

Periodic Report on the Convention (cycle 2020-2024)

A. General information

Name of State Party

Cambodia

Date of Ratification

2006-06-13

Question A.1

Executive summary

Please provide an executive summary of the report that will allow general readers to understand the overall status of legislative, regulatory and other measures taken at the national level to implement the Convention. This should follow the organizational structure of the form.

As a nation steeped in rich cultural heritage, Cambodia has made significant strides in safeguarding intangible cultural heritage (ICH). This report delves into the Cambodia's efforts in strengthening national capacity, promoting specific inscribed elements, and addressing challenges in the field.

Strengthening National Capacity

To bolster its capacity for safeguarding ICH, Cambodia has implemented a multifaceted approach:

- Comprehensive Policy Framework: The development and implementation of robust policies and regulations have provided a strong foundation for ICH protection.
- Research and Documentation: Extensive research and documentation efforts have been undertaken to identify, analyze, and preserve ICH elements.
- Public Awareness and Education: Public awareness campaigns, workshops, and educational programs have been conducted to raise awareness about the importance of ICH.
- International Cooperation: Collaboration with international organizations like UNESCO has facilitated knowledge exchange, technical assistance, and capacity building.

Safeguarding Inscribed Elements

Cambodia has successfully safeguarded two significant ICH elements:

- Royal Ballet of Cambodia:
 - Training programs for artists and instructors
 - Revitalization of traditional choreographies
 - Production of musical instruments
 - Community engagement to ensure the transmission of knowledge and skills

• Sbek Thom (Khmer Shadow Theatre):

- Research, documentation, and publication
 - Training of young artists and instructors
 - Revitalization and promotion
 - Community involvement in performances and training

Kun Lbokator (Traditional Martial Arts):

- Community-Based Transmission: Masters and apprentices actively practice and transmit

knowledge.

- Government Support: The Ministry of Culture and Fine Arts and the National Olympic Committee provide support and resources.
- International Recognition: The inscription on the UNESCO List has increased global awareness and appreciation.

Challenges and Future Directions

Despite these achievements, Cambodia faces several challenges:

- Funding Constraints: Limited resources hinder the sustainability of safeguarding efforts.
- Declining Interest: Fewer young people are pursuing careers in traditional arts.
- Economic Viability: The economic sustainability of ICH practitioners remains a concern.
- Impact of Globalization and Modernization: Rapid societal changes threaten the transmission of traditional knowledge and practices.

To address these challenges, Cambodia aims to:

- Prioritize Funding: Allocate adequate resources for ICH safeguarding initiatives.
- Promote Education and Training: Encourage young people to learn and practice traditional arts.
- Foster Community Engagement: Empower communities to take ownership of their cultural heritage.
- Strengthen International Cooperation: Collaborate with international partners to share knowledge and expertise.
- Adapt to Changing Times: Find innovative ways to integrate ICH into contemporary society.

Conclusion

While the Ministry of Culture and Fine Arts has made significant strides in safeguarding Cambodia's intangible heritage, many elements still face challenges, including declining interest among younger generations and limited resources. To address these challenges, it is crucial to make artistic training more accessible and attractive to young people. This can be achieved by offering shorter, more flexible courses and emphasizing the potential for career opportunities in the cultural sector.

Additionally, efforts should be made to increase public awareness of the value and importance of intangible cultural heritage through public performances, exhibitions, and educational programs.

To ensure the sustainability of ICH safeguarding and promotion projects, it is essential to secure adequate funding. Partnerships with international organizations and private donors can help bridge the funding gap and provide the necessary resources to implement effective strategies. Cambodia is committed to strengthen its efforts to preserve and promote our rich cultural heritage for future generations.

Question A.2

Contact information of the focal point for the periodic report

If you need to update the information related to the focal point, please write to the Secretariat (ich-reports@unesco.org) indicating the information to be updated, and the Secretariat will make necessary changes.

Title (Ms/Mr, etc)

-

Family name

Siyonn

Given name

Sophearith

Institution/position

Deputy Director General
Ministry of Culture and Fine Arts

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Khan Chamkar Mon
Phnom Penh

Telephone number

+855 17 674 905

E-mail address

sopheariths@yahoo.com

Other relevant information

Question A.3

Institutions and organizations involved in the preparation of the periodic report

Governmental institutions

•Ministry of Culture and Fine Arts (MCFA):

Central Role: MCFA serves as the primary government agency responsible for safeguarding and promoting Cambodia's intangible cultural heritage (ICH).

Specific Roles:

- Develops and implements national policies and strategies for ICH preservation.
- Coordinates with other government agencies and stakeholders to ensure a unified approach to ICH safeguarding.
- Provides technical and financial support to communities and organizations involved in ICH activities.
- Collects and analyzes data on ICH practices, traditions, and knowledge.
- Organizes workshops, seminars, and training programs to raise awareness about ICH.
- Facilitates the nomination of ICH elements to the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.
- Prepares and submits periodic reports to UNESCO.

Other Relevant Ministries:

Ministry of Education, Youth, and Sport: Incorporates ICH elements into the national curriculum to promote cultural heritage education.

Ministry of Tourism: Promotes ICH as a tourism resource to generate economic benefits for communities.

Ministry of Information: Disseminates information about ICH through various media channels.
Other Ministries: Contribute to ICH preservation through their respective mandates, such as the Ministry of Environment, Ministry of Agriculture, and Ministry of Rural Development.

National commission for UNESCO

The Cambodian National Commission for UNESCO (Natcom) plays a crucial role in coordinating and facilitating the implementation of the 2003 Convention. Specific roles include:

- Policy Formulation: Advising the government on ICH policies and strategies.
- International Cooperation: Collaborating with UNESCO and other international organizations to promote ICH.
- Resource Mobilization: Securing funding for ICH projects and initiatives.
- Capacity Building: Organizing training programs and workshops for government officials, NGOs, and communities.
- Monitoring and Evaluation: Assessing the impact of ICH safeguarding measures.
- Periodic Reporting: Assisting MCFA in preparing and submitting periodic reports to UNESCO.

Cultural centres

- Cambodia Japan Cooperation Center (CJCC): Promotes cultural exchange and supports ICH activities through workshops, exhibitions, and performances.
- Cambodia Korea Cooperation Center (CKCC): Similar to CJCC, fosters cultural exchange and supports ICH initiatives.
- Institute français du Cambodge: Contributes to ICH preservation through cultural programs, language training, and research.

Research institutions

- Bophana Center: Conducts research on Cambodian history, culture, and arts, including ICH.
- Department of Cultural Research and Innovation of the Royal University of Fine Arts: Undertakes research on traditional arts, music, dance, and theater.
- Yosothor Secondary School of Fine Arts: Provides training in traditional arts and crafts and conducts research on local cultural heritage.
- CICADA: A cultural and creative organization that promotes Cambodian culture and arts, including ICH.

Centres of expertise

N/A

Universities

Royal University of Fine Arts (RUFA) RUFA contributes valuable insights to the following areas:

- Education and Training: The university offers specialized programs in traditional arts, crafts, music, dance, and theater.
- Research and Documentation: RUFA conducts research initiatives focused on documenting traditional art forms, performance practices, and cultural expressions. This critical work helps preserve knowledge of intangible cultural heritage that might otherwise be lost.
- Cultural Events and Festivals: The university actively participates in and frequently organizes cultural events and festivals that celebrate Cambodia's rich traditions.
- Royal University of Phnom Penh Through an online platform, we gathered information regarding:
- Academic Programs: The university offers academic programs that emphasize traditional arts.
- Publications: The university publishes research findings related to intangible cultural heritage.
- Cultural Exchanges: The university collaborates with international scholars to foster a deeper understanding of heritage issues.
- Royal Academy of Cambodia Information was collected through the academy's documentation and archiving resources available online. These resources include documentation of cultural expressions such as oral histories, music recordings, and artistic practices.

Museums

- National Museum of Cambodia: Provides information about research on intangible cultural heritage, particularly focusing on craft silk.
- Khmer Kite Museum: Contributes to the collection of information on various aspects of Cambodian crafts, with a specific focus on traditional ceremonies and practices associated with them.
- Tuol Sleng Genocide Museum: Promotes intangible cultural heritage by incorporating Khmer traditional music, such as Bang Skol, into audio guides for visitors. The museum also invites artists to perform traditional shows as part of its programs.
- Battambang Museum: Contributes to the collection of information on various indicators
- Preah Norodom Sihanouk Angkor Museums: Contributes to the collection of information on various indicators
- Silk Farm Museum: Contributes to the collection of information on various indicators
- MGC Asian Traditional Textiles Museum: Showcases the best of Asian textiles from the Mekong region, including Cambodia. The museum aims to familiarize the public with a range of textile traditions from India and the Mekong Delta. It also highlights the historical, cultural, and commercial connections between these countries. The museum explores raw materials, processing methods, weaving techniques, decoration methods, and various types of textiles.
- Provincial Museums: Contribute information on local intangible cultural heritage.

NGOs

Data has been gathered from various organizations dedicated to preserving and promoting traditional arts and crafts. These organizations not only support local artists and craftspeople but also play a vital role in educating the youth and reviving traditional practices. Below are some key organizations that contribute significantly to Cambodia's vibrant arts scene, the activities of which have been utilized for this report:

- Cambodia Living Arts: Dedicated to reviving and sustaining Cambodia's traditional arts and performing arts, this organization supports artists and encourages the continuation of cultural expressions through training, performances, and community engagement.
- Phare Ponleu Selpak: As a leading center for the development of art and culture, Phare Ponleu Selpak provides educational opportunities for young Cambodians in the arts. It aims to foster creativity while addressing social issues through artistic expression.
- Union of Youth Federation of Cambodia: This federation empowers young Cambodians through various programs and initiatives that promote cultural awareness and participation in community activities.

Online Information and Activity Updates

Various organizations provide online platforms for sharing relevant data and updates about their activities. Notable participants include:

- Satcha Khmer Handicraft Incubation Center: Supports artisans in developing their crafts.
- Blue Art Center: Promotes contemporary Cambodian art practices.
- Institute for Khmer Traditional Textiles: Focuses on preserving traditional textile techniques.
- Silver Belle Dance: A performing arts group showcasing traditional dance.
- Epic Arts: Promotes inclusive arts through workshops and performances.
- Kok Thlok Artists Association: Supports local artists across various disciplines.
- Sovanna Phum Art Association: Preserves and promotes traditional performing arts.
- Lkhon Sbek Thom Krom Lok Ta Ty Chean: A traditional shadow puppet troupe.
- Wat Bo Sbek Thom Troupe: A community-based performing arts group.
- Cambodian Martial Arts Federation Family: Focused on preserving traditional martial arts.
- Chey Indra Metrey Association: Promotes cultural heritage through various initiatives.

Municipalities

N/A

Local governments

Each Provincial Departments of Culture and fine arts provide inputs, activities, indicators, and information about safeguarding ICH in their authorities.

Charitable bodies

N/A

Private sector entities

- IKTT: Provides information regarding silk weaving communities and training programs for artisans and the community to enhance skills in traditional weaving and textile-making techniques.
- Samdech Norodom Bopha Tevy Dance School: Provides formal training in traditional Cambodian dance forms, including classical ballet, folk dances, and other cultural performances that are vital to the country's intangible heritage.
- Funan Art School: Offers programs and courses in various forms of dance for students of all ages.
- Phare Ponleu Selpak: Provides training in various forms of artistic expression, including circus arts, visual arts, music, and theatre.
- Artisans Angkor: Provides vocational training in various traditional crafts, including wood and stone carving, silk weaving, lacquering, and silver plating.

Please provide any comments in the box below

- Union of Youth Federations of Cambodia: This organization plays a crucial role in engaging young people in cultural activities and promoting ICH. They organize youth festivals, competitions, and workshops to raise awareness and encourage participation in cultural heritage preservation.
- Secondary School of Fine Arts: This educational institution provides specialized training including traditional arts and crafts, dances and music. Students learn various techniques and skills, contributing to the continuity of these traditions.

By involving these institutions, the periodic report aims to provide a comprehensive overview of the diverse range of stakeholders involved in ICH safeguarding in Cambodia.

Question A.4

Accredited Non-Governmental Organizations

For information, please find below the list of accredited NGOs located in your country, if any. You can find detailed information on each NGO, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

The list of accredited NGOs located in Cambodia registered with the Ministry of Interior, Ministry of Foreign Affairs and International Cooperation as below:

- Bophanna Center registered with the Ministry of Interior in 2005.
- IKTT registered with the Ministry of Interior in 2018
- Artisan Angkor registered with the Ministry of Commerce on 16 May 2003
- Blue Art Center registered with the Ministry of Commerce in November 2018
- Satcha Khmer Handicraft Incubation Center registered with the Ministry of Commerce and Ministry of Economy and Finance in December 2022
- Epic arts registered with the Ministry of Foreign Affairs and International Cooperation in 2013 and the Ministry of Social Affairs, Veterans and Youth Rehabilitation in 2016, and the Ministry of Education Youth and Sport in 2024.
- Cambodian Living Arts registered with the Ministry of Interior on 30 October 2018.
- Phare Ponleu Selpak registered with the Ministry of Interior in April 2002.

Question A.5

Participation to the international mechanisms of the 2003 Convention

Question A.5.1

Elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding

For information, please find below the list of elements inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding, if any. You can find detailed information on each element, by clicking on the question mark symbol (*Periodic reporting on these elements is done under a separate set of guidelines using form ICH-11*).

Name of the element	Year of inscription
Chapei Dang Veng (01165)	2016
Lkhon Khol Wat Svay Andet (01374)	2018

Please provide in the box below observation(s), if any, on the above-mentioned information.

-Chapei Dang Veng

A popular Cambodian musical tradition performed with the accompaniment of a long-necked lute known as "Chapei," Chapei Dang Veng was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage in Need of Safeguarding in 2016 (11.COM). Safeguarding activities for this element have been implemented with great success due to the efforts and participation of Chapei artists, associations, and communities, particularly with the support from the Cambodian government and the Ministry of Culture and Fine Arts as the coordinator.

-Lkon Khol Wat Svay Andet

Lkon Khol Wat Svay Andet was inscribed on the UNESCO Representative List of the Intangible Cultural Heritage in Need of Safeguarding in 2018 (13.COM). Cambodia will submit a periodic report after the inscription of this element on December 15, 2026. The Ministry of Culture and Fine Arts (MCFA) is working closely with the communities to implement safeguarding plans for this element. These efforts include training programs, financial and technical support, and other activities aimed at preserving Lkon Khol Wat Svay Andet.

Question A.5.2

Elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity

For information, please find below the list of elements inscribed on the Representative List of Intangible Cultural Heritage of Humanity, if any. You can find detailed information on each element, by clicking on the question mark symbol (*the report on these elements will be made in section C of this form*).

Name of the element	Year of inscription
Royal ballet of Cambodia (00060)	2008
Sbek Thom, Khmer shadow theatre (00108)	2008
Tugging rituals and games (01080)	2015
Kun Lbokator, traditional martial arts in Cambodia (01868)	2022

Please provide in the box below observation(s), if any, on the above-mentioned information.

The detailed information related to the above-mentioned elements will be stated in section C of this form.

Question A.5.3

Programmes selected for the Register of Good Safeguarding Practices

For information, please find below the list of programmes selected for the Register of Good Safeguarding Practices, if any. You can find detailed information on each element, by clicking on the question mark symbol.

none

Please provide in the box below observation(s), if any, on the above-mentioned information.

N/A

Question A.5.4

Projects financed through International Assistance (Intangible Cultural Heritage Fund)

For information, please find below the list of projects financed through the ICH Fund in your country, if any. You can find detailed information on each project, by clicking on the question mark symbol.

Name of project	Year (start)	Year (end)/Ongoing	Total sum (USD)
Chapei Dang Veng (international assistance) (01306)	2017	2021	238970.00

Please provide in the box below observation(s), if any, on the above-mentioned information.

The activities were listed during implementation of Chapei Dang Veng Fund:

- Mapping Project
- Research and Documentation
- Broadcasting
- Education and Training
- Secondary School of Fine Arts
- Consultant for Chapei School Program and Chapei festival
- Instrument Costs

The MCFA remains dedicated to promoting Chapei as a vibrant and living art form, both within Cambodian society and on the international stage, ensuring its recognition and appreciation worldwide.

Question A.6

Inventories

Please provide information on the inventory or inventories of the intangible cultural heritage present in your State's territory, as referred to in Articles 11 and 12 of the Convention and paragraph 153 of the Operational Directives. The 'Add' tab allows you to add as many inventories as you wish to include. If no inventory has been established yet in your country, leave this section blank.

Tab 1

a. Name of inventory

INVENTORY OF INTANGIBLE CULTURAL HERITAGE OF CAMBODIA

b. Hyperlink to the inventory (if any)

N/A

c. Responsible body

MINISTRY OF CULTURE AND FINE ARTS

d. Date of establishment

2017

e. Updated since ratification or during the reporting period (provide further details in section 7.3)

YES

Date of latest update

01-12-2019

f. Method and frequency for updating

The update of the national inventory depends on two main requirements: updating the previously registered ICH and adding new elements.

g. Number of elements included

129 elements

h. Applicable domains

5 domains

i. Ordering principles

Following the Ordering Principles of UNESCO

- 1.Oral traditions and expressions
- 2.Performing arts
- 3.Social practices, rituals and festive events
- 4.Knowledge and practices concerning nature and the universe
- 5.Traditional craftsmanship

j. Criteria for inclusion

The elements included in the 2019 inventory are based on the accessible data that is provided by relevant parties, the urgent need of safeguarding within their communities and the necessity of the elements to their people and communities.

k. Does the inventory record the viability of each element?

YES

Please provide further details, if appropriate:

The inventory records the viability of each element through the detail information of the communal practices, beliefs, and individual practices.

l. Does the updating of the inventory reflect the current viability of elements included? (provide further details in section 7.3)

YES

Please provide further details, if appropriate

The creation of intangible cultural heritage inventory is one of the main priorities of the Ministry of Culture and Fine Arts in order to strengthen the monitoring and evaluation strategy for the protection of the national cultural heritage.

m. Does the inventory identify threats to the ICH elements included?

YES

If yes, what are the main threats you have identified?

The inventory identified threats to the ICH elements included Natural phenomena, human migration, limitations of job opportunities, and opportunities to continue practicing their ICH.

n. Is this a specialized inventory or an inventory of specific scope? (provide further details in section 7.2)

YES

Name of the associated element, domain, ethnic group, geographical region, etc.

It is an inventory of specific scope, according to the order principal element of the UNESCO list.

o. Is access to the inventory facilitated while respecting customary practices governing access to specific aspects of ICH? (provide further details in section 7.4)

YES

p. Do communities, groups and NGOs participate inclusively in the inventorying process? (provide further details in section 8.1)

YES

q. Does the inventory respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society and all regions? (provide further details in section 8.2)

YES

r. Does the inventory include the practices and expressions of all genders? (provide further details in section 8.2)

YES

Question A.7

Synergies with other international frameworks

States Parties are invited to share examples of concrete activities developed within other international frameworks which contributed to the safeguarding of ICH:

Tab 1

Programme/Convention /Organization

1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property

Activity/project

- Prevention of Illicit Trafficking: Implementing measures to prevent the theft and illegal export of cultural property.
- International Cooperation: Collaborating with museums, auction houses, private collectors, and international authorities to research and prepare documentation for the repatriation of Cambodian cultural property.
- ASEAN Chairmanship: During Cambodia's chairmanship of ASEAN, the Cambodia hosted an international conference on the protection of cultural properties relating to the 1970 Convention with an ASEAN perspective. This conference facilitated discussions and cooperation among ASEAN member states on issues related to cultural property protection and illicit trafficking.

Contributions to the safeguarding of intangible cultural heritage

These activities contribute to the safeguarding of intangible cultural heritage by preserving cultural identity, historical continuity, and cultural context. Each artifact and antiquity holds significant meaning for a specific community, group, or the nation as a whole.

MCFA has successfully prevented numerous instances of looting and illicit trafficking of artifacts from archaeological sites both domestically and internationally. Additionally, 954 Cambodian artifacts have been repatriated from 15 countries since 1992. These repatriated artifacts are now preserved in the National Museum, provincial museums, or returned to their respective communities for worship.

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Tab 2

Programme/Convention /Organization

1972 Convention Concerning the Protection of the World Cultural and Natural Heritage

Activity/project

- Conducting the research and organizing workshop related to the intangible cultural heritage in Sambor Prei Kuk site (National Authority for Sambor Prei Kuk)
- Reinforcing the system of protection and promoting the world cultural heritage (Apsara Authority)

Contributions to the safeguarding of intangible cultural heritage

-The National Authority for Sambor Prei Kuk has some research projects to promote intangible cultural heritage in Sambor Prei Kuk Archaeological site. Those are: the research about Areak ceremony in the Sambor Prei Kuk Archaeological site and surrounding communities (2018), the cultural material of the locals in Sambor Prei Kuk Archaeological site (2019), the preliminary report about intangible cultural heritage in the Sambor Prei Kuk Archaeological site and surrounding communities and general research about the intangible cultural heritage in the Sambor Prei Kuk site (2023), the research and produced 2 video about Arak orchestra and yeast in the Sambor Prei Kuk site. As for the workshop, the authority promotes woven products and agricultural products on the site. Through the workshop, NASPAK aims to preserve the knowledge of palm leaf weaving for the next generation and also encourage the surrounding communities to use handmade items instead of plastic bags at the Sambor Prei Kuk World Heritage site.

-The Apsara Authority plays the most important role in preserving the temples of Angkor and the Angkor region, the important site and the vast archives associated with intangible cultural heritage. The Apsara authority has a service center, modern equipment and professionals to train more than 3000 employees to manage, plan, protect and promote this heritage site. Moreover, the authority has implemented heritage protection education programs for students in primary schools, high schools and universities, as well as on social networks (Facebook, TikTok, Instagram, telegram and YouTube).

Tab 3

Programme/Convention /Organization

2001 Convention on the Protection of the Underwater Cultural Heritage

Activity/project

Workshop with UNESCO Phnom Penh in 2023

Contributions to the safeguarding of intangible cultural heritage

Tab 4

Programme/Convention /Organization

2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions

Activity/project

- ASEAN Chairmanship: During Cambodia's chairmanship of ASEAN, the Siem Reap Declaration on Promoting a Creative and Adaptive ASEAN Community to Support the Cultural and Creative Economy was adopted. This declaration aims to support and promote cultural and creative industries in ASEAN member states, including Cambodia.
- Policy and Measure Implementation: Cambodia has implemented policies and measures to create an enabling environment for the development of cultural and creative industries. These efforts have been reported to UNESCO in July 2024.

Contributions to the safeguarding of intangible cultural heritage

Since becoming a member of the 2005 Convention in 2007, Cambodia has actively contributed to the protection and promotion of cultural diversity. The implementation of policies and measures to support cultural and creative industries has not only benefited the economy but also helped preserve and promote intangible cultural heritage. These initiatives have contributed to the safeguarding of traditional arts, crafts, music, dance, and other cultural expressions.

B. Reporting against core indicators

The **Section B** of the form will allow you to report on your safeguarding activities and priorities according to the [Overall Results Framework](#) approved in 2018 by the General Assembly of States Parties to the 2003 Convention. Distributed in eight thematic areas, **26 core indicators** have been established. To each of the indicators correspond assessment factors.

Each tab under Section B corresponds to one of the 26 indicators. The answers provided for each assessment factor determine the extent to which the indicator is satisfied. It constitutes your **baseline** and it is represented by a scale. You are invited to define a **target** for the next reporting exercise in six-year time and to explain how you intend to achieve this target, referring to the specific aspects and assessment factor(s) that the State may wish to address.

1. Extent to which competent bodies and institutions and consultative mechanisms support the continued practice and transmission of ICH

Guidance note corresponding to indicator 1 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 1.1

Have one or more competent bodies for ICH safeguarding been designated or established?

