

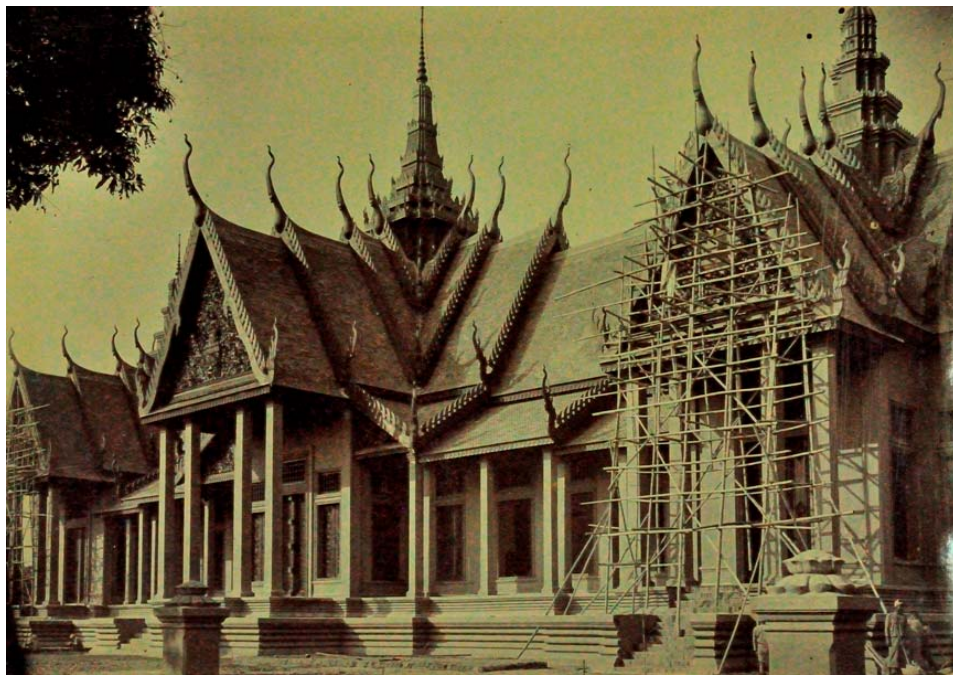
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NATIONAL MUSEUM OF CAMBODIA OF THE MINISTRY OF CULTURE AND FINE
ARTS AND DOCUMENTATION CENTER OF CAMBODIA

REPORT OF THE WORKSHOP ON
"Museum Networks Connection and Preparing for the 100th Anniversary of the
National Museum of Cambodia"

JANUARY 4, 2013

Written By Socheat Nhean

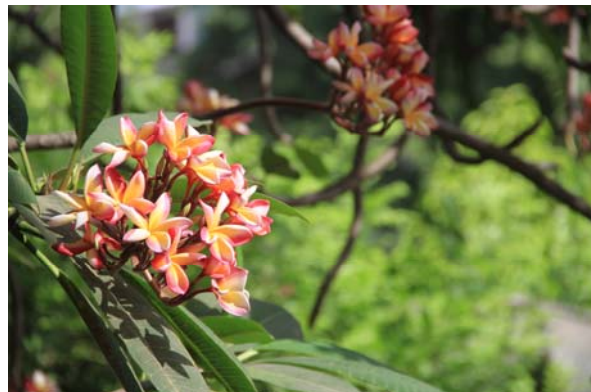


Introduction

On January 4, 2013, the Documentation Center of Cambodia (DC-Cam) in collaboration with the National Museum of Cambodia of the Ministry of Culture and Fine Arts (MCFA) organized a workshop at the National Museum of Cambodia on the topic "Museum Network Connection and Preparing for the 100th Anniversary of the National Museum." Funded by The Sleuk Rith Institute's Endowment Fund with the core supports from United States Agency for International Development (USAID), this workshop was part of DC-Cam's Museum of Memory Project.



At 7:30 a.m., after the door of the museum opened, some participants arrived. Registrations began with the distribution of workshop kits to all participants, who were directors, deputy directors of the Department of Culture of all provinces and the directors of provincial museums



throughout the countries and all DC-Cam staff. The registration was processed in the corridor near the front door of the National Museum. To the east, the cremation site for late King father Norodom Sihanouk was under construction; it planned to be completed by the end of this year to be ready for the ceremony from February 1-4. In the courtyard of the museum, colorful flowers and trees growing throughout the front part inside the courtyard surrounded by fence of plants. Artificial statues and century-old weapons are being displayed next to the trees and flowers. Tree leaves and blooming flowers turned to be fresh as they touched the sunlight in the morning. At the same time, the workshop was about to start.



While some officers from the Department of Culture of each province were looking at the construction of the cremation site, some DC-Cam staff, some of whom had never visited the museum before, took a tour around the building. At 8:10 a.m., they ended their brief tours and were ready to join the workshop.

Fifty participants from the National Museum side, along with forty DC-Cam staff, began to take their sit in the workshop room. Behind them was a big statue of bronze statue of lying Vishnu. The workshop started at 8:15 in the morning under the presence of DC-Cam staff and government officials from the National Museum side. It was presided over by DC-Cam director Youk Chhang; H.E Hab Touch, director-general in charge of Department General of Culture Affaris and newly appointed director of the National Museum of Cambodia.



The Documentation Center of Cambodia

DC-Cam was established by Yale University's Cambodia Genocide Program in 1995 and became an autonomous Cambodian research institute in January 1997. DC-Cam is a not-for-profit, non-governmental, apolitical organization that is acknowledged as an independent and nonpartisan institute in Cambodia. DC-Cam is establishing a permanent center called the Sleuk Rith Institute which aims to be the leading center for genocide studies in Asia. It consists of three major pillars—Museum, Research Center, and School. As Cambodia

emerges from its tragic past, the Sleuk Rith Institute will provide new ways for Cambodians to remember, to heal, and to move forward.

National Museum of Cambodia

George Groslier (1887–1945), historian, curator and author was the motivating force behind much of the revival of interest in traditional Cambodian arts and crafts, and it was he who designed this building that is today ‘traditional Khmer’ architecture. It is perhaps better described as a building enlarged



from Cambodian temple prototypes seen on ancient bas-reliefs and reinterpreted through colonial eyes to meet the museum-size requirements. The foundation stone for the new museum was laid on 15 August 1917. Some two-and-a-half years later, the completed museum was inaugurated during Khmer New Year on 13 April 1920 in the presence of H.M King Sisowath, François-Marius Baudoin, Résident-supérieur, and M. Groslier, director of Cambodian Arts, and Conservator of the museum. The original design of the building was slightly altered in 1924 with extensions that added wings at either end of the eastern façade that made the building even more imposing.

