

Jennifer Liu

NHS2061 Post-Conflict Cambodia

Prof Alberto Perez Pereiro

AY2024/25 Semester 1

YouTube as a Carrier of Cultural Heritage

Final Report

Word count: 3498 (including words in figs, excluding headings and captions)

Contents

1. Executive Summary

2. Background

2.1 Culture in Post-Conflict Cambodia

2.2 YouTube for Archival and Education

2.2.1 As an Archive

2.2.2 As an Educational Tool

2.3 Cambodian Culture on YouTube

2.3.1 Consumption

2.3.2 Production

2.4 Support for Creators

2.4.1 Financial Support

2.4.2 Creator Networks

2.5 Government Involvement

3. Methodology

3.1 Preliminary Research

3.2 Fieldwork

 3.2.1 Surveys with Students

 3.2.2 Interviews with Creators

4. Findings

4.1 Surveys with Students

 4.1.1 Attitudes Towards Cultural Heritage and Cultural Heritage Education

 4.1.2 Consumption Habits with Regards to YouTube

4.2 Interviews with Creators

 4.2.1 Perceptions of YouTube as a Platform

 4.2.2 Struggles and Successes

 4.2.3 Qualities of Successful Creators

5. Conclusion and Recommendations

5.1 Advantages of YouTube for Preserving and Transmitting Cultural Heritage

5.2 Disadvantages of YouTube for Preserving and Transmitting Cultural Heritage

5.3 Recommendations

5.3.1 Targeted Financial Support

5.3.2 Robust Creator Networks

5.3.3 YouTube in the Classroom

5.3.4 Government Involvement

5.4 Future Prospects

6. References

7. Appendices



Cambodian night market, street performers and a stupa on Mount Oudong (source: Jennifer's digicam)

1. Executive Summary

This project aims to investigate the role that videos on YouTube play in preserving and transmitting Cambodian cultural heritage, particularly among youth aged 5-17.

Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage (Kurin, 2003). The age group of 5-17 years old is chosen as they are the most active on social media and highly disconnected from their legacy as most are two generations removed from those who personally experienced the period of the Khmer Rouge conflict, the major turning point in modern Cambodian history that presents the greatest implications on the collective memory of Cambodians today.

Given the growing adoption of the Internet and popularity of social media in Cambodia, YouTube presents a great opportunity for reaching the younger generation, especially when there is a proper understanding of the advantages and potential pitfalls of using the platform for this. This project analyses YouTube as a repository as well as a tool for communication of accurate information in an engaging

way, that allows generations of the future to understand and appreciate Cambodian cultural heritage, in order to answer these questions:

1. What are the advantages and disadvantages of YouTube as a platform for preserving and transmitting Cambodian cultural heritage?
2. In what way should this be done in post-conflict Cambodia?

Through a literature review, and interviews and surveys with creators and youth, the research finds that YouTube can have a meaningful role in preserving and transmitting Cambodian cultural heritage.

The platform is accessible and able to host long-form content, which allows creators to engage audiences in-depth with cultural topics. This makes YouTube a valuable educational tool, particularly for the youth demographic. However, content creators face challenges such as limited funding, insufficient manpower, and difficulties in monetisation, which can hinder their capacity to consistently produce high-quality content. Recommendations to fill these gaps include targeted financial support, strong networks for creators, and balanced government involvement, to shape the consumption, production and consumption of cultural content on YouTube.

2. Background

2.1 Culture in Post-Conflict Cambodia

When the Khmer Rouge took power in 1975, they replaced ritual practices in households with new rituals that “instil their beliefs into the minds of peasants and youth”, banning Cambodians from practising and expressing their own cultural heritage (Delano and Knottnerus, 2018). More than forty years after the end of the regime, many Cambodians “are still not comfortable talking about the Khmer Rouge and their experiences” (Vann, 2018). As a result, a third of respondents in a survey unaware of the Extraordinary Chambers in the Courts of Cambodia (ECCC), which was set up to investigate the atrocities from the period (Vann, 2018), showed ignorance of the major event. People are vessels of culture, and not only did nearly 25% of Cambodians lose their lives, but the Khmer Rouge also targeted “intellectuals” and ethnic and religious minorities—up to 80% were killed (Hicky and Killen, 2018). This meant a significant loss in the number of people who could pass down their culture, especially those who needed to the most or were the most equipped to do so. While Cambodian heritage is undoubtedly recovering, I believe that YouTube can play a role in driving forward this progress more actively.



YouTube (source: YouTube)

2.2 YouTube for Archival and Education

YouTube is a social media site where anyone can create and consume videos. Used appropriately, it can be an effective archive of the experiences of both the subjects and creators of the videos.

2.2.1 As an Archive

Benzaquen (2014) shows how photos and videos published online by individuals instead of institutions more fully and richly record the history of the Tuol Sleng Museum of Genocide Crimes by immortalising transitory aspects of the site. Critically, digital records have prevented significant artistic works from being completely lost to incompetent and lazy preservation methods, and perspectives on cultural heritage presented in videos and comments to the videos showcase societal priorities and cultural narratives that are constantly evolving over time (Benzaquen, 2014).



Tuol Sleng Genocide Museum (source: Jennifer's digicam)

Yet, YouTube, as a public repository, is prone to disproportionate representations of certain perspectives, erasing the experiences of others and misrepresenting the influence of different groups on society. Pietrobruno (2013) notes that the most—and most popular—videos of the Mevlevi Sema Ceremony in Turkey almost exclusively feature male performers, even concealing the large numbers of female

performers using cinematic tricks. At the same time, inaccurate representations of culture can warp perceptions, which is significant because the wide reach of YouTube gives it the power to shape cultural narratives and potentially undermine or even erase the real experiences of people. For example, with 18.5 million subscribers, Li Ziqi has become one of the most successful creators on the platform and a symbol of the idyllic rural Chinese lifestyle. Some Chinese citizens are concerned that this romanticised view of the rural lifestyle furthers the ignoring of the hardships and injustice faced by many in the rural community (Whyke et al., 2022).



