Legal Issues in Conservation Working Group
Newsletter No. 1, Spring 2005

Note from the Working Group Co-ordinator

Laws and legal agreements are crucial to the development of individual cultures and the protection of cultural heritage.

Many important steps were taken in the second half of the twentieth century with the drafting of The Hague Convention, the UNESCO Convention and the UNIDROIT Convention. State governments which are not yet party to these conventions are being strongly encouraged by UNESCO, ICOM and other organisations to sign international conventions, to enact adequate laws to protect their cultural heritage and to respect the cultural heritage laws of other nations.

Also pertinent is the effort being expended by many conservation organisations. ECCO (European Organisation of Conservator-Restorer Organisations), for example, has been actively trying to secure legislation which will protect the status of conservation professionals within Europe. ICCROM (Centre for the Study of the Preservation and Restoration), which is headquartered in Rome, regularly offers a course, “Sharing Conservation Decisions” and has incorporated into the curriculum the topic of legal issues.

Notable progress is also being made within our own Working Group. We held our first and very successful interim meeting in Athens, Greece, in April 2004 in conjunction with the Textiles and Leather Working Groups interim meetings.

It took place in the Byzantine and Christian Museum and was superbly organised by the Hellenic Committee of ICOM. As Professor Georgios Panagiaris remarked, “It is not by chance that the Meeting takes place in the country that has first legally recognised the conservation profession.”

I am also proud that, with this issue, LIC is publishing our very first LIC Newsletter. Its production is due to several LIC members who kindly sent contributions. Special acknowledgement goes to Rommel Angeles Falcon and Denise Pozzi Escot for their feature article on theft of archaeological textiles in Peru and a community’s ingenious way of using conservation to combat the problem. I am also grateful to Marina Schneider who compiled the extensive legal bibliography on cultural property (see Appendix II on page 13). Our able and adept Assistant Co-ordinator, Jan Hawley, provided the editing and layout.

I wish to thank all LIC members and interested non-members for your interest and support. By working together and sharing information, we can make positive inroads.

Have a great summer and please keep in touch.

Sharon Little
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Keep Your Name on the Official LIC Mailing List: Become an Official Member!

If you are not yet a member of either ICOM-CC or its affiliate, Friends of ICOM-CC, please consider the benefits of joining. As of October 2005, ICOM-CC will limit complete access to its Web site to full members of these two groups. In January 2006, membership in the working groups will be limited to these categories.

Among the many benefits of full ICOM membership is free admission to most museums around the world. Members also enjoy discounts on ICOM publications and receive regular newsletters about ICOM’s activities. Membership in the less expensive Friend of ICOM-CC provides membership within ICOM-CC alone. For membership details, please visit the ICOM Web site at www.icom.museum or the ICOM-CC Web site at www.icom-cc.org.

Next LIC Interim Meeting: 2007

Plans for our second LIC Interim Meeting are underway and we think you’ll like the provisional choice – subject to the Working Group’s approval, of course!

PROMET, an EU-funded project to monitor and protect metals in the Mediterranean Basin, is going to be holding a conference in Egypt in February, 2007. The organisers of the conference have kindly invited us to join them and hold a joint meeting. We are certain that the papers, the discussions and the venue will be of interest to all. More details will be presented during the LIC session at the upcoming ICOM-CC.

ICOM-CC Triennial Meeting, September 12-16, The Hague

ICOM-CC’s 14th Triennial Meeting is approaching fast and will take place September 12-16 in The Hague, The Netherlands.

We hope that as many LIC members as possible will attend because the conference is an excellent forum in which to learn more about the new developments and achievements in the field of cultural heritage conservation. It will also provide great opportunities to network with colleagues from around the world – sharing professional experiences, viewpoints and advice and having some fun together in one of Europe’s most beautiful historic cities.

The conference includes plenary sessions on Monday morning and Friday afternoon on the theme “Our Cultural Past – Your Future!”

There will also be sessions for the ICOM-CC’s 22 working groups during which the newest research and treatments plus pertinent issues will be presented. Highlights of the conference include an opening reception, a “Museum Forum” on risk management, exciting cultural excursions, poster presentations, a trade fair and a farewell party on the last evening. The conference's local organising committee has recently published the complete program on its Web site at www.icom-cc2005.org. It is also included in Appendix I of this newsletter.

