation of participant materials, attendance	1. Number of participants completing the two-day workshop. 2. Completion and approval of the workshop package and report. 3. Percentage of participating MSMEs/enterprises that are women-led.	One two-day, in-person workshop for approximately 80–100 participants; at least 60% of participating MSMEs/enterprises women-led; 1 workshop package and 1 workshop report.	Attendance/registration records; workshop package and participant materials; consultation feedback; pre/post assessments; workshop report.	At least 60% of participating MSMEs/enterprises are women-led. Participation data disaggregated by sex and, where feasible and appropriate, disability and other relevant characteristics. Accessibility and reasonable-accommodation requests received and addressed are tracked.

	records, pre/post assessment data and workshop report.	4. Event management and logistical arrangements completed in accordance with RT4D Inclusive Events Guidelines.	Workshop delivered with registration records, attendance records, accessibility arrangements, photographic documentation and workshop report completed.		
Output	Output 3.4.1: Kampong Chhnang Pottery Pilot and Capacity-Building Programme, including practical application and testing of selected copyright-commercialisation and digital-promotion tools and approaches.	1. Number of pottery artisans completing the two-day pilot capacity-building programme. 2. Number of relevant copyright-commercialisation approaches/tools practically applied and tested with participating artisans.	One two-day, in-person programme for approximately 30–50 artisans; at least 3 relevant practical approaches/tools tested, including, where appropriate and sustainable, development or enhancement of a website, webpage and/or social-media presence.	Pilot implementation and capacity-building plan; attendance records; participant work/products; facilitator records; examples of tools applied; digital-promotion materials; website/webpage/social-media records where applicable.	Women artisans actively and meaningfully involved in capacity building, testing and relevant decisions concerning branding, product identity and digital promotion. Participation disaggregated by sex. Accessibility and reasonable-accommodation needs identified and addressed where required.
Outcome	Outcome 2: Kampong Chhnang pottery artisans and relevant government counterparts have	Percentage of surveyed pilot participants reporting that the approaches and tools tested through the pilot	At least 70% of surveyed pilot participants provide a positive assessment.	Participant feedback/interviews; pilot application records; examples of tools/approaches tested; relevant IP assessment/documentation;	Feedback analysed by sex and stakeholder group, with women artisans' perspectives specifically captured. Evidence demonstrates consideration of community interests, cultural safeguarding, ownership, equitable participation

	tested and demonstrated a workable community-based approach to copyright commercialisation, appropriate IP protection and cultural safeguarding.	are useful and culturally appropriate.		Pilot Market Visibility and Learning Report.	and women's involvement in relevant decisions.
Output	Output 3.4.1: Kampong Chhnang Pottery Pilot and Capacity-Building Programme, comprising preparation of the pilot implementation and capacity-building plan and delivery of one two-day, in-person, community-based capacity-building programme for approximately 30–50 Kampong	1. Pilot implementation and capacity-building plan completed. 2. Number of artisans completing the programme. 3. Practical application and testing of selected Toolkit approaches.	1 pilot implementation and capacity-building plan; one two-day programme for approximately 30–50 artisans; at least 3 relevant practical approaches/tools tested.	Pilot plan; attendance and completion records; participant work/products; facilitator records; participant feedback; examples of Toolkit approaches applied.	Women artisans meaningfully involved in the design, implementation and assessment of the pilot. Participation disaggregated by sex. Community interests and culturally appropriate implementation reflected in pilot design.