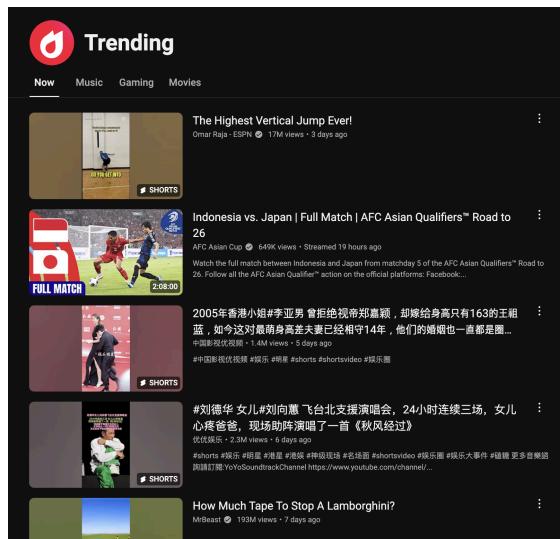
Chinese YouTuber Li Ziqi in the idyllic Chinese countryside (source: Li Ziqi, YouTube)

2.2.2 As an Educational Tool

YouTube has been established as a beneficial educational tool in both formal and informal settings (Colás-Bravo and Quintero-Rodríguez, 2023). Multimedia learning that combines the visual and textual promotes deeper learning (Mayer, 2014). For Li Ziqi's videos, which include minimal text, comments explaining the cultural practices depicted in the videos act as the textual complement to the exquisite visuals (Li et al., 2023). YouTube videos also have a personal feeling which engages viewers. Videos with openly performed candidness draws viewers in because they are genuine yet dramatic (Burgess and

Green, 2013). And the charisma of creators is also significant in making videos appeal to viewers. Viewers watch the videos from creators they like and view as a stamp of quality, and they trust and remember more clearly what they learn from these videos.

However, there is a risk that the cosmetic aspect of the videos overshadow the educational substance. Apart from Music Videos, the most popular genres of videos on YouTube in 2023 were Video Games, DIY, Vlogs and Product Reviews, videos which tend to be stimulating, practical or allow viewers to live vicariously through creators (Pictory, 2024). It gets more and more difficult for cultural education to succeed on a platform that rewards creators based on how eye-catching content is. With the conception of YouTube shorts, it will only become harder for in-depth coverage of cultural topics to reach their target audience.



YouTube's Trending page, full of shorts, sports and celebrity news (source: YouTube)

2.3 YouTube and Culture in Cambodia

2.3.1 Consumption

YouTube has a wide reach in Cambodia, in no small part thanks to the rise of the Internet in recent years. At the beginning of 2023, there were 11.37 million Internet users in Cambodia, or 67.5% of the population, which is up 6.7% year-on-year (Kemp, 2023). 70.23% of this group used the video-sharing website YouTube, making it the third most popular social media site in Cambodia (Activefy, 2023). The extensive reach and influence of such content presents a new opportunity for cultural education for the younger generation.

2.3.2 Production

There are numerous videos on YouTube that portray various aspects of Cambodian culture, which have racked up impressive view counts. 22 channels were analysed for their genre, reach and popularity (Appendix A).

The most common category of videos is Literature and Folktales, which have relatively low production costs. Most of these channels are targeted towards children, and feature similar but slightly differentiated animation styles. View counts vary across channels, but the videos seem relatively popular. The next most common category is landmarks, which often includes vlogging and commentary to explain the significance of the landmarks. Views on these videos are polarised and heavily correlated with the popularity of the creator.



Frames from a Khmer folklore animation channel (source: Airplane Tales, YouTube)

Creators can be grouped into 3 categories:

1. Corporate Creators: creators who create videos using the resources of a company, and ownership and control of the channel is shared in the department; like Metphone, and creators behind the factory line style Fairy Tale videos.
2. Organised Independent Creators: creators who create videos using their own resources and make decisions about the channel themselves; like OverComplicated, Doctor Sem Ratana and Rick KH.
3. Informal Independent Creators: creators who seem to upload videos at their own whim, where the lack of effort in refining the video suggests that it is not for consumption but for record; like dancedawndance and ពន្លកសិល្បៈខ្មែរនៅក្បាន្ត.

2.4 Support for Creators

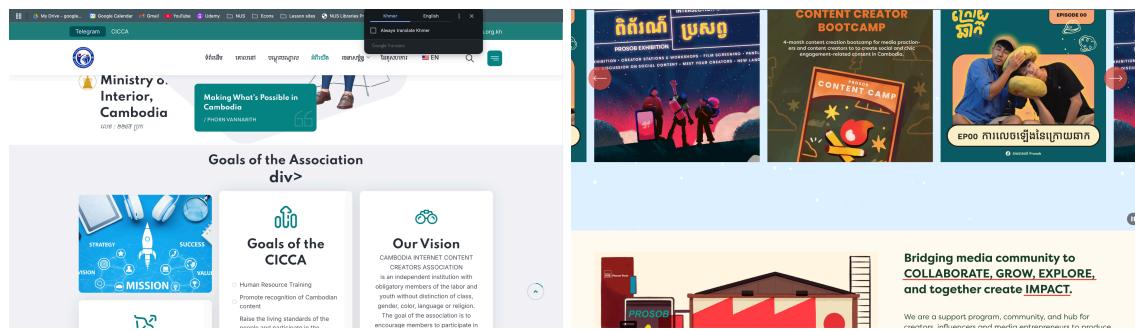
2.4.1 Financial Support

Cambodia currently has no financial support schemes for creators of culturally educational content on YouTube. Similar financial support schemes like the Dam Dos Project and Mobility Grant, promote the arts in Cambodia and are targeted towards practitioners instead of documenters. Similarly, the Cambodia Media Development Activity targets news and current affairs producers (Cambodia Living Arts, 2024;

Global Forum for Media Development, 2024). Hence, currently, independent content creators are excluded from financial support.