Please note that the LIC Working Group’s session will be held on Monday afternoon from 14:30 to 18:15. The papers which will be presented include three to be published in the Conference Preprints and two which will appear in a publication resulting from the Interim Meeting held in April, 2004 in Athens, Greece. The papers to be presented during the LIC session are

- Frances Lennard, Inherent vice: artists’ moral rights versus conservation ethics in the UK
- Mireille Bonin, L’assise juridique pour la protection des biens culturels autochtones au Québec
- Alain Lacoursière, Innover pour combattre le trafic illicite d’œuvres d’art
- Suzanne Ouellet, La conservation des biens culturels: Statut professionnel et code d’éthique pour le Québec (not in the preprints)
- Janet Hawley, International Trafficking of Cultural Heritage & Switzerland’s Changing Role (not in the preprints)

The series of presentations will be followed by a short business meeting and the election of the co-ordinator for the 2005-2008 triennium. If you have not yet registered, please do so online at the ICOM-CC Web site. If you have questions regarding registration or hotel reservations, please e-mail the Congress and Study Centre VNG at icom@vng.nl or phone +31 (0)70 373 8091. See you in The Hague!

UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects: Petition and Resolution

For those of you attending the 14th ICOM-CC Triennial Meeting, please remember to sign the petition that has been developed by LIC in support of the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects (1995).
We hope to have the petition circulating by e-mail in December 2005. Signatures will be compiled either by country or en masse, pending the solicited political targets. LIC will also encourage the ICOM-CC Directory Board and membership to formally adopt the following resolution:

ICOM-CC Resolution Concerning the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects

Preamble:
The theft and illegal export of cultural heritage is a major problem throughout the world. Countries which are wracked by war or poverty or which cannot adequately protect their archaeological sites are most affected. Every year millions of dollars are exchanged between those who illicitly obtain, export, sell and buy heritage objects – it is big business.

Great efforts are being made to combat the problem. International organisations such as ICOM, ICCROM, UNESCO, Interpol and the Council of Europe are working to raise awareness amongst political decision-makers, customs officials, museum professionals, art dealers, collectors and the general public.

Various parties are also pursuing to ratify conventions and legislation to prevent trafficking and to restore stolen cultural goods to their rightful owners. The International Institute for the Unification of Private Law, (UNIDROIT) is at the forefront of this effort. On June 24, 1995 representatives of over seventy states met in Rome and adopted the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects.

To date, 24 States are Parties to the Convention but major western “market” countries including the United States, France and the Netherlands are not. Switzerland has signed but not yet ratified it. Needless to say, conservation norms are often not of major concern to the offenders, thus threatening the physical integrity of irreplaceable cultural heritage.

Considering that: THE STATES PARTIES TO THIS CONVENTION are:

• CONVINCED of the fundamental importance of the protection of cultural heritage and of cultural exchanges for promoting understanding between peoples, and the dissemination of culture for the well-being of humanity and the progress of civilisation,
• DEEPLY CONCERNED by the illicit trade in cultural objects and the irreparable damage frequently caused by it, both to these objects themselves and to the cultural heritage of national, tribal, indigenous or other communities, and also to the heritage of all peoples, and in particular by the pillage of archaeological sites and the resulting loss of irreplaceable archaeological, historical and scientific information,
• DETERMINED to contribute effectively to the fight against illicit trade in cultural objects by taking the important step of establishing common, minimal legal rules for the restitution and return of cultural objects between Contracting States, with the objective of improving the preservation and protection of the cultural heritage in the interest of all,
• EMPHASISING that this Convention is intended to facilitate the restitution and return of cultural objects, and that the provision of any remedies, such as compensation, needed to effect restitution and return in some States, does not imply that such remedies should be adopted in other States,
• AFFIRMING that the adoption of the provisions of this Convention for the future in no way confers any approval or legitimacy upon illegal transactions of whatever kind which may have taken place before the entry into force of the Convention,
• CONSCIOUS that this Convention will not by itself provide a solution to the problems raised by illicit trade, but that it initiates a process that will enhance international cultural cooperation and maintain a proper role for legal trading and inter-State agreements for cultural exchanges,
• ACKNOWLEDGING that implementation of this Convention should be accompanied by other effective measures for protecting cultural objects, such as the development and use of registers, the physical protection of archaeological sites and technical cooperation,
• RECOGNISING the work of various bodies to protect cultural property, particularly the 1970 UNESCO Convention on illicit traffic and the development of codes of conduct in the private sector...

Be it resolved that:

• ICOM-CC encourages the State Governments to ratify the UNIDROIT Convention in the fight against the International Illicit Trafficking of Cultural Heritage.
• ICOM-CC encourages State, Regional and Municipal bodies of their respective countries to enact legislation, which would curb the Illicit Trafficking of Cultural Heritage.
• ICOM-CC supports and encourages the implementation of the “Object ID Checklist” an international documentation standard for cultural heritage, created to facilitate the exchange of information.