Control of the National Museum and Arts Administration was ceded by the French to the Cambodians on 9 August 1951 and following Independence in 1953, the then Musée National de Phnom Penh was the subject of bilateral accords. In 1966 Chea Thay Seng was the first Cambodian Director of the Museum and Dean of the newly created Department of Archaeology at the Royal University of Fine Arts. This university that form its foundation as the Ecole des Arts Cambodgiens in 1920 was intimately linked with students, artisans and teachers



who worked to preserve Cambodian cultural traditions, can still be found to the rear of the museum.

During Khmer Rouge regime of 1975-79—devastated all aspects of Cambodian life including the cultural realm. The Museum, along with the rest of Phnom Penh, was evacuated and abandoned. The Museum, closed between 1975 and 1979, and was found in disrepair, its roof rotten and home to a vast colony of bats, the garden overgrown, and the collection in disarray, many objects damaged or stolen. The Museum was quickly tidied up and reopened to the public on April 13, 1979. However, many of the Museum's employees had lost their lives during the Khmer Rouge regime (*extracted from National Museum Website*).

Collaboration between DC-Cam and MCFA

DC-Cam established a formal collaboration with MCFA in 1996. Subsequently, DC-Cam was granted permission from the MCFA to establish a project to provide educational elements and visual-audio activities to Tuol Sleng Genocide Museum through a history classroom, photo exhibitions, and film screenings. Extending from the project at Tuol Sleng Genocide Museum, the DC-Cam also received permission to work with involved MCFA experts and staff members to develop twenty-four provincial museums nationwide and establish an archaeology museum. Finally, in July 2012, the Royal Government of Cambodia permitted DC-Cam to collaborate with the National Museum of Cambodia to undertake programs to organize events for the hundredth-year inauguration of the Museum.

Based on this collaboration, the MCFA and DC-Cam have engaged in discussions to develop concrete programs to contribute to the preservation and promotion of culture and fine arts in Cambodia. The MCFA is tasked with responsibilities to create and nurture programs that contribute to these purposes. DC-Cam will work closely with the representatives of involved departments and museums to implement the project.

MUSEUM OF MEMORY

DC-Cam's Museum of Memory aims to play a central role in promoting peace and reconciliation by rebuilding Cambodia's cultural heritage. Since the 8th Century A.D., Cambodia has had a rich and vibrant artistic culture. Cambodia's cultural life has included ornate temples, lively art galleries, splendid museums, rigorous art schools, graceful and

distinctive royal dances, rhythmically complex chanted poetry, multi-genre plays, and abstract orchestral music.

The Khmer Rouge deliberately targeted Cambodian cultural resources, destroying temples, forbidding traditional dances and music, and leaving no space for cultural expression beyond propaganda for the regime. As the quote above suggests, this cultural devastation deepened the suffering of Cambodians as they mourned the loss of their loved ones and attempted to reconstruct society.

The crimes of the Khmer Rouge have been addressed legally, through the Extraordinary Chambers in the Courts of Cambodia (better known as The Khmer Rouge Tribunal) among other efforts, and societally through memorials and national remembrance days. Yet the enormous cultural losses inflicted by the regime have been largely left unexamined. The Museum of Memory seeks to fill this gap by focusing on Cambodian arts and architecture, national identity, and history as a foundation for truth and reconciliation. The Museum of Memory currently has three components. First, it seeks to expand upon its current exhibits and educational activities at Tuol Sleng Genocide Museum, including through interactive discussions between DC-Cam lecturers, experts, survivors, and museumgoers; screening films about the Khmer Rouge regime; and exhibiting photographs from the Democratic Kampuchea era. Second, the Museum of Memory aims to install a Khmer Rouge history exhibit at twenty-four provincial museums. This would include permanent and temporary exhibits on the Khmer Rouge era, meetings with local staff to assess and review exhibits, and documentation of stories and photos of Khmer Rouge survivors especially the civil parties in the various regions. The Museum of Memory also aims to establish an archaeology museum in Cambodia. Finally, the Museum of Memory will play a central role in celebrating the 100th anniversary of the National Museum of Cambodia. The Museum of Memory aims to celebrate this milestone accordingly, through comprehensive research on the history and collection of the museum, thorough analysis, and extensive recommendations consistent with the Museum's cherished legacy.

Content of the Workshop

After saluting national anthem, a brief of silence and the introduction to the workshop, Kong Vireak, who was promoted to the director of museum two months ago from vice rector of Royal University of Fine Arts, introduced himself to the participants. He began his speech on

the vision of the national museum towards the 100th anniversary of the founding of the national museum. To open his speech, Kong Vireak said that "from now on, we will have lots of work to do and more important topics to talk." As he was promoted to the position, Kong Vireak intended to share his vision with all participants.

Purpose of the workshop

In this section, Kong Vireak said that the purpose of this workshop is part of the project "Museum of Memory" which plays very important role to the celebration of 100th anniversary of the national museum of Cambodia. The celebration of this 100th anniversary will be participated by all involved institutions and DC-Cam and the National Museum will organize this



DC-Cam director Youk Chhang (left), H.E Hab Touch, and Kong Vireak

event. This project is designed to conduct extensive research on the history of the national museum and about the collection currently displayed at the museum. It is important to know that how and when Cambodians began to create concept about the museum. At the same time, the meeting, where all museum directors attended, was to create networks with all the provincial museums in Cambodia in order to easily supervise the collections of each museum.

The cooperation between the National Museum and DC-Cam

In this point, Kong Vireak briefed the history of cooperation between DC-Cam and MCFA. He said that DC-Cam has done good cooperation with MCFA since 1996, just one year after the establishment of DC-Cam in Phnom Penh, through the permission to conduct research and collect documents at the Tuol Sleng Genocide Museum. Kong Vireak added that the cooperation between DC-Cam and MCFA has improved day by day and lately the MCFA allowed DC-Cam to establish history classroom, exhibition on the senior Khmer Rouge leaders, film screening and other education activities. In the future, DC-Cam and MCFA plan to establish the museum of archaeology.

In 2012, the MCFA allowed DC-Cam to work with cultural experts to develop all provincial museums across the country in order to exhibit the Khmer Rouge history for educational and reconciliation purposes. Very recently, in July 2012, the Royal Government of Cambodia allowed DC-Cam to work with the MCFA to organize the 100th anniversary of the founding of the museum to be celebrated in 2020.