2.4.2 Creator Networks

Creator networks and incubator programmes do exist in Cambodia, like initiatives by media4impact and Association of Internet Content Creators in Cambodia (media4impact, n.d.; Association of Internet Content Creators in Cambodia, n.d.). However, there are no indications of their success, like prominent creators who emerged from these programmes. This is probably because such initiatives are still a relatively new concept, and do not involve larger creators which could bring the attention and experience that could uplift aspiring creators. The websites are also all in English, which excludes many locals who may benefit from their programmes. Still, the websites look thoughtfully made, which suggests a real effort in making these initiatives work.



Websites of CICCA and media4impact (source: CICCA, media4impact)

2.5 Government Involvement

Currently, the Ministry of Culture & Fine Arts, Cambodia does not have an official presence on YouTube. Examples of these endeavours include VisitSingapore (366K subscribers) and Wonderful Indonesia (166K subscribers), channels that successfully showcase the cultural charm of various tourist locations around

the respective countries to international audiences (VisitSingapore, n.d.; Wonderful Indonesia, n.d.). VisitSingapore, in particular, frequently collaborates with influencers from around the world, who may participate because of the legitimacy offered by a government-run channel, and invite more viewers to the videos.

3. Methodology

3.1 Preliminary Research

The first stage of the research involved learning more about the landscape of YouTube channels featuring cultural heritage from Cambodia, support offered to content creators and their effectiveness and, finally, how the involvement of governmental bodies impacts the way cultural heritage is transmitted through YouTube.

3.2 Fieldwork

3.2.1 Survey with Students

A total of 38 students were surveyed, including 20 children attending a community primary school in Kampong Cham, and 18 attending international schools in Phnom Penh (Fig 1). The survey examines their perceptions of Cambodian cultural heritage and YouTube (Appendix B).

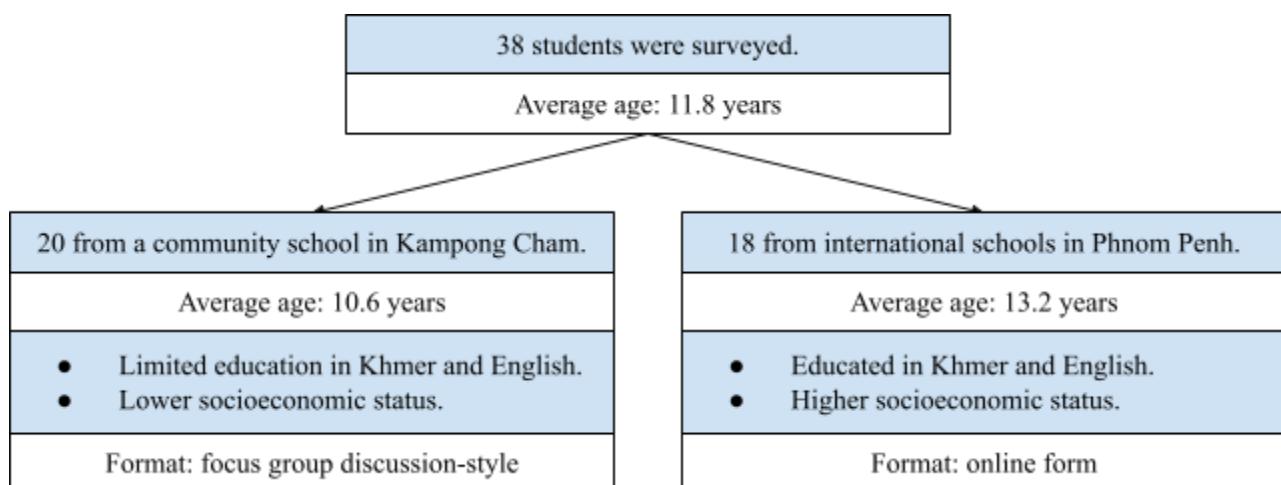


Fig 1: summary of demographics of students surveyed

Due to challenges in language and logistics, responses from some surveyees are incomplete.

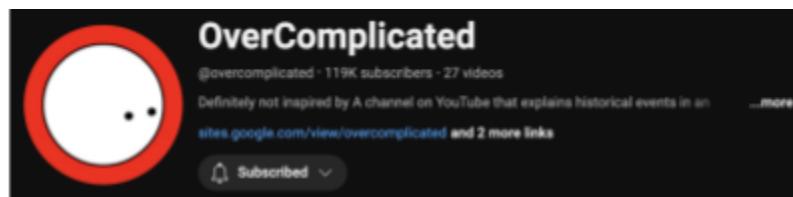
3.2.2 Interviews with Creators

3 content creators were interviewed (Fig 2).

No.	Channel Name	Category	Subscribers	Genre & Description
1	<u>OverComplicated</u>	Literature and Folktales	119K	Animated recaps of classical Khmer literature and historical events.
2	<u>Doctor Sem Ratana</u>	Landmarks, Traditions, Folktales	862K	Commentary and storytelling. Channel content varies.
3	<u>AKARA Animations</u>	Literature and Folktales	78.2K	Animation, more serious.