YES

Tab 1

Name of the body

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Brief description of the safeguarding functions of the body

Safeguarding, preserving, promoting and reporting about ICH elements to the state and the international parties.

Website**Address**

#227, Preah Norodom Blv, Tonle Bassac, Chamkarmorn, Phnom Penh

Telephone number

(+855) 95688868

E-mail address

menghong.arch@gmail.com

Question 1.2

Do competent bodies for safeguarding specific ICH elements exist in your country? (whether or not inscribed on one of the Lists of the 2003 Convention)

YES

Tab 1**Name of the body**

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Royal ballet of Cambodia (RL, 2008)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**Brief description of the safeguarding functions of the body**

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties

Website**Address**

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Telephone number

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Tab 2**Name of the body**

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Sbek Thom, Khmer shadow theatre (RL, 2008)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**Brief description of the safeguarding functions of the body**

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties

Website**Address**

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Telephone number

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Tab 3**Name of the body**

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Tugging rituals and games (RL, 2015)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)**Brief description of the safeguarding functions of the body**

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties

Website

Address

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Tab 4

Name of the body

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Chapei Dang Veng (USL, 2016)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties.

Website

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Tab 5

Name of the body

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Lkhon Khol Wat Svay Andet (USL, 2018)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties.

Website

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Tab 6

Name of the body

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Kun Lbokator, traditional martial arts in Cambodia (RL, 2022)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties.

Website

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Tab 7

Name of the body

Directorate General of Technique for Cultural Affairs, Ministry of Culture and Fine Arts

Select the element if it is inscribed on one of the Lists of the 2003 Convention

Cultural practices and expressions linked to Krama, a traditional woven textile in Cambodia (RL, 2024)

Name of the element concerned (if it is not inscribed on one of the Lists of the 2003 Convention)

Brief description of the safeguarding functions of the body

Safeguarding, preserving, promoting, and reporting about the elements to the state and the international parties.

Website

Address

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Question 1.3

Do any consultative bodies or coordination mechanisms encourage and support broad and inclusive involvement of communities, groups and individuals in ICH safeguarding and management?

YES

Explain briefly how such bodies or mechanisms involve/encourage communities, groups and individuals in ICH safeguarding and management.

The Ministry of Culture and Fine Arts (MCFA) plays a crucial role in encouraging and supporting broad and inclusive involvement of communities, groups, and individuals in ICH safeguarding and management. MCFA implements the following strategies:

- Dissemination of Information: MCFA informs the public about national policies related to ICH

through various channels, including art forums and workshops.

- **Financial and Technical Support:** MCFA provides financial and technical assistance to communities, groups, and individuals involved in safeguarding specific ICH elements, such as Chapei Dang Veng, Kun Lbokator, Lkhon Khol Wat Svay Andet, and Lkon Buran.

- **Capacity Building:** MCFA organizes annual workshops and training programs to equip communities, groups, and individuals with the necessary skills and knowledge for ICH safeguarding and management.

- **Network Building:** MCFA establishes networks among communities, groups, and individuals to promote collaboration and knowledge sharing.

By implementing these strategies, MCFA ensures that a wide range of stakeholders are involved in the safeguarding and management of Cambodia's rich cultural heritage.

Question 1.4

Are institutions, organizations and/or initiatives for documenting ICH fostered and supported by the State?

YES

Describe briefly how the State supports such institutions, organizations and/or initiatives for documenting ICH.

The Ministry of Culture and Fine Arts (MCFA) has fostered and supported various institutions and organizations to document intangible cultural heritage (ICH) elements. For example, MCFA supported the Bophana Center Audiovisual Resource to record the "Reamker" performance by Takrut, which was recognized as a Memory of the World for the Asia-Pacific region. Additionally, MCFA has supported the Bophana Center in promoting the culture of ethnic minority peoples, such as the celebration of the Cham Cake Festival, the screening of documentaries, and the performance of Yike Kuy in Kompong Thom province.

Are the documentation materials produced utilized to support the continued practice and transmission of ICH?

YES

Describe briefly how the documentation materials are utilized for these purposes.

The documentation materials produced are utilized to support the continued practice and transmission of ICH through the following methods:

- **Distribution to Local Governments:** Documentation materials are shared with local governments to facilitate their efforts in promoting and safeguarding ICH at the local level.
- **Public Dissemination:** Documentation materials are disseminated to the public through national television and social media platforms. This helps raise public awareness about ICH elements, encouraging engagement in safeguarding efforts and reinforcing the practice and transmission of ICH across the country.

Question 1.5

Which of the following institutions contribute towards ICH safeguarding and management?

Elements (institutions 1.5)

Cultural centres

Cambodia-Korea Cooperation Center (CKCC): Provides space for cultural events promoting ICH elements like Lkhon Khol, Royal Ballet of Cambodia, Kun Lbokator, and Traditional Martial Arts.

Cambodia-Japan Cooperation Center (CJCC): Similar to the CKCC, provides space for cultural events and promotes traditional handicrafts.

L’Institution Française du Cambodge: Provides space for cultural events and promotes traditional handicrafts, sharing historical and technical knowledge with the public.

Centres of expertise

N/A

Research institutions

Bophana Audiovisual Resource Center:

- Preservation of Cultural Heritage: Preserves a vast collection of audio and visual materials, including films, photographs, and music recordings, which document Cambodia's cultural heritage.
- Digitalization: Digitizes and preserves cultural heritage materials, ensuring their long-term accessibility and availability.
- Research and Documentation: Conducts research on Cambodian history, culture, and society, with a focus on intangible cultural heritage.
- Public Outreach: Organizes exhibitions, screenings, and workshops to promote Cambodian culture and heritage.
- International Collaboration: Collaborates with international institutions to share knowledge and expertise.

Yosothor:

- Research and Publication: Conducts research on various aspects of Cambodian culture, including history, literature, art, and religion.
- Publication of Research Findings: Publishes books, journals, and articles to disseminate knowledge and promote cultural understanding.
- Preservation of Cultural Heritage: Contributes to the preservation of cultural heritage through research and documentation.
- Public Outreach: Organizes lectures, workshops, and exhibitions to engage the public with Cambodian culture.

Center for Cultural Research and Innovation, RUFA:

- Research and Documentation: Conducts research on traditional arts, music, dance, and theater.
- Curriculum Development: Develops curricula for art and culture programs at the Royal University of Fine Arts.
- Capacity Building: Provides training and workshops for students, teachers, and cultural practitioners.
- Public Outreach: Organizes exhibitions, performances, and cultural events to promote Khmer arts and culture.

Secondary School of Fine Arts:

- Education and Training: Provides formal education in traditional arts and crafts, including music, dance, painting, and sculpture.
- Preservation of Traditional Skills: Ensures the transmission of traditional skills and techniques to future generations.
- Cultural Performances: Organizes cultural performances to showcase the talents of students and promote Khmer culture.

CICADA (Cambodian Independent Centre for Agricultural Development):

- Cultural and Creative Industries: Supports the development of cultural and creative industries in Cambodia.
- Capacity Building: Provides training and technical assistance to cultural practitioners and entrepreneurs.
- Policy Advocacy: Advocates for policies that support the cultural and creative industries.

- **Network Building:** Fosters collaboration between government, private sector, and civil society organizations.

Center for Khmer Studies (CKS):

- **Research and Publication:** Conducts research on Khmer history, culture, and language.
- **Preservation of Cultural Heritage:** Contributes to the preservation of Khmer cultural heritage through research and documentation.
- **Public Outreach:** Organizes workshops, seminars, and conferences to promote Khmer studies.

École Française d'Extrême-Orient (EFEO):

- **Archaeological Research:** Conducts archaeological research in Cambodia, including the study of ancient temples and sites.
- **Cultural Studies:** Conducts research on Cambodian history, art, and literature.
- **Publication of Research Findings:** Publishes books, articles, and research papers on Cambodian culture and heritage.

APSARA (Authority for Protection of Angkor and Siem Reap):

- **Conservation and Restoration:** Preserves and restores the ancient temples of Angkor.
- **Archaeological Research:** Conducts archaeological research to better understand the history and culture of the Angkorian period.
- **Tourism Management:** Manages tourism activities at the Angkor site to ensure the preservation of cultural heritage.
- **Community Engagement:** Works with local communities to promote cultural heritage and sustainable tourism.

Research Center at RUPP:

- **Academic Research:** Conducts research on various academic disciplines, including history, culture, and social sciences.
- **Publication of Research Findings:** Publishes research papers, books, and articles.
- **Capacity Building:** Provides training and mentorship to young researchers.
- **Public Outreach:** Organizes seminars, workshops, and conferences to share research findings and promote academic discourse.

Museums

National Museum of Cambodia:

- **Preservation of Cultural Heritage:** Houses a vast collection of Cambodian art and artifacts, including sculptures, paintings, and historical documents.
- **Research and Documentation:** Conducts research on Cambodian history, culture, and art, contributing to the understanding and preservation of ICH.
- **Public Education:** Organizes exhibitions, workshops, and educational programs to promote Cambodian culture and heritage.
- **International Cooperation:** Collaborates with international institutions to share knowledge and expertise.

Khmer Kite Museum:

- **Preservation of Traditional Crafts:** Preserves and promotes the traditional art of kite-making.
- **Cultural Education:** Organizes workshops and demonstrations to teach traditional kite-making techniques.
- **Public Outreach:** Participates in cultural festivals and events to raise awareness about Khmer kite culture.

Tuol Sleng Genocide Museum:

- **Historical Preservation:** Preserves the memory of the Khmer Rouge regime and its victims.
- **Education and Awareness:** Provides educational programs and exhibitions to raise awareness about the genocide.
- **Cultural Expression:** Incorporates traditional Khmer music such as Bang Skol and dance into its

exhibitions and programs to connect the past with the present.

MGC Asian Traditional Textiles Museum:

-Preservation of Textile Traditions: Preserves and promotes traditional textile techniques from the Mekong region.

-Cultural Exchange: Facilitates cultural exchange and understanding between different countries.

-Public Education: Organizes exhibitions, workshops, and educational programs to raise awareness about textile traditions.

Archives

Department of Cinema

- Production of Cultural Documentaries: Produces documentaries on various aspects of Cambodian culture, including ICH elements.

- Preservation of Audiovisual Heritage: Preserves and digitizes audiovisual materials related to Cambodian culture.

- Public Dissemination: Distributes documentaries through television and social media to reach a wider audience.

Libraries

National Library of Cambodia conserves more than 300 documentations and 487 manuscripts which relate to the intangible cultural heritage. Collaboration with L'École française d'Extrême-Orient (EFEO), these documentations and manuscripts are scanned and well-preserved at the National Library. The public can access to all this documentation on site and via the website of the library. The department of book and reading collaborates with the private sectors to organize the book exhibition every year in order to distribute all the documentations and research about the ICH to the public.

Others

N/A

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

This target has been set to further strengthen the involvement of institutions, organizations, and consultative bodies in supporting the continued practice and transmission of intangible cultural heritage in Cambodia. MCFA will continue to work closely with existing institutions and actively seek new collaborations to promote and safeguard ICH elements. Specific strategies may include:

•Strengthening Partnerships: Fostering stronger partnerships with relevant institutions,

organizations, and communities.

- Capacity Building: Providing training and technical assistance to institutions and individuals involved in ICH safeguarding.
- Policy and Legal Framework: Developing and implementing policies and regulations to support ICH.
- Financial Support: Allocating adequate funding for ICH initiatives and projects.
- Public Awareness: Raising public awareness about the importance of ICH through campaigns and educational programs.
- International Cooperation: Collaborating with international organizations to share knowledge and expertise.

By implementing these strategies, MCFA aims to significantly enhance the involvement of institutions, organizations, and individuals in ICH safeguarding and transmission, thereby achieving the target for the next reporting cycle.

2. Extent to which programmes support the strengthening of human capacities to promote safeguarding and management of ICH

Guidance note corresponding to indicator 2 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 2.1

Do tertiary education institutions offer curricula and degrees in ICH safeguarding and management, on an inclusive basis?

YES

Describe briefly, using examples and focusing on the course content relevant to ICH safeguarding and management.

The course on Intangible Cultural Heritage (ICH) safeguarding and management at the Royal University of Fine Arts (RUFA) typically focuses on identifying, documenting, and protecting ICH elements within Cambodia. Course content includes an overview of ICH defined by UNESCO, such as oral traditions, performing arts, rituals, and traditional crafts. For instance, students might examine Cambodian dance forms like the Royal Ballet and traditional games like Chol Chhoung, emphasizing their cultural significance and methods to ensure their continuity.

Further, the curriculum often covers community engagement strategies, as community involvement is essential to safeguarding ICH. For example, students may engage with local artisans who work with bamboo or textiles to document techniques and stories associated with their crafts. Practical skills, such as heritage documentation, inventory methods, digital archiving, and community collaboration, prepare students for roles in cultural policy and heritage management, helping ensure Cambodia's cultural practices and knowledge are sustained for future generations.

The Secondary School of Fine Arts of the Ministry of Culture and Fine Arts commits to preserve, share and transfer a high quality of arts knowledge and experience in Khmer traditional art forms, in both performing arts and visual arts to the younger generation. The school provides free and standard of education that produces high quality human resources in the arts, to serve and support the future of Khmer culture and Cambodia for all. The school provides training such as: Classical dance, Folk dance, Traditional Music, Theater, Drama theater, Circus, Traditional Singing, Male Mask Dance, Speaking theater, General Knowledge, Embroidery class, Shadow theater.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

The programs on Intangible Cultural Heritage (ICH) safeguarding and management at the Royal University of Fine Arts (RUFA) are designed with inclusivity in mind. They actively encourage the participation of diverse groups, including indigenous communities, ethnic minorities, rural or urban students, and the monks to enroll in these programs by involving them directly in documentation, restoration and preservation efforts. These approaches help ensure that Cambodian cultural heritages are recognized, valued, and preserved with fully involved of Cambodian from diverse backgrounds

RUFA's programs also promote inclusivity by focusing on community-based ICH safeguarding methods. Students and faculties collaborate with local practitioners and elders, recognizing them as knowledge bearers and essential contributors. This community-centered approach empowers individuals from different socio-economic backgrounds to take an active role in preserving their heritage, ensuring a balanced representation of Cambodia's rich cultural diversity. Additionally, by offering scholarships and outreach programs, RUFA enables students from various backgrounds to access training in cultural heritage management and ICH safeguarding across the country. Secondary School of Fine Arts (SSFA) plays a vital role in providing inclusive education and opportunities for creative expression to a diverse range of students, including those from marginalized and underrepresented groups. The school offers more than just traditional academic education; they serve as spaces where students can explore and develop their artistic talents in a supportive environment. For many, especially those from disadvantaged backgrounds, the school can be life-changing, offering access to high-quality art education that might otherwise be unavailable.

Provisional Statistics:

- Dance Class : 440
- Music: 227
- Fine Arts: 93
- Theater: 48
- Circus: 31

Total: 839

These statistics reflect the distribution of participants across various disciplines. The total number of participants in the program is 839, with the highest representation in the Dance School category, followed by Music, Theater, and Circus.

Question 2.2

Do governmental institutions, centres and other bodies provide training in ICH safeguarding and management on an inclusive basis?

YES

Describe briefly, using examples and focusing on the nature of the training offered and the body providing it.

In Cambodia, several key organizations provide training in Intangible Cultural Heritage (ICH) safeguarding and management, with a focus on practical skills, community engagement, and documentation techniques. The Ministry of Culture and Fine Arts (MCFA) conducts traditional Skills

training classes that focus on preserving and promoting local heritages such as Mask Making, Copper silver sculpture, Krama weaving, Pottery, Silk weaving, and so on. The training program is designed to offer some traditional skills to youth from the underprivileged families, people with disabilities and widows.

Another example is that some Municipal and Provincial departments of culture and fine arts offer short training programs in ICH (such as dance, music, Yike, Bassak and craft) to communities under their territories. As an example, the Provincial Department of Culture and Fine Arts of Siem Reap serves as a vital institution in promoting, preserving, and developing the performing arts in the region. Through its diverse range of activities—motivational programs, research and documentation, exhibitions, human resources development, community support, and promotional efforts—it ensures that the cultural heritage of Siem Reap continues to thrive.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

As mentioned above, the Ministry of Culture and Fine Arts (MoCFA) conducts Traditional training Skills Class that focuses on preserving and promoting local heritage. These training often target rural communities, where cultural knowledge and skills are most concentrated. The training providers are male and female in the age between 40 to 70 years old; and the participants are male and female who are from rural and poor families in the age between 15 to 60 years old.

Question 2.3

Do community-based or NGO-based initiatives provide training in ICH safeguarding and management, on an inclusive basis?

YES

Describe briefly, using examples and focusing on the training offered and the organization providing it.

Cambodian Living Arts (CLA): CLA provides training aimed at young artists and cultural practitioners across Cambodia. Their Capacity Building Program includes a Learning and Development program. It is a program that is responsible for empowering artists' growth and developing their knowledge, skills, and capabilities to drive better artistic and leadership skills in the arts sector. For example, Talk and Training session is aimed to increase the knowledge and skills of artists and cultural workers by collaborating with experienced artists, cultural practitioners, and trainers inside and outside Cambodia.

Phare Circus Over 1,000 students are empowered every year through our schools and programs in performing, visual, and applied arts. Both leisure classes for children and vocational training for young adults develop their creativity, communication, and concentration skills, and give them access to a sustainable artistic career while preserving and promoting Cambodian arts and culture. For 900,000 invested yearly in education and the community, 100% in graduates in jobs. Directly and indirectly Phare gives a place to the artists or practitioner to come together and get training related to ICH. Phare Ponleu Selpak is one of the main artistic influencers in Cambodia and contributes to the dynamic, emerging Cambodian arts scene. Our student shows and exhibitions are a well-known tourist attraction, allowing visitors to have a greater understanding of Cambodia's art and heritage.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

The Cambodian Living Arts (CLA) offers programs that teach both traditional and contemporary cultural practices, specifically inviting individuals from all backgrounds, including young people, women, and marginalized communities by collaborating with experienced artists, cultural practitioners, and trainers inside and outside Cambodia.

Their Capacity Building Program helps participants gain skills in community outreach, by targeting provinces around Cambodia where the local community can experience new works and interact and engage in conversation which are crucial for promoting and sustaining ICH.

Phare Ponleu Selpak aims to play a larger role in bringing arts to the communities through additional arts education programs targeting towards the local residents. Phare believes that the future sustainability, growth and evolution of the arts will only happen if the local communities build a deeper appreciation and take an active role for the arts and culture.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The capacity building indicator for the safeguarding of ICH is in need to be implemented in the next target. Through both short-term and long-term academic training, the Secondary School of Fine Arts and Royal University of Fine Arts continue to provide capacity building about intangible cultural heritages. Both private institutions provide courses in dance, music, fine art, drama, circus, theater, plastic art, and archaeology. However, the curriculum of studies should be developed in order to respond to the human capacity building of ICH as well as respond to Sustainable Development Goal target 17.9. The Ministry of Culture and Fine Arts will apply the indicator of Capacity-building strategies and measures into the National Policy for Culture, MCFA Strategic Plan, Action Plan and Budget Plan of the ministry and then included in the National Policy, National Strategy of Cambodia and Cambodian Sustainable Development Plan.

3. Extent to which training is operated by or addressed to communities, groups and individuals, as well as to those working in the fields of culture and heritage

Guidance note corresponding to indicator 3 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 3.1

Do training programmes provide capacity building in ICH addressed to communities, groups and individuals?

YES

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

Training programs such as the Traditional Training Skill Program by the Ministry of Culture and Fine Arts was collaborated with the elders of communities who possess the knowledge of traditional skill, and reinforced the education program of the ICH for the local people, in order to promote and preserve the local intangible cultural heritage and contribution to supplemental earning capacity.

- The training providers are male and female in the age between 40 to 70 years old
- The participants are male and female in the age between 15 to 60 years old.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

This Program is open to all Cambodian citizens, both male and female, aged from 15 to 60 years old. The program encourages the participation of diverse groups, including indigenous communities, ethnic minorities, and rural artisans, by involving them directly in documentation and preservation efforts.

Are any of these training programmes operated by communities themselves?

YES

Provide examples of such trainings, describing the involvement of communities in operating these programmes

The Traditional Training Skill Program function with the participation of the communities who are the bearers of the intangible cultural heritage. Teachers are mostly the masters of traditional skill and national living human treasures who live in the communities run the program and provide the training of ICH to others, especially to youth and women from poor and vulnerable families.

Question 3.2

Do training programmes provide capacity building in ICH addressed on an inclusive basis to those working in the fields of culture and heritage?

YES

Describe briefly, using examples and referring to capacities built/strengthened, the training provider and the participants (incl. age and sex).

The Ministry of Culture and Fine Arts has provided training in ICH safeguarding and management to those working in the field of culture and heritage through workshops such as the workshop on the Convention 2003, Chapei Dang Veng, Lkhon Khol and so on.

- The training providers and the participants are male and female in the age between 20 to 70 years old.

Do these programmes ensure inclusivity?

YES

If yes, describe briefly how these programmes ensure inclusivity.

Each workshop which is conducted by the Ministry of Culture and Fine arts always respects the principle of inclusivity, as an example, we invite all municipal/provincial departments of culture and fine arts, communities, NGOs, and students to join the program.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

One of the primary initiatives of the Cambodian royal government is the Vocational Training Program, which will offer training to 1.5 million young people from low-income and vulnerable families between 2024 and 2028. From 2% to 4% among 1.5 million people are offered to MCFA for implementation in the arts and culture sector. This program, which MCFA established in February 2024, features eight majors and 185 applicants. In order to ensure that the training program is efficient and that students can use the skills they learn after graduation, MCFA will develop the curriculum and study guidelines for the communities for the following four years.

4. Extent to which both formal and non-formal education strengthen the transmission of ICH and promote respect for ICH

Guidance note corresponding to indicator 4 of the Overall Results Framework: [English](#) | [French](#) | [Spanish](#) | [Arabic](#)

In your country, is ICH transmitted through or used as a medium of teaching and learning in the following?

formal education

non-formal education

Question 4.1

Are practitioners and bearers involved in designing and developing ICH education programmes and/or are actively presenting and transmitting their heritage?

YES

Explain briefly how practitioners and bearers are involved in these activities.

Practitioners and bearers of Intangible Cultural Heritage (ICH) are actively involved in designing and developing education programs in Cambodia, as well as presenting and transmitting their heritage. This involvement is crucial for ensuring that the educational content is relevant, authentic, and reflective of the communities' cultural practices.

Community Participation in Program Design: Organizations like the Ministry of Culture and Fine Arts (MCFA) and Cambodian Living Arts (CLA) emphasize community engagement in the development of ICH education programs. They consult with local artisans, musicians, and elders to gather insights about the cultural significance of various traditions. This collaborative approach helps ensure that the educational content is rooted in the community's own experiences and knowledge.

Community-Based Cultural Events: In addition to formal education programs, practitioners and bearers often participate in cultural events, festivals, and exhibitions where they present their heritage. For instance, events organized by the Ministry of Culture and Fine Arts or local communities provide platforms for traditional music, dance, and storytelling, allowing practitioners to showcase their skills while engaging the public. This active participation helps raise awareness of ICH and promotes its continued practice within the community.

Overall, the inclusion of practitioners and bearers in ICH education programs enhances the relevance and effectiveness of cultural preservation efforts in Cambodia.

Question 4.2

Are modes and methods of transmitting ICH that are recognized by communities, groups and individuals, included or strengthened in formal and non-formal educational programmes?

YES

Explain briefly, using examples, how such modes and methods of transmission are included and/or strengthened.