Preparations and structure for provincial and community museum

Kong Vireak stressed that some provincial museum had not been established yet. 18 out of 24 provinces in Cambodia had state-owned museum. Some collections were brought from rural areas in the country in order to keep at the national museum for safety and if the provincial museums are built, the collections will be brought to the perspective provinces where those collections were taken from. He added that it is important that the museum has proper management quality, inventory control and safely method so that all collections will be stored safely. He emphasized that the National Museum is updating the inventory list of collections and types of all museum in Cambodia. There are several kinds of museum: state-owned museum, semi state-owned museum, private museum and community museum. The national museum is updating inventory list to see how many kinds of museum of those kinds mentioned above. Also it plans to conduct inventory list of how many ethnology museum, archaeology museum and historical museum are in Cambodia. Recently, the Cambodian People's Party also plans to create a field museum in Prey Veng museum to show the

Kong Vireak

He received his BA in Archaeology, Royal University of Fine Arts (RUFA), Phnom Penh in 1995 and MA in Anthropology from École des Hautes Études en Sciences Sociales (EHESS), Paris in 1998. Returning back to his country, he has taken part in Japanese Government Team for Safeguarding Angkor (JSA) from 1999 to 2005 as long-term training in the Archaeological Unit and as Assistant Expert in 2000 and been promoted to be an Expert in 2002. During the period of working in JSA, from 2002 to 2005, he has also taken part in teaching the Archaeological Excavation Methods and Theory to the students of the Faculty of Archaeology (RUFA). He was, in 2008, appointed as Head of the Academic Affairs and then as Vice-Rector. He is currently the Director of the Museum Department, Ministry of Culture and Fine Arts and continues to teach at the Royal University of Fine Arts. He is also co-editor of a Khmer language website about culture, www.khmerenaissance.info.

development of Cambodian People's Party from the day it was established until now. The museum plans to create a glossary of collections in Cambodia because now Cambodians have trouble using Khmer words. Some words do not have correct Khmer words, but French transliteration is used. Recently, a seminar was organized in Phnom Penh to discuss with the experts. Later, museum team will go to the field to study Khmer words with villagers. Currently, the national museum is creating Khmer glossary. Kong Vireak added that this job is completed and now just looking for funding for publication.

Also the national museum plans to print the museum directory which contains all museums in Cambodia including locations, types of museum, history of museum, addresses and contacts. There will be one or two pages depending on of how big museum is.

Management of Museum and Mechanism on how to manage museum in Cambodia

Kong Vireak admitted that the national museum has no tight control over all museums in Cambodia and that the national museum does not know the exact number of museums in Cambodia. He said all information about each museum need to be reported to the national museum so that the national museum can supervise the museum better. Recently, some applications are submit to open private museums. However, he said that it is important that the museum need to have an up-to-date system to control over those collections.

Towards the establishment of network of museum in Cambodia

Kong Vireak gave some example in France where an association was established in order to take control over the museum in Cambodia. He added that Cambodia will learn from this example and will establish an association or institution where all kinds of museums in Cambodia can be controllable. This model is also present in the United States which called "American Association of Museum." Kong Vireak stressed that Cambodia should have this association in order to collect all museum experts to meet on regular basis.

Plans to establish “Friends of National Museum”

It is important that the National Museum has "Friends." "Friends are ones that could help the museum and friends need to help the museum," said Kong Vireak. Youk Chhang and other participants laughed on hearing this word. Museum needs friends to help because museum is in need. Friends can be individual or institutes who can register as members and in returns the members have obligation to pay monthly or annual fee at any cost of their financial ability.

He added that after we make friends, they will help the museum. DC-Cam is a friend of national museum. Each member of museum will also receive benefit as well. Friends can get more benefit than ordinary guests.

Before the end of his presentation, Kong Vireak promised that he will continue to work hard to develop the museum in the future as well as to develop museums in all provinces. At the end, he showed the slides of pictures with thanks.

After Kong Vireak ended his presentation, the host expressed thanks to him and then the survey paper was distributed to each participant who was from provincial museums across the country. The purpose of the survey was to ask the opinions from the participants on what and how to develop and what objects to display inside their museum. Just before the host told all participants to take the break, H.E Hab Touch raised his hands to add what Kong Vireak has said. H.E Hab Touch was about the join the meeting at the Council of Minister. Before he left, H.E Hab Touch said that it is important that all provinces have museums. It is a "must," not "should". About the association where museum experts need to meet on regular basis, the MCFA also has its own "Museum Department" where all experts can meet and that we are doing this nowadays. Friend of museums were established, the national museums has some friends already. It is good because all communities can join with museum. The museum seeks financial support.

Then, the host told all participants to have a 15-minute coffee break.



Christopher Dearing and Terith Chy

Christopher Dearing, translated by Terith Chy, began his lecture on cultural genocide. To warm up, Christopher Dearing asked all participants several questions to brainstorm ideas. One of the questions was "how you define culture?" One of participants stood up and responded "culture is the cultivation of good deeds." Phuong Chan Pranith from DC-Cam said that "Culture is the way of living of people." Another participant said that "culture is a way of life, such as writing and what to identify one nation." Then Christopher Dearing asked another question "can you have a country without a culture?" and "can you have a country where people do not know their culture?"



Christopher Dearing

To answer this question, a participant said that "One country does not have culture. It is Champa." Christopher Dearing said that Champa has its own culture, same as Kurd ethnic group in Iraq which also has its own culture, but they do not have their own country. However, Christopher Dearing clarified that there is no right and wrong answer. To continue, he asked another question "can one people not have culture?"

One participants answered "all small and big countries have culture." Christopher Dearing asked another question "what happened when people forget their culture? If culture disappeared, what happened to the country? If everyone in Cambodia starts to speak German, what happened to Cambodia?"

Christopher Dearing began his presentation by showing some pictures of statues of Cambodian arts in the slideshow. While participants are looking at the slideshow, Christopher Dearing asked all participants to distinguish the similarities and differences of each statue in the pictures. While showing, Christopher Dearing asked if participants have ever seen these pictures. All said "yes".

Christopher Dearing said that all the statues he showed are stolen from Cambodia and now are in private collections or in other museums abroad. Then, he showed the picture which was recently in auction. He said that it was the statue from a temple from Prasat Chen near Koh Ker, which is now under auction in New York City. Christopher Dearing said that this statue was stolen in around 1972 during the civil war in Cambodia. After the statue was stolen, it travelled through Bangkok, and then was sold to another famous collector. It is now part of the court case. The owner was being charged with using faked documents to transport to London and then to the United States. In London, it was sold to a Belgian businessman. In 2010, the Belgian businessman died. Then, his wife put it on auction in Sotheby in NYC.