	Chhnang pottery artisans.				
Output	Output 3.4.2: IP Protection Assessment and Support for Kampong Chhnang Pottery, comprising assessment and recommendation of an appropriate IP protection approach and, where appropriate and feasible, support for relevant IP protection documentation and/or application.	1. Completion and approval of assessment and recommendation on an appropriate IP protection approach. 2. Where appropriate and feasible, relevant IP protection documentation and/or application prepared or supported.	1 approved IP protection assessment/recommendation, with an appropriate IP asset, right or protection mechanism advanced where feasible, or an agreed alternative/next-step recommendation documented.	Technical IP assessment/recommendation; community consultation records; supporting legal/IP documentation; application/registration records where applicable.	Assessment considers women's participation, community interests, collective ownership/governance, cultural safeguarding, affordability, sustainability and equitable benefit-sharing. Relevant community stakeholders participate in decisions concerning any protection mechanism pursued.
Output	Output 3.4.3: Pilot Market Visibility and Learning Report, including documentation of pilot results, constraints, IP protection	Completion and approval of the pilot application and learning report documenting approaches tested, results, constraints, IP protection	1 approved Pilot Market Visibility and Learning Report.	Final Pilot Market Visibility and Learning Report; pilot records; participant feedback; stakeholder feedback; supporting implementation evidence.	Report captures women's perspectives and analyses relevant GEDSI results and lessons, including participation in decision-making, access to project benefits, cultural safeguarding and equitable benefit-sharing.

	considerations and lessons.	considerations and lessons.			
Outcome	Outcome 3: Participating creative enterprises and artisans are better prepared to engage relevant market actors, with Kampong Chhnang pottery artisans in particular strengthening their market visibility through practical branding, digital-promotion and product-showcasing support.	Evidence that participating enterprises/artisans strengthen at least one aspect of market readiness or market visibility, supported by documented examples of practical application or market-facing opportunities facilitated through the project.	Market-readiness or market-visibility improvements documented by project completion, including practical examples from the Kampong Chhnang pottery pilot.	Participant and pilot records showing improvements in branding, product presentation, storytelling, digital promotion or buyer readiness; stakeholder feedback; digital-promotion materials; World Intellectual Property Day participation/product-display records; and, where available, documented market feedback or follow-up opportunities.	Assess whether women-led enterprises and women artisans have meaningful opportunities to participate directly in branding, digital promotion, product showcasing and relevant interactions with market actors. Participation data disaggregated by sex and stakeholder category.
Output	Output 3.4.1: Kampong Chhnang Pottery Pilot and Capacity-Building Programme, including practical application and	Number/types of relevant branding, digital-promotion and market-visibility approaches practically applied and tested with	Relevant market-facing approaches practically tested, including, where appropriate and sustainable, development or enhancement of a website, webpage and/or social-media	Pilot records; branding and product-presentation materials; digital-promotion materials; website/webpage/social-media records where	Women artisans meaningfully involved in branding, product identity, digital-promotion and market-visibility decisions and have equitable opportunities to benefit from the approaches tested.

	testing of digital-promotion and market-visibility approaches.	participating artisans.	presence for Kampong Chhnang pottery.	applicable; participant and stakeholder feedback.	
Output	Output 3.4.3: Pilot Market Visibility and Learning Report, comprising participation of selected Kampong Chhnang pottery community representatives in World Intellectual Property Day activities, subject to the confirmed programme including an appropriate product fair or product-display opportunity, and documentation of market-engagement results and lessons.	1. Participation of selected pottery community representatives in relevant World Intellectual Property Day activities Property Day activities. 2. Appropriate product fair/product-display opportunity facilitated. 3. Market-engagement results and lessons documented.	Selected pottery representatives participate in relevant World Intellectual Property Day activities in April 2027, subject to the confirmed programme, including an appropriate product fair or product-display opportunity; results and lessons documented in the Pilot Market Visibility and Learning Report.	Participation records; product-display materials; photographs/communications subject to consent; relevant stakeholder/market feedback; follow-up opportunities where available; Pilot Market Visibility and Learning Report.	Selection and participation arrangements provide meaningful opportunities for women artisans. Relevant travel, accessibility, care and other participation barriers identified and addressed where feasible. Women's experiences and perspectives captured in market-engagement learning.