Sharon Little
New Law in Switzerland to Halt the Trafficking of Cultural Property

Trafficking of cultural property is a global business and it is booming. Every year, hundreds of thousands of works of art, religious images, fossils, historic monuments and objects of ethnological and archaeological significance are illegally removed from their countries of origin and sold on the international market. Due to its clandestine nature, it is impossible to determine the exact value of the trade but various estimates place it as high as $US 4 billion per year. The U.S. National Central Bureau of Interpol reports that “the annual dollar value of stolen art and cultural property is exceeded only by trafficking in illegal narcotics, money laundering and arms trafficking”.

Figure 1. An aerial view of an area in Peru which has been severely plundered of archaeological remains. The numerous holes are evidence of the robbers’ presence. Photo courtesy of Georg Gerster.

Switzerland, along with the United States, the United Kingdom and other wealthy countries, is a major “market country” of cultural goods which are stolen or illicitly removed from “source countries” such as Peru, Greece, Mali, Iraq and Indonesia. Switzerland has long had the reputation of being the main thoroughfare for stolen art and antiquities.

This situation is about to change thanks to the unrelenting efforts of numerous private individuals, cultural heritage organisations and federal agencies. In July 2003 the Swiss Federal Council passed “The Federal Act on the International Transfer of Cultural Property (CPTA)”. This came into effect on June 1, 2005.

The new legislation regulates the import of cultural goods into Switzerland, their transit, export and repatriation. It is intended to enhance the protection of Swiss cultural heritage (export of cultural property from Switzerland); contribute to the protection of the cultural heritage of other states (import of cultural property into Switzerland); promote international exchanges between museums (return guarantee for museums) and ensure that ethical practices are observed within the art trade.

It clearly defines, for example, the obligations of art and antiquities dealers and auction houses. It requires that they exert “due diligence” and prohibits the selling of any cultural object if there is reason to suspect that it was stolen, lost, removed against the will of the owner, illegally excavated or illicitly imported. Dealers and auction houses are also obliged to maintain a written record for each acquisition, to obtain from the seller a written declaration of his/her right to dispose of the cultural object and to inform their clients about import/export regulations. The law also better protects rightful owners by increasing the period during which a claim for restitution can be made from five to thirty years. The law is published in French, Italian and German on the Swiss Federal Office of Culture’s official Web site: www.kultur-schweiz.admin.ch

Downloadable regulations for the art trade are available on the site in these three languages as well as English.

Figure 2. A toll-free warehouse in Geneva in which stolen antiquities were stored. Swiss authorities confiscated the objects and returned them to Italy. Photo courtesy of Swiss Office of Culture.

The Swiss government has taken other pertinent steps to safeguard its own and the rest of the world’s cultural heritage. In July 2003, it ratified the 1970 UNESCO Convention. The Convention enables Switzerland to enter into agreements with other states party to the Convention; this measure will help both parties signatory to an agreement to protect their respective cultural assets. In December 2003, it also ratified the “Second Protocol to the Hague Convention on the Protection of Cultural Property in Times of Armed Conflict”. Moreover, Swiss authorities have confiscated thousands of important stolen cultural objects, including Egyptian mummies and the ancient “Sky Disk”, and repatriated them to their countries of origin.
At the upcoming ICOM-CC Triennial Meeting, the author, an archaeological conservator who works in Switzerland, will present an overview of the problem of illicit trafficking and Switzerland’s efforts to curtail it and thus help preserve our cultural past.

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New British Law to Protect Cultural Property

Great Britain, like Switzerland, is known to be a major clearing house for stolen art and antiquities. In an effort to rectify the situation, the U.K. is taking serious measures. It has acceded to the 1970 UNESCO Convention and, in December 2003, it passed the “Dealing in Cultural Objects (Offences) Act. This law makes it illegal to knowingly deal in tainted cultural objects. An object is deemed to be tainted if it has been excavated; removed from a building or structure of historical, archaeological or architectural interest and of which it was once a part; or removed from a monument of historical, archaeological or architectural interest provided that such excavation or removal constituted a criminal offence at that point in time.

In 2003 the UK also passed the Iraq Order which prohibits the possession or trade in cultural objects removed from Iraq after 1990. Persons can not be prosecuted, however, if they did not know nor had no reason to believe that objects were illicit Iraqi cultural property.