Modes and methods of transmitting Intangible Cultural Heritage (ICH) are included and strengthened in educational programs in Cambodia through several approaches:

- 1.Apprenticeship Models: Many programs utilize apprenticeship models where younger generations learn directly from master artisans or cultural bearers. For example, in training organized by Fine Arts High School, young dancers and musicians are paired with experienced practitioners who guide them through traditional techniques and performance practices.
- 2.Curriculum Integration: Educational institutions like the Royal University of Fine Arts (RUFA) actively incorporate traditional transmission methods into their curricula. For example, developmrnt of courses that focus on the storytelling traditions of various ethnic groups, emphasizing the oral transmission of history and values. By including these methods in formal education, students gain an understanding of their cultural significance and learn to appreciate and practice them.
- 3.Capacity Building for Community Educators: Programs that train community members to become educators in their own right also strengthen traditional methods of transmission. For instance, workshops aimed at training local leaders or teachers to conduct heritage education sessions help empower them to share their knowledge and skills with others in their communities. This approach ensures that ICH is transmitted in culturally relevant ways that resonate with community members.

Through these various methods, educational programs in Cambodia not only include but actively strengthen the traditional modes of ICH transmission, ensuring that cultural practices are preserved and passed on effectively.

Question 4.3

Do communities, groups, NGOs or heritage institutions offer educational programmes and/or extra-curricular activities concerning ICH and strengthening its transmission, and do they receive any support?

YES

Explain briefly, with examples, how these programmes strengthen ICH transmission and who provides them.

In Cambodia, Various organizations involved in strengthening the transmission of intangible cultural heritage (ICH) receive different types of support, including financial, technical, and in-kind contributions. In 2015, Color Silk was selected by Maybank Foundation to be part of The Maybank Women Eco Weaves program. The Maybank Silk Weaving Training Center was built in Takeo and Siem Reap with Maybank's financial support to boost silk production in Cambodia; for example. Color Silk was awarded and elected to join the 5th global forum in South Africa from the Mekong Women Entrepreneur Challenge contest organized by the InfoDev and the World Bank. Color Silk got a grant supported from ICCO Cooperation to run 3 programs and included a set of fullworkshop to provide an excellent tailoring service, to produce silk dress , uniform , jacket, casual dress and other silk gifts.

In addition, in 2012 Color Silk was selected by Graduate students from Georgetown University

(USA) to get free consulting and free oversea market research.

The Living Community of Chapei Dong Veng, over the past four years, a total of 26 performances and presentations have been held, encompassing group performances, conservation efforts, and initiatives focused on development and innovation. These events have taken place in conjunction with National Day, the Environmental Program, and the Health and Traffic Program.

- Funding for these activities has been provided by the host institution.
- For joint programs, such as the Chapei Anniversary performance event, funding has been obtained through requests submitted to ministries, organizations, companies, and philanthropists

Provide additional details here of the nature of any support (financial, technical, in-kind or other) they receive.

In Cambodia, Various organizations involved in strengthening the transmission of intangible cultural heritage (ICH) receive different types of support, including financial, technical, and in-kind contributions. In 2015, Color Silk was selected by Maybank foundation to be part of The Maybank Women Eco Weaves program. The Maybank Silk Weaving Training Center was built in Takeo with Maybank's financial support to boost silk production in Cambodia; for example. Another support is that in 2013, Color Silk was awarded and elected to join the 5th global forum in South Africa from the Mekong Women Entrepreneur Challenge contest organized by the InfoDev and the World Bank. Color Silk got a grant supported from ICCO Cooperation to run 3 programs and included a set of fullworkshop to provide an excellent tailoring service, to produce silk dress , uniform , jacket, casual dress and other silk merchandise.

In addition, in 2012 Color Silk was selected by Graduate students from Georgetown University (USA) to get free consulting and free oversea market research.

The Community of Living Chapei, over the past four years, a total of 26 performances and presentations have been held, encompassing group performances, conservation efforts, and initiatives focused on development and innovation. These events have taken place in conjunction with National Day, the Environmental Program, and the Health and Traffic Program.

- Funding for these activities has been provided by the host institution.
- For joint programs, such as the Chapei Anniversary performance event, funding has been obtained through requests submitted to ministries, organizations, companies, and philanthropists.

Question 4.4

Do teacher training programmes and programmes for training providers of non-formal education include methods for integrating ICH and its safeguarding into education?

YES

Provide additional details here of these training programmes, in particular the methods taught and the target audience.

Between 2017 to 2022, the Ministry of Culture and Fine Arts collaborated with Ministry of Education, Youth and Sport and Cambodian Living Arts, provide the technical teaching in both tangible and intangible into the education programmes to training providers,to educate the students from secondary to high school in provinces such as Banteay Meanchey, Battambang and Takeo province.

The Ministry of Culture and Fine Arts has also provided the training in ICH safeguarding and management through the workshop, to those working in the field of culture and heritage such as the teachers of the traditional training skill and the providers of ICH in the communities.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

MCFA decided to establish this target for the next reporting cycle because both formal and non-formal education can create a more comprehensive system for preserving and promoting the intangible cultural heritage in the country and beyond. This dual approach ensures both academics and community involvement, making the transmission of ICH more inclusive and sustainable.

5. Extent to which ICH and its safeguarding are integrated into primary and secondary education, included in the content of relevant disciplines, and used to strengthen teaching and learning about and with ICH and respect for one's own and others' ICH

Guidance note corresponding to indicator 5 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 5.1

How is ICH included in the content of relevant disciplines? (you may check several)

As a stand-alone subject

In Cambodia, Intangible Cultural Heritage (ICH) is integrated into various subjects and occasionally taught as a stand-alone subject. Here are a few examples:

1.Art Education: The subject was included in the national curriculum as a core subject at the primary and secondary levels in 2016. The subject includes both theoretical and practical studies in dance, music, painting, singing, poetry, and handicrafts to cultivate creativity, ingenuity, and courage. The subject also encourages students to love, preserve, and protect national cultural traditions, and cultivate independence, cooperation, and teamwork, which are important principles in recognizing cultural diversity and respecting each other.

2.Art and Music: In art and music classes, students may study traditional Cambodian arts such as silk

weaving, pottery, and classical dance. For example, the classical dance of "Apsara" might be taught not only as a performing art but also in terms of its historical and cultural context.

3. Cultural Studies: As a stand-alone subject, ICH can be offered as "Cultural Studies," where students explore various aspects of Cambodian heritage, including traditional customs, oral traditions, and community practices. This could include workshops or field trips to local artisan villages to experience practices like shadow puppetry or traditional cooking.

4. Literature: Literature classes may include stories, poems, and proverbs that reflect Cambodian traditions, encouraging students to appreciate and analyze the cultural messages embedded in these works.

By incorporating ICH into these disciplines, Cambodian education promotes awareness, respect, and preservation of cultural heritage among students.

As a means of explaining or demonstrating other subjects

History Subject: ICH is often included in lessons about Cambodian history and culture, highlighting traditional practices such as folklore, rituals, and festivals. For instance, students might learn about the significance of the "Chaul Chhnam Thmey" (Khmer New Year) celebrations and their cultural importance.

Question 5.2

Do school students learn to respect and reflect on the ICH of their own community or group through educational programmes and curricula?

YES

Explain briefly, with examples, how school students learn this.

School students in Cambodia are encouraged to learn to respect and reflect on the Intangible Cultural Heritage (ICH) of their own communities through various educational programs and curricula. Here are some key aspects of how this is achieved:

Class Activities: The Cambodian national curriculum often includes topics related to Khmer culture, history, and traditions, which help students understand the significance of their ICH. Subjects like civics and moral education emphasize respect for local customs and heritage. In class activities, students are encouraged to work in groups to improve communication, problem-solving skills, build classroom community and foster mutual understanding.

1. Field Trips: Educational excursions to cultural sites, temples, or local festivals allow students to observe and participate in traditional practices. Experiencing these events firsthand helps foster respect and pride in their heritage.

Do school students learn to respect and reflect on the ICH of others through educational programmes and curricula?

YES

Explain briefly, with examples, how school students learn this.

In Cambodia, school students are encouraged to learn to respect and reflect on the Intangible Cultural Heritage (ICH) of others through various educational programs and curricula. This helps promote cultural diversity, social harmony, and an appreciation for different traditions. Here are a few ways this is achieved:

1. Integrated Curriculum: Cambodian education often includes lessons on the country's diverse

ethnic groups and their unique cultural practices. For example, students may study the traditions of the Cham, Khmer Loeu (upper region Khmer), or various indigenous groups, enabling them to understand and appreciate the richness of Cambodia's cultural landscape.

2. Cultural Exchange Programs: Schools may organize cultural exchange programs or events where students from different communities share their traditions through performances, crafts, or culinary experiences. This allows students to learn about and respect practices that differ from their own.

3. Field Trips and Cultural Visits: Educational trips to museums, cultural centers, or festivals that highlight the ICH of various ethnic groups offer students the chance to experience diverse traditions firsthand. For instance, visiting a festival celebrating the Cham New Year can expose students to different customs and beliefs.

Question 5.3

The diversity of learners' ICH is reflected through educational curriculum via:

Mother tongue education

Multilingual education programs are essential to achieving the Sustainable Development Goals for equitable and quality education in Cambodia. The National Plan on Multilingual Education is being implemented from 2015 to 2018.

Through this National Plan on Multilingual Education, the Ministry of Education increase the number of schools, train teachers and prepare teaching materials for multilingual education programs in the northeastern provinces of Cambodia, such as Ratanakiri, Mondulkiri, Stung Treng, Kratie and Preah Vihear. The Ministry also increase the number of multilingual preschools by 88 percent, or 64 schools, and multilingual primary schools by 100 percent, or 108 schools, by 2018.

The multilingual education plan is supported by UNICEF and CARE, which currently implements multilingual education programs in five provinces for preschool students and four provinces for primary students. More than 5,500 children are studying in kindergartens and primary schools that implement multilingual education programs using five indigenous languages: Prao, Tumpuon, Kreung, Kawet and Pnong. At the same time, 150 teachers have received full training in multilingual education.

To ensure inclusive education, the Ministry of Education, Youth and Sports has approved and implemented a multilingual education action plan and transferred 80 community multilingual schools to state educational institutions and has a plan to establish teaching in five to six indigenous languages.

Multilingual education

Through this National Plan on Multilingual Education, the Ministry of Education will increase the number of schools, train teachers and prepare teaching materials for multilingual education programs in the northeastern provinces of Cambodia, such as Ratanakiri, Mondulkiri, Stung Treng, Kratie and Preah Vihear. The Ministry will also increase the number of multilingual preschools by 88 percent, or 64 schools, and multilingual primary schools by 100 percent, or 108 schools, by 2018.

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To ensure inclusive education, the Ministry of Education, Youth and Sports has approved and

implemented a multilingual education action plan and transferred 80 community multilingual schools to state educational institutions and has a plan to establish teaching in five to six indigenous languages.

The Ministry of Education Youth and Sports currently introduces foreign language education programs into the Cambodian education system include: English from grades 4 to 12, French from grades 4 to 12, and Korean, which has been piloted from grades 7 to 9 in 6 high schools.

Moreover, Korean language education subject is based on the students' volunteerism in the pilot phase. The 6 high schools that have been piloting Korean include: Starting in 2020, Preah Yukanthora High School, Sisowath High School, and Boeung Trabek High School, and starting in 2022, Chbar Ampov High School, Russey Keo High School, and Sreetham High School.

Inclusion of 'local content'

xx

Question 5.4

Do educational programmes teach about the protection of natural and cultural spaces and places of memory whose existence is necessary for expressing ICH?

YES

Briefly explain, giving examples, how educational programmes teach this

- Under the Ministry of culture and fine arts, the municipal and provincial departments of culture and fine arts in Phnom Penh and provinces such as Preah Vihear, Mondulkiri and Prey Veng provide educational programmes teach about protection of natural and cultural spaces and places of memory whose existence in necessary for expressing ICH, to the local communities and particularly the students.
- The Apsara Authority plays an important role in preserving the temples of Angkor and the Angkor region, the important site and vast archives associated with intangible cultural heritage. The Apsara authority has a service centre, modern equipment and professionals to train more than 3000 employees to manage, plan, protect and promote this heritage site to the national and international public.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Cambodia should set up this target in the next report because of some reasons:

Including ICH in primary and secondary school may foster a deep understanding of cultural heritage in the country and beyond which can preserve Cambodian cultural identity.

Students can gain greater knowledge about the significance of maintaining cultural customs, knowledge, and practices in order to ensure their viability in the future.

Cambodia may show leadership in cultural education, promoting both national growth and worldwide acknowledgment of its heritage, in accordance with UNESCO's objectives for ICH preservation.

MCFA plans to work more closely with private and public educational institutions, relevant ministries, and indigenous communities to develop the curriculum of studies and encourage them to apply ICH courses into their programs.

6. Extent to which post-secondary education supports the practice and transmission of ICH as well as study of its social, cultural and other dimensions

Guidance note corresponding to indicator 6 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 6.1

Do post-secondary education institutions offer curricula and degrees that strengthen the practice and transmission of ICH in the following fields?

Music

Royal University of Fine Arts (RUFA)

Course about traditional music is designed to strengthen the practice and transmission of Intangible Cultural Heritage (ICH) at the Royal University of Fine Arts (RUFA) with the focus on preserving and promoting the country's rich musical traditions. Department of Music of RUFA, offers classes on the specific techniques used of Cambodian instruments such as the Roneat (xylophone), Ching (cymbals), and Sralai (flute), and more with emphasis on mastering rhythms, scales, and ornamentations unique to Cambodian younger generation. Students will get their undergraduate degree after successfully completing their 4 years of study.

Students engage in hands-on training, performing both solo and ensemble pieces, and learning the intricacies of playing traditional instruments and singing styles such as "Chapei Dang Veng" (a traditional guitar style). The course emphasizes the oral transmission methods used by master musicians to pass down knowledge, fostering a deep understanding of the importance of mentorship and apprenticeship in safeguarding ICH. Students are taught about the role of traditional music in Cambodian society, including its connection to religious rituals, ceremonies, and cultural festivals. They also explore methods for preserving and adapting traditional music in the modern era. Opportunities for students to participate in public performances and cultural events, ensuring that the music is transmitted not only through formal education but also through live practice and engagement with the broader community.

Royal Academy of Cambodia offers undergraduate and graduate and postgraduate degree in in Music and Art.

Arts

The Department of Fine Arts of the Royal University of Fine Arts has a mission to train Cambodian students to become painters, sculptors, illustrators, decorators, designers, fashion designers to preserve and develop Cambodian art and culture. The department provides knowledge in various specialized subjects which focus on the art of Khmer culture as a whole at university level. Students who graduated from the department would make their career path in the field of Art as a professional artist or an art teacher. The transmission pattern will be repeatedly implemented and new bearers are created.

Crafts

Technical education/training

Vocational education/training

Traditional training skill program is one of the priority policy programs of the first phase of the Pentagon Strategy of the Royal Government, of the 7th legislature of the National Assembly. The program aims to safeguard, enhance and uplift the knowledge and skills passing down from our ancestors and to create job opportunities through the provision of the population, especially youth from poor and vulnerable families, people with disability and widow across the country, between 2% and 4% of the population of 1,500,000 (one million five hundred thousand), equivalent to 30,000 (thirty thousand) to 60,000 (sixty thousand) people in the next 5 years (2024-2028).

For the first phase of the program, the Ministry of Culture and Fine Arts has launched the program in February 2024 in six provinces: Kandal, Kampong Chhnang, Siem Reap and Ratanakiri, Takeo, Kampong Cham, with 8 different skills such as mask making, pottery, stone carving, leather carving, silversmith, silk weaving, indigo krama weaving, and blacksmith. There are 11 training centers where students are receiving the skills training. During the 12 months course of learning 15 students (for each class) receive a hand on practice with masters or bearers of each skill. This engaging training program provides students an opportunity to learn and inherit their heritage in their very own community. Two different training shifts are offered, 5 working day or weekend training shifts, to assist the student availability. To support the transmission process, the government offers a monthly salary to both trainers and students for the entire 12 months. Students receive a certificate upon successfully completing the course requirement.

Others

Question 6.2

Do post-secondary education institutions offer curricula and degrees for the study of ICH and its social, cultural and other dimensions?

YES

Describe briefly, giving examples, how these programmes and degrees relate to the study of ICH.

Royal University of Fine Arts

The course on Intangible Cultural Heritage (ICH) is offered at the Royal University of Fine Arts (RUFA) mainly focuses on artistic training, research and documenting and safeguarding ICH elements within Cambodia. For example; the Faculty of Archeology has trained undergraduate students to have an in-depth understanding of cultural fields such as: prehistory, history, inscriptions, anthropology (traditions), linguistics, temples and ancient sculptures, preservation and restoration of temples and artifacts, etc. In addition, the department of choreographic arts and department of music focus on transmitting artistic dimension in traditional performing arts and

music while studying

University of Cambodia:

The Asian Studies program at the University of Cambodia offers courses in most of the disciplines of the social sciences and the humanities, with an emphasis on their regional – East Asia, South Asia, and Southeast Asia context. The program also offers a concentration in Southeast Asian Studies and Cambodian Studies, for students who want to take a more in-depth view of particular regions. In this way, students gain insights into Cambodia and its place in a regional context, in terms of the area's broad socio-cultural and economic diversity; and thus insights into how to foster and nurture beneficial relations with our neighbors.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Partially

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Establishing this target for the next reporting cycle reflects a strategic effort to address cultural education and transmission in the post-secondary school level in order to strengthening cultural identity and preserve intangible cultural heritage in the country. Also, this target is in accordance with the Cambodian government's policy framework, which is a component of the Pentagon Strategy's first phase and represents a commitment to cultural preservation within the framework of national development. Cambodia is satisfied with the achievement of this indicator and will continue to train the new generation of practitioners to ensure long-term transmission and practice of cultural traditions. Moreover, the training programs in post-secondary school are designed to uplift marginalized groups, offering them sustainable career paths in traditional arts, music, dance, craft and so on.

7. Extent to which inventories reflect the diversity of ICH and contribute to safeguarding

Guidance note corresponding to indicator 7 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 7.1.a

To what extent are the inventories identified in section A.6

oriented towards safeguarding of ICH?

Largely

Explain briefly, giving examples, how these inventories are oriented towards safeguarding of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in having them do so.

These inventories were compiled towards safeguarding of ICH. This document is the result of research, collection and compilation of intangible cultural heritage inventory, a priority strategic plan of the Ministry of Culture and Fine Arts in order to strengthen measures to manage and protect the national cultural heritage.

MCFA successfully launched the first ICH inventory list, consisting of 129 elements, in 2017 with great support from the UNESCO Phnom Penh office and other relevant stakeholders. The list's purpose was to identify existing ICH elements across the country to safeguard, promote, study, research, disseminate, and, most importantly, create supporting mechanisms for its sustainability.

With that detailed information, the elements are recognized by the larger public and there are some supports that have been made to revitalize the elements which are in need of urgent support. Lkon Boran Porl Srey Wat Kean Svay Krav is one of the examples that MCFA made an effort to revitalize the troupe after it also disappeared.

Question 7.1.b

To what extent do these inventories reflect the diversity of ICH present in your territory?

Largely

Explain briefly, giving examples, how these inventories reflect the diversity of ICH. If you have answered 'Not at all' or 'Minimally', explain what obstacles you face in so doing.

This inventory is an important document that provides a diverse profile of Cambodia's intangible cultural heritage. Khmer cultural heritages have many forms, such as those related to royalty, deities in Brahmanism and important figures of other religions, local beliefs, as well as knowledge and practices concerning nature and the universe. In addition, Khmer ancestors also left oral traditions and expressions, performing arts forms, traditional craftsmanship, including social practices, rituals and festive events and many other cultural treasures. These precious heritages do not only reflect its diversity, but also highlight the great finesse and concept of Khmer identity. Her Excellency Minister Phoeurng Sakona stated that the search for buried heritage is a continuous project in collaboration with many parties including practitioners, bearers, local people, and provincial department of culture and fine arts in each region throughout Cambodia. However, the Inventory is considered as a core document in the identification of various heritages of Cambodians at all geographical distinction, including 11 indigenous and 3 ethnic minorities, and is a testament to the diversity of heritage in all 25 provinces and capital of Cambodia.

Question 7.2

Do specialized inventories and/or inventories of various scopes also contribute to the safeguarding of ICH and reflect its diversity?

YES

Based on your response in section A.6 Inventories

, explain how such specialized inventories and/or inventories of various scopes contribute to the safeguarding of ICH and reflect its diversity

The Inventory of Intangible Cultural Heritage of Cambodia (2019) has 129 elements and were extracted from 25 cities and provinces in Cambodia, including those that belong to indigenous people such as Por, Phnong, Tumpueng, Kola, Sui, Stieng, Prao, Charay, Kuy, Kuy Antre, and ethnic minorities including Khmer Cham, Khmer Lao, and Khmer Krom.

- 1-Oral Tradition and Expression 10 elements
- 2-Performing arts 65 elements
- 3-Social practices, rituals and festive events 28 elements
- 4-Knowledge and practices concerning nature and the universe 17 elements
- 5-Traditional craftsmanship 9 elements

Inventory documents have made a significant contribution to the preservation of Cambodia's intangible cultural heritage. MCFA has always provided important equipment and materials, rehearsal and performance venues, allowances for key persons and instructors of the heritage. In addition, the Ministry strives to provide job opportunities, performance opportunities for artists in local and international stages, especially to include key masters who have sacrificed a lot in protecting the arts into the Human Living Treasures. In return, they have become advisors and assistants who facilitate the work of the Ministry related to ICH more easily, faster, and more efficiently.

Question 7.3

To what extent are existing inventories regularly updated, taking into account the current viability of the elements included therein?

Partially

Based on your response in section (f) and (l) of A.6 Inventories

, explain the method(s) of updating the inventories, giving examples of how those take into account and reflect the current viability of the inventoried elements.

Inventory update by tracking past performance and current performance in order to manage and recover in a timely manner, it is in line with the strategy of the “national policy on culture”, which is to preserve, protect and manage culture heritage through “inventory and mapping of cultural resources.”

There are methodologies in updating inventory which MCFA has implemented so far, such as disseminating questionnaires to supporting bodies across the country to get the most updated and relevant information of the listed ICH of the inventory, collecting data, reviewing and editing the existing inventory list. If a new ICH is identified, after receiving information from community or organizations, the MCFA responsible team will inspect the site and evaluate which national ICH will be included in the list.

Question 7.4.a

To what extent is access to ICH inventories facilitated, while respecting customary practices governing access to specific elements of ICH?

Partially

Based on your response in section (o) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

Publications of the inventory of Cambodian intangible cultural heritage have been disseminated throughout Cambodia and beyond. First, the printed version was given to educational institutes, partners, and especially the Capital and Provincial Departments of Culture and Fine Arts as a source of information for safeguarding and other works related to cultural heritage.

In addition, the Directorate General of Techniques for Cultural Affairs (DGT), Ministry of Culture and Fine Arts also shared key points and some contents of the inventory in the presentation to exchange the methods of compiling and preserving cultural heritage in international programs related to ICH.

The team of the Directorate General of Techniques for Cultural Affairs also strives to allow the public access to the contents of the inventory through online platforms such as websites, telegram channels, and Facebook pages. In the future, there are also plans for the digitalization of inventory so that this important document can be disseminated more widely and quickly for the Cambodian people. DGT expects the dissemination of this information is to promote mutual respect, especially on the respective practices, traditions and customs of the diversity of the people living in the same Khmer territory.

Question 7.4.b

To what extent are ICH inventories utilized to strengthen safeguarding?

Partially

Explain briefly, giving examples, how the ICH inventories are utilized to strengthen ICH safeguarding. If you have answered 'Not at all' or 'Minimally', please explain what obstacles you face in having them do so.