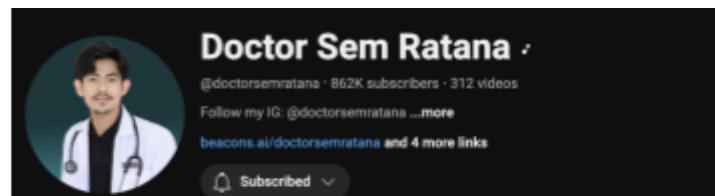
Fig 2: Creators interviewed

OverComplicated is an anonymous creator, who started his channel in high school, inspired by a keen interest in Cambodian classical literature in school and the history channel OverSimplified. He thought that the literary works would be more accessible if represented visually. He retired after finishing his *Reamker* video, which he called his magnum opus, due to burn out and the academic workload of university.



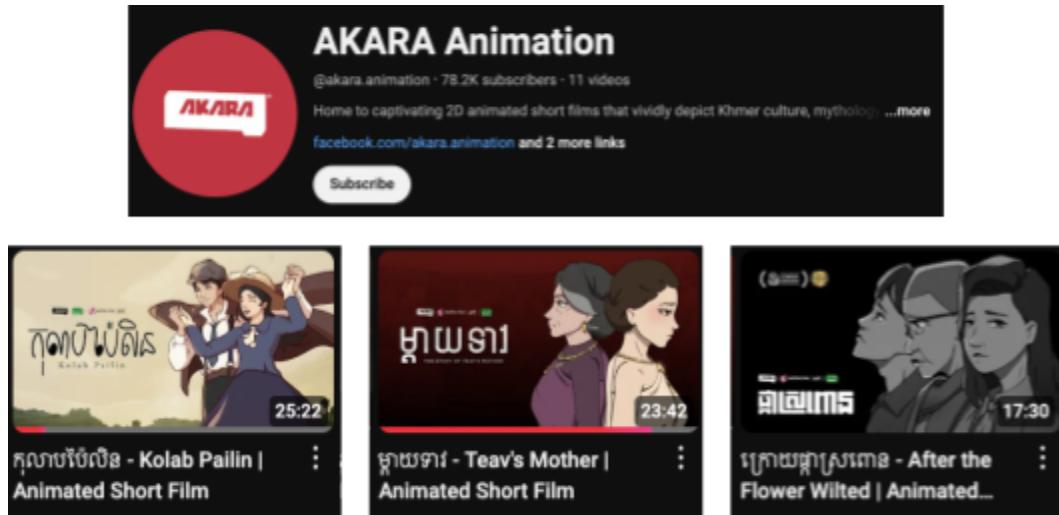
OverComplicated's videos (source: OverComplicated, YouTube)

Doctor Sem Ratana gained popularity on TikTok during the COVID-19 pandemic, by giving reliable advice as a doctor. He then started a YouTube channel, utilising his platform to spread more positive messages to the world. Some related videos explore the horrors of the S21 prison and the mysteries of the Khmer Kingdom.



Doctor Sem Ratana's videos (source: Doctor Sem Ratana, YouTube)

AKARA Animations was founded by Jason after leaving Sastra Film and learning 2D animation with a small team. Sastra Film continues to be a partner of AKARA Animations today, and is the reason the small channel can collaborate with brands like Smart Axiata and ABA.



AKARA Animation's videos (source: AKARA Animation, YouTube)

4. Findings

4.1 Survey with Students

Survey responses may be requested if necessary.

4.1.1 Attitudes of Youth Towards Cultural Education in Cambodia

Based on the survey, youth do appreciate Cambodian culture, but have varying opinions on the way it is taught about in school (Fig 3).

Students from the community school	Students from international schools
All students surveyed believed that cultural education is important.	
Struggled to explain why cultural education is important.	Believe that cultural education is important for “history”, “identity” and “progress”.
All of them do not remember or enjoy school classes on culture.	Almost all of them enjoy school classes on culture and have gained a deeper appreciation of it.

Fig 3: summary of students' opinions on formal cultural education

Out of the 11 students from international schools who indicated their preferences, 9 students chose watching videos and/ or doing projects as the preferred modes of learning about culture. Formal cultural education can be made more interesting through these modes.

4.1.2 Consumption Habits with Regards to YouTube

The students spent an average of 2.1 hours a day watching YouTube. Based on the surveys from the 18 international school students, while there were no outstandingly popular channels among the students, the most popular genres of videos include Music, Educational and Comedy. A few students from the

community school also described watching videos to improve their Math and Khmer. Students also used YouTube to engage in the arts, like learning to dance or drum. The most appealing factors were humour, pre-existing interest in a topic and the wish to learn from the videos. This means that students are receptive to and even eager for educational YouTube content.