Output	Output 3.6.1–3.6.2: Project Impact Video and Multimedia Products, comprising one Project Impact Video and two short video clips documenting project implementation, participant experiences, market-visibility activities, and lessons from the Kampong Chhnang pottery pilot.	1. Project Impact Video produced and approved. 2. Two short video clips produced and approved. 3. Multimedia assets delivered to RT4D.	One approved Project Impact Video. Two approved short video clips. Complete package of photographs, raw footage and editable source files submitted to RT4D.	Final approved videos. RT4D review and approval records. Multimedia asset package, including photographs, raw footage and editable files.	Multimedia outputs appropriately represent women artisans, creative MSMEs, community stakeholders and persons with disabilities, where relevant. Outputs comply with informed consent, privacy, safeguarding and cultural-safeguarding requirements. Representation reflects inclusive participation and avoids stereotypes.
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10. Reporting and Program Management

Deliverables are subject to feedback and amendments from the RT4D Facility team and the Project Proponent. The Consultant will engage regularly with these stakeholders in the drafting process, including seeking comments and adjustments and revising deliverables as directed.

The RT4D Facility will support with standard procedures required to receive feedback and endorsement from key stakeholders. A full list of stakeholders the Consultant will engage with is outlined below:

Stakeholder and Contact Points	Responsibilities
Project Proponent: Department of Copyright and Related Rights, Ministry of Culture and Fine Arts (MCFA) Contact: Mr. Kang Sam Oeun, Deputy Director of Copyright and Related Rights	Provide overall technical and institutional leadership from MCFA; closely monitor implementation; provide technical inputs and review project deliverables; facilitate engagement with relevant government agencies, creative-sector stakeholders and beneficiaries; support the rapid assessment, toolkit development and consultation and finalisation, creative MSME and creator capacity building, and the Kampong Chhnang pilot; provide technical guidance on copyright and other relevant IP considerations; support assessment and, where appropriate and feasible, facilitation of a suitable IP asset, right or protection mechanism for Kampong Chhnang pottery; support relevant digital-promotion and market-visibility activities, including participation of selected Kampong Chhnang pottery representatives in relevant World Intellectual Property Day activities; and support institutional ownership, dissemination and potential continued use and adaption of project outputs.
Project Proponent: Department of Culture and Fine Arts of Kampong Chhnang Province, MCFA Contact: Mr. Bunthan Sokhanarith, Director	Provide provincial and local leadership for the Kampong Chhnang pottery component; facilitate engagement with pottery artisans, community representatives, local authorities and other relevant provincial stakeholders; advise on local context, community practices and cultural considerations; support the Kampong Chhnang field assessment, pilot application of the Toolkit and artisan capacity building; facilitate community engagement and consultation concerning appropriate IP protection options and, where appropriate and feasible, the development or facilitation of a suitable IP asset, right or protection mechanism; support digital promotion and market visibility for Kampong Chhnang pottery and facilitate the participation of selected pottery representatives in relevant World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity; and review relevant project outputs and communications concerning the pottery community to ensure appropriate cultural safeguarding and community interests are respected.
RT4D Facility Primary Contact Contact: Dr. Heng Molyaneth, Regional Manager	Manage and oversee the project throughout implementation and serve as the primary RT4D point of contact for the Technical Consultant and Project Proponents; oversee implementation against the endorsed Project Design, work plan and budget;

	coordinate technical inputs and quality assurance from relevant RT4D specialists; manage project review and approval processes; oversee risk management and compliance with GEDSI, MEL, communications, Child Protection and PSEAH requirements; support review and clearance of public-facing materials, including the Project Impact Video; and facilitate required engagement and approvals with DFAT.
External Technical Consultant / Consulting Firm	Undertake day-to-day technical implementation in close consultation with RT4D and the Project Proponents; prepare the inception arrangements and detailed implementation plan; conduct the rapid assessment and stakeholder consultations (Activity 1); develop user-test, consult on and finalise the Copyright Commercialisation Toolkit (Activity 2); prepare and deliver the Consultative and Capacity Building Workshop on Copyright Commercialisation for creative MSMEs and creators (Activity 3); implement the Kampong Chhnang pottery pilot and artisan capacity building, including practical application of the Toolkit, digital-promotion and market-visibility support (Activity 4); assess appropriate IP protection options and, where appropriate and feasible, support the development or facilitation of a suitable IP asset, right or protection mechanism for Kampong Chhnang pottery, and support selected pottery representatives to participate in relevant World Intellectual Property Day activities, including an appropriate product fair or product-display opportunity (Activity 4); collect and maintain required MEL and GEDSI data and manage relevant implementation and safeguarding risks; prepare required project reports (Activity 5); and develop the Project Impact Video (Activity 6) in accordance with RT4D communications, consent, cultural-safeguarding and approval requirements..