ICH inventory contributed extensively to strengthening safeguarding intangible cultural heritage. The document provides the team of MCFA, stakeholders and communities with the latest update of information, quantitative data, actual status and other important content needed for safeguarding activities as below:

1. The inventory contains data that identifies the heritage with unstable situation, which allows stakeholders to pay more attention through material assistance, funding, and support. For example: The Yike Theater, which was listed, then the Ministry of Culture and Fine Arts, helped promote the Yike group in Kampong Thom province, the Yike group in Ny Pech village and the Yike of Kuay Hai indigenous group, by providing funds for the purchase of musical instruments, costumes, and stage. In addition, the Ministry of Culture and Fine Arts provided them with the opportunity to participate in official performances in their province, national and for tourists.
2. The information in the inventory also provides traces that researchers can use as a source to

explore other heritages that have not yet been uncovered and are on the verge of extinction.

3. Some chapters of inventory are records of origins, forms, and other information about traditions, practices, or art forms that have almost completely disappeared from society. In this case, that information is absolutely necessary for the MCFA team, stakeholders, and especially those with similar skills to put the elements back together and rebuild that heritage in all possible ways.

These are safeguarding activities that can only be accomplished with the help of information that the Ministry has carefully compiled in this Inventory Intangible Cultural Heritage of Cambodia.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Regularly updating an accessible inventory list is essential for the royal government of Cambodia to understand and get the most updated information of which existed in Cambodia in order to establish safeguarding mechanisms and strategic actions to revitalize, support or promote the ICH. The existence, viability and continuity of intangible cultural heritages is crucial to people in communities.

8. Extent to which the inventorying process is inclusive, respects the diversity of ICH and its practitioners, and supports safeguarding by communities, groups and individuals concerned

Guidance note corresponding to indicator 8 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 8.1

To what extent do communities, groups and relevant NGOs participate inclusively in inventorying, thus informing and strengthening their safeguarding efforts?

Some

Based on your response in section (p) of A.6 Inventories

, explain briefly, giving examples, how this is accomplished.

There were communities, NGO and provincial Department of Culture and Fine Arts participating in inventorying the 2017 and 2019 inventory list.

There are processes which invite the above relevant stakeholders to get involved in the inventorying process.

-Nominate local ICH: All the relevant stakeholders are requested to nominate ICH which they want to be listed in the national inventory list.

-Complete the nomination form: At this stage, they need to provide information about the nominated ICH according to the given questions which were prepared by the inventorying team.

-Provide extra information if needed: In case the inventorying team needs more information about the nominated ich, the relevant stakeholders request to give interview or written information related to the ICH.

Question 8.2

To what extent does the inventorying process in your country respect the diversity of ICH and its practitioners, including the practices and expressions of all sectors of society, all genders and all regions?

Partially

Based on your response in section (q) and (r) of A.6 Inventories

, explain briefly what measures are taken to ensure respect for diversity of ICH and its practitioners as well as gender inclusiveness in the inventorying process.

To ensure inclusion and respect for diversity, the MCFA Inventory Team sends offline inventory forms to all subordinate institutions in the country to nominate ICH entries of their territories along with information of the heritage and a list of its bearers.

After receiving the information, the teamwork reviews the list and do an in-depth study about the elements in person before listing it in the list of the National ICH. The team respects all UNESCO's guidelines and principles to ensure the diversity of ICH and its practitioners.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Partially

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

There are more ICH elements across Cambodia that haven't been listed in the National Inventory List due to the selected criteria which was set-up by the inventorying team. Recognizing the important role of the subnational government in contributing to safeguarding ICH in their territory, MCFA team attempts to create an Inventory list at local/provincial level to share responsibility on safeguarding amongst relevant stakeholders for better management and implementation of the ICH; most importantly, to guarantee the inclusivity of diversity of the listed ICH and its practitioners/bearers.

9. Extent to which research and documentation, including scientific, technical and artistic studies, contribute to safeguarding

Guidance note corresponding to indicator 9 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 9.1

Are there any financial or other forms of support oriented towards safeguarding in one or more of the fields below? (please only include those in conformity with the [Ethical Principles](#)):

Research, scientific, technical and artistic studies

Safeguarding intangible cultural heritage is one of the main priority missions of the Ministry of Culture and Fine Arts. Each year, MCFA allocates national funding to all her subordinated bodies to implement safeguarding activities. While some other fundings resources such as local donation and international funding related to safeguarding ICH collaborate with the ministry in supporting the mission.

General Department of Technique for Cultural Affairs (DGT) works closely with five departments, department of performing Arts, department of film and cultural diffusion, department of fine art and handicraft, department of cultural development and department of book and reading to provide necessary support, promote and encourage safeguarding traditional cultural heritage and its transmission through different programs such as living human treasure, vocational training of Traditional skills and knowledge, producing audition and video documentary, exhibition, workshop, listing the UNESCO List, celebrate Culture day, publishing books and updating ICH inventory list. Recently, the ministry published "Cambodian Classical Dance: Technical Manual of Cambodian Classical Dance." It is the definitive guide to the dance form for the 4 main roles (female, male, giant and monkey) of the Cambodian classical dance. The research and printing were co-supported by the Royal palace, ministry of culture and fine arts and the Union Youth Federation of Cambodia (UYFC).

Centre for Cultural Research and Innovation of the Royal University of Fine Arts receives funding from the ministry of culture and fine arts and donations from philanthropists to conduct 10 to 12 research projects related to ICH per year. Over the years, research topics as listed below have been conducted and documented in written material, audio and visual documentation.

List of research project conducted by the Centre for Cultural Research and Innovation:

Traditional Khmer handicrafts made from palm trees in Kampong Thom province,
Traditional Bhav mat weaving in Siem Reap,
Krama Trom in Kampong Cham province,

Yike Theater in Kampot Province,
Chol Mlob Ceremony in Kampong Cham province,
Funeral in Angkor, Siem Reap,
Wine craft in Siem Reap and
Metroxylon Sagu in Khmer culture

In 2010, the book called “Considering the Tugging Games” was published,
In 2017, Centre for Cultural Research and Innovation published the books called “Rattan Tugging” and
“Undocking tugging”,
In 2020, the Ministry of Culture and Fine Arts collaborates with professors and artists specializing in the Royal Ballet of Cambodia to compile a book.

Documentation and archiving

Both MCFA and her partners such as Bophana Audio and Visual Center have implemented projects which document and archive some ICH elements with funding support from the Royal Government of Cambodia, International partner (Ichlink/Ichap) and others. Below is the list of projects.

- Bophana Center produced many documents related to indigenous Culture such as Elephant conservation and indigenous experience in Cambodia, Amplifying voice of indigenous women and discriminated Groups, Building Capacity for indigenous youth and establishing indigenous audiovisual archives.
- Kampong Speu Provincial Department activities in publishing, disseminating and providing Khmer sculpture book to artisans, traders and documents on Royal ballet of Cambodia and Traditional dances to students, communities, and public art groups in cities and districts
- The Preah Sihanouk Provincial Department has compiled two documents, such as “How to make a fishing boat for the Sauch ethnic minority” and on the “marriage of the Sauch ethnic minority”.
- The Cambodia Kun Bokator Federation has published a "Kun Bokator book" and prepared a "Kun Bokator book" video documentary for submission to UNESCO.
- The School for the Preservation of Ancient Khmer Art Heritage is active in publishing, compiling poems, works of elders, and promoting them.

Partnership projects:

- Bophana Audiovisual Resource Center has worked with the Ministry of Culture and Fine arts to do the audio recording “Reamker by Takrut” is meticulously preserved both digitally and physically at the Bophana Audiovisual Resource Center, Cambodia’s premier Archive for audiovisual materials. The digital master file is securely stored on a local server and backed up regularly, in addition to being transferred onto LTO tape for long-term preservation. The physical are carefully maintained in a climate-controlled vault to ensure their longevity> this dual approach safeguards this invaluable cultural artifact for future generations.
- MCFA collaborates with Ichcap to create ICH documentary content to upload on Ichlink international digital platform to raise awareness and promote ICH safeguarding.

Question 9.2

Is research on approaches towards, and the impacts of, safeguarding ICH in general and of specific elements (whether or not inscribed) encouraged and/or supported?

YES

Describe briefly the research conducted, in particular the impacts studied.

The research of ICH was encouraged by the government, NGO and communities themselves. For instance, the General Department of Technique for Cultural Affair and Royal University of Fine Arts, Centre for Cultural Research and Innovation was supported by the Ministry of Culture and Fine Arts with funding, equipment such as cameras and the entire research process on ICH.

Some provincial departments of Culture and Fine Arts conducted research on some ICH elements in their territory and received huge support from the local community. For example, The Kampong Thom Provincial Department of Culture and Fine Arts provided information and data on various villages that continued their ICH which was called “Tugging Ritual” and authorities, including village chiefs and commune chiefs, communities secured the research team for the mission, and some villages also provided funding and other supports.

Beside those above-mentioned governmental institutions, some local NGOs also encourage and support research relevant to safeguarding ICH. Cambodian Living Arts (CLA) provides funding for young artists, bearers and researchers to conduct research on various topics related to ICH safeguarding. As an example, Mr. Ou Kongkea, a researcher from APSARA national authority in Siem Reap, was CLA Dam Dos 2023 grantee to do research on “Pleng Krim” a kind of wedding songs which facing disappearance from its community practice in Siem Reap.

Those are some examples of research support toward ICH safeguarding in Cambodia.

Question 9.3

Do ICH practitioners and bearers participate in the management, implementation and dissemination of research findings and scientific, technical and artistic studies, and with their free, prior, sustained and informed consent?

YES

Describe briefly the nature of practitioners' and bearers' participation and how their consent is secured.

Bearers and practitioners of Intangible Cultural Heritage (ICH) participate in the management, implementation and dissemination of research findings and scientific, technical, and artistic studies. They agreed to provide technical and scientific information by allowing us to film the community and to publicly release videos, books, research documents, and audio recordings of their heritages. An official consent form is prepared to ask for their permission.

All the research materials and relevant documents about an element are submitted to the practitioner and bearer of the element for their approval before publicly distributed or shared. Researchers are expected to assist and facilitate the safeguarding of ICH, rather than deciding what is to be elevated to the status of heritage. They should not intervene as the bearers of scientific authority on the heritage of a group and should not influence or assess their interlocutors' opinions and heritage values.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Although research approaches have been conducted, it is never enough. More research on ICH and its impact needs to be done with encouragement and support from all stakeholders and the ICH practitioner and bearer, too. The research data will serve as a monitoring measure for the state and relevant parties on the condition and status of the existing ICH. Furthermore, the data will be used to refine the working mechanism of the existing one and it will contribute to policy development.

10.**Extent to which research findings and documentation are accessible and are utilized to strengthen policy-making and improve safeguarding**

Guidance note corresponding to indicator 10 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 10.1**Are documentation and research findings made accessible to communities, groups and individuals, while respecting customary practices governing access to specific aspects of ICH?**

Some

Provide any additional details here.

The documentation and research findings made accessible to communities, groups and individuals while respecting customary practices governing access to specific aspects of ICH. The respecting customary practices have controlled access, informed consent, culturally appropriate formats, collaborative management.

In 2023, the Ministry of Culture and Fine Arts and Culture Research and Innovation Center researched and registered the villages and communes that were involved in the tugging game, and in 2024 managed all the villages and communes who play the tugging game to make a temporary list and enter the data of the new villages found.

By 2025, it is planned to include all studied villages in the National List of Intangible Cultural Heritage. Lkon Khol Wat Svay Andet, in accordance with the rules of protection of intangible cultural heritage, retains its original form, and is free from interference by other Lakhon Khol groups.

For the Royal Ballet of Cambodia, the four characters' books have been compiled to assist students

and artists in their dance practice, and research. In addition to the books, dance videos recorded including dance movement and music are provided to supplement the to the verification of customary dance practice at the schools and cultural institutions such as Yok Vandy Arts Club, Prey Veng Provincial Department, Koh Kong Provincial Department, Banteay Meanchey Provincial Department, Tbong Khmum Provincial Department, Svay Rieng Provincial Department, Preah Sihanouk Provincial Department, Kampong Speu Provincial Department, Takeo Provincial Department, Pailin Provincial, Battambong Provincial and other Provincial Department.

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity, The documentation and research findings made accessible to communities, groups and individuals while respecting customary practices governing access to specific aspects of ICH. The respecting customary practices have controlled access, informed consent, culturally appropriate formats, collaborative management.

In 2023, the Ministry of Culture and Fine Arts and Centre for Cultural Research and Innovation researched and registered the villages and communes that were involved in the tugging game, and in 2024 managed all the villages and communes who play the tugging game to make a temporary list and enter the data of the new villages found.

By 2025, the Ministry plans to include all studied villages in the National List of Intangible Cultural Heritage. Lkon Khol Wat Svay Andet, in accordance with the rules of protection of intangible cultural heritage, retains its original form, and is free from interference by other Lakhon Khol groups.

For the Royal Ballet of Cambodia, the four characters' books have been compiled to assist students and artists in their dance practice, and research. In addition to the books, dance movement and music were recorded, and used as supplements to the verification of customary dance practice at the schools and cultural institutions such as Yok Vandy Arts Club, Prey Veng Provincial Department, Koh Kong Provincial Department, Banteay Meanchey Provincial Department, Tbong Khmum Provincial Department, Svay Rieng Provincial Department, Preah Sihanouk Provincial Department, Kampong Speu Provincial Department, Takeo Provincial Department, Pailin Provincial, Battambong Provincial and other Provincial Department.

Recognizing that communities, in particular indigenous communities, groups and, in some cases, individuals, play an important role in the production, safeguarding, maintenance and re-creation of the intangible cultural heritage, thus helping to enrich cultural diversity and human creativity, Noting the far-reaching impact of the activities of UNESCO in establishing normative instruments for the protection of the cultural heritage, in particular the Convention for the Protection of the World Cultural and Natural Heritage of 1972,

Noting further that no binding multilateral instrument as yet exists for the safeguarding of the intangible cultural heritage,

Considering that existing international agreements, recommendations and resolutions concerning the cultural and natural heritage need to be effectively enriched and supplemented by means of new provisions relating to the intangible cultural heritage,

Considering the need to build greater awareness, especially among the younger generations, of the importance of the intangible cultural heritage and of its safeguarding,

Considering that the international community should contribute, together with the States Parties to this Convention, to the safeguarding of such heritage in a spirit of cooperation and mutual assistance,

Recalling UNESCO's program relating to the intangible cultural heritage, in particular the Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.

Question 10.2

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to strengthen policy-making across different sectors?

High

Provide any additional details here.

The results of research, documentation, and scientific, technical, and artistic studies on Intangible Cultural Heritage (ICH) are used to strengthen policymaking across sectors. These studies help with strategies, programs, initiatives, evaluation and collaboration across sectors such as education, culture, tourism, and economy, which result in evidence-based policy development. The results of the 2003 Convention are used to improve safeguarding of ICH and strengthen policymaking of the MCFA.

With access to the research document, The Bophana Center was able to strengthen its policy of using culture and art as the key factors to contribute to Cambodia's development, reconstruction of people's identities, and development and acts as an economic lever, preservation of memory reinforces democracy, the rule of law, justice, citizenship, and social cohesion.

Research on ICH is important for strengthening policy making in maintaining cultural diversity, and promoting local socioeconomic development.

Question 10.3

Are the results of research, documentation, and scientific, technical and artistic studies on ICH utilized to improve safeguarding?

High

Provide any additional details here.

The results of research, documentation including scientific, technical and artistic studies on ICH utilized to improve safeguarding measures. The research results are important sources for the communities and policymakers. The studies are the extra knowledge to help them strengthen transmission, promote community involvement, develop sustainable practices, and encourage innovation.

In addition to supporting the above safeguarding activities, the data collected will also be used to identify negative impacts or threats to ICH. The identification allows the relevant institutions, practitioners and bearers to monitor, take action on those threats in a timely manner.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Enhancing both the accessibility of research and its integration into policymaking involves multiple strategies, including broad dissemination, stakeholder involvement, and creating a culture of evidence-informed decision-making. An effective approach will require ongoing collaboration between researchers, policymakers, and other stakeholders to ensure that findings are not only accessible but also relevant and actionable.

11.

Extent to which policies as well as legal and administrative measures in the field of culture reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 11 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 11.1

Have cultural policies and/or legal and administrative measures been established (or revised) and implemented that incorporate ICH and its safeguarding and reflect its diversity?

YES

Tab 1

It is a

Cultural policy

Name of the policy/measure

National Policy for Culture

Established

18-07-2014

Revised

Is the policy/measure being implemented?

YES

Brief description

The National Policy for Culture is a framework for preserving traditional knowledge, strengthening cultural identity, fostering social morality, and enhancing national status. In order to contribute to socioeconomic growth, this policy attempts to conserve and develop the nation's cultural heritage. One of this policy's strategies is the implementation of plans for the preservation, protection, and management of the ICH elements. In order to implement the strategic plan of the cultural policy, the Ministry of Culture and Fine Arts has designed an action plan and three-year rolling budget plan every year to implement the activities related to the protection of intangible cultural heritages and to monitor and evaluate the implementation of those activities.

Question 11.2

Have national or sub-national strategies and/or action plans for ICH safeguarding been established (or revised) and implemented?

YES

Describe briefly the strategies and/or action plans and how they contribute towards safeguarding ICH.

The government of Cambodia established a five year national strategy to implement and monitor the Royal Government policies and activities. For instance, Rectangular Strategy Phase IV is an effective policy which aims to respond to the demand of the people and laying foundations for Cambodian journey toward the goals of Cambodia Vision 2030 and 2050. The sustainable management of natural resources and culture is implemented inside 2 of the rectangles 4 which contributed towards safeguarding both tangible and intangible cultural heritages.

Moreover, activities and indicators related to the protection and safeguarding of intangible cultural heritages are designed by the Ministry of Culture and Fine Arts and are incorporated into the Royal Government's Rectangular Strategy, the National Development Strategy Plan, the Sustainable Development Goals of Cambodia and Action Plan and Budget Plan of the Ministry of Culture and Fine Arts. To contribute to the preservation of Cambodia's tangible and intangible cultural heritage, for instance, the National Development Strategic Plan 2019–2023 has designated "Conservation of Tangible and Intangible Cultural Heritage" as a major strategy.

Are there plans designed for safeguarding specific elements (whether or not inscribed on the Lists of the 2003 Convention)?

YES

If yes, provide details.

These are action plans for safeguarding the elements inscribed and not yet inscribed on the lists of the 2003 convention as following:

Research and update ICH inventory

- Research and compile the Living Heritages in Cambodia
- Research and compile the legal frameworks for promoting and safeguarding ICH elements
- Research and compile the elements to inscribe on the 2003 convention of UNESCO
- Research and documenting the new elements into the national inventory

- Organize workshop related to the ICH elements and invite the community, group, and individuals of those elements to report about their working progress and challenges in order to find the solutions to safeguard the ICH elements
- Restoration of endangered intangible heritages
- Organized events, exhibitions, and festival in the region to foster people to join and study about Cambodian Arts and Culture
- Monitoring and Evaluation the ICH training in provinces
- Worked with Master of the ICH elements to transfer the knowledge to the new generation
- Organize Vocational Training programs to youths who are from poverty and vulnerable families to be able to study traditional skills which include the ICH elements skill in this program.
- Providing both financial and technical support to the Living Heritages who are masters, bearers, and teachers of the ICH elements.

Question 11.3

Is public financial and/or technical support for the safeguarding of ICH elements (whether or not inscribed on the Lists of the 2003 Convention) provided on an equitable basis in relation to the support given to culture and heritage as a whole?

YES

Describe briefly, giving examples, the nature of the support provided and how equitability is ensured.

The Ministry of Culture and Fine Arts has designed a Budget Strategic Plan every year to promote intangible cultural heritage for whether or not inscribed on the list of the 2003 convention. There are 2 major programs including strengthening the preservation of intangible cultural heritage and enhancing the Intangible Cultural Heritage and Cultural Industry. Those programs receive financial support from the government of Cambodia. However, the public financial support for the safeguarding of ICH elements is provided on an equitable basis in relation to support given to culture and heritage, not as a whole. So, it needs other financial resources such as national funding or international grants.

Do these forms of support prioritize ICH in need of urgent safeguarding?

YES

Please explain how this is done or, if not, why this is the case.

To ensure that the ICH elements in need of urgent safeguarding are still maintained, MCFA provided both financial and technical support. For instance, MCFA has budget celebration the Chapei Dang Veng Festival events in the provincial stages and in the national stage as well as provided budget for Lkhon Khol Wat Svay Andet community to rebuild theatre and buy new equipment for performance. Moreover, MCFA work with communities recently to restore the ICH elements which are endangered and in need of urgent safeguarding such as Lkon Buran or Lkon Pol Srey, Lkon Ayay, traditional games and so on. The ministry's team has reached out to these ICH communities directly to assist them financially and with facilities to ensure that those elements continue to be performed and preserved.

Question 11.4

Are cultural policies and/or legal and administrative measures that incorporate ICH and its safeguarding informed by the active participation of communities, groups and individuals?

Some

Explain briefly, giving examples, how these policies and/or measures are informed by the active participation of communities, groups and individuals.

Communities, groups, and individuals are actively engaged in the implementation of the cultural policy and administrative measures. They cooperated with MCFA issuing the data and report related to the intangible heritage, particularly the elements inscribed in the ICH list. They were invited to join the workshop and seminar in the ministry to discuss the achievement activities, working progress, challenges, future plan and suggestions to ensure the viability of the elements. Their insightful inputs help the ministry to make a better safeguarding plan and policy for preserving and promoting the ICH in Cambodia.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Policies documents, legal and administrative measures, budget and strategic plans, and action plans in the field of culture that reflect the diversity of the ICH elements should be set up as a future target. MCFA should be designing five-year strategic plans (2024-2028) in the field of cultural that include promoting and protecting the ICH features. In addition, Cambodia's National Policy for Culture should have or update report, monitoring, and evaluation of the policy's implementation, as well as amendments within the next five years to accommodate the current circumstances and changing conditions of life, particularly to guarantee the sustainability and viability of intangible heritage. Relevant ministries, organizations, stakeholders, and representatives of the ICH communities must be involved in making this policy as well.

12.

Extent to which policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 12 of the Overall Results Framework:
[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 12.1

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to ensure recognition of, respect for and enhancement of intangible cultural heritage?

YES

Tab 1

It is a

Administrative measure

Name of the policy/measure

Strategic Plan 2019-2023 of Royal University of Fine Arts

Established

2020

Revised

Is the policy/measure being implemented?

YES

Brief description

The Strategic Plan 2019-2023 of Royal University of Fine Arts aims to orient the institution toward reformation, capacity building, improvement in student service efficiency, and the promotion of learning and teaching efficiency to a national and an international standard. Its objective is to preserve national identity through culture, arts, and Khmer civilization. “Increasing the skills of human resources which are at risk of/ing lost” is one of the main strategies related to the ICH. Those skills include archaeology, painting, sculpture, choreographic art, music, classical music and khmer music instruments. RUFA provided the full scholarship annually for students who preferred to study in those skills to preserve those skills.

Question 12.2

Have policies and/or legal and administrative measures for education been established (or revised) and implemented to strengthen transmission and practice of ICH?

YES

Tab 1

It is a

Administrative measure

Name of the policy/measure

Strategic Plan 2019-2023 of Royal University of Fine Arts

Established

2020

Revised

Is the policy/measure being implemented?

NO

Brief description

In order to strengthen the implementation of ICH, the Royal University of Fine Arts in Cambodia has implemented its 2019–2023 Strategic Plan. The third goal of this strategic plan is to promote the efficacy of teaching and learning in order to improve the curriculum and guarantee that students are taught by highly qualified and successful art professors and are able to use their knowledge after they graduate.

Question 12.3

Have policies and/or legal and administrative measures for education been established (or revised) and implemented that promote mother tongue instruction and multilingual education?

NO

Tab 1

It is a

Name of the policy/measure

Established

Revised

Is the policy/measure being implemented?