Number of Students Who Regularly Watch Each Type of Video

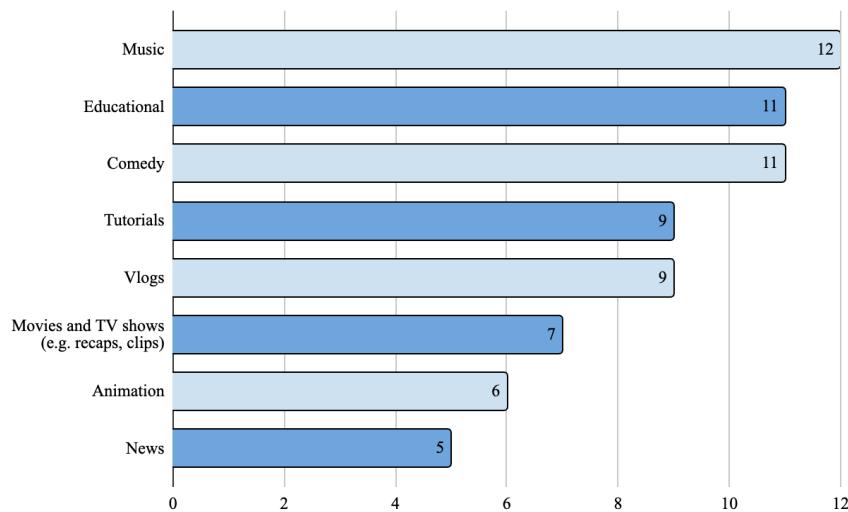


Fig 4: popularity of each type of video

Number of Students Who Found Each Reason Relevant to Themselves

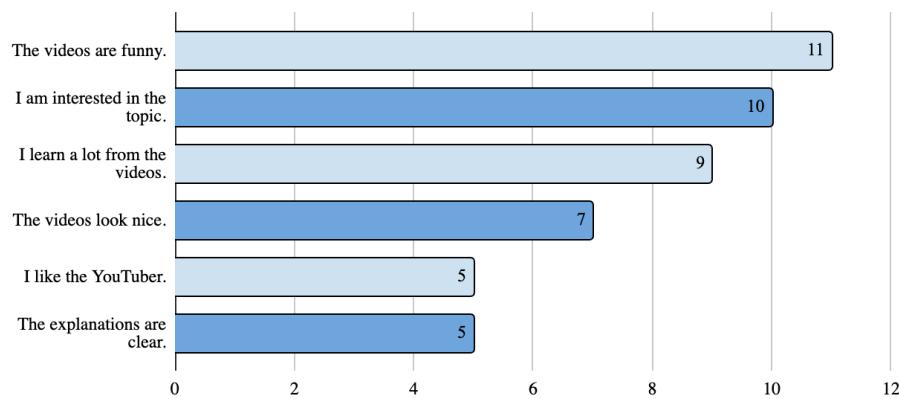


Fig 5: common reasons for watching videos

4.2 Interviews with Creators

Actual notes and summaries from interviews with creators may be requested if necessary.

4.2.1 Perceptions of YouTube as a Platform

Jason (AKARA Animation) appreciated the wide reach of YouTube. To Doctor Ratana, the greatest edge that YouTube has over other social media platforms is its ability to house long-form content, which allows for the depth required to fully cover topics like culture and history. OverComplicated also added that uploading on the site is accessible and relatively simple.

However, for all creators, they noted that it is easy for more high quality content to be drowned out by more popular content. This would explain why many creators, including Doctor Ratana, who upload content relating to cultural heritage also have many videos covering a variety of other topics. Apart from this, OverComplicated faced trouble monetising his videos and had to wait for almost a year after he retired, to claim the money that he had earned through his uploads.

4.2.2 Struggles and Successes

Generally, all creators struggled with a lack of funding and manpower. Doctor Ratana and OverComplicated both started out creating videos on their own, juggling content creation with their full-time work or studies. Over time, they were able to meet people in their private or virtual circles who could give them a hand. At the same time, they both faced constraints on funds at the start of their journeys. Jason and AKARA Animation had a slightly different experience, and the team was mainly held back by their lack of familiarity with the skills they needed to run an animation studio.

However, all three channels eventually became successful. Doctor Ratana's growth on YouTube was propelled by his established presence on TikTok and Facebook. Now, he usually posts popular content like commentary on current affairs and horror stories, to attract viewers to the channel, which attracts many young adults. He explains that, once he has their attention, that is when they are most willing to watch episodes about cultural heritage. OverComplicated saw his videos go viral after a clip was posted to TikTok, albeit without his permission. This shows how cross-platform promotion can be effective in increasing the reach of YouTube videos. Finally, AKARA Animation partners with brands with high visibility, which brings traffic to their channel as well. All 3 creators constantly improved their content and upgraded their software and hardware over time (and they still do).

4.2.3 Qualities of Successful Creators

Outwardly, all three creators were friendly, well-spoken and fluent in English. This is consistent with how the websites targeted at content creators were almost exclusively in English. It is also unsurprising that their personalities were able to capture the interest of youth.

All of these creators are also extremely ambitious and dedicated. Despite facing challenges, especially at the start of their journeys as creators, they persisted and worked hard towards their goals. Many times they had to be self-motivated, to learn skills on their own or to manage the channel on their own.

Finally, they all had keen interests in Cambodian culture and found meaning in letting more people become familiar with it. Jason described his work at AKARA Animation allows the team “to be part of something bigger than [themselves]”. Both Doctor Ratana and OverComplicated also emphasised how research is particularly demanding as they prioritise the factuality of the information conveyed by them and learnt by their viewers.

5. Conclusions and Recommendations

We define the strengths of YouTube as its qualities which enable informative content to be more abundant and more well-received, and vice versa for its weaknesses.

5.1 YouTube for Preserving and Transmitting Cultural Heritage in Cambodia

5.1.1 Advantages

YouTube is the top site for sharing long-form content that can dive deep into cultural topics. The platform is easily accessible for both creators and viewers and videos are able to engage youth more than traditional educational methods. And there are many creative and hardworking individuals keen to promote cultural heritage on the site. Plus, if youth are already interested in a topic, they are more likely to be self-motivated to learn more and lose attention span quickly.

5.1.2 Disadvantages

Certain elements of YouTube may hinder the success of using it as a tool for preserving and transmitting cultural heritage. It is undeniable that many viewers, especially children, do have short attention spans. Even more, the YouTube algorithm rewards attention-grabbing and entertaining content that may ultimately lack substance. To some creators, it may mean having to choose between losing out on views, and becoming more wary of the cosmetics of their videos.

5.2 Recommendations

There are 3 broad principles underlying the recommendations (Fig 6).