11. Child Protection, PSEAH (Protection from Sexual Exploitation, Abuse and Harassment) and other Policy Considerations

For this specific project, and all other activities undertaken through RT4D, it is expected that anyone involved in the delivery must operate in strict compliance with DFAT's [Child Protection](#) and [Protection from Sexual Exploitation, Abuse and Harassment \(PSEAH\)](#) Policies. In the design of stakeholder consultations and workshop or trainings the project should consider the importance of managing risks associated with the Australian Government Department of Foreign Affairs and Trade's (DFAT) Child Protection and PSEAH Policies.

The project should refer to Tetra Tech's policy on PSEAH for additional guidance on risk assessment and management. The project should also note that any activities that require personnel to be deployed outside their usual location or country of residence (e.g. consultations and regional workshops) may pose higher PSEAH risks.

The Consultant will work closely with the RT4D Facility to ensure that all project activities set in place adequate risk management measures including, but not limited to:

- Personnel and partner requirements: Consultants, facilitators, videographers and other delivery personnel will be required to comply with applicable Codes of Conduct, PSEAH, child-protection and safeguarding requirements. Proportionate screening and due diligence will be applied according to role and assessed risk.
- PSEAH awareness and conduct: Relevant project personnel and partners will receive safeguarding briefings appropriate to their roles. Expectations concerning professional conduct, boundaries and management of actual or perceived power imbalances will be reinforced throughout implementation.
- Confidential reporting and response: Clear, confidential and accessible channels will be available for participants and project personnel to raise safeguarding concerns or allegations, including anonymous options where available. Any concern or incident will be managed through applicable RT4D/Tetra Tech reporting and response procedures.
- Safe and inclusive participation: Consultations, capacity building, pilot activities and project-supported external participation, including relevant World Intellectual Property Day activities will support safe participation by women and other potentially vulnerable participants. Multiple facilitators or project personnel will be used in community and group settings where appropriate, and unnecessary isolated or one-to-one interactions will be avoided. Where project-supported participation requires travel outside Kampong Chhnang, appropriate consideration will also be given to safe travel, accommodation and accessibility arrangements.
- IP protection and community interests: Assessment and, where appropriate and feasible, development or facilitation of a suitable IP asset, right or protection mechanism for Kampong Chhnang pottery (Activity 4) will be undertaken transparently and with appropriate community participation. The project will seek to avoid situations in which project personnel, individual participants or external actors could exercise inappropriate influence over

collectively held cultural assets, community decisions or potential commercial benefits. Particular attention will be given to appropriate community participation and consent, women's meaningful involvement in relevant decisions, ownership and governance arrangements, benefit-sharing and the avoidance of measures that could adversely affect legitimate community practices or intergenerational transmission of traditional knowledge and cultural expressions.