Brief description

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Not satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The policies as well as legal and administrative measures in the field of education reflect the diversity of ICH and the importance of its safeguarding should be established in Cambodia. Nowadays, arts programs such as dance classes, traditional instruments class and Chapei Dang Veng class are available in some secondary school and high school both private and public, but it is still limited. Thus, MoCFA must work closely with the Ministry of Education Youth and Sport to develop the policy of education which enables culture and arts in the curriculum of study in secondary school.

13.

Extent to which policies as well as legal and administrative measures in fields other than culture and education reflect the diversity of ICH and the importance of its safeguarding and are implemented

Guidance note corresponding to indicator 13 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 13.1

Are the Ethical Principles for Safeguarding Intangible Cultural Heritage respected in development plans, policies and programmes?

YES

Provide additional explanation, indicating the sector involved.

The Ethical Principles for safeguarding intangible cultural heritage are respected in development plans, policies and programmes by institution of state such as the ministries and the municipals and provincials' departments, private institutions as well as some inscribed elements communities such as Chapei Angkor community, Ty Chean Sbek Thom Khmer traditional shadow theater troupe, Lakhon Khol Wat Svay Andet troupe and Kun Lbokator communities in Kompot and Takeo province. For example;

- Since August 2024, the Ministry of Rural Development began a new project entitled "Phum Kumrou (model village)", this program is about the identification of the good example and model village in Cambodia with five important criterias: economic, social and cultural, health and living environment, infrastructure and governance that respond to the development situation of the villages in Cambodia. In terms of social and cultural characteristics, the ministry focused on

preserving ancestral culture and traditions and training these skills for primary to school students and youth in general.

- In collaboration with the rural development department, Banteay Meanchey provincial department of culture and fine arts provides a short training program to identify traditional linguistic and customs to Kuy indigenous peoples.

- Bophana Audiovisual Resource Center respectfully promotes the culture of the ethnic minority peoples in the center such as the celebration of the Cham cake festival, filming and screening the documentary about Kuy indigenous peoples from Kampong Thom province, as well as inviting the Kuy Yike troupes to perform in the Center.

Question 13.2

Have policies or legal and administrative measures for inclusive social development and environmental sustainability been established or revised to give consideration to ICH and its safeguarding?

YES

In which of the following themes, policies and/or legal administrative measures have been established or revised?

Food security

The municipal and provincial departments of culture and fine arts provide costumes, budgets and foods to support the local performers. Such as in Preah Vihear province, the department provides the support to Lkhon Bassac (popular theatre of Cambodia) troupe in their province, so they could continue their practice and transmission of this heritage in the local areas.

Health care

Ministry of Rural Development: In terms of health and living environment, the new project entitled “Phum Komrou (model village)” of the Ministry of Rural Development, provides access to the basic sanitation services and access to basic health services (vaccinated children and obstetricians).

Gender equality

Ministry of Rural Development: In terms of social and cultural, the project “Phum Komrou (model village)” includes monitoring and evaluating the status of gender equality.

Question 13.3

Have policies and/or legal and administrative measures that respond to situations of natural disaster or armed conflict been established or revised to include the ICH affected and recognize its importance for the resilience of the affected populations?

Not applicable

Provide any additional details

Question 13.4

Have policies and/or legal and administrative measures for inclusive economic development been established that consider ICH and its safeguarding?

YES

In which of the following themes, policies and/or legal administrative measures have been established or revised?

Income generation and sustainable livelihoods

The National Policy on the Promotion of the One Village, One Product Movement 2016-2026 is an important mechanism to encourage the community and promote local production, which includes handicrafts related to ICH and has helped to income generation and improve livelihoods.

Productive employment and decent work

The Royal Government of Cambodia has set out a national policy on "One Village, One Product" to further promote local products made directly by ICH communities, practitioners, and bearers. This project was implemented with the active participation of inter-ministerial ministries, including the Ministry of Commerce, the Ministry of Information, the Ministry of Culture and Fine Arts, and other institutions. Following the policy, more jobs are created for ICH bearers and practitioners.

Impact of tourism on ICH safeguarding

In 2018 the Ministry of Tourism launched the National Policy of Ecotourism 2018-2030 which focuses on preserving local cultural practices to promote Eco tourism. With that national policy, local communities are able to continue practising their heritage while earning income to support their daily life expenses and to safeguard their ICH.

Question 13.5

Have favourable financial or fiscal measures or incentives been established or revised to facilitate and/or encourage the practice and transmission of ICH?

YES

Do they ensure the availability of natural and other resources required for the practice of ICH ?

Yes

If yes, explain how measures or incentives ensure the availability of natural and other resources required for the practice of ICH.

With fiscal financial support from the Royal Government of Cambodia, the Ministry of Culture and Fine Arts allocates some budget to do research, publishing books and research articles and ICH transmission program. Royal University of Fine, Secondary School Fine Arts and fine Arts school in Siem Reap received direct financial support from MCFA to conduct ICH transmission program to the young and talented in Cambodia who came from virus background and family condition.

Some communities in Cambodia receive support from the Ministry of Culture and Fine Arts to revitalize their heritage.

- Over the past 4 years, with communal support project, Ministry of Culture and Fine Arts (MCFA) through Directorate General of Techniques for Cultural Affairs (DGT) constructed a rehearsal space, providing props, costumes, and technical assistant to Lkon Boran Pol Srey Wat Kean Krav troupe to revitalize their troupe and heritage. Moreover, one of their master's is granted a title of National Human Living Treasure and the main bearer of the heritage is promoted as the ministry assistant. The official title for the master and bearer is the example of incentive models for practitioners to continue their practices.

- Potter maker in Ratanakiri receives financial support from MCFA to build kiln to continue their ICH practice.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

To effectively recognize the diversity of Intangible Cultural Heritage (ICH) and promote its safeguarding, policies and legal measures across all sectors must be inclusive, enforceable, and actively implemented. Continuous collaboration, community engagement, and evaluation are vital to ensuring that ICH is acknowledged and protected in various spheres of society. For example, safeguarding mechanisms should be incorporated into policies to defend ICH from exploitation, preventing the misappropriation of cultural expressions without proper consent or recognition. Furthermore, legal measures should address intellectual property rights concerns associated with ICH, granting communities control over how their cultural expressions are used. In this context, the Ministry of Culture and Fine Arts in Cambodia is in the process of creating new legislation to protect ICH.

14.

Extent to which policies as well as legal and administrative measures respect customary rights, practices and expressions, particularly as regards the practice and transmission of ICH

Guidance note corresponding to indicator 14 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 14.1

Are forms of legal protection, such as intellectual property rights and privacy rights, available to communities, groups and individuals when their ICH is exploited by others for commercial or other purposes?

YES

Provide any details with regard to (a) intellectual property rights and (b) privacy rights.

There are two main IP laws, which is provided for the protection of works or productions to communities, groups, and individuals to prevent other to exploitation of their ICH by commercialization or other purposes without authorization are:

- 1/. Choreographic works, either modern or adapted from traditional works or folklore shall protecting by the copyright, according to Article 2 (d) of the law on copyright and related rights; and
- 2/. According to Article 1, 3 of the law on geographical indication marks which is providing of protection the intellectual property of producers, operators , and productions which using of geographical indication logo and strengthening of traditional know-how and promotion of foods, agriculture products, handicraft products, and the others products which is produced in territory of the Kingdom of Cambodia.

Moreover, according to Article 4 and Article 53 to Article 56 of the Code of Environment and Natural Resources, which aims to ensure the sustainability and equitable distribution of benefits, collection and utilization of genetic resources and relevant traditional knowledge.

Question 14.2

Do policies and/or legal and administrative measures recognize the importance of protecting the customary rights of communities and groups to land, sea and forest ecosystems necessary for the practice and transmission of ICH?

YES

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize this.

The Ministry of Environment has just launched a code entitled “Code of Environment and Natural Resources” to be promulgated by Royal proclamation, posted on June 29, 2023, Article 69, Chapter 6 stated that “the state recognizes and guarantees the right to use natural resources is the characteristics traditional, beliefs, religious, and of the local community as a family can be done in sustainable use areas and conservation areas, in accordance with the guidelines set by the post of the Minister of Environment and Natural Resources.”

The Cambodian government acknowledges the significance of safeguarding the customary use rights of local populations, particularly indigenous communities residing nearby the protected natural areas.

In July 2023, the Minister of Environment issued an announcement on the principle of processing of non-timber forest products in protected area communities in order to contribute to the preservation of the traditional culture, quality of products available in each protected area community.

Question 14.3

Do policies and/or legal and administrative measures recognize expressions, practices and representations of intangible cultural heritage that contribute to peaceful conflict prevention and resolution?

YES

Explain briefly, giving examples, how policies and/or legal and administrative measures recognize these.

There are a number of NGOs that have their own programs accompanied by performing arts to contribute to improving the health of those who went through the psychological crisis after the genocidal regime of Pol Pot or other regimes. For examples:

1. The Yutti Techo Hall (Khmer Rouge Tribunal): Take the form arts to heal the psychology of those who suffered during the Khmer Rouge regime. Every year on 10th December, the Khmer Rouge tribunal marks “International Human Rights Day of Remembrance and Dignity of Victims the tragedy of the genocidal crime” accompanies the performing arts in the program.
2. Mrs. Cheam Sophilin cooperates with TPO Cambodia to install a traditional Khmer dance entitled “Phka Sla” in order to congratulate the couple that married by force during the Khmer Rouge regime kept their “Phka Sla” growing until today.
3. Documentation Center of Cambodia: An organization that researches and documents books related to the Khmer Rouge regime in the broader context of Cambodia’s rich cultural, religious, and architectural history, an epoch that extends over centuries.
4. KDEI KARUNA Organization (KDK): On June 24, 2019, Kdei Karuna Organization organized a project mobile exhibition “Phka Sla” on sexual violence and gender during the Khmer Rouge regime in Ratanakiri province.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

For policies and legal measures to genuinely respect customary rights, practices, and expressions regarding the practice and transmission of Intangible Cultural Heritage, they must be inclusive, enforceable, and actively reflect the needs and rights of the communities involved. Engagement with local communities, protection against exploitation, and continuous support are essential for effective safeguarding of ICH.

15.

Extent to which the importance of ICH and its safeguarding in society is recognized, both by the communities, groups and individuals concerned and by the society at large

Guidance note corresponding to indicator 15 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 15.1

Do communities, groups and individuals use their ICH for well-being, including in the context of sustainable development programmes?

YES

Describe briefly, giving examples, how they do so.

Lkhon khol specific aim is not only performed for entertainment but to propitiate Neak Ta (guardian spirits of a place and its people, in this case, the community of Wat Svay Andet), And thus endowing protection and prosperity to the community, Its lands and harvest. When Lkhon Khol is performed, especially on a fixed date after the New Year, spirit mediums are present and facilitate interaction between the Neak Ta, performers, and villagers. Spirit mediums who predict the condition for the upcoming year attend the performance, become possessed by Neak Ta and enter the stage. When the spirits are satisfied by the performance, they bless the villagers, if they are not happy, dancers will stop, and the music continues. The audience will fall silent and carefully listen to the spirits. The performers must then perform the Lkhon Khol again.

Robam Trud (Trud Dance) and Robam Trud Neang Mev (Trud Neang Mev Dance): The locals believe that when they play this dance, they will get glory (Serey Soursdey), in the sense of cutting off the old year entering the new year and dismissing bad incidents. Sometimes, when the district is facing a drought, the locals play this dance to ask for rain.

Lbaeng Teamh Prat (Tugging Ritual Game): For Cambodia, Tugging Ritual Game is not just a game of strength competition between two groups of people for fun, but the villagers play for the well-being of the most prosperous, especially in the sense of asking for rain for farming.

Question 15.2

Do communities, groups and individuals use their ICH for dialogue promoting mutual respect, conflict resolution and peace-building?

YES

Describe briefly, giving examples, how they use their ICH for one or more of these purposes.

In 2024, The Ministry of Culture and Fine Arts is running a project called 'Our Heritage'. It offers performances which included troupe of people with disabilities. The show was inspired the people with disabilities and other to respect each other without discriminated.

-Another project called 'The Smile of Angkor', this project is celebrated every year in Siem Reap province to connect the past with present to create dialogue amongst people especially younger Cambodians about their culture as part of the peace-building program.

Indigenous communities in Ratanakiri province often use the indigenous tradition called "Brab Roeng Rav (storytelling)", with the addition of offerings to their ancestors to resolve any conflict amongst themselves.

-Kun Bokator Community in KamPot province and Takeo Province using ICH as a way to promote respect. In order to resolve conflicts and build peace in accordance with the rules and regulations of the Kun Labokator club, there must be mutual respect and love.

Question 15.3

Do development interventions recognize the importance of ICH in society?

YES

If so, how do development interventions recognize the importance of ICH?

As a source of knowledge and skills

-The Ministry of Culture and Fine Arts (MCFA) conducts Traditional training Skills Class that focuses on preserving and promoting local heritage. These training often target rural communities, where cultural knowledge and skills are most concentrated. The participants are male and female who are from rural and poor families and they will have monthly support from the government.

- Kun Lbokator Community in Kampong Chhnang Province encourages and supports the budget to facilitate and promote the implementation and transfer of knowledge about intangible cultural heritage, such as the opportunity to participate in training and performance in various programs, large and small, as well as sponsorship to students and their community.

As a resource to enable sustainable development

-Lbaeng Teanh Prat (Tugging Rituals and Games) in Kampong Kong, Kandal province. They use rattan forest in their village to play the game. Tugging Rituals and Games as not just a game of strength competition between two groups of people for fun, but the villagers play for the well-being of the most prosperous, especially in the sense of asking for rain for farming and happiness to the community.

- Krama weaving community in Angkor Ban village: This community uses natural dyes for their weaving Krama. To get this natural color, the entire community must plant indigo to dye the yarn and weave it into a beautiful stylish krama, designed according to the ideas of the community members. Despite the innovations in the krama's design, the community still respects its traditions and customs from the beginning by still using the indigo as a natural dye.

- Pottery Community in Ratanakiri province: Their community has produced pottery as an ancient pottery since the Angkor period. Nowaday they try to design pottery and make a huge variety of it. The community still follows the original traditions by still maintaining the tradition of digging ancient kilns along the banks of the river to connect with the water and transporting pottery by boat to be fired in the ancient kiln.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Recognizing Intangible Cultural Heritage (ICH) necessitates promoting community involvement in cultural preservation initiatives. This can be accomplished by supporting local practices through funding and educational programs, as well as launching awareness campaigns. Additionally, collaboration among governments, NGOs, and communities can strengthen efforts to safeguard ICH.

In the realm of community development, communities that actively protect and promote their ICH often benefit from improved social cohesion, economic growth, and increased tourism.

Furthermore, local crafts and traditions can provide vital sources of income for artisans and cultural practitioners. For example, the Cambodian government has initiated a five-year project focused on training programs for local people in crafts to help them secure jobs.

16.

Extent to which the importance of safeguarding ICH is recognized through inclusive plans and programmes that foster self-respect and mutual respect.

Guidance note corresponding to indicator 16 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 16.1

Are ICH safeguarding plans and programmes inclusive of all sectors and strata of society, including:

Indigenous peoples

- The ICH safeguarding plans, and program are inclusive of indigenous people's recognition of the identity of indigenous peoples, including the customs, traditions, culture and way of life of indigenous.
- In 2022, The Ministry of Culture and Fine Arts in collaboration with UNESCO Phnom Penh Office organized a workshop on Community-Based Inventorying and Documentation of the Intangible Cultural Heritage. The workshop was to invite the indigenous people from the Mondulkiri province and Ratanakiri province from different groups to form the inventory.
- In early February 2023, the Ministry of Culture and Fine Arts launched the traditional training skills for indigenous people in Kampong Cham village, Pakalan commune, Vern Sai district, Ratanakiri province, on the pottery generation.
- The Ministry of Culture and Fine Arts was supported to process up Lkhoan Yike Kui (Kui indigenous Yike Theatre) in Kampong Thom province.
- The Ministry of Culture and Fine Arts has promoted two Indigenous people to be Living Human Treasure. They are from Mondulkiri and Ratanakiri provinces. They receive monthly financial support to transmit their knowledge to the younger generation in their communities.

Groups with different ethnic identities

The Ministry of Culture and Fine Arts (MCFA) conducts Traditional training Skills Class that focuses on preserving and promoting local heritage. These trainings target rural communities, where cultural knowledge and skills are most concentrated. The participants are male and female who are from rural and poor families in the age between 15 to 60 years old and from different ethnic in Ratanakiri province. The pottery class was attended by different ethnic from the border of Lao.

People of different ages

-The Ministry of Culture and Fine Arts (MCFA) conducts Traditional training Skills Class that focuses on preserving and promoting local heritage. These training often target rural communities, where cultural knowledge and skills are most concentrated. The participants are male and female who are from rural and poor families in the age between 15 to 60 years old.

-The Ministry of Culture and Fine Arts (MCFA) is running a project called “Our Heritage”. This project provides performing arts, craftsmanship exhibitions, and small table discussion between professional craftsmen to communities around Cambodia. A lot of people attended this cultural event from any age from the youngest to the oldest.

People of different genders

- The National Living Human Treasures in Cambodia has no discrimination to all people. They can apply for themselves or for others who have full knowledge about ICH.
- The Ministry of Culture and Fine Arts (MCFA) conducts Traditional training Skills Class that focuses on preserving and promoting local heritage. These training often target rural communities, where cultural knowledge and skills are most concentrated. The participants are male and female who are from rural and poor families.

Persons with disabilities

- Some Chapei Dang Veng practitioners are blind, but they still have opportunities to work on their ICH and perform in the national event.
- Epic Arts: is a disability artists association that has MOU with the ministry and huge support to them by providing the opportunities to participate in workshops, perform, and finance supports.
- The Ministry of Culture and Fine Arts has contributed a lot of support, collaborating to organize various activities and encouraging the organization of programs related to the cultural sector to the Association of persons with disabilities.

Recently, the Ministry of Culture and Fine Arts supported and provided some funding for the organization of the 2024 Disability Song Contest at the Cambodia-Japan Cooperation Center (CJCC). In order to celebrate the 26th anniversary in Cambodia and the 42nd International Day of Persons with disabilities.

- On April 30, 2022, the Ministry of Information organized the Cambodian award for the voice of persons with disabilities Samdech Techo Hun Sen award in an opportunity for people with disabilities in Cambodia to express their abilities and talents in arts.
- On November 23, 2022, the Ministry of Social Affairs, Veterans and Youth Rehabilitation cooperated with The Ministry of Culture and Fine Arts to organize training courses on negotiation skills and basic knowledge related to gender and disability. As well as disseminate laws and regulations of persons with disabilities to increase the implementation and promotion of the potential and resources of persons with disabilities that can be used in society, culture, arts, religion, sports, recreation and other activities.
- In 2022-2023, the Ministry of Culture and Fine Arts has organized a nationwide competition for the Chapey Dong Veng Festival, in which the first winner is a person with disabilities from Siem Reap.
- On June 16, 2023, the Ministry of Culture and Fine Arts visited, supported the money and organized solidarity food at the social Samchat center in Phnom Penh (Prey Speu) which is the place for people with disabilities.

Members of vulnerable groups

- The Traditional Training Skills program: The ministry gives priority to families with poor or equity cards and provides them with a monthly stipend for 2024 to 2028.
- National Living Human Treasures: The ministry encourages artists who are national living human treasures by providing the monthly stipend from 2012 to the present.

Question 16.2

Do safeguarding plans and programmes for ICH in general and/or for specific elements of ICH (whether or not inscribed on the Lists of the 2003 Convention) foster self-respect within and mutual respect between communities, groups and individuals?

YES

Explain briefly how they foster self-respect within and mutual respect between communities, groups and individuals, providing examples.

-In 2024, the Ministry of Culture and Fine Arts is running a project called Our Heritage. It provided performances which included a troupe of people with disabilities. The show was inspired by the people with disabilities and others to respect each other without discrimination.

-Kun Lbokator Communities in Kam Pot province and Takao Province use ICH as a way to promote respect. In order to resolve conflicts and build peace in accordance with the rules and regulations of the Kun Lbokator club, there must be mutual respect and love.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Kept following the previous activities

17.

Extent to which communities, groups and individuals participate widely in raising awareness about the importance of ICH and its safeguarding

Guidance note corresponding to indicator 17 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 17.1

Do awareness-raising actions reflect the widest possible and inclusive participation of the concerned communities, groups and individuals?

YES

Describe briefly, giving examples, how participation is ensured. If it is not, please explain why.

Communities, groups and individuals are actively involved in raising awareness activities in educational institutions, pagodas, in various programs that are held locally, provincially, nationally, and internationally. In addition, children and those who live in remote areas who have never known or received information about ICH are also included in promotional activities through programs such as the NomadiX Art Tour by the Anicca Foundation, Bon Phoum Mean Cheung by Plerng Kob and other programs. These are the examples of awareness raising events run by non-governmental organizations for the purposes of touring and spreading cultural heritages across the country.

Question 17.2

Do awareness-raising activities concerning specific elements of intangible cultural heritage secure free, prior, sustained and informed consent of the concerned communities, groups and individuals?

YES

Describe briefly, giving examples, how their consent is secured.

The consent of the concerned communities, groups and individuals is not only well defended but it also plays an important role in awareness-raising activities related to specific elements of intangible cultural heritage. The concerned communities, groups and individuals are free to express themselves, and this voice through consent indicates a willingness to participate voluntarily in all strategic activities of the Ministry. In addition, they participated in providing information, interviews, and some of their traditional ways to contribute to the sustainability of the heritage to the team. The consent form is made before the activities take place in writing form. In cases where the challenge was not known in advance, the MCFA team and the community also made oral consent, ensuring that certain elements of intangible cultural heritage retain their authenticity.

Question 17.3

Are there mechanisms in place that duly protect the rights of communities, groups and individuals, and their moral and material interests during awareness raising activities about their ICH?

YES

Explain briefly, giving examples, how these mechanisms protect the rights of communities, groups and individuals and their moral and material interests during awareness raising activities.

The Capital and Provincial Departments of Culture and Fine Arts, which are the subordinators of the Ministry of Culture and Fine Arts under the mechanism to ensure the preservation of the cultural sector, has been consistent during the visit, data collection and compilation processes of all elements of each ICH.

Lakhon Khol, for example, is an art form that exists in many parts of Cambodia; however, the characteristics and rules of those Lakhon Khol are not exactly the same. The differences are the style of the costume, the material, the way of performing, etc., and these are due to the different geographical factors, living and beliefs of the Khmer people, and the creativity of the Khmer ancestors. On the positive side, MCFA teamwork, practitioners, bearers as well as the Cambodian people cherish the distinctive goodness of the Lkon Khol form.

Question 17.4

Are there mechanisms in place that facilitate the active engagement of youth in awareness-raising activities?

YES

Describe briefly, giving examples, what mechanisms exist to facilitate their active engagement. If 'no', please explain why not.

The Ministry of Culture and Fine Arts has established coordination mechanisms for "Art Forums" to provide opportunities for various stakeholders to meet and discuss regularly, and to participate in preparations/ implementations of cultural policy based on actual situations. Stakeholders include the private sector, civil society, trainers of arts, professional artists and indigenous people.

The mechanism of the Royal Government also includes promoting participations and disseminations of cultural activities and organizing regular annual cultural events such as the National Cultural Day and so on.

In addition to the mechanism of the Ministry of Culture, the Union of Youth Federations of Cambodia, also has a mechanism for the participation of youth in the work of defending and restoring the country to prosperity. In the field of culture, the Youth Federation has taken part in transferring skills to young people through art related to Intangible Cultural Heritage (ICH) is a powerful way to preserve and promote traditional practices while ensuring their continuity for future generations.

The above mechanisms are the example that shows the facilitation of youth engagement in events, and the processes of dissemination, preparation and implementation of cultural policy.