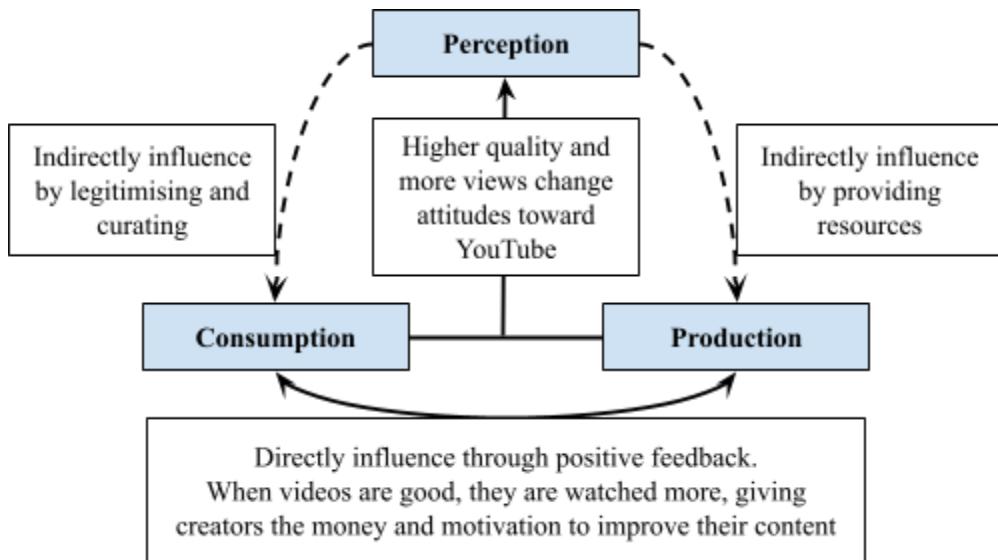


Fig 6: principles underpinning the recommendations

Crucially, there needs to be a shift in the perception of media and culture, to recognise the potential of YouTube for preserving and transmitting cultural heritage. Initiatives should empower competent content creators to create with more ease to fulfil their potential while government involvement should be limited. Where required, they may provide legitimacy and some funding, but the government currently lacks the implicit expertise and operational capacity to be directly involved in the creation of content.

5.2.1 Financial Support for Creators

Current grants are inaccessible to YouTubers who create content on cultural heritage, even though they are often in need of the extra funding. By recognising their role in cultural education, grants should target these groups specifically for the financial assistance to reach them. One way to do this is a grant for technical equipment and courses on relevant skills. However, not only may the grant issuer itself be facing financial constraints, but there also needs to be judgement on who deserves the grant and who does not. The latter may be addressed by holding a competition for the grant, but this would financially burden the grant issuer even further.

5.2.2 Robust Creator Networks

Creator networks will be helpful for multiple reasons. Firstly, creators can learn from each others' experiences. Networking events or incubator programmes that involve successful YouTubers and experts would be extremely helpful as they are able to share informed advice with aspiring creators. Secondly, these networks help creators become more aware of those around them with similar interests, making the process of putting together a team much faster, easier and less sporadic. Thirdly, forming relationships with other creators allows for collaborations. This cross-promotion between channels can increase the exposure of each channel substantially, but is very uncommon for Cambodian YouTube videos in the present. Ultimately, everyone benefits from a thriving content creation scene in Cambodia. These initiatives are currently still developing, so their reach is still rather small, but over time, they may be able to achieve their goal of bridging the gap between different creators in Cambodia.

5.2.3 YouTube in the Classroom

Given the affinity for videos and projects, these formats can be incorporated into the syllabus for cultural education in schools, whether it be showing already-made videos by other creators, or by making new videos from scratch. However, cultural education cannot become over-reliant on videos, and need to supplement the transmission of information with deeper engagement with cultural topics. For example, at high schools and universities, students can also be tasked with creating a video of their own that showcases an element of their cultural heritage. This contributes to the repository of information, as well as allows students to experience culture and learn about it on their own, potentially developing a sense of ownership.

5.2.4 Government Channels

Finally, a channel officially endorsed by the Ministry of Culture & Fine Arts can act as a legitimate and centralised platform for locals and tourists alike. As mentioned before, the government should have limited involvement in creating the videos, instead hiring accomplished creators in the space to produce engaging and educational content. This means that creators contribute their expertise while the government provides the platform that lends them credibility and visibility. However, such an initiative requires creators to juggle between creating for multiple channels and potentially conform to certain narratives and video structures dictated by the government, which they may not be keen to do.

5.3 Future Prospects

Given more time, there are 4 areas where this study could be expanded:

1. Engaging stakeholders more closely. This study faced severe limitations in terms of stakeholder engagement. Given more time, it would benefit from interviews with more creators, surveys with more students and even conducting the originally planned video activity with the students.
2. Explore the practicality of the various recommendations, by engaging the relevant parties like NGOs, educators and creators who should theoretically benefit from these initiatives.
3. Explore the synergy between social media sites, including whether managing multiple accounts is really worth the effort for a higher chance to go viral on at least one of the sites.
4. Investigate the appearance of similar but slightly differentiated animated folklore videos, including creators' motivations and production processes.

5.4 Conclusion

Given its popularity and suitability for deep and nuanced topics, YouTube is one of the best platforms for cultural education in Cambodia. Increasing the pool of talented creators and giving the resources and platform to create and have their videos seen creates an ecosystem of high quality videos for informal education, which can be introduced into formal education through video screenings and activities in classes. Furthermore, Cambodians can learn from successful initiatives from all over the world to utilise YouTube to preserve and transmit their cultural heritage for years to come.