Christopher Dearing wanted to show one example of statue that was brought from Cambodia to another country. Then, he showed other pictures which were also stolen from Cambodia during the civil war. While he was showing the pictures on the slideshow, participants murmured “it was statue of pre-Angkorien era.”



He added that, same as the first statues, all these antiques are currently being sold on the internet. Some antiques are illegal, while some are legal. Then, Christopher Dearing showed another picture of cultural product which are already purchased. Some culture products are stolen in the 1960s before the law on property was established. He said that he showed all these pictures because it is important that all Cambodian cultural products are not for sale and need to be preserved. Christopher Dearing said that some smugglers asked villagers to cut the statue; some smugglers cut from the statue by themselves. After each statue was stolen, it was brought to cross the border to other countries. He showed some examples of destroyed carvings at Koh Ker temple. Also, he showed the wall of carving which once was sold to Thailand and later was brought back to Cambodia and now displayed at the National Museum.

Then, he showed some cultural products at Chi Kreng temple such as pictures of swords and beads. Christopher Dearing said that Cambodia has lots of cultural products; however, some are not in secure places where smugglers can rob or steal easily. He showed some pictures of cultural products which are now stored at Chi Kreng temple which was not well-secured and well-protected where visitors can touch or see.

Then, Christopher Dearing asked if anyone wanted to share any ideas about preservation of culture products. Nobody responded. Christopher Dearing continued to show other cultural products at Chi Kreng and gave a brief history of Chi Kreng temple. He added that the Chi Kreng temple was old. When it was renovated by local authority, lots of cultural products such as swords, rings, earrings, gold leaf and others were found. Now although those products are stored inside the temple, those products are not well-protected. He added that sometimes, local people did not know the value of those products and they sold to tourists for just one or two dollars for each. He said that some products can be found at Tuol Tumpong Market.

Christopher Dearing wanted to stress that now Cambodia is facing some important challenges—destruction, thief and less preservation and Cambodian products are on sale on the internet. Then, Christopher Dearing began to talk about law. He asked all participants if they knew about the law on the protection of cultural property. Then, he talked about law which was established to protect and preserve antiques. Before he talked, Christopher Dearing said that he wanted to say "sorry" if some participants already know about it. Then, he said that after he presented, he would asked all participants to tell him what they have done to preserve and protect cultural products in their own museum.

Then, Christopher Dearing asked all participants to look at the handout which is about law on the protection of cultural heritage. He said that cultural heritage law is as old as genocide prevention law. The Hague Convention was created to protect the buildings during war time. Under international war law, all old buildings were protected during war time. However, during peace time, this law does not apply. He added that the law also protects some properties inside the building during the war; properties outside the building and during peacetime time cannot be protected. "This is the gap of this law," added Christopher Dearing.

Then Christopher Dearing talked about the Convention in 1954 to preserve cultural property—which including more items. In 1972, a Convention was adopted to preserve cultural and national property. This convention led to the establishment of world cultural heritage inventory, which Cambodia is also a member. Culture also includes in intangible objects.

Cambodian registered two intangible properties—shadow dancing and the Royal Ballet of Cambodia. Before the end of his presentation, Christopher Dearing asked two simple questions to all participants. The first is "if you are asleep and someone is taking something from your museum, is the taker a thief?" Most of them said "yes." Another question is "if someone enters your country and steal a bracelet, is he a thief? All participants "laughed." Christopher Dearing added that these examples are simple and are important questions and that "it is your role to educate people in your communities to love the value of cultural property and how to preserve and protect your property." Christopher Dearing ended his presentation.

Phann Nady

Then Phann Nady talked about the inventory of archeological sites in Cambodia. Before he presented, Phann Nady introduced himself to all participants. He gave some jokes to all participants. He said that the organizers of this workshop misspelled his name several times. It was sometimes spell Phanna Dy or sometimes Dy Phanna. The participants laughed and the situation in the workshop was better before lunch time. As he introduced himself, beside his work at the MCFA, Phann Nady is also the lecture at Archeology department. He began his presentation by pointing four main issues to tell the participants.

History of Inventory site and archaeological sites

In 1995, the Ecole Française d'Extrême-Orient and the MCFA cooperated to conduct inventory list of all archaeologist sites in Cambodia. Before the project started, its members read documents initially written in French to locate the sites and to seek information which was already researched. The research was based on two important French archaeologists who listed archeological sites in Cambodia. The first one was Étienne Aymonier. Later from 1902 until 1911, Lunet de la Jonquière conducted research to list the inventory all monuments in Cambodia. Lunet de la Jonquière read the work of Étienne Aymonier, but sometimes could not locate what he wrote in this book. However, data from the two French researchers were different. Lunet de la Jonquière listed only big temples. Then, Phann Nady showed the two maps of monuments in Cambodia listed by Lunet de la Jonquière and another one by Étienne Aymonier.

Later, another French researcher travelled across the Cambodia to list all monuments and ancient sites in Cambodian as Étienne Aymonier and Lunet de la Jonquière listed only "big" and "visible" temples. The new researcher began to list all ancient structures in the country.

In 1972, there was a general list of Khmer historical monuments.

In 1980, the MCFA collected all data about the lists of monuments in Cambodian again. At the time, the team found 1,080 temples in Cambodia. However, the list was not reliable because the situation in rural Cambodia at that time was not safe and most of the ancient temples could not be reached. Then, in 1989, department of archaeology was opened and the inventory list of all temples was made.

Later, in 1991, a new research found that there were 2,500 archaeological sites in Cambodia. All information of these sites was published in *Bibliographi due Cambodge Ancien*. Phann Nady said that this publication could help archaeology students look for the temples to write in order for them to conduct more extensive research on specific sites.

In late 2002 another research was conducted again. From this research, 4,000 sites such as temples, hills, bridges, and Neak Ta were found. Each location of the site was administratively located using GPS system with brief descriptions of the sites. Phann Nady said that new inventory also included some sites such as new Buddhist temples which were built on the old sites. Some hills were also included in the inventory list because they have moats or ancient stones on it. Some hills have some pieces of stone. Some hill has modern Neak Ta, but has century-old linga on it where people are worshipping. Phann Nady said that all hills and sites where linga or other forms of cultural objects are found, it needed to be investigated. He added that it would be something important on this site wherever linga was present because linga is heavy and could not be transported from other places. Circular villages can also be sites, although it is hard to observe. It could be seen easily from the sky.

Phann Nady added that in Svay Rieng, there are 700 hills, but only few temples. However, those hills were not found by French researchers because at the time, those sites were surrounded by dense jungles. The names of the villages were also noted. Phann Nady said names of the sites which linked to ancient temples or site could also be noted. He gave some instances. If name of the village is "Prasat Bei" which means "Three Temple," he needed to investigate although there is no presence of the temple in the villages.