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Latest Developments of Legislative Regulation in the Preservation and Conservation of the Cultural Heritage in Bulgaria

New changes in Bulgaria’s legislation pertaining to cultural heritage preservation were passed at the end of 2004. The changes became effective at the beginning of 2005. The law, which was originally passed in 1969, was altered several times during subsequent years. The need of an entirely new legal code was obvious, but all the drafts created within the last decade did not lead to a positive result.

The current changes were prompted by the need to liberalize the trade with cultural property. They are also part of the legislative changes required by the EU. As a result, trade in contemporary art became much easier, particularly the export. Some of the bureaucratic obstacles were eliminated. The new regulations on the trade of the cultural heritage as a whole are more precise.

Unfortunately nothing was changed to the terminology of the law, which is not only out of date but also, in some instances, wrong. No changes were made to the articles that treat conservation-restoration and the educational requirements for the profession. The ministry still refuses the proposals of the Association of Bulgarian Conservator-Restorers on these matters.

Our association has applied for membership in ECCO and we believe it will soon be approved. We consider membership within ECCO, together with our active work within ICOM-CC, to be very beneficial steps in our struggle to obtain legal recognition of the conservation-restoration profession in Bulgaria.

As a member of the ICOM-CC working group Legal Issues in Conservation of, I am pursuing to contact officers in the Ministry of Culture to discuss drafting changes to the “Ordinance on the Management of the Museums Collections” with respect to the conservation-restoration activities in the museums.

I have no results to report for the moment but I remain full of hope. The process is moving very slowly due to the general elections at the end of June. In my opinion it is very important that the Ministry integrate the principles of ICOM-CC into this legislation.

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The Archaeological Project of Huaca Malena: The Adopt-a-Textile Program

Abstract

In Peru, illicit trafficking of cultural property is ever-present, especially in regards to archaeological artefacts. Ancient Peruvian cultures reached such advanced levels of artistic achievement that goods such as ceramics, metal work, and textiles fetch high prices on the global black market. Sadly, the majority of pre-Hispanic textiles known to us have been excavated illegally by grave robbers, or huaqueros, whose looting and selling deprive us all of the historical context of these artefacts. Huaca Malena is a typical Peruvian archaeological site in that it has been heavily sacked for its beautiful textiles. The Archaeological Project of Huaca Malena, sponsored by the municipal district in which Huaca Malena is located, does not have the funds to meet the conservation and restoration needs of this rich collection. To overcome this shortcoming, the Adopt-a-Textile project was conceived to inform institutions, scholars, and the public of the urgent need to rescue and preserve textiles from Huaca Malena. ICOM-Peru and the Archaeological Project of Huaca Malena work diligently in their call to interested supporters. Through their efforts, the Adopt-a-Textile project has enabled the conservation of a large number of textiles, and was a jumping off point for a subsequent educational program that involved the community in the defence and protection of pre-Hispanic textile heritage, inarguably one of the finest legacies of their ancient ancestors.

Introduction

Ancient Peruvian textiles are distinguished by their beauty, colour, and technical brilliance. Masterpieces from cultures such as the Wari and Paracas are ranked among the finest textiles from antiquity, not only for their great age but also for the technical achievements. The Peruvian desert coast is one of the driest places on earth, which has allowed for preservation of all kinds of artefacts, in particular textiles. Textiles occupied an important place in ancient culture, not only because they provided protection and adornment, but also for their ceremonial functions. According to documents from the 16th century, textiles were “a common offering in sacrifices, which also served at different times and occasions as symbols of high status or great power”. They were considered important objects of trade and tribute, and were sometimes ritually burned or used for cult activities. In other words, textiles were fundamental to ritual and commerce, as well as reflecting, through their beauty and quality, the status of their owners. Textile production was a complex process that, over time, gave rise to specialists. Different activities, from selecting raw materials, to processing of fibres into different kinds of threads, and finally to weaving, resulted in the magnificent textiles that have been recovered and which, despite the passage of centuries, retain their colours.