Sunrise at Angkor Wat (source: Jennifer's digicam)

6. References

- Activerfy (2023). *Social Media Users in Cambodia 2023*. Activerfy - Website | Mobile App Developer in Cambodia. Retrieved from: <https://activerify.com/social-media-users-in-cambodia-2023>
- Airplane Tales Khmer. (2019). នៅឯង ពួកខ្សែសេននាងកប្រើ 4K | by Airplane Tales Khmer [Video]. YouTube. <https://www.youtube.com/watch?v=c2ZKaG-apSk>
- AKARA Animation. (n.d.). *AKARA Animation*. YouTube. <https://www.youtube.com/@akara.animation>
- Association of Internet Content Creators in Cambodia. (n.d.). <https://cicca.org.kh/km/>
- Benzaquen, S. (2014). Looking at the Tuol Sleng Museum of Genocidal Crimes, Cambodia, on Flickr and YouTube. *Media, Culture & Society*, 36(6), 790–809. <https://doi.org/10.1177/0163443714532983>
- Burgess, J., & Green, J. (2013). *YouTube*. John Wiley & Sons.
- Cambodian Living Arts. (2024). (*Closed*) *Open Call for Dam Dos Project Grant*. Cambodia Living Arts. <https://www.cambodianlivingarts.org/en/opportunities/dam-dos-grants/>
- Cambodian Living Arts. (2024). (*Closed*) *Open Call Mobility Grant*. Cambodia Living Arts. <https://www.cambodianlivingarts.org/en/opportunities/open-call-mobility-grant-close/#:~:text=The%20long%20objective%20of%20the,for%20artists%20and%20cultural%20researchers>
- Colás-Bravo, P., & Quintero-Rodríguez, I. (2023). YouTube as a Digital Resource for Sustainable Education. *Sustainability*, 15(7), 5687. <https://doi.org/10.3390/su15075687>
- Delano, D. L., & Knottnerus J. D. “The Khmer Rouge, Ritual and Control.” *Asian Journal of Social Science* 46, no. 1/2 (2018): 79–110. <https://www.jstor.org/stable/26567227>
- Doctor Sem Ratana. (n.d.) *Doctor Sem Ratana*. YouTube. <https://www.youtube.com/channel/UC07tzG2X0uC9vQTPuZd2X6w>
- Global Forum for Media Development. (2024). *Cambodia Media Development Activity*. Global Forum for Media Development. <https://gfmd.info/fundings/cambodia-media-development-activity/>

- Hicky, R., & Killen, R. (2021). Property Loss and Cultural Heritage Restoration in the Aftermath of Genocide: Understanding Harm and Conceptualising Repair. *The International Journal of Transitional Justice*, 15(3), 468–489. <https://doi.org/10.1093/ijtj/ijab023>
- Kemp, S. (2023). *Digital 2023: Cambodia — DataReportal – Global Digital Insights*. DataReportal – Global Digital Insights. Retrieved from <https://datareportal.com/reports/digital-2023-cambodia>
- Kurin, R. (2004). Safeguarding Intangible Cultural Heritage in the 2003 UNESCO Convention: a critical appraisal. *Museum International*, 56(1–2), 66–77.
<https://doi.org/10.1111/j.1350-0775.2004.00459.x>
- Li, J., Adnan, H. M., & Gong, J. (2023). Exploring Cultural Meaning Construction in Social Media: An Analysis of Liziqi's YouTube Channel. *Journal of Intercultural Communication*, 1–12.
<https://doi.org/10.36923/jicc.v23i4.237>
- Li, Z. Q. (2021). 我们中国人的开门七件事, 柴米油盐酱醋茶 *Firewood, rice, oil, salt, soy sauce, vinegar, and tea* | 李子柒 *Liziqi Channel* [Video]. YouTube.
<https://www.youtube.com/watch?v=u-xS-dkz3a0>
- Mayer, R. E. (2014). Cognitive Theory of Multimedia Learning. In R. E. Mayer (Ed.), *The Cambridge Handbook of Multimedia Learning* (pp. 43–71). 3, Cambridge: Cambridge University Press.
- media4impact. (n.d.). <https://www.media4impact.net/>
- OverComplicated. (n.d.). *OverComplicated*. YouTube. <https://www.youtube.com/@overcomplicated>
- Pictory. (2024). *What are the Most Popular Genres on YouTube in 2023?* Pictory.ai.
<https://pictory.ai/blog/what-are-the-most-popular-genres-on-youtube-in-2023?el=0035&htrafficsource=pictoryblog&hcatecategory=video>
- Pietrobruno, S. (2013). YouTube and the social archiving of intangible heritage. *New Media & Society*, 15(8), 1259–1276. <https://doi.org/10.1177/1461444812469598>
- Vann, C. (2018). *Genocide in the minds of Cambodian youth*. DW.
<https://www.dw.com/en/khmer-rouge-genocide-in-the-minds-of-cambodian-youth/a-44763133#:~>

:text=Nearly%20four%20decades%20after%20the,Khmer%20Rouge%20and%20their%20experiences

VisitSingapore. (n.d.). *Visit Singapore*. YouTube. <https://www.youtube.com/@VisitSingapore>

Whyke, T. W., Chen, Z. T., & Lopez-Mugica, J. (2022). An analysis of cultural dissemination and national image construction in Chinese influencer Li Ziqi's vlogs and its impact on international viewer perceptions on YouTube. *The Journal of Chinese Sociology*, 9(1).

<https://doi.org/10.1186/s40711-022-00173-2>

Wonderful Indonesia. (n.d.). *Wonderful Indonesia*. YouTube.

<https://www.youtube.com/@WonderfulIndonesiaOfficial>

YouTube. (n.d.). <https://www.youtube.com/>

YouTube. (2024). *Trending*. YouTube. <https://www.youtube.com/>

7. Appendices

Included Appendices:

- A. Some Cambodian YouTube Channels with Videos on Cultural Heritage (as of 16 Nov 2024)
- B. Survey Questions for Students

Appendix A: Some Cambodian YouTube Channels with Videos on Cultural Heritage (as of 16 Nov 2024)