- **Privacy, communications and imagery:** Personal information will be collected only where necessary and handled appropriately. Photographs, interviews, quotations, case studies and other identifiable information will require appropriate informed consent. Communications will be respectful, culturally appropriate and will avoid stereotypes or representations that reinforce harmful gender roles. The same principles will apply to any website, webpage, social-media content or other digital-promotion materials developed or enhanced through the Kampong Chhnang pilot.
- **Project Impact Video:** Particular safeguarding attention will apply to Activity 6. Participation in filming or interviews will be voluntary; identifiable participants will provide appropriate consent; participants will be informed of the intended use and potential audience of the video; and sensitive personal, commercial or culturally restricted information will not be recorded or disclosed. Representation of women artisans and community custodians will respect their agency, dignity and cultural context.
- **Child protection:** The project is designed primarily for adult government, MSME, artisan and business stakeholders and does not intentionally target children as beneficiaries. If children are present in community settings or become involved in project activities, appropriate child-protection measures will be applied, including supervision, consent requirements and restrictions on inappropriate contact, photography, filming or collection of children's personal information.
- **Traditional knowledge and cultural safeguarding:** The Do No Harm principle will apply to documentation, toolkit development, pilot implementation, IP protection and communications (Activities 1, 2, 4, 5 and 6). Sensitive, sacred, gender-restricted or otherwise culturally sensitive traditional knowledge and cultural expressions will not be documented, registered, filmed or publicly disclosed without appropriate community agreement and safeguards. Any branding, cultural storytelling, digital promotion, product showcasing or IP-related documentation supported through Activity 4 will similarly respect community decisions regarding what cultural knowledge and expressions may appropriately be communicated publicly or used for commercial purposes.

Safeguarding arrangements will be proportionate to the assessed level of risk and reviewed as implementation circumstances change. Particular attention will be given to activities involving travel to rural locations, direct community interaction, capacity building, facilitation of IP-related support, participation in external events and product-display opportunities and filming, as these activities may create additional safeguarding, privacy or power-dynamic risks.

The project will also apply the RT4D Guidelines for Inclusive Events and Communications when organising consultations, capacity-building activities, pilot sessions and project-supported World Intellectual Property Day and related product-display participation. These requirements will support accessible and inclusive participation, including for persons with disabilities and participants with

other specific accessibility or communication needs. Where appropriate, accessibility and reasonable-accommodation needs will be identified in advance and addressed within available project arrangements and resources.

12. Privacy and Confidentiality

Regional Trade for Development Facility (RT4D) is committed to ensuring and maintaining the security and confidentiality of all documents and information produced by its development programs and by its partners and clients. This includes ensuring the security and confidentiality of all information and documents produced by the ASEAN Secretariat and by RCEP FJC and their Subsidiary Bodies that are shared with RT4D's RCEP Implementation Support Program (RISP). RT4D security and confidentiality measures and protocols are underpinned by Tetra Tech (the managing contractor) systems.

All files/outputs associated with the delivery of outputs set in this TOR will be stored on a secure file-sharing platform (SharePoint). Access to SharePoint is controlled and will only be granted to non-RT4D users on a needs basis and as agreed with ASEC and or Subsidiary Bodies.

All RT4D sub-contractors and consultants will sign a Code of Conduct, a Deed of Confidentiality, and a Conflict-of-Interest Declaration before starting their tenure/assignment. These documents specify acceptable behaviours on confidentiality, handling of sensitive information, and information security. Training on these topics is also provided on regular basis to ensure compliance.

All personnel engaged by RT4D for the delivery of outputs set in this Scope of Services are expected to sign these documents before the implementation of this project.

13. Risk Management and Safeguards

The Consultant will support the RT4D Facility in the management and mitigation of project risks as outlined in the table below.

Risk	Likelihood	Impact	Mitigation Plan
Delays in stakeholder engagement, technical review or approvals affect timely implementation of project activities and outputs.	Medium	High	Confirm the detailed implementation schedule, responsibilities and approval processes during inception; engage government, community and business stakeholders early; provide adequate notice and review time; maintain regular coordination among MCFA, provincial counterparts, RT4D and the Technical Consultant; and overlap activities where dependencies permit without compromising quality. Prioritise completion of substantive technical activities by June 2027 and plan sufficient time from July–October 2027 for completion, review and approval of the Project Completion Report and Project Impact Video.
The Copyright Commercialisation Toolkit, capacity building and pilot approaches are too technical or insufficiently responsive to the practical needs of creative MSMEs and Kampong Chhnang pottery artisans.	Medium	High	Base the Toolkit and capacity building on Activity 1 findings; use plain-language Khmer, practical examples, templates, checklists and locally relevant cases; undertake targeted user testing during Toolkit development and consult participants on the draft Toolkit through Activity 3; test its application through the Kampong Chhnang pilot; and incorporate user feedback and implementation lessons into final materials.
Women, rural artisans, persons with disabilities and other underrepresented groups face barriers to meaningful participation or do not benefit equitably from project activities.	Medium	High	Apply the GEDSI measures in Section 5, including targeted outreach, accessible and inclusive delivery, reasonable accommodation and appropriate scheduling. Monitor participation using sex-disaggregated data and other relevant disaggregation where feasible and appropriate. Maintain the target that at least 60% of MSMEs/enterprises participating in Activity 3 are women-led, while separately monitoring participation of the approximately 30–50 Kampong Chhnang pottery artisans supported under Activity 4. Provide appropriate travel and participation support for