At the same time, Phann Nady made an appeal to all officials from all provincial department of culture to write more accurate information about each archaeological site such as location and type of sites.

Phann Nady stressed that aerial photos of suspicious sites can be more easily investigated because the old traces can be found from the sky, which cannot be seen on the ground. Phann Nady went to all archaeological sites listed by Lunet de la Jonquière. During his visit to the sites, Phann Nady used GPS to locate and described the sites. He gave some example in Ratanakiri. He said that there is a temple in Veun Say district called Kampong Cham Krao. When he went to locate the sites, he took lots of time to ask villagers to look for the site because most villagers did not remember that name. He added that some names of the sites have completely changed from the time Lunet de la Jonquière conducted research. Some names no longer exist. To deal with this problem, Phann Nady marks distance and direction from each important site such as markets or towns.

However, there are some challenges when doing inventory of all archaeological sites in Cambodia. Inventory list conducted by the MCFA was not completed. Sometimes, the list shows the names of the site, but no photos and site description were found. Phann Nady added that sometimes, when he went to locate the site, it no longer exists because the site was now private-owned fruit plantation.

Before the end of his presentation, Phann Nady shows the website: www.cisark.org. He gave some instructions on how to look for archaeological sites on the website. He recommended each provincial cultural department to have at least one computer to record accurate information into the computer.

AFTERNOON SESSION

Lim Ky

At 1:55 Lim Ky began to talk. She introduced herself to all participants. She said she is happy to share what she is doing on preservation of document to all participants. She shares her knowledge of what the National Achieve of Cambodia (NAC) has been doing. She said "what I am going to tell you now is the preservation and the documentation that we all do for national memory." NAC is different from the museum. Museum is a place to store tangible culture products, and also exhibit paper document, video, CD. The preservation of these



Lim Ky

things is different. She said she does not have experience preserving of statue. Started her work at NAC in 1979, Lim Ky is now the chief of NAC. She added that she needs to preserve documents for the memory of the nation and the world. Documents are the 3rd Generation heritage.

In order to preserve the documents well, first of all, it is important that we have exact location. If we do not have location, we cannot store these documents. She showed the photos of NAC buildings. As she showed the pictures of the building, Lim Ky said that the construction of NAC began in 1924 and completed in 1926. NAC received the first documents in October 1926. It locates behind the National Library. Then, she showed the current photo of NAC building. NAC has documents from French colonial period, Sangkum Reastr Niyum regime, Lon Nol regime, Khmer Rouge (commercial documents) and some documents from UNTAC period. The Khmer Rouge documents are about the commercial files that the Khmer Rouge exchanges goods with other countries. These documents were preserved well in the NAC.

How can these documents preserved? This is because we preserve it well—technically accepted. Some documents were produced in 1863, which is more than 100 years old. Some documents printed on paper, cloth, and photos. We can also preserve these documents in ordinary way that everybody can do it in a simple way. Preservation of documents is similar to preservation of our health. We have to take good care of documents as we take care of our health. If we do not take good care of our health, we will get sick easily. Same as documents, if we do not preserve well, they will be rotten or destroyed. Then, Lim Ky tell participants on how to preserve documents.

First step to preserve documents is to collect all documents to keep in one place such as in the museum. We must not store document in careless manner. Collection is the first step to do. We have to know how many kinds of documents we have to collect. There are two kinds of documents—paper and audio. We have to keep it at different places for these tow objects.

Other collections can be maps or paintings. Audio and photos should keep in separated places from paper documents because audio and photos must be kept at a certain temperature. Audio and photos needs more technical preservation. Therefore, we need to keep audio and photos in a specific room.

Second, manage the document well: It is important that we manage all documents well. First, we need to manage how to keep documents well, list inventory of all documents to know how many kinds of documents we have, same as the statues in the museum. Second, we have to control all documents. We have to do this to see if some documents are destroyed or rotten or stolen. We need to control documents every six months or one year to see it is lost or stolen.

Third, we have to keep original documents to preserve value, which means that red seal or other things which represents the originality of the documents must be kept. NAC keep original file and put copied ones for the public. Another thing is to preserve documents is to know the impact of environmental. The weather in Cambodia is hot and humid. When the weather is hot, the documents can be fragile and scripts on the documents may disappear. The places where there is too much light, we have to put curtain or sunscreen. Sunlight can destroy photos or scripts in the documents, same as statues in the museum.

Humidity caused by rain, or from air conditioning. Air conditioning can destroy documents. So we need to keep documents in other place other than the place we sit where air conditioning is on. In the room, the temperature must 25 degree Celsius—around the clock. The changing of the weather in the room can destroy documents. For video or audio, the temperature of the room must be 18 degree Celsius. Insects can also destroy documents. Termites can destroy documents very quickly. Dirt at work can create cockroach or mice. Therefore, the room must be cleaned.

The use of documents can destroy documents. Lim Ky said that she went to the provinces to check the archives, some documents were not preserved well and it is hard to know what kinds of documents they were. Then, she taught all staff on how to preserve and reorganize those documents. Then, she showed the photos of documents in disorganized states in early 1990s.

Before transferring any documents to NAC, all basic information must be recorded such as the date of entry and descriptions of the documents. Then, all documents need to keep into the clean boxes with numbers. We write the descriptions of the documents because we want to know what the documents are about. Then, we put them into the boxes and on the shelves properly. All boxes need to have labels so that we can find it easily later.

At NAC, some folders are old. Later, those folders were replaced with the new ones which have less acid-free. It is good to have completed acid-free, but it is every expensive. Then, Lim Ky showed the activities of changing folders. During the process, staff needed to wear gloves and masks for safety. After the documents are in the folders, they need to be in the same places.

Most of the documents in the provinces that she visited were disorganized. She said that the first thing she did was to teach staff on how to preserve those documents and then those staff could do it on their own. She shows the activities of organizing documents in other provinces. She stressed that when working with document, staff must not eat or drink. When pulling out the document from the boxes, we must pull one by one.