Are youth engaged in collecting and disseminating information about the intangible cultural heritage of their communities or groups?

YES

Describe briefly how young people are engaged, giving examples.

The 26th National Cultural Day 2024 was held under the theme "Youth for National Culture" to inspire young people to participate both in the location and on social media to promote the intangible and tangible cultural heritage widely. As a result, young people, both professionals and cultural lovers, join in celebrating and producing photos and videos to show their pride in national cultural heritage.

Another example is given by the invaluable contributions of a large youth troupe who have actively participated in Angkor Sangkran which is a prominent cultural festival organized by UYFC in Cambodia. The youth not only play a pivotal role in energizing the celebration but also serve as key ambassadors of Cambodia's rich cultural heritage. Their involvement is crucial in preserving and promoting traditional arts, ensuring that the festival remains a vibrant and dynamic expression of national identity. Through their dedication and performance, the youth troupe significantly enhances the cultural impact of the entire event, fostering a deeper appreciation for Cambodia's artistic and cultural traditions.

Participation in the above programs and activities allows young Cambodians to disseminate and absorb information about ICH at the same time.

Question 17.5

Do communities, groups and individuals use information and communication technologies or any other form of media, in particular new media, for raising awareness of the importance of ICH and its safeguarding?

YES

Explain briefly, giving examples, which ICTs and media are used for awareness raising and how they are used.

Social Media Platforms: Facebook, Instagram, Telegram channel, TikTok, Cool App, and Twitter are frequently used to share photos, videos, and stories related to traditional practices, rituals, music, dance, and other forms of ICH. By tagging locations and using hashtags, these posts reach wider audiences, helping to keep cultural practices alive and visible on a global scale. For example, indigenous communities use Instagram to showcase traditional arts and crafts, creating interest and respect for their Heritage.

Television or Live Stream: Since nowadays, young generations are on live streams of Facebook pages or YouTube channels to watch the show while the old generations. They watch it on TV. Those platforms advertised the tangible and intangible heritage and gave the content to communities. Moreover, in Cambodia, the Ministry of Information and Ministry of Culture and Fine Arts are closely collaborating to create and arrange the program both in TV and social media to promote, share, and show the culture not only to all Khmers in all generations but also to other countries in the world.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Following the previous activities, it is important to focus on further promoting Intangible Cultural Heritage (ICH) through social media and digital outreach, as well as through cultural events, festivals, and collaborative projects.

18.

Extent to which media are involved in raising awareness about the importance of ICH and its safeguarding and in promoting understanding and mutual respect

Guidance note corresponding to indicator 18 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 18.1

Does media coverage:

Raise awareness of the importance of ICH and its safeguarding?

Social media has become a way for Cambodian people everywhere to access information, engage in feedback, and create an active interaction environment regarding their views on issues ranging from art and cultural heritages. Media coverage has raised awareness of the importance of ICH and its safeguarding as mentioned below:

- informing general public about important events such as exhibitions, seminars related to ICH and promoting the gathering
- spreading the knowledge of ICH and its importance through articles and reports
- providing audiovisual materials

Promote mutual respect among communities, groups and individuals?

Social media has helped to connect Cambodians across geographical and social distinctiveness, allowing them to share experiences and support one another to raise awareness of ICH.

BTV Cambodia, one of the main media and news companies invited Master Preung Chhieng, Advisor to the Ministry of Culture and Fine Arts, to give an Interview on "Preserving and Promoting Royal Ballet in the Country and Internationally". Master Preung Chhieng mentioned the participation in maintaining and promoting the Royal Ballet since the previous government and the current Prime Minister of Cambodia. In addition, associations, NGOs and guardians have joined hands in reviving the Royal Ballet after the genocidal regime of Pol Pot and served arts at prestigious events both at home and abroad. However, in order for the royal dance and other Khmer cultural heritage to survive for the next generation, he called on the stakeholders, and especially, the Ministry of Education, Youth and Sports should impart knowledge of Khmer arts and culture to students from primary school onwards.

In addition to conducting an interview and sharing from experts on BTV, AMS Khmer Civilization is also one of the leading websites for disseminating information about Khmer culture. AMS Khmer Civilization was created with a mission to share well-sourced information from experts, accompanied by a series of photos and videos on almost every aspect of Khmer civilization, including architecture, traditions, customs, arts, beliefs, locals, and especially culture.

In addition to the above two main institutions, the Center of Khmer Studies is another important institution and a stakeholder who regularly brings together artists, researchers and scholars from around the world to meet on social media. The Center presents a series of programs and initiatives on a large number of topics on cultural heritage, with participants including students, members of the arts community, and the general public. For example: The Center organized a public presentation on "Innovation Within Heritage: The Connections Between Cambodian Dance Preservation and Development" on July 2nd, 2021 presented by Dr. Celia Tuchman-Rosta is an adjunct assistant professor in the History, Philosophy and Anthropology Department at CUNY York College. The above program provides participants with the opportunity to learn more about their cultural heritage and listen to the ideas of speakers from the other side of the world. The program is made possible by the modernization of technology and allows participants to easily participate through social media platforms.

This is a testament to the fact that social media has really become a key channel that incorporates art from all directions and covers important roles needed to preserve intangible heritage among communities, groups and individuals.

Question 18.2

Do various ICH stakeholders and media organizations jointly establish and implement specific cooperation activities or programmes concerning ICH, including capacity-building activities?

YES

Describe, using examples, such joint cooperation activities or programmes.

Describe in particular any capacity-building activities in this area, with examples.

Activities related to the intangible cultural heritage are created in many forms, with different meanings and goals. The KOH KER Heritage Trail was a one-of-a-kind marathon organized by Sai, an independent artist and his team, and in collaboration with authorities, inter-ministerial, private companies, to celebrate the first anniversary of KOH KER Temple's listing as a World Heritage Site. The Koh Ker Heritage Trail allowed the runners participating in this event to run through the ancient road of Lingapura to the KOH KER temple, or as we would like to say, "this is a run through history." This program is to cultivate the spirit of love and pride of tangible and intangible cultural assets to the participants and was an opportunity for Cambodians, athletes and foreigners to jointly achieve activities that bring positive effects to Cambodian cultural heritage. In addition, social media also allows BTV to create an online discussion on the law relating to the protection of World Heritage properties, attended by a lawyer. The discussion provided important benefits to the public to understand important information, especially on the legal requirements for the proper protection, duties and the avoidance of conflicts on cultural heritage.

Question 18.3

Media programming on ICH:

Is inclusive

"Protecting cultural heritage is the duty of every Cambodian" is an important slogan that has become a driving force in the welcoming participation of all Cambodians in preservation of Cambodian cultural heritage. Intangible Cultural Heritage (ICH) is inclusive when it actively involves diverse voices from within a community, highlights a wide range of cultural expressions, and ensures accessibility for various audiences. As a result, Kampuchea is recently one of the main media agencies created by a group of art lovers with a mission to promote Khmer culture on Social media. This media agency, one of the Cambodian cultural media outlets on social media, has often launched a live video of various art performances on their Facebook page. This is a movement that gathers viewers, cultivates the spirit of love and the habit of watching Khmer art from everywhere with remarkable success. The social networks of key leaders is also an example and role model for actively participating in the sharing of Cambodian cultural heritage and receiving enormous views and shares.

Inclusivity in media ensures that all community members—regardless of age, gender, ability, or background—ranging from leaders of the country, non-artist youth and ordinary people can see themselves represented in ICH programs.

Utilizes language(s) of the communities and groups concerned

Many voices have been voiced on social media on a wide range of topics, including topics and controversies of Cambodian heritage. The era of globalization has spurred some heritage properties to evolve and become the foundation of innovation in order to serve audiences and the events. Social media has been a significant platform that allows audiences to show their expression, critic, share and give evaluation on those newly created work. As an example: the public commented on the use of Chapei Dang Veng and some other points in a new music video called "Sek Mun". Criticisms and concerns of the Cambodian people arising from the obligation to preserve Cambodian heritage have

become a remarkable indicator and an antidote that counteracts those harmful effects from the society and is one of the assets for the relevant institutions to take action to the next level whenever the encounter of cultural heritage with the modern context happens. ICH often uses the languages of the communities and groups concerned, making the content more authentic, meaningful, and accessible to both community members and a wider audience.

Addresses different target groups

Nearly two decades have allowed the presence of Cambodia's cultural heritage to step into the great recognition and love of the people. Groups of people have participated as a voice, presence and cooperation in the promoting and celebrating the richness of Khmer heritage has increased significantly in recent years. Many programs and events are held that are popular on social media, such as Bon Phum, Smile of Cambodia and Angkor Sankranta bringing together more and more groups of people from diverse backgrounds, such as content creators, program creators, artists, photographers, filmmakers, entrepreneurs, and more.

Question 18.4

Is media coverage of intangible cultural heritage and its safeguarding in line with the concepts and terminology of the Convention?

Some

Provide any additional explanation.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Following the previous activities, it is important to encourage local initiatives, such as broadcasting and journalism, where news outlets and television programs often feature stories that highlight the significance of Intangible Cultural Heritage (ICH). Documentaries and interviews with cultural practitioners can educate the public about various cultural practices, fostering appreciation and respect. Additionally, social media campaigns play a crucial role; social media platforms serve as powerful tools for advocacy and raising awareness. Organizations and individuals can share content related to ICH, including videos, articles, and personal stories, reaching a diverse audience and encouraging dialogue about the value of cultural heritage

19.

Extent to which public information measures raise awareness about the importance of ICH and its safeguarding and promote understanding and mutual respect.

Guidance note corresponding to indicator 19 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 19.1

Do policies and programmes publicly acknowledge the practitioners and bearers of ICH on an inclusive basis?

YES

Describe briefly, giving examples, how policies and programmes do this.

National policy of culture is publicly recognized by applicable law and inheritors, and from the Ministry of Education, Provincial Department of Culture, Youvandy performing studio, Khmer Classical Art Heritage School, Sbek Thom Shadow Theater and Kork Thlok Arts Association, Lkhon Khol, Kun Lbokator.

This National policy for culture serves as the foundation and as the compass to bind together culture and national economic development. This policy is also a foundation to strengthen national identity, to promote social morality and national prestige, to protect traditional knowledge, to promote cultural diversity and envisaged for national cultural conservation and development in order to take part in socio-economic development.

The goal is to ensure security, harmony, sustainability and progress of the national culture and to elevate social morality, virtue, tradition, and to contribute to socio-economic development. The objectives to securely and sustainably preserve protect and develop national cultural heritage, prepare work plans, mechanisms and legal instruments to ensure cultural conservation and development, develop communities by making those concerned benefit equally from culture, to educate and train base on upon the principle of Education for Culture and Culture for Education, organize cultural events to strengthen and increase exchanges of information, knowledge, know-how, experience and techniques as well as investment in cultural sectors.

The Ministry of Education, Youth and Sport (MoEYS): implemented the pilot project on the “Safeguarding intangible cultural heritage (ICH) in a formal education in Cambodia”. The project aimed to generate collective knowledge of integrating intangible cultural heritage in the education system in Cambodia, and to enhance the existing educational methodologies in formal education settings in the country. To understand the current syllabi of ICH in schools and to integrate ICH into the formal curriculum, four public schools were selected as a pilot case to sensitize teachers, students, and ICH practitioners on the importance of ICH in and through education. The MoEYS selected New Generation School (NGS) in Phnom Penh, Sala Aneuwath O’Bek Om – an attached school to Phnom Penh Teacher Education College (PNH-TEC) – Sao Hoeu Secondary School in Battambang, and Sala Aneuwath in Battambang, an attached school to Battambang Teacher Education College (BTB-TEC).

Through a number of periodical interactions between schoolteachers, ICH practitioners, and CLAs, teaching materials including photos, documentary films, videos, and slide presentations, were prepared to supplement class lessons and activities, to enable students to easily understand and

learn about ICH. Arts teachers in selected schools also received training to effectively prepare teaching materials about ICH before classes.

15 ICH elements were selected as ICH educational materials: they are 1. a kite, 2. Traditional mural paintings in Royal Palace of Phnom Penh, Wat Rajabo (Siem Reap Province) and Wat Kompong Tralach Loeu (Kompong Chhnang Province), 3. Mask-making of Lakhaon Khaol (Masked Theater), 4. Kbach Angkor (Angkor Style decorative elements), 5. traditional mat weaving, 6. mask mold- Reamker, 7. Sbek Toch (Small Shadow Puppet), 8. Royal Ballet, 9. Yiké-Noré (Yike Song 1: one of the Khmer theater form), 10. Yiké-Chha Aoranao (Yike Song 2: One of the Khmer theatre form), 11. Baisey (banana leaves offerings), 12. Plengkar Boran (traditional wedding music), 13. Mahory Orchestra, 14. Kaum (Flying Lanterns), and 15. Pin Peat Orchestra. These educational materials were tested, prepared, and finalized by the CLAs in consultation with UNESCO, MoEYS, and MCFA.

Describe in particular measures to ensure that they do so inclusively.

The Ministry of Culture and Fine Arts (MoCFA): We have promotional programs and practices that are encouraging. This National Policy for Culture preservation, protection and Management of Cultural heritage by focusing on activity as researching, publicizing and requesting the return of ancient Khmer art objects, which have been stolen and illegally owned inside and outside the country, conducting inventories and cultural resources mapping. Providing technical and financial support for research and conservation, preserving and promoting indigenous cultures' heritage, which is in jeopardy of disappearing, and finding methods for conservation. And documenting cultural heritage for use as basic for research dissemination and education establishing cultural centers in the municipal/provinces in order to show traditions, beliefs and way of life of the Khmer people, as evidence of the richness of culture of the Kingdom of Cambodia and creating employment opportunities in the field of culture with goal of poverty reduction. Elevation and Promotion of cultural Industries, supporting and encouraging new positive creations in all areas such as music, audiovisual, film, publishing, performing art craft, painting, traditional weaving design and architecture. Organizing festivals for exhibitions of new creative works and products of culture, creative industries and supporting community networks, culture partners, and civil society, which want to have activities in accordance with the This National Policy for Culture.

The Ministry of Education, Youth and Sport (MoEYS): have promotional programs and practices that encourage the practitioners and bearers of ICH.

Question 19.2

Are public events organized that concern ICH, its importance and safeguarding, as well as the Convention?

YES

Are these events organized for:

Communities, groups and individuals

Organizing festivals for exhibitions of new creative works and products of culture, creative industries and supporting community networks, culture partners. Organized local and international performances, Such as Sangkant, national festivals, religious festivals and other event occasions, Water Festival, Khmer New Year, Pchum Ben and other events at pagodas in the communities.

General public

The Capital / Provincial Department of Culture has Events such as New Year festivals and Exhibition in the province, Kite Festival and Food Festival Exhibition Event.

National Policy for Culture Elevation and Promotion of Cultural Industries, supporting and encouraging new positive creations in all areas such as music, audiovisual, film, publishing, performing art craft, painting, traditional weaving design and architecture. Organizing festivals for exhibitions of new creative works and products of culture creative industries and supporting community networks, culture partners, and civil society. Establishing coordination mechanisms for “Arts-forums” to provide opportunities for various stakeholders to meet and discuss regularly, and to participate in preparations/ implementations of cultural policy sector, civil society, Trainers of art, professional artists, and indigenous people, establishing procedure for contact and for sharing of information with relevant cultural stakeholder, supporting good activities of private sectors as well as civil society. organizing regular annual cultural events such as the National Culture Day, Kite Flying Festival, Khmer Food Festival, Fashion Show, and the Song Contest.

Researchers

National Policy for Culture preservation, protection and Management of Cultural heritage by focusing on activity as researching, publicizing and requesting the return of ancient Khmer art objects, which have been stolen and illegally owned inside and outside the country, conducting inventories and cultural resources mapping. Providing technical and financial support for research and conservation, preserving and promoting indigenous cultures' heritage, which is in jeopardy of disappearing, and finding methods for conservation.

Media

Publicly advertised on television and on social media such as Facebook, TikTok, Instagram, Telegram Channel.

Other stakeholders

Provincial Department of Culture, Youvandy performing studio, Khmer Classical Art Heritage School, Sbek Thom Shadow Theater and Kork Thlok Arts Association, Lkhon Khol (Battambong Kandal and New Generation Youth Arts and Classical Dance Group), Bophana Center, Kun Lbokator in communities.

Question 19.3

Are programmes for promotion and dissemination of good safeguarding practices encouraged and supported?

YES

Explain briefly, giving examples, how such programmes are encouraged and supported.

-Implementation programs are encouraged and supported by the leaders of the organization and the people in all performances, promotions and receive incentives for artists. Encouraged from public people in communities, students and organizations, institutions, provincial administrations and Royal Government, Ministry and NGOs.

-Elevation and Promotion of Cultural Industries, supporting and encouraging new positive creations in all areas such as music, audiovisual, film, publishing, performing art craft, painting, traditional weaving design and architecture. Organizing festivals for exhibitions of new creative works and products of culture creative industries and supporting community networks, culture partners, and civil society.

-Encouragement from the award from the International Trinity Sutra Council and from the commendation note from the Ministry of Culture and Fine Arts (MoCFA).

- Provide opportunities to perform, sponsor a budget to support the economy of each of groups.

Question 19.4

Does public information on ICH promote mutual respect and appreciation within and between communities and groups?

YES

Explain briefly, using examples, how public information on ICH promotes this.

- Preserving way of life, traditions and knowledge at municipal, regional levels encouraging the transference of traditional knowledge, skill and talents to younger generations. Strengthening social morality and a better way of life in order to gain more love of the culture.
- Help them to know and learn more about cultural values and help communities' groups respect each other, Respect and recognition between communities and groups.
- Encourage the continuation of Jayavarman's work, and there should be performances every year in line with the audience's request for more historical performances.

-For example, the 2003 permit put the Lkhon Khol Wat Svay Andet as a World Heritage Site, but it values all the Lkhon khol in different parts of the country.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Following the previous activities.

20.

Extent to which programmes raising awareness of ICH respect the relevant ethical principles

Guidance note corresponding to indicator 20 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 20.1

Are the Ethical Principles for Safeguarding Intangible Cultural Heritage respected in awareness-raising activities?

YES

Describe briefly, giving examples, how the Ethical Principles are respected in awareness-raising activities.

The Ethical Principles for Safeguarding Intangible Cultural Heritage is respected strictly in awareness-raising activities. There is no initiative awareness-raising program or activity has been conducted without any consent or approval from the ICH bearers. For example, to bring Lkon Boran Pol Srey troupe to perform their repertoire for the public as part of an awareness-raising program, artistic team from MCFA worked closely with the masters and bearers of the troupe to adjust their repertoire to performance environment. The team consulted with the master's at every step to get their approval.

Question 20.2

Are ethical principles, as embodied in relevant professional codes or standards, respected in awareness-raising activities?

YES

Describe briefly how professional codes and standards are respected in awareness-raising activities.

The Ethical principles, as embodied in relevant professional codes or standards are respected in awareness-raising activities. Ethical principles for the protection of intangible cultural heritage are enshrined in the education policy development plan, which is always encouraged by the Royal Government.

For Example, -The community of Living Chapei has partnered with Chea Sim Chhukva High School as a model school to provide Chapei Dang Veng training in the school, with weekly classes and analysis (life skills classes), under support of Ministry of Culture and Fine Arts.

-Lkhon Khol Sbek Thom Siem Reap and the Art community Kok Tlok have Implemented to promote native language teaching and multilingual education.

-Yuvandy Cultural Arts Club, Secondary school of Fine Arts, Khmer Classical Art Preservation School, there are policies, legal and administrative measures for social development and environmental sustainability established to recommend and protect intangible cultural heritage.

-Kun Lbokator school to follow the rules of martial arts in the form of ethics, adherence to the training policy.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

Target for the next report:

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Programs that promote Intangible Cultural Heritage (ICH) should adhere to ethical principles to foster respect for cultural diversity and mutual understanding among communities. Key principles include:

Informed Consent: Ensure that communities and individuals give informed consent before sharing their cultural practices, stories, or artifacts.

Cultural Sensitivity: Acknowledge the traditional meanings and values of cultural practices to avoid misrepresentation. Engaging community members and cultural experts is crucial for accurate and respectful representation.

21.

Extent to which engagement for safeguarding ICH is enhanced among stakeholders

Guidance note corresponding to indicator 21 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 21.1

Do communities, groups and individuals participate on an inclusive basis, and to the widest possible extent, in the safeguarding of ICH in general or specific elements, (whether or not inscribed on the Lists of the 2003 Convention)?

High

Describe briefly, giving examples, how community, group and individual participation is secured.

‘Safeguarding Cambodian heritage is an obligation of every Cambodian’ is a slogan which is promoted by the Ministry of Culture and Fine Arts asking for more engagement from every Cambodian to take full responsibility in safeguarding their heritage. Cultural Festivals, events and activities have been launched to secure the public participation, especially, ICH practitioners and bearers. For example, Chapei contest is celebrated every year to showcase Chapei Dang Veng and its bearers.

Describe in particular measures to ensure that this is inclusive.

Communities and groups participate to protect Inheritors in training, production, teaching and dissemination of knowledge to bearer and practitioner, such as training to gain an in-depth understanding of the art form, dance, teaching and production of Chapei.

Question 21.2

Do NGOs and other civil society actors participate in the safeguarding of ICH in general and of specific elements of ICH (whether or not inscribed)?

Some

Explain briefly, giving examples, how NGO and civil society participation in ICH safeguarding is ensured.

Some NGOs and other civil societies participate in strengthening safeguarding in Intangible cultural heritage. Participate promote intangible heritage more extensive, Contributes to use of the resources available in the unit to promote the development of financial assistance, the creation and new innovation. The Khmer Traditional Textile Organisation (IKTT) has developed a village dedicated to the creation of ikat in the traditional Khmer style. IKTT has worked to reforest the area, focusing on species that can be used for traditional dyeing techniques. For example, they grow trees that lac insects live in and cultivate golden silkworms. IKTT has also trained many artisans who live and work in the village, in order to create high-quality Khmer ikat.

Cambodian Living Arts (CLA): Grants Program provides opportunities to the arts community, which needs financial assistance, to sharpen creativity, critical reflection, and capacity building from individual to grassroots initiatives. They offer two types of grants: core grants and special grants.

Question 21.3

Do private sector entities participate in the safeguarding of ICH, and of specific elements of ICH (whether or not inscribed), while respecting the [Ethical Principles](#) of Safeguarding of ICH?

Some

Describe private sector participation in ICH safeguarding briefly, giving examples, and explain how the Ethical Principles are respected.

Private sector entities participate in the safeguarding of Intangible cultural heritage such as Yuk Vandy Cultural Arts Club, Khmer Classical Art Preservation School has worked with international partners outside of UNESCO and has performed internationally several times.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Largely

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

The extent of engagement for safeguarding Intangible Cultural Heritage (ICH) among stakeholders is influenced by collaborative efforts, awareness, policy support, community involvement, resource availability, technology use, and evaluation processes. Strengthening these aspects can significantly enhance stakeholder engagement in ICH preservation. Specifically, the focus will be on the following factors:

Stakeholder Collaboration: Increased collaboration among various stakeholders, including local communities, governments, NGOs, academic institutions, and cultural organizations, indicates strong engagement in safeguarding ICH. Joint initiatives and partnerships signify a collective commitment to preservation efforts.

Awareness and Education: Programs that educate stakeholders about the importance of ICH and effective safeguarding practices enhance engagement. Workshops, seminars, and awareness campaigns can empower stakeholders with the knowledge and skills needed to actively participate in ICH preservation.

22.

Extent to which civil society contributes to monitoring of ICH safeguarding

Guidance note corresponding to indicator 22 of the Overall Results Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 22.1

Does an enabling environment exist for communities, groups and individuals to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

YES

Describe briefly, giving examples, how communities, groups and individuals can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

Provincial Departments of culture and fine art, encourage Communities to Continue Implementing Local Inheritance.