No.	Channel Name	Category	Subscribers (in '000s)	Average Views (in '000s)	Genre & Description
1	Rick Kh តែងប្រាក់	Landmarks	357	117	Vlog, visiting and explaining cultural landmarks
2	Doctor Sem Ranata		862	334	Commentary, visiting and explaining history of sites
3	Travel with Spicy		3.38	4.80	Visiting cultural landmarks
4	OverComplicated		119	204	Animation, more humorous
5	Airplane Tales Khmer		836	1034	Animation, more serious. All in similar very clunky and manufactured art styles
6	Nitean Koma		55.4	138	
7	PHUM NITEAN		23.1	191	
8	KhmerLegend		765	141	
9	Khmer Fairy Tales		4080	4663	
10	Khmer Animation		85.2	28.5	
11	Khmer71	Literature and Folktales	578	568	Animated retellings of classic Khmer folktales
12	Smart Axiata		1610	12363	
13	AKARA Animation		78.2	294	
14	Metfone - Kradas Sar		1280	194	Animated stories that teach moral values
15	SDACH CHAKK	Religion	97.3	26.0	Storytelling, about Buddhist tales and traditions
16	Rumduol TV		454	133	Explaining Buddhist landmarks and practices
17	Metfone - Path of Dharma		1280	194	Animated stories that teach Buddhist values
18	dancedawndance	Arts	13.3	50.0	Dance performances, like Khmer traditional dance
19	ពន្លកសិល្បៈខ្មែរទេរក្សា		0.228	2.19	
20	Polin Lifestyle	Traditional Lifestyles	1020	666	Cambodian version of the Internet sensation Li Ziqi
21	Primitive Tool		4260	3607	Constructing buildings in the wild
22	Primitive Survival Tool		6360	4172	
23	Chhom Sreypach		247	71.1	Traditional food in rural

					Cambodia
--	--	--	--	--	----------

Appendix B: Survey Questions for Students

Questionnaire for Students

Project: YouTube as a Carrier of Cultural Heritage

Respondents: Cambodian children (with supervision of parents and teachers)

INTERVIEWER READ ALOUD: Hello, I'm Jennifer and I'm from the National University of Singapore. I'm conducting research about YouTube and its role in education of Cambodian culture. I would like to ask you some questions about your experience and I am extremely grateful to have you here. Just to clarify, the focus group discussion will take around 30 minutes, but you may leave at any time, and you may choose to not answer any of the questions if you don't want to.

May we continue? (Y/N)

1 Respondent Information	
Date:	School:
Gender:	Age:
Ethnicity:	

2 Views of YouTube		
Question	Answer	Remarks
2.1 On average, how much time do you spend watching YouTube a day?	Less than 0.5 hours.....1 0.5 to 1 hour.....2 1 to 2 hours.....3 2 to 3 hours.....4 3 to 4 hours.....5 More than 4 hours.....6 (Explain) _____ No opinion.....996 Others.....997 Don't know.....998 No answer.....999	

2.2 What are some of your favourite channels?	<p>(Answer) _____</p> <p>No opinion.....996 Others.....997 Don't know.....998 No answer.....999</p>	
2.3 Do you watch educational or cultural channels on YouTube?	<p>Yes (Go to Question 2.4.1).....1 No (Go to Question 2.5).....2</p> <p>No opinion.....996 Others.....997 Don't know.....998 No answer.....999</p>	
2.4.1 What are some of these channels?	<p>(Answer) _____</p> <p>No opinion.....996 Others.....997 Don't know.....998 No answer.....999</p>	
2.4.2 Do you think these videos have deepened your knowledge and appreciation for certain issues?	<p>Yes.....1 No.....2</p> <p>(Explain) _____</p> <p>No opinion.....996 Others.....997 Don't know.....998 No answer.....999</p>	
2.5 What kind of videos do you like watching?	<p>Music.....1 Gaming.....2 Educational.....3 Current affairs.....4 Science.....5 Vlogs.....6 Movie clips, sketches etc.....7 Sports.....8 Tutorial.....9 Animation.....10</p> <p>No opinion.....996 Others.....997 Don't know.....998</p>	

	No answer.....999	
2.6 What do you think makes a good educational video?	YouTuber with engaging personality.....1 Humour.....2 Short length.....3 Long length.....4 Clear explanation.....5 Fun subject matter.....6 Visual appeal.....7	
	No opinion.....996	
	Others.....997	
	Don't know.....998	
	No answer.....999	

3 Views of Culture		
Question	Answer	Remarks
3.1 Do you study about Cambodian culture in school?	Yes (Go to Question 3.2.1).....1 No (Go to Question 3.3).....2 No opinion.....996 Others.....997 Don't know.....998 No answer.....999	
3.2.1 How are these lessons taught?	Lectures.....1 Worksheets.....2 Notes.....3 Videos.....4 Projects.....5 Learning Journeys.....6 No opinion.....996 Others.....997 Don't know.....998 No answer.....999	
3.2.2 Which of these methods do you like the most?	Lectures.....1 Worksheets.....2 Notes.....3 Videos.....4 Projects.....5 Learning Journeys.....6 (Explain)_____	

	No opinion.....996 Others.....997 Don't know.....998 No answer.....999	
3.2.3 Do you enjoy learning about it? Why or why not?	Yes.....1 No.....2 (Explain)_____ No opinion.....996 Others.....997 Don't know.....998 No answer.....999	
3.3 Do you think learning about Cambodian culture is important? Why or why not?	Yes, interesting.....1 Yes, for sense of belonging.....2 Yes, to understand systems.....3 Yes, to understand daily practices.....4 No, a waste of time.....5 No, just don't see the point.....6 No opinion.....996 Others.....997 Don't know.....998 No answer.....999	
3.4 What are some of your favourite cultural features of Cambodia?	Buildings and Monuments.....1 Daily practices.....2 Religious Beliefs.....3 Art.....4 Folktales.....5 (Explain)_____ No opinion.....996 Others.....997 Don't know.....998 No answer.....999	

INTERVIEWER READ ALOUD: Thank you for taking part and answering enthusiastically. I really appreciate your participation and would like to emphasise just how important it is to me and this study!