

This panel will examine the manuscripts, lithic texts, printed books, art objects of Burma that are found not only in Burma but all over the world as well as archaeological sites in Burma. The following points will be included:

1. The work that has been done to catalogue manuscripts and art object both inside and outside Burma, what remains to be done, and estimations of what remains to be discovered.
2. Conserving manuscripts and art objects: the techniques used in the past and the ones used today, the different obstacles faced in a tropical climate like Burma's and more clement areas.
3. The work to be done to call attention to the importance of manuscripts and art objects. In Burma, for example, once a text has been published, few scholars consider it important to consult manuscripts.
4. Sharing Burma's heritage: digital photography and inexpensive scanners make it possible to conserve and make available the texts and images in manuscripts. It can be difficult to obtain permission to take photos and to scan manuscripts and books or even to restore and photograph texts such as the marble slabs of the Kuthodaw Pagoda in Mandalay. This is true both inside and outside Burma. But there are exceptions (for example, the Library of Congress in the U.S.).
5. Preserving archaeological sites in Burma and understanding their significance is a field that could benefit from close cooperation between experienced researchers from outside Burma and Burmese curators.

Participants:

1. William Pruitt, Publications Administrator, Pali Text Society, United Kingdom
2. Francois Tainturier, Director (International Affairs) Inya Institute, Yangon, Myanmar
3. Bob Hudson, Associate, Archaeology Department, University of Sydney, Australia; Open Society Foundations Visiting Fellow, Yangon University, Myanmar; Visiting Lecturer, Pyay Field School of Archaeology, University of Culture, Myanmar
4. Catherine Raymond, Associate Professor, Art History, Northern Illinois University, DeKalb, Illinois, USA
5. Alexandra Green, Henry Ginsburg Curator for Southeast Asia, Department of Asia, The British Museum, London, United Kingdom
6. Charlotte Galloway, Lecturer, Asian Art History and Curatorial Studies, Centre of Art History and Art Theory, Australian National University, Canberra, Australia
7. Ni Ni Khet, Director, Inya Institute, Yangon, Myanmar