-Association Monitor works regularly, coordinating with stakeholders from the heritage community, Chapei Association makes production of Chapei equipment and teaching promotion.
-RUFA has held a workshop to exchange experiences on the conservation of intangible cultural heritage.

-Yuvandy Cultural Arts Club, assist in research and do report to the Ministry of Culture and Fine Arts, Follow the results of the research on the conservation of intangible cultural heritage, which is integrated into the study of music form, Kun Labokator Yotakrom to public students and private and collection of lyrics in the story of King Jayavarman VII.

- Lakon Khol groups Monitored the implementation of the results obtained and gave a positive result to the bearer. Examples: Phnom Penh Lkhon Khol and others (Wat Svay Andet, Battambang Province) continue to maintain the original form of Lkhon khol in the past and respect the value of all Lkhon Khol groups.

Question 22.2

Does an enabling environment exist for NGOs and other civil society bodies to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

YES

Describe briefly, giving examples, how NGOs and other civil society bodies can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

The Ministry of Culture and Fine Arts (MCFA) has organized a workshop program to collect input with the participation of the community, organizations, and relevant institutions such as:

-Workshop to gather opinions, experiences and evaluate the work of living heritage in 2022.
-Workshop on Inventory and Documentation of Intangible Cultural Heritage on March 9th-11th, 2022 in Sen Monorom City, Mondulkiri Province, with participants from 25 Provincial Departments of Culture and Fine Arts. The unit is under the Director of the General Department of Technique for Cultural Affairs, representatives of UNESCO Phnom Penh, NGOs, indigenous associations, and community arts groups who own the cultural heritage, a total of 102 people. The workshop was held to gather information, document, and update Cambodia's intangible cultural heritage, including:

Compile history documents and information of the intangible cultural heritage owner's heritage preservation and awareness-raising campaigns. CICADA Association: envision a diverse and flourishing Cambodian society where cultural and creative industries are recognized, valued, and thriving. Kok Thlok: Focuses on promoting cultural arts. NGOs benefit from training programs, workshops, and funding provided by UNESCO and international partners, enabling them to carry out technical and artistic studies. Partnerships with academic institutions, such as the Center for Khmer Studies and the Royal University of Fine Arts, provide additional technical expertise and resources.

NGOs play a key role in facilitating community participation in the documentation and safeguarding of ICH. Many organizations focus on empowering local groups to monitor and safeguard their intangible heritage, ensuring sustainability.

The Ministry of Culture and Fine Arts (MCFA) has organized a workshop program to collect input with the participation of the community, organizations, and relevant institutions such as:

- Workshop to gather opinions, experiences and evaluate the work of living heritage in 2022.
- Workshop on Inventory and Documentation of Intangible Cultural Heritage on March 9th-11th, 2022 in Sen Monorom City, Mondulkiri Province, with participants from 25 Provincial Departments of Culture and Fine Arts. The unit is under the Director of the General Department of Technique for Cultural Affairs, representatives of UNESCO Phnom Penh, NGOs, indigenous associations, and community arts groups who own the cultural heritage, a total of 102 people. The workshop was held to gather information, document, and update Cambodia's intangible cultural heritage, including:

+Compile history documents and information of the intangible cultural heritage owners
+Support and create art in the community
+Collective reports on consumables and musical instruments.

The common goal of protecting and preserving the intangible cultural heritage, which is challenged by factors such as globalization, the flow of foreign cultures, the expansions of cities or towns, and migration, is to have a strong will to preserve the heritage.

- Consultative workshop on ICH Law was organized to seek input and suggestion from departments and stakeholders to prepare and develop new laws on the promotion and protection of intangible

cultural heritage on December 13, 2023, at the Department of Performing Arts in Phnom Penh. The purpose of this workshop is to consult with stakeholders to collect input and prepare laws for the protection of Cambodia's Intangible Cultural Heritage Law. With the participation of expert speakers on the intangible cultural heritage of the Ministry of Culture and Fine Arts, legal experts from the Council of Jurists, and the Intellectual Property Association of Cambodia. Students majoring in Law from France and representatives of relevant ministries, civil society organizations, directors general under the Ministry of Culture and Fine Arts, National Authority, National Committee of UNESCO, and the Department of Culture and Fine Arts in the 25 capitals and provinces, a total of 145 people.

-Consultative Workshop on Dissemination of the Intangible Cultural Heritage Report to UNESCO on the Preparation of the Four-Year Progress Report of Chapei Dang Veng and the Report on the Implementation of the 2003 Convention. The purpose of this workshop was to gather input from relevant ministries, institutions, provincial/capital departments of culture and fine arts, organizations, associations, and practitioners of the 2003 Convention and Chapei Dang Veng throughout the country. This workshop was held twice:

The first workshop was held on September 25, 2024, with 160 participants representatives who are from inter-ministerial, organizations, associations, especially artists' communities, who are the practitioners of intangible cultural heritage throughout the country.

The second workshop was held on November 27, 2024, at the Ministry of Culture and Fine Arts with 150 participants who are the representatives from inter-ministerial, organizations, associations, and communities of artists who practice the intangible cultural heritage across the country.

-The Ministry of Culture and Fine Arts (MCFA) collaborates with NGOs and CSOs to implement safeguarding measures, offering an institutional framework for their involvement. Several Cambodian and international NGOs work closely with UNESCO and other global organizations in ICH safeguarding efforts. Examples include:

+ Cambodian Living Arts (CLA): Promotes artistic studies and preservation of performing arts. Khmer Cultural Development Institute (KCDI): Focuses on traditional music and performing arts. Phare Ponleu Selpak: supports children through performance art. Heritage Watch: Engages in cultural heritage preservation and awareness-raising campaigns. CICADA Association: envision a diverse and flourishing Cambodian society where cultural and creative industries are recognized, valued, and thriving. Kok Thlok: Focuses on promoting cultural arts. NGOs benefit from training programs, workshops, and funding provided by UNESCO and international partners, enabling them to carry out technical and artistic studies. Partnerships with academic institutions, such as the Center for Khmer Studies and the Royal University of Fine Arts, provide additional technical expertise and resources.

+ NGOs play a key role in facilitating community participation in the documentation and safeguarding of ICH. Many organizations focus on empowering local groups to monitor and safeguard their intangible heritage, ensuring sustainability.

Question 22.3

Does an enabling environment exist for scholars, experts, research institutions and centres of expertise to monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures?

YES

Describe briefly, giving examples, how scholars, experts, research institutions and centres of expertise can monitor and undertake scientific, technical and artistic studies on ICH safeguarding programmes and measures.

The Ministry of Culture and Fine Arts (MCFA), encourage research and capacity-building activities focused on ICH, such as the Royal University of Fine Arts, the Royal Academy of Cambodia, and the Center for Khmer Studies (CKS), International collaborations with organizations like the École française d'Extrême-Orient (EFEO). Scholars and experts frequently participate in ICH-related studies, including documentation, transmission, and safeguarding practices.

Many Cambodian and international researchers conduct field studies in collaboration with local communities and government agencies. Research institutions benefit from capacity-building programs and technical assistance provided by UNESCO and other international bodies. Workshops and training on methodologies for ICH documentation and safeguarding are regularly organized for scholars and institutions.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Satisfied

State Party-established target

Satisfied

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Following and encouraging similar activities as stated above.

23.

Number and geographic distribution of NGOs, public and private bodies, and private persons involved by the Committee in an advisory or consultative capacity (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 23 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

24.

Percentage of States Parties actively engaged with other States Parties in cooperation for safeguarding

Guidance note corresponding to indicator 24 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 24.1

Is there cooperation to implement safeguarding measures for ICH in general at:

Bilateral level

In terms of bilateral cooperation, Cambodia has various cooperation in the fields of culture and arts with many countries. In order to promote cultural cooperation, Cambodia has signed a Memorandum of Understanding in the field of culture and arts. Those Memorandum of Understandings mostly focus on exhibition, exchange the visit of cultural delegation, performance, training, etc. Even though there is much cooperation, countries that have worked closely with Cambodia are Viet Nam, Thailand, India, China, and Indonesia. For example, Cambodia and Vietnam organize Cultural Week every year.

International level

Question 24.2

Is there cooperation to implement safeguarding measures for specific elements of ICH, in particular those in danger, those present in the territories of more than one State, and cross-border elements at:

Question 24.3

Are information and experience about ICH and its safeguarding, including good safeguarding practices, exchanged with other States Parties?

YES

Explain briefly, using examples, how such exchanges operate, their purpose(s) and outcome(s).

- Yuvandy Cultural Arts Club, For example, Participated in cultural exchange performances for 11 countries (ASEAN) in Putkayear, Bihar, Republic of India.
- Kampong Kong Tugging Community: There is an exchange and experience of international heritage conservation between the Kampong Kong Drawing Community and the Drawing Community of the Republic of Korea in 2024.
- Kun Lbokator Kampot School: There is an exchange and experience of international heritage conservation, such as in Korea, November 5, 2024, with the participation of Cambodia, Korea, Indonesia, China, Mongolia.

Question 24.4

Have you ever shared documentation concerning an element of ICH present on the territory of another State Party with it?

YES

Describe any relevant case(s), naming the element and the other State(s) Party(ies) involved.

There is ever shared documents related to exchange and experience of international heritage conservation. Such as Documents on the training of performing arts, training methods and production of related equipment.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Partially

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Extend activities with other States Parties on Intangible Cultural Heritage (ICH) in both conservation and promotion, especially among ASEAN countries. For example, propose the creation of an ASEAN Arts Center within the country, as well as collaborate on the nomination of ICH properties

25.

Percentage of States Parties actively engaged in international networking and institutional cooperation

Guidance note corresponding to indicator 25 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

Question 25.1

Do you participate in the activities of any category 2 centre for ICH?

YES

Tab 1

Choose a category 2 centre

International Training Centre for Intangible Cultural Heritage in the Asia-Pacific Region (CRIHAP)

Describe the activities and your country's involvement.

-Kampong Kong Tugging Community: There is an exchange and experience of international heritage conservation between the Kampong Kong Drawing Community and the Drawing Community of the

Republic of Korea in 2024.

-Kun Lbokator Kampot School: There is an exchange and experience of international heritage conservation, such as in Korea, November 5, 2024, with the participation of Cambodia, Korea, Indonesia, China, Mongolia.

Tab 2

Choose a category 2 centre

International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region (ICHCAP)

Describe the activities and your country's involvement.

Kun Lbokator Kampot School: There is an exchange and experience of international heritage conservation, such as in Korea, November 5, 2024, with the participation of Cambodia, Korea, Indonesia, China, Mongolia.

Question 25.2

Is international networking among communities, groups and individuals, NGOs, experts, centres of expertise and research institutes that are active in the field of ICH encouraged and supported?

NO

Describe briefly, giving examples, specifying the partners involved and how networking is encouraged and supported.

Question 25.3

Do you participate in ICH-related activities of international and regional bodies other than UNESCO?

YES

Tab 1

International and regional bodies

ASEAN (Association of Southeast Asian Nations)

ICH-related activity/project

- ASEAN in One Cultural Garden: Regional Workshop "Preserving, Promoting, and Developing Intangible Cultural Heritage": This workshop aims to share and exchange experiences in preserving, promoting, and developing intangible cultural heritage among all ASEAN member states.
- The ASEAN Culture and Creativity for Sustainable Development: scheduled in December 2023.
- Teaching with Living Heritage in Asia and the Pacific Project in Cambodia: This is a collaboration between the Ministry of Education, Youth and Sport, the Ministry of Culture and Fine Arts, UNESCO Cambodia, and Cambodian Living Arts.
- Research on ICH Contribution to SDGs: Intangible Cultural Heritage for Sustainable Cities and

Communities: A workshop for this project held in Siem Reap, Cambodia, on 18-19 March 2024, providing an opportunity to report and discuss the results of the research conducted in FY 2023.

Contributions to the safeguarding of intangible cultural heritage

- Registration of ICH on UNESCO's Lists.
- Revival of Traditional Arts and Practices, such as training programs for the younger generation, support for master practitioners to show their abilities, or pass on their skills through workshops and cultural centers.
- Documentation and archiving of all resources through the compilation of a book or the recording of oral histories and rituals.

Tab 2

International and regional bodies

WIPO (World Intellectual Property Organization)

ICH-related activity/project

Engaging in discussions about protecting traditional knowledge and culture.

Contributions to the safeguarding of intangible cultural heritage

Tab 3

International and regional bodies

Others

ICH-related activity/project

ICHLINK and ICHCAP

- Safeguarding intangible cultural heritage (ICH) in Formal education in Cambodia" in partnership with the Cambodian Living Arts (CLA) and was financially supported by the Chengdu Culture and Tourism Foundation in China.
- Promoting and Developing ICH Contents in Cambodia in relation to the ichLinks (2021-2022).

Mekong River Sub-Region Cooperation

'Promoting Creative Industry for Heritage Tourism Development in the Mekong Region'

Contributions to the safeguarding of intangible cultural heritage

Mekong River Sub-Region Cooperation

Globalization and pandemic put cultural skills and knowledge at risk, as workers leave in search for new opportunities, taking with them their local artisanal skills and cultural knowledge, potentially leading to the disappearance of traditional heritage and the foundation of cultural knowledge associated with key heritage monument. The project is implemented to in five famous touristic destinations of Cambodia, Laos, Myanmar, Thailand and Vietnam to safeguarding its cultural knowledge in the local communities through creative industry and tourism.

Baseline and target

The **first scale** below automatically indicates the extent to which this indicator is met based on the information provided above. It constitutes a **baseline** for future reporting.

The **second scale** allows you, on a voluntary basis, to define a target for the next reporting exercise, in six-year time, and a text box allows you to explain how you intend to achieve this **target**.

Extent to which the current indicator is met:

Partially

Target for the next report:

Largely

Briefly explain why the State decided to establish this target for the next reporting cycle and how it will try to achieve it. In doing so, you can refer to the specific aspects and assessment factor(s) for this indicator that the State may wish to address:

Since this promotes cooperation, knowledge exchange, and mutual assistance in the preservation of Intangible Cultural Heritage (ICH), States Parties, including Cambodia should actively participate in international networking and institutional cooperation. This is for sharing best practices and research methodology to enhance the effectiveness of ICH safeguarding efforts. Cambodia has achieved so far this target. However, Cambodia should do more activities related to this indicator including: strengthening institutional capacity, fostering regional, national, and international cooperation, and creating opportunities for practitioners, etc. By addressing such concerns, Cambodia may reinforce its cultural policies while positioning itself as a key player in regional, national and global efforts to protect ICH elements. In addition to maintaining customs, international networking and collaboration promote global solidarity in appreciating and maintaining humanity's shared cultural heritage.

26.

ICH Fund effectively supports safeguarding and international engagement (this indicator is monitored and reported by the Secretariat at the global level)

Guidance note corresponding to indicator 26 of the Overall Result Framework:

[English](#) | [French](#) | [Spanish](#) | [Arabic](#)

C-2008-00060

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned

as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Royal ballet of Cambodia	2008

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

The Royal Ballet is Cambodia's supreme fine art and an ancient artistic heritage that is tightly interwoven with the mythology in Brahmanism and sacredness of Khmer beliefs. The social and cultural functions and meanings of Royal ballet of Cambodia also known as Khmer Classical Dance and carved on the temples of Angkor Wat in the early 12th century. At present, this dance form is performed by all female characters, such as the female role, male role and giant role, except for the monkey character, who is required to dance by men. This art form is accompanied by the traditional Pin-Peat orchestra and Cambodia classical form of singing. This form of dance is performed to dedicate to the deities in Brahmanism, in prayers ceremonies and to present to the King. The dancers put on a luxurious designed costume and must perform each movement accurately. The Royal Ballet has evolved into an additional role that serves in religious ceremonies, national and international festivals, and promotes national identity, moral education, and intellectual training. Another feature of this dance is that the performers are not allowed to sing on their own, they are using dance gestures to convey words and meanings of the songs, and this form can be performed as a short dance and any mythological story which was called theatre performance.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The current level of viability of Royal ballet of Cambodia reflects the identity and soul of the nation that makes us responsible, contributes to the preservation of it, and this form shows the gratitude of the late professors and the living legacy that is being compiled. Learn to teach this art form to the next generation. The first current risk of the Royal Ballet of Cambodia today is its sustainability due to the poor living standards of most of the students or artists and the shortage of the inheritors. There is also a decrease in the study quality due to the overly busy schedule, which negatively affects students who need time and full attention to absorb dance knowledge at the secondary school of fine arts. The second factor is the lack of appreciation for the art profession. The concept that art is valued by the public is overlooked by the public, causing artists to lose hope and a lack of work when graduating with a degree in art. The above factors cause the shortage of

qualified teachers in art training, medium quality teachers have entered teaching into some institutions, which reduces the quality of Art.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the heritage has been an impulse that Cambodian people get together annually to celebrate the anniversary of the Cambodian Royal Ballet of Cambodia inscription. Year-over-year celebrations have resulted in many royal dance performances, recalling the value of this art form, as well as increasing the love and conservation of people from various angles. The National cultural day and the annual art festival are also a forum for welcoming art performances in the form and theme of the year. The National cultural day and the annual art festival are also a forum for welcoming art performances under one theme set by the committees every year. This opportunity has brought performances and competitions for the Royal Ballet of Cambodia, creative classical dances and contemporary dances, and those can happen with the Royal Ballet of Cambodia as the basis and inspiration. These are the prospects of the potential of the Royal Ballet of Cambodia, which has a rich variety of dances, great value and leads to continuous development in both the arts and society.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

A number of measures have been put in place among the relevant institutions such as NGO, inter-ministries, especially the Ministry of Education.

- The Ministry of Culture and Fine Arts has provided support, data and experts to share and collaborate on work related to the Royal Ballet of Cambodia with relevant institutions.
- The ministry provided supports on projects and platforms to showcase the Royal Ballet dance in educational institutions under MOEYS.
- Cultural day created opportunity for them to showcase what they have learnt to compete for prize at national level Cambodian Living Arts, UNESCO, Phnom Penh.

Publishing book:

- Compiling dance practice and printed book (Basic dance practice)
- Publishing classical dance story
- Translating books that guide people to learning more about the art form such as Cambodian dancer diary, the colonials dance and so on.

Documentation & archiving & photography:

- Filming basic dance movement
- The Ministry of Culture has also been active in compelling the Royal Ballet of Cambodia and filming basic dance movement to maintain the rules and regulations of this form in order to

diversify the transfer of knowledge from one generation to another.

- In 2023, a documentary on the Royal Ballet of Cambodia was screened nationwide, including interviews and recounting the history and story of the Royal Ballet of Cambodia from elders and artists, showing signs of active participation. These activities are important for research activities and knowledge for students as well as those who want to learn about the arts.

Education:

- Providing dance class at public school at secondary level.
- Every undergraduate degree in choreographic classical dance.
- Creating short dance courses every weekend for the public at RUFA.
- Elaborating with MOEYS, UNESCO & CLA to train art teachers including dance subjects in public Schools.
- Support and encourage art schools to open dance classes for private training.
- Providing training program to upskill or refreshing performance technique to the dance practitioner arose the entry especially in Phnom Penh & Siem Reap were independent artists and troupes & organizations are located.

The Ministry also has measures to correct and reshape individuals or groups who engage in any inappropriate activity or create any image that could have a serious negative impact on the Royal Ballet of Cambodia. These are also collective efforts to preserve the values that the Royal Ballet of Cambodia has been inscribed as an intangible heritage of humanity and a strong commitment to sustaining this art form in conjunction with UNESCO in a sustainable manner.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

For the Royal Ballet of Cambodia, MCFA has engaged closely with individuals, communities, also other relevant institutions through both informal and formal meetings, workshops, and consultation with various national and international arts organizations and identified in this proposal.

In 2020, MCFA has invited professors who specialize in this form to compile research and create the valuable documents, including female characters, male characters, giant characters and monkeys for future generations to study and gain a better understanding of the form of Royal ballet of Cambodia.

The Ratanakiri Provincial Department established classes to train the royal ballet of Cambodia and has been active in training human resources to support intangible cultural heritage sections as well as promoting the value of abstract culture to the people in the communities of some indigenous people in Ratanakiri.

The Prey Veng Provincial Department has opened Royal ballet of Cambodia classes for students such as Beyond International School, Hun Sen High School, Kampong Leav High School, Preah Ang Duong High School and SOS Orphanage in Prey Veng.

Champey Academy of Arts, a non-profit school, was established in January 2013. The school has provided executive training such as Royal ballet of Cambodia classes to the Children and Youths who are interested and wish to become a dance artist in the future.

The Koh Kong Provincial Department is training classical dances for students every Sunday and during the vacation.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

Secondary of Fine Arts is the only state educational institution that educates from elementary to high school, and the curriculum focuses on arts, culture, and general education according to the curriculum of the Ministry of Education, Youth and Sports. The school accepts students every year for free classes in Royal Ballet of Cambodia, which requires students to be 8 years old or have completed primary education in 3rd or 4th grade to preserve, maintain, train, and transfer knowledge, skills, and experience in the arts. The Faculty of Choreography is a unit under the auspices of the Royal University of Fine Arts that builds human resources in the field of arts and culture, trains higher-degree students to become geniuses in the creation of artwork, and a director of all forms of drama, especially in the form of the Royal Ballet of Cambodia to contribute to the preservation, protection, and promotion of national art, culture, national identity on the basis of conservation and development in line with the process of globalization. Champey Academy of Arts is another non-profit school that provides Royal Ballet of Cambodia classes to children and youths without limit of ages. The Ratanakiri Provincial Department is implementing the promotion and protection of intangible cultural heritage in its provinces, such as the Royal Ballet of Cambodia dance training activities for some school students in Ban lung City.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

To ensure the widest possible participation of communities, groups, and individuals concerned with the Royal Ballet, a series of consultative workshops were held. These workshops provided a platform for stakeholders to share their insights, challenges, and recommendations for the preservation of this intangible cultural heritage.

Key Activities:

- **Workshop Organization:** Two workshops were organized (29 September 2024 and 27 November 2024) to gather input from a diverse range of stakeholders, including relevant government bodies, NGOs, public education institutions, artists, dancers, professors, community members, and cultural experts.
- **Participant Engagement:** Participants were actively encouraged to share their experiences, knowledge, and perspectives on the current state of Royal Ballet.
- **Data Collection:** Information was collected on various aspects of Royal Ballet, such as its history, traditions, challenges, and future prospects.
- **Consensus Building:** Discussions were facilitated to build consensus among stakeholders on key

issues and priorities for safeguarding Royal Ballet.

Key Outcomes:

- **Identification of Challenges:** Participants identified key challenges facing Royal Ballet, including the decline in interest among younger generations and the lack of adequate support for practitioners.
- **Development of Recommendations:** The workshops generated valuable recommendations for addressing these challenges, such as the need for increased investment in education and training, public awareness campaigns, and community-based initiatives.
- **Strengthening Community Networks:** The workshops provided an opportunity for Royal Ballet dancers and experts to network and collaborate on future projects.

By involving a wide range of stakeholders in the report preparation process, the Ministry of Culture and Fine Arts has ensured that the document accurately reflects the current state of Royal Ballet and the needs of the dancers. This participatory approach will contribute to the effective implementation of safeguarding measures and the long-term preservation of this valuable cultural heritage.

C-2008-00108

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Sbek Thom, Khmer shadow theatre	2008

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Sbek Thom is a vital cultural heritage and an important part of Cambodian identity. The viability is cultural significance that is deeply rooted in Cambodian traditions, and cultural tourism initiatives can provide financial support and global exposure. But at the same time, there are many concerns that professors and experts are concerned about. According to the teachers' observations, this form does not teach and disseminate widely and does not reach depth to the public and the finished materials are damaged due to not being re-performed and rarely shown to the public.