Lim Ky said as our government does not have enough resources, we need to create any projects with other donors in order to preserve our documents. We and the project partners must receive benefit from that cooperation and she warned that some partners could cheat us and that the project partner does not care about the documents like we do. When our project partner scans the documents, we have to observe them. Usually, they do it fast which can destroy old documents. Sometimes, each page of document disappears. Therefore, if you cooperate with other partners, we have to be careful with them. From her experience, Lim Ky had cooperation with a French institution in order to exhibit photographs in 2003. That French institution went to NAC to take photo of the photographs in order to use those photos for exhibitions. At the time, she donated about 500 photographs. But finally, she was given about 50 photographs, which could be used for exhibition. She said that this was one of her mistakes. Lim Ky informed all participants to know partners well, observe those partners when they work, and keep record of the documents that given to those partners. "You must not let them do by their own" stressed Lim Ky. We preserve the documents of the nation. If those documents disappeared, it means that our nation lose the documents. Same as what

happened at Angkor Wat. We asked Indian experts to clean Angkor Wat, but finally, the stone was affected.

Lim Ky told all participants about her plans. In the future, she will copy all documents so that visitors can read copied ones instead of the original ones. More and more visitors are visiting NAC each day. We also plan to fix original documents so that it will be preserved. Before she ended her presentation, Lim Ky told all participants to take good care of documents and cultural products because it is the value of the nation. After she ended her question, Youk Chhang raised his hand and asked a question "Can you tell me a bit more how photographs were stolen by the French?" Lim Ky responded that it was in 2003 when a French photojournalists came to take pictures of photographs. After he took pictures, he said that only 50 photographs can be used for exhibition. Then when she asked for other 450 photographs, that French photojournalist did not return those to her. That French photojournalist kept promising to return those photographs to her, but until today, she had never received them. Now, those copies of photographs are on sale everywhere. In conclusion, she said that this is the trick of the French. H.E Hab Touch raised his hand and said that the National Museum also experienced this. The problem is that the project partner did not follow our agreement. Therefore, if next time it happens again, we need to see our agreement.

Savina Sirik

Museum of Memory

Savina Sirik shows all participants four important projects that DC-Cam is working with MCFA. As Kong Vireak said, DC-Cam has cooperated with MCFA since 1996 through some project at



Savina Sirik

Tuol Sleng Museum such as exhibition and film screening. Recently, DC-Cam opened a history classroom at Tuol Sleng. Then, Savina Sirik told all participants the future plans with MCFA. The first project is to organize exhibitions relating to Democratic Kampuchea (DK) in all provincial museums and develop an archaeological museum. For this project, DC-Cam got permission from the MCFA allowing DC-Cam to cooperate with all department of culture

across the country to exhibit about DK regime. The MCFA also allows DC-Cam to develop the museum and create an archaeological museum in the country in order to keep antique collected from archaeological excavation. The meeting today is part of this project where all directors of Museum and Department of Culture across the country are invited to join. The purpose is to get your opinions on how to exhibit about the Khmer Rouge in these provincial museums. That's the reason that DC-Cam distributed the survey paper to all participants so that they can express their opinion on how to develop your museum. DC-Cam wants to exhibit about DK in the museums because DC-Cam is the main institute that records and documents crime of the Khmer Rouge history. Because DC-Cam had long-term cooperation with Tuol Sleng Museum, DC-Cam intends to expand cooperation to other provincial museums in Cambodia. DC-Cam wants to educate Cambodians in every part of the country. Through museums, DC-Cam plans to teach young people about the history of the Khmer Rouge. DC-Cam, wants people to know what happened in rural community during the Khmer Rouge regime. Also, DC-Cam wants to promote reconciliation and forgiveness in the country. After going through the Khmer Rouge regime, everyone has lots of stories to tell and DC-Cam encourages the survivors to tell their experience. In all museums, DC-Cam plans to put permanent exhibition about the evacuation of people in 1975 because it is the beginning of the Khmer

Savina Sirik

Savina Sirik is a leader in the development of the Museum of Memory project at the Sleuk Rith Institute, one of the three pillars of the institute, where she works with the Center's consultant to develop proposals, facilitates collaborative projects with the state and non-state actors, and be responsible for exhibition projects at Tuol Sleng Genocide Museum. Prior to her current position, she led the Living Documents Project at DC-Cam, where she is responsible for planning activities, facilitating logistics, leading villagers' tours to Phnom Penh to observe the Extraordinary Chambers in the Courts of Cambodia's trials, conducting forums and film screening in villages, and reporting on these activities. Ms. Sirik was recently a fellow of the Community Solutions Program, a Professional Development Program of the Bureau of Educational and Cultural Affairs of the US Department of State, implemented by IREX, an international nonprofit organization providing thought leadership and innovative programs to promote positive lasting change globally. She holds a Bachelor of Arts in archaeology degree from the Royal University of Fine Arts in Phnom Penh and a Master of Arts degree in peace and reconciliation studies from Coventry University.

Rouge regime and everyone in Cambodia remember those day and event. The evacuation of people in 1975 is also in the case file of the Khmer Rouge tribunal. At the same time, if each participant thinks of any topic to display in their museums, DC-Cam welcomes those ideas and initiative. Savina Sirik also talks about possible mobile exhibition that could be used to educate people in the community.

Another plan is that DC-Cam wants to print bulletin every three or six months. If an archaeological site is found in each province, we can print the information in the bulletin. Also, if some culture artifacts disappear from each province, we can publish in the bulletin so that this can be informed to the public to pay more attention and help search. The bulletin is the way to tell the activities of each museum to outsiders. People in community can also share something about the museum in the bulletin. This is a good way to attract visitors to each museum. Another project is about the meeting with all participants which will be organized annually. This is the first meeting and we will meet once a year. During the meeting, if you each participant any ideas, they can share and inform DC-Cam. By doing this, we can improve the museum.

DC-Cam plan to establish museum of archaeology. This idea came from the meeting between DC-Cam and MCFA. DC-Cam plans to support archaeological excavation. Artifacts which will be found from the excavation will be displayed in this museum of archaeology.

Celebration of 100th year anniversary of the National Museum of Cambodia

2020 is the 100th anniversary of national museum. From now till the date, we have seven years to organize this important event. DC-Cam got permission from the Cambodian government to organize this event by cooperating with the National Museum. During this seven year process, DC-Cam and the museum will collect documents, photographs and statues in order to educate young generation about our culture and civilization and importantly to preserve our country's identity.

To do this, DC-Cam and the museum created a team of research. For the first year, the team will research and collect documents about the museum. In the second year, the team will evaluate those documents to see how those documents serve as the tool for exhibition. Then, the team will create a committee to draft a proposal for funding.

Present Recommendations on national policy to preserve and develop culture in Cambodia to the Ministry of Culture and Fine Arts

It is important to create the national policy to preserve and protect cultural products. Currently, DC-Cam is working with Michigan school of Public Policy on the preservation of documents. DC-Cam will present ideas to MCFA on the mechanism on how to preserve documents and cultural products.