Risk	Likelihood	Impact	Mitigation Plan
			Kampong Chhnang pottery representatives participating in project-supported activities outside their community.
Project activities create PSEAH or other safeguarding risks, or the documentation, IP protection or communication of Kampong Chhnang pottery unintentionally discloses, misuses or facilitates misappropriation of sensitive traditional knowledge, cultural expressions or personal information.	Low	High	Apply DFAT/RT4D PSEAH and child-protection requirements and the Do No Harm principle; require appropriate Codes of Conduct and confidential reporting pathways; obtain informed consent for participation, documentation, photography and filming; protect personal and culturally sensitive information; and ensure community participation in decisions concerning IP protection. Sacred, restricted, gender-specific or otherwise sensitive knowledge will not be documented, registered or publicly communicated without appropriate community agreement and safeguards.
Project outputs, any IP asset, right or protection mechanism developed or facilitated, digital-promotion assets and lessons are not sustained or used after project completion.	Medium	Medium	Build ownership through co-development, consultation, testing and practical application with MCFA, provincial counterparts, creative MSMEs and artisans; produce reusable Khmer/English resources; where an IP asset, right or protection mechanism is developed or facilitated, clarify feasible ownership, governance, management, maintenance, cost and follow-up arrangements; work through existing institutional and stakeholder structures; and document realistic follow-up and potential replication recommendations in project reporting.
The IP protection option considered for Kampong Chhnang pottery is legally unsuitable, unaffordable, culturally inappropriate, difficult to govern or maintain, or does not adequately reflect community interests.	Medium	High	Do not predetermine a particular form of IP protection. Assess available options with relevant government and community stakeholders, taking into account legal applicability, cultural appropriateness, community interests and consent, ownership and governance, benefit-sharing, registration and renewal costs, administration, enforcement and longer-term sustainability. Formal

Risk	Likelihood	Impact	Mitigation Plan
			application or registration will be supported only where appropriate and feasible. Where no formal mechanism is suitable, document an approved assessment and practical alternative or next-step recommendation.
Participation in World Intellectual Property Day activities and an appropriate product fair or product-display opportunity is affected by changes to the event programme, scheduling, travel arrangements or accessibility constraints.	Medium	High	Coordinate early with MCFA and relevant event organisers; confirm the programme, participation arrangements and product-display opportunity when available; select and prepare pottery representatives in advance; plan appropriate transport, accommodation and accessibility support; and maintain flexibility to use another suitable World Intellectual Property Day-related showcasing opportunity if the originally anticipated format is unavailable.

About RT4D

Regional Trade for Development (RT4D) is an AUD53.3 million, 6-year initiative funded by the governments of Australia and New Zealand to support the effective implementation of ASEAN-Australia-New Zealand Free Trade Area (AANZFTA) and the Regional Comprehensive Economic Partnership (RCEP) agreements.

RT4D is delivered through 3 programs: the AANZFTA Implementation Support Program, the RCEP Implementation Support Program and the Australia-funded Trade and Gender Equality Incubator. Through these programs, RT4D provides targeted technical expertise, supports planning and coordination with ASEAN partners, focuses on less developed ASEAN economies, and facilitates selected FTA implementation in ways that support inclusive development outcomes.

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