There is little knowledge of leatherworking, with the number of leather workers in the Department of Performing Arts currently being three because this task is difficult and requires patience and talent. Kok Thlok Artists Association is highly concerned about the location of taking care of the leather and the time of members. The Secondary School of Fine Arts does not have workshops and has not yet prepared a formal curriculum for students to fully understand this form, and the audience is limited, they don't understand clearly.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

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Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inclusion of Sbek Thom in intangible heritage has expanded the role of this theatrical form. In addition to traditional roles, such as dedication to the deities and prayer ceremonies, the art form has also been featured in other programs, such as Nature and the Planet (Earth Hour), as well as trade promotions (malls). Representatives of the Kok Thlok Association organize this Big Shadow Theatre show on the ship as a weekly cultural program, among other art forms, with English translation to make it easier for foreign audiences. Mr. Chien SOPHAN, a Lkhon Sbek Thom troupe from Siem Reap province has created a training class for the next generation and has performed at the Khmer Shadow Theatre on the occasion of the Khmer New Year, the Water Festival, and regularly performs four times a month by adding Japanese, English, adapted to foreign audiences. In addition, his art group also performs in schools and pagodas so the younger generation can get a better understanding of the art form.

The art group, with the participation of the provincial Department of Culture and Fine Arts, made a short film to promote the art form in the community. This is the evidence that the Khmer Shadow

Theatre has appeared to the masses, both nationally and internationally, more often involved in interactions with various sectors of Cambodian society.

As a result, more international community recognizes this art form, while more Cambodians can have the opportunity to watch, know, and build a sense of belonging.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

The inclusion of Sbek Thom in intangible heritage has expanded the role of this theatrical form. In addition to traditional roles, such as dedication to the deities and prayer ceremonies, the art form has also been featured in other programs, such as Nature and the Planet (Earth Hour), as well as trade promotions (malls). Representatives of the Kok Thlok Association organize this Big Shadow Theatre show on the ship as a weekly cultural program, among other art forms, with English translation to make it easier for foreign audiences. Mr. Chien SOPHAN, a Lkhon Sbek Thom troupe from Siem Reap province has created a training class for the next generation and has performed at the Khmer Shadow Theatre on the occasion of the Khmer New Year, the Water Festival, and regularly performs four times a month by adding Japanese, English, adapted to foreign audiences. In addition, his art group also performs in schools and pagodas so the younger generation can get a better understanding of the art form.

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As a result, more international community recognizes this art form, while more Cambodians can have the opportunity to watch, know, and build a sense of belonging.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

For Sbek Thom, Khmer shadow theater, MCFA has engaged closely with individuals, communities, and other relevant institutions. In 2023, the Department of Performing Arts choreographed a new story called Satva long Battle with the participation and attentiveness of trainers and skilled artists who understand the techniques of walking and Cheut Sbek. And in the past, the department has also already choreographed three pieces of stories. Kok Thlok Artists Association organizes one cruise ship performance once a week with a duration of one hour, and the association has a close relationship with other entities in training artists and choreography. Sovanna Phum Art Association has held seminars on the techniques of this form for other organizations and associations at the national and international levels. They organize 4 performances once a month, planning to perform this form at Secondary School of Fine Arts once a month, and there will be a training session for this art form for the younger students at Secondary School of Fine Arts as well.

Since 2014, Secondary School of Fine Arts has established classes for male students who are studying Lkhon Khol and traditional dance from the 1st to the 6th grade.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The Department of Performing Arts is a public entity working on the performing arts sector for the public on behalf of the Ministry of Culture and Fine Arts of Cambodia responsible for preparing and drafting laws, regulations, other documents for management and orienting the performing arts across the country. In 2023, the department choreographed the masterpiece called "Ream Ker" and "Satva long Battle". In addition, the department prepared a documentary of Sbek Thom, walking movement and words to sing in this form to be recorded as a document for research and widespread dissemination.

Secondary School of Fine Arts is an educational institution that focuses on the field of arts and culture, as it has opened extra-curricular classes that are not part of the curriculum, in the form of Sbek Thom for 2 hours a week, which focuses on the subjects of making leather, acting, and words to sing aim of preserving, protecting, promoting, and building knowledge and employment potential for students and future generations.

Sovanna Phum Art Association is an independent Cambodian artistic association in Phnom Penh whose aims are to revive, preserve, promote treasures of Khmer culture to local, international audiences and give Cambodian artists the opportunities to perform and make a living from their art.

Kok Thlok Artists Association established for preserving and promoting Sbek Thom that have become an intangible cultural heritage of humanity and has made approximately 500 leathers for performing the masterpiece of Ream Ker from beginning to end.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

To ensure the widest possible participation of communities, groups, and individuals concerned with Sbek Thom, a series of consultative workshops were held. These workshops provided a platform for stakeholders to share their insights, challenges, and recommendations for the preservation of this intangible cultural heritage.

Key Activities:

- Workshop Organization: Two workshops were organized (29 September 2024 and 27 November 2024) to gather input from a diverse range of stakeholders, including relevant government bodies, NGOs, public education institutions, experts 'professors, community members, and cultural

experts.

- Participant Engagement: Participants were actively encouraged to share their experiences, knowledge, and perspectives on the current state of Sbek Thom.
- Data Collection: Information was collected on various aspects of Sbek Thom, such as its history, traditions, challenges, and future prospects.
- Consensus Building: Discussions were facilitated to build consensus among stakeholders on key issues and priorities for safeguarding Sbek Thom.

Key Outcomes:

- Identification of Challenges: Participants identified key challenges facing Sbek Thom, including the decline in interest among younger generations and the lack of adequate support for practitioners.
- Development of Recommendations: The workshops generated valuable recommendations for addressing these challenges, such as the need for increased investment in education and training, public awareness campaigns, and community-based initiatives.
- Strengthening Community Networks: The workshops provided an opportunity for Sbek Thom artists and communities to network and collaborate on future projects.

By involving a wide range of stakeholders in the report preparation process, the Ministry of Culture and Fine Arts has ensured that the document accurately reflects the current state of Sbek Thom and the needs of the community. This participatory approach will contribute to the effective implementation of safeguarding measures and the long-term preservation of this valuable cultural heritage.

C-2015-01080

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Tugging rituals and games	2015

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

Lbaeng Teanh Prat (Tugging Ritual Game): is a game that is played all over the world. In some countries it is just a game of strength between two groups of people for fun, but in some

agricultural countries in Asia they play tugging ritual games only on important occasions and have a strong connection to religious society. Cambodia is also one of the agricultural countries Which plays a role in entertaining and embed faith in that. In addition, tugging ritual game shows the creation of what is Indian religion, the myth of the story "Churning the Ocean of Milk" into a traditional game that suits the context and needs of Cambodian farmers. Teanh prot is played during the traditional Cambodian New Year celebrated in mid-April, and/or during chlong chet. The game is often played in open spaces of the Buddhist monastery compounds or in an open space of a village or just in front of someone's house. Normally in the afternoon, a rope is brought to the contest arena.¹² A dividing line is drawn in the middle or simply a rope is tied with colored strings to mark the middle line. Two teams of normally male team vs. female teams are contested with each other. To start the game, each team holds the rope on each side in between the drawn line. Then the referee(s) starts counting from one to three in order to begin the game or sometimes the referee cheers the contestants with the sound yak or three times in order to "instigate" the teams, whereas each team makes the sound heouy each time after hearing the sound of yak or from the referee. Sometimes, the game is accompanied by a drum and a tror, a string instrument. The drummer plays an active role in the game. The drummer rolls his drum in order to cheer the teams until one side wins. The tror is only played for the players and audience to sign and dance. When a team pulls the other over the drawn line or pulling them always through to their side, that team wins. At the end of the game, formerly the rope is said to be cut off in the middle by an Achar, a Buddhist officiating priest or sometimes the rope is broken by the pulling of the two teams. The significance of the teanh prot have three main ritual significances can be concluded for the teanh prot: 1) recreating anew a perfect time and social order, 2) bringing good health and prosperity for the community and 3) marking the entry into a new cycle of time. So Lbaeng Teanh Prot (Tugging Rituals and Games): For Cambodia, Tugging Ritual Game is not just a game of strength competition between two groups of people for fun, but the villagers play for the well-being of the most prosperous, especially in the sense of asking for rain for farming.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

The current level of viability of tugging rituals and games of Cambodia reflects the identity and traditions that makes us responsible, contributes to the preservation of it, and this tradition shows the gratitude to the Khmer ancestors and the living legacy that is being compiled. The frequency and extent of its practice is maintained by playing live in the community, with teaching playing, teaching rattan cutting, teaching rattan scroll etc., in order for the next generation to know and transfer this knowledge to the next generation. For the strength of traditional modes of transmission create the promotional short workshop on tugging rituals and games across Cambodia (25 provinces), Incorporated into the section sports curriculum and increased the promotion of the tugging ritual game sector more widely. In particular, promote by bringing tourists to visit the communities and visit the rattan forest conservation area. Meanwhile, the first current risk of the Tugging rituals and games of Cambodia today is its sustainability due to the loss of raw materials or scarce raw materials, Lack of land to conserve rattan forest, the Most importantly, tugging rituals and games are played only once a year, which causes people in the country to rarely play or see, and the promotion in some provincial towns and cities is not widely. So, all Cambodians need to

strengthen the conservation of rattan forests, set up play areas in each community across the country and explain the values of the nation's intangible cultural heritage.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

The inscription of the heritage has been an impulse that Cambodian people get together annually to celebrate the anniversary of the Cambodian Tugging rituals and games of Cambodia inscription. Year-over-year celebrations have resulted in many popular games during Khmer on the occasion of Khmer New Year, recalling the value of these popular games during, as well as increasing the love and conservation of people from various angles. After Cambodia included the "Tugging rituals and games" in the UNESCO list, it was already seen that all Cambodians paid attention promoting both national and international, join in the take care together, protect and conservation the tugging rituals and games. In each area, start playing tugging rituals games every year on the occasion of Khmer New Year. In doing so, Locals/communities believe to cut out the bad stories or things that were bad in the old year and please let's meet only good stories or things in the new year and may the peasant people who practice agriculture receive good and abundant harvests.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

In addition, the Ministry of Culture and Fine Arts also provides support, data and experts to share and collaborate on work related to the tugging rituals and games identify and list in the all provinces that related and compile all the organizations, groups of people and institutions concerned, for transmit their knowledge and skills of tugging rituals and games to the next generations through training with encouragement and support from host communities. Workshops related to intangible cultural heritage on the objectives and duties of all the community members whose element is inscribed on the representative List and other communities whose are the ICH bearers and practitioners.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

The participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding: Participate fully in support the care and preservation of intangible cultural heritage. Participate in protecting rattan forest, maintaining and using it annually. Video production and promotion on

social media. Explore other communities with tugging rituals and games. Recorded as a promotional video file on various systems. Execute ceremonies and annual «Loeng Neak Ta » ceremony. Training young people to pluck rattan and fold rattan. Strengthen, Takecare and keep the tradition in its original meaning from ancient times.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The organization(s) of the community or group concerned with the element and its safeguarding such that the whole nation recognizes the bearers and practitioners. The Ministry provided financial support and helped fund the purchase of a location for the conservation of natural rattan forest for the community. Compile many documents, books, videos, photos to publish. Facilitate and invite both national and international workshops. Provide scholarships to students from the community. Give a certificate of appreciation or encouragement to the community.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

To ensure the widest possible participation of communities, groups, and individuals concerned with tugging rituals and games, a series of consultative workshops were held. These workshops provided a platform for stakeholders to share their insights, challenges, and recommendations for the preservation of this intangible cultural heritage.

Key Activities:

- Workshop Organization: Two workshops were organized (29 September 2024 and 27 November 2024) to gather input from a diverse range of stakeholders, including relevant government bodies, NGOs, public education institutions, community, and cultural experts.
- Participant Engagement: Participants were actively encouraged to share their experiences, knowledge, and perspectives on the current state of tugging rituals and games.
- Data Collection: Information was collected on various aspects of tugging rituals and games, such as its history, traditions, challenges, and future prospects.
- Consensus Building: Discussions were facilitated to build consensus among stakeholders on key issues and priorities for safeguarding Tugging rituals and games.

Key Outcomes:

- Identification of Challenges: Participants identified key challenges facing tugging rituals and games, including the decline in interest among younger generations and the lack of adequate support for practitioners.
- Development of Recommendations: The workshops generated valuable recommendations for addressing these challenges, such as the need for increased investment in education and training, public awareness campaigns, and community-based initiatives.
- Strengthening Community Networks: The workshops provided an opportunity for practitioners

and communities to network and collaborate on future projects.

By involving a wide range of stakeholders in the report preparation process, the Ministry of Culture and Fine Arts has ensured that the document accurately reflects the current state of Tugging rituals and games and the needs of the community. This participatory approach will contribute to the effective implementation of safeguarding measures and the long-term preservation of this valuable cultural heritage.

C-2022-01868

C. Status of elements inscribed on the Representative List

Please complete all points below for each element of intangible cultural heritage present in the State's territory that has been inscribed on the Representative List. Refer to the nomination file as the basis for reporting on the current status of the element and report only on relevant changes since the date of inscription on the List or since the last report. Nomination files and earlier reports are available at <https://ich.unesco.org> or on request at the Secretariat.

The State Party shall pay special attention to the role of gender and shall endeavour to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of each report, and is asked in point C.7 below to describe how it has done so.

Name of the element	Year of inscription
Kun Lbokator, traditional martial arts in Cambodia	2022

Question C.1

C.1. Social and cultural functions

Explain the social and cultural functions and meanings of the element today, within and for its community, the characteristics of the bearers and practitioners, and any specific roles or categories of persons with special responsibilities towards the element, among others. Attention should be given to any relevant changes related to inscription criterion R.1 ('the element constitutes intangible cultural heritage as defined in Article 2 of the Convention').

After its inscription on the UNESCO representative List, the Kun Lbokator, traditional martial arts in Cambodia have become the country's element of national pride and its emblem. For every Cambodian, especially for the young people of the new generation, the Kun Lbokator is extraordinary; that is, it is not just a simple element of Cambodia's intangible heritage but is the element which makes Cambodia is different from the other countries of the region. This social and cultural value is constantly boosted by the fact that tourists and researchers incessantly want to discover or know more about this element.

Accordingly, in almost every official discourse, on the national television channels, the name of this element is mentioned several times and it has become the exclusive cultural emblem of the country. Most cultural associations and private companies are highly favorable to the representation of the element, or consider it to be a priority above any other form of intangible heritage in Cambodia, during official visits, the major traditional ceremonies, and for tourists too. It is evident that the element has not only kept its social and cultural values over the last years but in addition, has moved to a higher rank in the mind of the Cambodian people and that the teaching program is gaining importance in every art college, and in all the cultural associations of Cambodia.

Question C.2

C.2. Assessment of its viability and current risks

Describe the current level of viability of the element, particularly the frequency and extent of its practice, the strength of traditional modes of transmission, the demographics of practitioners and audiences and its sustainability. Please also identify and describe the threats, if any, to the element's continued transmission and enactment and describe the severity and immediacy of such threats.

In a concerted effort to further promote and safeguard Kun Lbokator, the Cambodia Kun Bokator Federation was formed, under the auspices of the National Olympic Committee of Cambodia, with the support of Ministry of Education, Youth and Sports, to enable masters and apprentices from across the country to continue practicing Kun Lbokator. The Ministry of Culture and Fine Arts has worked with the Lbokator communities around Cambodia by providing monthly support as consultant of the Ministry of Culture and Fine Arts, to preserve, promote and revitalize the Kun Lbokator in Cambodia. Many of the measures described below or have been implemented to render the element viable:

1. Research, inventory and publication methodology

The Ministry of Culture and Fine Arts organized a group of officials selected to carry out research and draw up an inventory of the Kun Lbokator. The publication of the results of this research is now available at Apsara Authority and website of Yosothor.

2. Transmission

The Ministry of Culture and Fine Arts has worked with the Kun Lbokator communities around Cambodia by providing monthly support as consultants of the Ministry. The Kun Lbokator masters, Masters Sen Sam Ath, San Kimsean, Am Yom, Suong Neng, Ponh Keun, Voeng Sophal, Ke Sam On, Kim Chiev, Chet Ay and Kao Kob are teaching in Kun Lbokator community schools in thirteen provinces in Cambodia. Now, there are more than 8,000 individual practitioners and the increase of the number of practitioners is about 15%-20% in each province. Especially, there more female students come to the Lbokator school and their parents accept and appreciate their child to become a Kun Lbokator practitioner. This is evident as a way of preserving, promoting and revitalizing the form and preserving the authenticity of the Kun Lbokator in Cambodia.

3. Revitalization of Ancient Martial Arts

This component of the project consists in research into Ancient Martial Arts which some of them are already disappearing. These Ancient Martial Arts have been documented by the Master of Kun Lbokator who served as consultants of the Minister of the Ministry of Culture and Fine Arts. These documents stay with our Masters in every Kun Lbokator community school for the transmission.

Question C.3

C.3. Contribution to the goals of the List

Describe how the inscription of the element has contributed to ensuring visibility of the intangible cultural heritage and raising awareness at the local, national and international levels of its importance. Explain how its inscription has contributed to promoting respect for cultural diversity and human creativity, and mutual respect among communities, groups and individuals.

After years of civil war, Cambodians have finally got together to rebuild the country. The national identity has become a strong element of society, especially now that Cambodia is undertaking

regional and global integration. After the Temple of Angkor Vat and the Temple of Preah Vihear, Sobo Preykok, Koske temple, Cambodians, and especially the young, are really eager to show the world all the elements of their identity. Accordingly, after having been listed as an intangible heritage, the Kun Lbokator is now considered to be one of the key elements of the Khmer identity. Accordingly, local authorities, cultural associations, masters and practitioners have all made efforts to preserve and promote the element in question because they have understood that not only can this element identifies the image of their identity but that it can also contribute to tourist and economic developments of the country. As a result, private companies, artistic associations, apprenticeship, teaching, rehearsals, representations, coordination, national and international cooperation ventures have started up immediately and the Ministry of Culture and Fine Arts will supervise and create opportunities for international cooperation with development partners and potential donors to ensure the durability of the element.

Question C.4

C.4. Efforts to promote or reinforce the element

Describe the measures that have been implemented to promote and reinforce the element, particularly detailing any measures that might have been necessary as a consequence of its inscription.

Identify and list and compile all the organizations, groups of people and institutions concerned, for instance, The masters, who have fully apprehended the history, knowledge, techniques and skills of Kun Lbokator through many years of practice (at least 5 years), transmit their knowledge and skills of Kun Lbokator to new generations through training with encouragement and support from host communities.

Today, some masters have established Kun Lbokator training schools in their homes where the training spaces were secured. The training time is flexible to the availability of their apprentices who are generally students at local public schools. Male and female practitioners are trained together, usually several times a week.

- Workshops related to intangible cultural heritage on the objectives and duties of all the community members whose element is inscribed on the representative List and other communities whose are the ICH practitioners.
- organizing the artistic festival to give cultural players an opportunity of presenting them achievements in terms of the preservation and promotion of the element.

Question C.5

C.5. Community participation

Describe the participation of communities, groups and individuals as well as relevant non-governmental organizations in safeguarding the element and their commitment to its further safeguarding.

Presently, Kun Lbokator is still actively performed as part of ritual offerings to local protective deities, Neak Ta as well as in other festive events. Kun Lbokator is an intangible tradition widely practiced among Cambodians, regardless of their age, gender and educational backgrounds or statuses.

Practitioners of Kun Lbokator consist of masters, assistant teachers and apprentices who can join local Kun Lbokator training schools or clubs and groups in their vicinity. They are responsible for maintaining the practice and honoring the philosophy behind Kun Lbokator.

1. The Masters are responsible for training apprentices by transmitting its values and tenets to them. Some of them run and manage their own Kun Lbokator training schools to share their

knowledge and skills of Kun Lbokator with younger generations. While serving as masters, they work in different occupations as rice farmers, local business owners, retired civil servants, musicians, actors, film directors, former professional boxers or military veterans. Their dedication to Kun Lbokator and their determination to safeguard this ICH are the driving force that leads them to continue training apprentices for free or for a symbolic fee.

2. Assistant Teachers are talented apprentices, selected among themselves, who can assist their masters in training new apprentices.

3. Apprentices are local school students or villagers within the vicinity of Kun Lbokator training schools who want to study and learn Kun Lbokator. Despite the fact that some customary roles from which women play less active in certain ritual practices and festive events, Kun Lbokator provides an equal opportunity for female practitioners to be trained.

Other advocates are individuals who possess some Kun Lbokator skills, but are not formal representatives, yet they actively advocate for widespread recognition of this traditional martial arts form.

Question C.6

C.6. Institutional context

Report on the institutional context for the element inscribed on the Representative List, including:

- a. the competent body(ies) involved in its management and/or safeguarding;
- b. the organization(s) of the community or group concerned with the element and its safeguarding.

The Cambodia Kun Bokator Federation (CKBF) which was founded in 2004 under the auspices of the National Olympic Committee of Cambodia, with the support of MoEYS, plays very important role in facilitating trainings, workshops, seminars at a national level and documenting various techniques and skills of Kun Lbokator. CKBF also provides a platform where the masters can exchange information and knowledge of the element. Since 2020 the MoEYS is in the process of integrating the practice of Kun Lbokator into formal and non-formal education curricula to ensure the visibility and transmission of knowledge of Kun Lbokator, whereas it has already been introduced in a training program of the police department and the military forces. Similarly, since 2019, a series of workshops were also organized by MoCFA and the National Olympic Committee of Cambodia in close collaboration with the Kun Lbokator Masters to learn and share knowledge and experience about Kun Lbokator. For the past two years, the MoCFA has conducted a comprehensive mapping of masters, local training schools, communities and potential apprentices to better understand how MoCFA can be of an assistance to the practitioners in safeguarding the element.

Question C.7

C.7. Participation of communities in preparing this report

Describe the measures taken to ensure the widest possible participation of the communities, groups and, where applicable, individuals concerned as well as relevant non-governmental organizations during the process of preparation of this report.

To ensure the widest possible participation of communities, groups, and individuals concerned with Kun Lbokator, a series of consultative workshops were held. These workshops provided a platform for stakeholders to share their insights, challenges, and recommendations for the preservation of this intangible cultural heritage.

Key Activities:

- **Workshop Organization:** Two workshops were organized (29 September 2024 and 27 November 2024) to gather input from a diverse range of stakeholders, including relevant government bodies, NGOs, public education institutions, Kun Lbokator, community experts, and cultural experts.
- **Participant Engagement:** Participants were actively encouraged to share their experiences, knowledge, and perspectives on the current state of Kun Lbokator.
- **Data Collection:** Information was collected on various aspects of Kun Lbokator, such as its history, traditions, challenges, and future prospects.
- **Consensus Building:** Discussions were facilitated to build consensus among stakeholders on key issues and priorities for safeguarding Kun Lbokator.

Key Outcomes:

- **Identification of Challenges:** Participants identified key challenges facing Kun Lbokator, including the decline in interest among younger generations and the lack of adequate support for practitioners.
- **Development of Recommendations:** The workshops generated valuable recommendations for addressing these challenges, such as the need for increased investment in education and training, public awareness campaigns, and community-based initiatives.
- **Strengthening Community Networks:** The workshops provided an opportunity for Kun Lbokator and communities to network and collaborate on future projects.

By involving a wide range of stakeholders in the report preparation process, the Ministry of Culture and Fine Arts has ensured that the document accurately reflects the current state of Kun Lbokator and the needs of the community. This participatory approach will contribute to the effective implementation of safeguarding measures and the long-term preservation of this valuable cultural heritage.

Question D**Signature on behalf of the State**

The report should conclude with the original signature of the official empowered to sign it on behalf of the State, together with his or her name, title and the date of submission.

Name

Phoeurng Sackona

Title

Minister

Date

15-12-2024

Signature