Preserve and Develop Tuol Sleng Genocide Museum

DC-Cam cooperated with Tuol Sleng Museum since 1996. Recently, MOU was signed to preserve this museum. DC-Cam and MCFA agreed on some principles. First, DC-Cam created history classroom in November 2011 at Tuol Sleng museum, in order to allow the visitors to learn more about the operation of Tuol Sleng Museum. This history classroom is created to reclaim its original status because it used to be classroom. In this classroom, DC-Cam sometimes invited survivors to speak in the classroom. Second, DC-Cam is exhibiting photos of senior leaders who are on trial at the Khmer Rouge tribunal. This is part of museum of memory of DC-Cam.

Youk Chhang

After Savina Sirik ended her presentation, Youk Chhang came to the stage. He said that he first visited the National Museum in 1995 and he has visited this place several times subsequently. Every time he visits this place, he has two feelings. First, he feels proud of rich Cambodian culture. When he sees sculptures and carvings, he is happy because he feels that Cambodian culture is immortal. Second, he feels sorry because temples are so empty. Recently, he visited Koh Ker temple. Whenever he visits the temple, he saw the carvings were cut off.

When he first arrived in Cambodia, he committed to do three important works. First, he wanted to bring Khmer Rouge leaders to justice. Second, he wanted to educate young generation about the past. And third, he wanted to work on the museum.

He believed that for post-conflict countries, it is important to create three mechanisms to deal with the past. First is to establish law to prosecute Khmer Rouge leaders; second is to provide education to the public about the past and third is to establish reconciliation. In order to establish reconciliation, we need to bring the criminals to justice and educate younger

generation about the past. He wanted to use arts to reconcile and the national museum can be the places for reconciliation.

In order to complete these works, we need to have money and a permanent place. About the place to build a future DC-Cam, the government offered a piece of land behind Tuol Sleng Museum in 1998. Later, DC-Cam decided not to take that land as more and more people came to build houses on that location. Recently, DC-Cam and the Ministry of Education signed an MOU on the provision of land located inside Beung Trabek high school to DC-Cam to build Sleuk Rith Institute, a permanent center of DC-Cam. He is now asking the architects to draw the master plans of this institute. This institute will consist of three important pillars—Research Center, School and Museum. These three pillars link from the past, to present and moving forward to the future. So, the museum project is a part of the three pillars of the Sleuk Rith Institute.

He is now working on these three important projects. I often go the rural areas across the country. At the same time, he said that next time he goes to the fields; he would visit some of these participants in their provinces. For school, DC-Cam has trained 3,000 history, Khmer literature, and civic morality secondary school teachers across the country. Because the number of teachers is very high, we could not meet as often as he could. However, for the officials of provincial museums and provincial departments of culture, we could meet more often. It could be every three months, every six month or every year.

Before he ended his presentation, Youk Chhang asked for the ideas and opinions from all participants about what topic to be exhibited in their museums. Those museums will educate children in



their community. He added that the preservation of Khmer culture is the work of the Khmers. Foreigners can involve in this work, but not to allow foreigners to take over Khmers. Youk Chhang ended his talk.

Questions and suggestions from participants:

1. Cheng Yean said he has a suggestion. If the exhibition is made at Sihanouk province, he wants to know how rice and weapon were exported from Cambodia during the Khmer Rouge regime via Sihanouk port? He has two books written during the Khmer Rouge regime: First is Revolutionary flag October 1977 and another book is *Vannak Aktun*. He wanted to donate them to DC-Cam.
2. An official from Kampong Chhnang cultural department said her museum has one exhibition hall. Lately, she converted that exhibition hall to a theater. Some sites in Kampong Chhnang province have bones and skeletons. For exhibition, she is interested in displaying bones and skeletons of people who died during the Khmer Rouge. Also, she could collect cultural properties to display at her museum.
3. Sam Thida from the National Museum asked a question to Lim Ky where the old folders were taken to after the new ones were replaced? Keep them, discard them or what?
4. An official from Steung Treng cultural department want to exhibition the tradition of ethnic minority in her province because now those minority seems to absorb Khmer culture in the way they dress, and do in their daily life.
5. An official from Kampot said although his province does not have museum, he wants to have one so that he can exhibit about crimes committed in his province. He added he often listened to Kampot radio in the morning. He listened to "Breaking the Silence." He said that it was a good show. However, in one of the scenes, a person



stole rice during the Khmer Rouge regime. Mr. Officer said that during the Khmer Rouge regime, stealing rice rarely existed because there was no rice in the storage to steal.

6. Phann Nady asked about the bulletin that DC-Cam plans to publish. He asked whether the bulletin belong to DC-Cam or any other institutions. He said that plan to publish this bulletin is good. He continues to ask if DC-Cam has any funding for provincial department officers to do research in their province to publish in the bulletin.
7. A participant from Battambang raised the issue of the shortage of experts in his museum. He said that for the first step, it is important to have enough staff to work in the museum in order to develop. He added that it is important that schools organize trips to see the museum so that students could learn about Cambodian arts and culture.
8. Youk Chhang asked all participants if they could accept volunteers or archaeology students to help develop museum. DC-Cam could provide accommodation, food and transportation to those volunteers. Also, foreign students could help write proposals to seek funding to support the museum.
9. Chhan Chamroeun from Angkor Museum in Siem Reap said that before he came to take over this museum, each statue inside the museum did not have a single description; however, it charged 12USD for each visitor. He added that lots of visitors made complaints to him about this issue. However, after he joined his museum, he put labels and put descriptions in all description. At the same time, he trained all guards and staff to be guides.
10. An official from Battambang said that he wants to tell the truth about the museum in Battambang. He said that his museum does not have enough staff to work and that Battambang museum borrows some staff from Office of Arts of the Department of Culture. It is a big challenge because those staff does not have skills which make trouble rather than help him. Also, he trained all guards to be guides, but it did not work.

Reaction from participants on the workshop

1. Mr. Nouv Chankong is from Department of Culture and Fine Arts of Preah Vihear province. Mr. Changkong was very happy to be able to join this workshop which was co-hosted by National Museum of Cambodia and Documentation Center of Cambodia. Mr. Changkong said that the workshop was very well organized and informative. From this workshop, he learnt about the definition of genocide, cultural

genocide, knowledge related to file/artifact registration, to name a few. He agreed that if there is Khmer Rouge history exhibited at every province, this would benefit local people who have no mean to come to Phnom Penh to have a chance to visit and learn about the Khmer Rouge history and/or exhibitions at their community.

