

**Protection of Cambodia's
Cultural Heritage:
How digital documentation can help**

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Introduction



Following the Khmer Rouge regime and decades of civil war in the 1970s and 1980s, much of Cambodia's cultural materials are missing, either destroyed or stolen.

Illicit export and looting of Khmer artifacts flourished during the years of unrest and continues to be a widespread problem today.

In addition, the current strong demand for Khmer antiquities for the international black market has increased the pillage of movable cultural property.

Vandalism has also grown at an alarming rate.



Cambodia is in the early stages of development in term of managing its cultural heritage, and faces all the opportunities and pitfalls that accompany such a position.





In an effort to improve our capacity to protect and preserve Cambodia's moveable cultural heritage, the National Museum of Cambodia is currently developing a computerized catalogue of the National and provincial museum's collections.

THE RETURN OF STOLEN KHMER ANTIQUITIES

Heritage Inventory

Restitution of Khmer objects found in overseas markets and collections remains difficult for Cambodia as documentation of their provenance is often either lost or never existed.



For this reason, a comprehensive catalogue of Cambodia's moveable cultural heritage is seen as a practical and essential tool to facilitate the process of restitution of stolen artifacts to Cambodia as well as improving the ease of managing its cultural materials and scholarly research on Khmer history.



345E



345F

Khmer National Museum
345E 345F 345G 345H 345I 345J 345K 345L 345M 345N 345O 345P 345Q 345R 345S 345T 345U 345V 345W 345X 345Y 345Z

345E	345F	345G	345H	345I	345J	345K	345L	345M	345N	345O	345P	345Q	345R	345S	345T	345U	345V	345W	345X	345Y	345Z
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The National Museum of Cambodia, which already has a detailed paper-based inventory of its collection, is working in partnership with international experts to develop a computer-based catalogue in accordance with International Council of Museum (ICOM) and Interpol guidelines.



Désignation de l'étiquette :

Garuda et éléments de diavon

Emplacement :

Photos et films : Clichés n° :

12-
1542

Description :

1. Kul Ker - Trant Thom - encadré
est à l'ouest de la statue N° 1

Garuda marchant, jambe gauche en avant. Cette pièce est l'un des deux garuda qui se trouvent à la chaussée d'accès du Prasat Thom, derrière les deux nâga rampant qui semblent fuir devant eux. Il en existait déjà à Bakong derrière les nâga rampant. Visage aux yeux globuleux sous des sourcils réunis au milieu par deux petites volutes. Gros nez recourbé. Cheveux formant un point sur les tempes; barbe ras; double moustache hérissée. Coiffure comprenant un couvre-chignon à étages et un diadème décoré d'un rang de losanges et demi-losanges entre deux bandeaux et d'une bordure de fleurons alternant avec de petites hampes. Le torse et les bras sont nus; bras droit levé en arrière, menaçant, bras gauche en avant. Bracciale de bras et de poignet, pectoral ceinture de torse et ceinture de taille en orfèvrerie décorée de perlage et de fleurs en forme de losange.

T.S.V.P.

Epoque : 2. part de 3. Style Kul Ker

Mode d'acquisition :

Versement :

Fouilles :

Don :

Achat, Prix :

Date d'entrée : 27-5-58

Caractéristiques :

Matière : bronze

Hauteur : 2.12

Largeur :

Diam. ou épais. :

Poids :

Patine :

Email ou enduit :

Etat :

Acc. n° de catalogue : 8176

Dossier : n°

Références bibliographiques :

H. Parmentier, M.C.E. p. XXIV - p. 24, 25 (1911, 1920)

guide MN

Lieux de passage successifs :



1542

Il a étendus couvertes de plumes. Fortes pattes d'oiseau avec ergots et griffes. Jambes et pattes couvertes de petites plumes. Long tablier triangulaire en plumes, tombant en pointe jusqu'à terre, tenant un point d'appui à la statue. À la hauteur des hanches les plumes sont traitées comme de petits motifs de feuillage qui se transforment peu à peu en longues plumes. Sur les hanches un pan décoré de rinceaux de feuillage bordé de plume retombe sur la cuisse. La queue, en forme de cheval couverte de plumes, tombe jusqu'à terre fournissant un support. La naissance de cette queue est décorée d'un très beau motif de volutes et de feuillage.

Pied-stal souluré décoré de pétales de lotus.

Verf. 2019

CATALOGUE WORKSHEET

MUSEUM NAME **National Museum of Cambodia, Phnom Penh**

REGISTRATION NUMBER

GROSLIER NUMBER

BOISSELIER NUMBER

OTHER NUMBERS

COMMENTS

TITLE

CLASSIFICATION

PERIOD

STYLE

DATE

PRODUCED WHERE

PRODUCED BY

COUNTRY

ROLE

PROVINCE

TOWN - STREET / OTHER

MEDIUM

TECHNIQUE

SIZE IN CENTIMETRES

HEIGHT

WIDTH

DEPTH

DIAMETER

WEIGHT IN KILOGRAMS

COMMENTS

Provincial Museum Survey Project

As well as cataloguing the National Museum collection, the museum is seeking funds to extend its documentation work to the many collections held in provincial museums.



During the 1960s, a number of museums were established throughout Cambodia.

Contact between the provincial museums and Phnom Penh has been limited since the outbreak of civil war in 1970 and now needs to be reestablished.

As most museum professionals lost their lives during the Khmer Rouge regime, dedicated training and collaboration is required to improve the capacity of museum staff.

Guidelines on how to best catalogue an object, information about the problem of looting and the processes of restitution of a stolen object will be written in Khmer and distributed to relevant institutions around the country.

It is considered very important to educate all professionals involved in the management and protection of Cambodia's cultural heritage from museum staff to police and customs officers.

Problems and difficulties encountered

- ❑ Khmer language terminology for various cultural heritage management practices currently do not exist so need to be developed for use in Cambodian cultural institutions and to share with police and customs.
- ❑ There is a shortage of trained professionals to accurately catalogue and enter the data required for the inventory. Also the capacity to use and maintain computers and networks needs to be improved.

- ❑ Many records were destroyed during the civil war making it very difficult and sometimes impossible to catalogue the provenance of an object. Research on the history of such objects is both time consuming and requires special expertise.
- ❑ Due to a lack of funding the Museum requires both technical and financial assistance to successfully complete this important project.

Conclusion

- ❑ An important role of museums is to protect and preserve their nation's heritage and to transmit knowledge of this heritage to current and future generations.
- ❑ At the National Museum of Cambodia it has been realized that we can only protect cultural heritage if we know what we have. Our major priority is therefore to develop an inventory of all of the country's collections. We also aim to act as a center for training of provincial museum staff in current cultural heritage management and museum best practice.

- ❑ Finally, the management of Cambodia's cultural heritage should be strengthened through:
 - development of cultural policies,
 - law enforcement,
 - professional capacity building,
 - education and public awareness, and
 - strengthening national, regional, and international cooperation.

Thank you