2. Mr. Put Savat is head of Department of Culture and Fine Arts of Prey Veng province. Mr. Savat thought that the workshop was very useful in a way to broaden his knowledge on Khmer Rouge regime, cultural genocide, how to manage and operate museum properly, you name it. These topics are very valuable for him to implement at his local community so as to improve his work in order to benefit local citizens.
3. Mr. Mich Saphan is deputy head of Department of Culture and Fine Arts of Kampong Speu province. Having participated in this workshop, Mr. Saphan expressed that he learnt about how to manage and to protect documents, what should be done in order to properly operate a museum at his local community so that local people could benefit from their local museum. Mr. Saphan agreed that museum is not only a place to preserve and protect artifacts, but also a place for people to learn about their own history, arts, and culture.

Cambodia's Cultural Heritage is still at Risk

By Rud Hubbard
J.D./M.A. University of Michigan

At first glance, there is little left of the once glorious ancient Royal Palace at Koh Ker. Jungle has overtaken the ancient stones expertly tiled roofs. Yet, buried under the jungle floor, the palace remains. With a bit of effort and a good guide, the outline of this monumental building slowly emerges from in between the trees. Despite its massive central temple and a far-reaching temple complex of stunning beauty and design, Koh Ker remains relatively unknown. With the area's landmines fully cleared only in the past few years and significant looting of its treasures Koh Ker remains off the beaten track. Through the hard work of Dr. Chen Chanratana the Founder/President of Kerdomnel Khmer Foundation, efforts to excavate the Royal Palace are beginning and the entire temple complex is slowly being recovered. This

reclamation of the Royal Palace at Koh Ker offers a powerful example of the strength of Cambodia's culture heritage.

The current state of Koh Ker is the result, in part, of the political and social upheaval Cambodia has experienced in recent history. The Genocide perpetrated by the Khmer Rouge targeted much more than people. In addition to burying nearly two million of the countrymen and women, the Khmer Rouge sought to bury Cambodian culture as well. Through deliberate action and malign neglect, places like Koh Ker were lost to jungle, trapped in mine fields, and even actively destroyed. This Cultural Genocide has long undermined the process of reconciliation and forgiveness in Cambodia. Today, as Cambodians work to move past the horrors of that period, Cambodia's cultural heritage is likewise re-emerging to play a significant role in achieving reconciliation for all Cambodians. In places like Koh Ker works are beginning to preserve and protect this heritage.

On January 4th, 2013, DC-Cam - together with The National Museum of Cambodia and the Ministry of Culture and Fine Arts, broke ground on a very different type of excavation, but with the same goal of cultural preservation. Bringing together representatives from museums and cultural centers in all 24 Provinces, a new initiative was launched to share Cambodia's rich culture heritage to all corners of the country.

For the past 15 years, it has been the mission of DC-Cam to preserve memory, promote Justice, and achieve reconciliation for the crimes of the Khmer Rouge. Working to provide documentation to the Extraordinary Chambers of the Court of Cambodia, commonly known as the Khmer Rouge Tribunal, DC-Cam has helped to see this process of Justice realized. By documenting crimes of the Khmer Rouge era, memory and justice have grown together.

Reconciliation however, must go beyond justice for the Khmer Rouge's worst perpetrators. If justice separates the guilty from the innocent and identifies perpetrators and victims, reconciliation is about bringing people together to build a better society. Achieving justice is a necessary step to bring to a close the terrors associated with the Khmer Rouge period and allows Cambodia to move forward. But, like clearing the land mines in Koh Ker, it is only the first step.

Art and culture must play an important role in reconciliation. In bringing together the key actors in Cambodian cultural preservation, DC-Cam hopes to reclaim the legacy of Cambodia's culture heritage. DC-Cam's vision, shared with the conference by Savina Sirik, is a network of robust museums throughout the country, allowing locals and foreigners alike to draw strength and inspiration from Cambodia's culture and art. This process includes three broad initiatives.

First, together with the National Museum of Cambodia, the Ministry of Culture and Fine Arts, and museums in 24 provinces, DC-Cam will develop exhibits commemorating the Khmer Rouge period. Having this heritage available to all will facilitate reconciliation and provide education for younger generations to learn from the mistakes of the past. Second, DC-Cam will establish a permanent exhibit in Phnom Penh commemorating the forced transfer of urban populations to rural areas during the Khmer Rouge period. Stories from Civil Parties are being collected and will be shared through this exhibit and in the provinces as well. This museum space will also serve to coordinate DC-Cam's genocide education project, equipping younger generations with the tools needed to combat genocide and through knowledge of the past. Third, DC-Cam will help these provincial museums to expand their role protecting and sharing Cambodia's cultural heritage.

During the all-day conference, a wide variety of stakeholders contributed to mark the beginning of this important new initiative. Opening speeches by H.E. Hab Touch, the Director General of the Department of Cultural Heritage and Kong Vireak, the Director of the National Museum of Cambodia set the tone for the conference. The day was certainly to be an important day in the cultural life of Cambodia. As the conference progressed Phann Nady and Lim Ky provided useful technical details on the process of identifying and archiving historical materials respectively. Christopher Dearing and Terith Chy discussed the dangers that continue to face Cambodia's cultural treasures, in the forms of looting and neglect. A discussion period at the end of the day highlighted many of the challenges and opportunities faced by museums and cultural centers in Cambodia's provinces. It was this closing dialogue that opened the doors for future collaboration.

During their presentation, Christopher Dearing and Terith Chy asked the gathered representatives if it was possible to have a country without culture? The implication was,

what would happen to Cambodia if its cultural heritage is lost? Cambodia's cultural heritage is still at risk. The ugly specter of cultural imperialism threatens to swallow Cambodia's rich history in a sea of popular culture. One conference participant admitted that despite living in Phnom Penh, he had never even been to the National Museum. Yet, there at the conference, it made him proud to see the strength of his own culture, a strength he knew little about. DC-Cam and its partners hope to bring this culture awakening to Cambodians all across the country, combating cultural imperialism with education, resources and cultural outreach.

Cambodians suffered a great deal during the Khmer Rouge period and the wounds from that time are far from healed. Cambodia cannot afford to lose its cultural heritage. After all, the glories of Angkor and the horrors of the Khmer Rouge both make Cambodia the country it is today and both must be preserved if Cambodians are to achieve a better future. The ground that was broken at the National Museum of Cambodia at this conference was not the beginning of this process, but it was the beginning of a new period of collaboration and a new chapter in DC-Cam's quest for Justice, Memory and Reconciliation. In Koh Ker, archaeologists hope to one-day reconstruct the beautiful Royal Palace on its ancient foundations. So too does DC-Cam hope to construct a future of reconciliation and hope on the buried foundations of Cambodia's culture heritage.