In the pre-Hispanic Andes, the principal fibres used in the manufacture of textiles were cotton and the wool of camelids. Cotton (Gossypium barbadensis), occurring naturally in shades from white to brown, has been found in the earliest archaeological sites along the Peruvian coast. Camelid fibres, which are easier to weave than cotton, were used to make all kinds of items. Wool of the llama (Lama glama) is quite coarse, and therefore was used for utilitarian textiles, while the soft fibre from the alpaca (Lama pacos) was utilized for garments and objects of all kinds. Camelids produce a variety of shades of fibre ranging from white to black, as well as shades of brown. Wool of the wild vicuna (Lama vicugna) was reserved exclusively for elite textiles.
Textiles are important documents for understanding the technology and culture of the ancient societies that developed in the Andean region. Along the coastal desert, rates of preservation are extremely high as compared to the sierra, where very little has survived. The Wari culture (700–1100 AD approximately), which predated the Inca empire, spread from the North coast of Peru down to Cuzco, with their capital in the Ayacucho region. Wari textiles have survived in coastal burials within the tombs of important figures. They played a fundamental role in the distribution of political and religious ideals. Fine tapestries of camelid and cotton contain iconography related to that found in the weavings of the neighbouring Tiwanaku culture, but with distinctly Wari ingredients. These images are found most often in tunics (uncus) decorated with vertical bands of repeated figures, such as the profile staff bearer, whose image was known as far back as the Chavin dynasty (850–450 BC approximately). The most common colours found in Wari textiles are beige, red, blue, pink, dark brown, and shades of white.

Huaca Malena Textiles

Huaca Malena is typical of archaeological sites along the South-central coast of Peru in that it has been extensively looted for its fine Wari textiles. The site consists of a large artificial platform covering 4 acres, on top of which were raised six smaller terraces made primarily of walls of hand-made, semi-cylindrical adobe bricks. Located 1,000 kilometres south of Lima, the site was identified and studied by Julio C. Tello and Toriba Mejía Xesspe in 1925. The team recovered 312 funerary bundles from the upper platform of the structure, and they proposed a tentative chronology that attributed the site to the Wari occupation, with later Inca burials.

The authors began archaeological investigation of the site in 1997. During the earlier period of construction (400–500 AD approximately) the site was an administrative and religious centre, contemporaneous to the Moche culture in the North and Nazca culture in the South. Later, during the Wari dynasty (700–1100 AD approximately), the upper part of the structure was used as a large cemetery. During the recovery project, approximately 4000 textiles of varying size and structure were salvaged. The vast quantity were abandoned on the surface by grave robbers, however others were excavated from intact burials. The recovery at Huaca Malena of a large quantity of exceptional textiles, including a group of fine Wari tapestries, attests to the status of the people buried at the site.

Grave robbing, or Huaqueando, is an ever-present, unscrupulous action in which burials are sacked (often at night under a full moon) in search of commercially valuable archaeological material. Gold and silver, fine ceramics, and rich textiles are all highly sought after. At Huaca Malena, the huaqueros found artefacts of exceptional artistic accomplishment. Textiles recovered from Huaca Malena range from tunics of cotton and camelid threads, woven bands, bags, belts, miniature looms, and other fragments. At least 32 techniques have been identified, including very fine tapestry, double cloth, brocade, gauze, warp-faced weaves, tubular weaves, and others.

The Adopt-a-Textile Program

In addition to their archaeological investigation, the authors have initiated a multidisciplinary program aimed at the local and academic communities, with the goal of raising awareness about the need to protect Huaca Malena and the artefacts recovered from the site. The Adopt-a-Textile program enables institutions, scholars, and individuals to sponsor the recovery and conservation of textiles. At the May 1998 ICOM-Peru conference, the Adopt-a-Textile program was presented as a highlight of its International Museums Day.

The process of “adoption” consists of providing financing for conservation and exhibition of a textile that then remains the property of the State and is available for research by the Archaeological Project of Huaca Malena or private scholars. Although participants do not get to own the textile they adopt, they are given the satisfaction of having collaborated in the preservation of a fragile and beautiful example of ancient art. This call to the public has been a success, and over the intervening seven years more than fifty textiles have been conserved.

The adoption process generally begins with a visit to the site. Archaeologists involved in the
project provide a guided tour showing the damage done by grave robbers and explaining the system of recovering textiles. As each textile is conserved, a technical form is kept on which is recorded the state of preservation, the conservation processes undertaken (such as fumigation, mechanical surface cleaning, realigning, mounting and framing), and a photograph, along with the name of the person or institution that funded the work. This step is extremely important in order to document the treatment and maintain the historic integrity of each artefact. When a textile is exhibited, the sponsors’ names are shown alongside their adopted textiles. The Adopt-a-Textile program is a success thanks to the joint efforts of people, businesses, schools, and other institutions that have in common the belief that the protection of Peruvian cultural heritage is the responsibility of every Peruvian.

Some of strongest advocates for conservation have been students from the region. The 4th-grade students of the Franco-Peruano School organized a student fair where they sold crafts made by them or their friends and families. After manning the fair for the day, the students turned their earnings over to their teacher for donation to the Adopt-a-Textile program. Another class organized a bake sale to raise money to adopt a few textiles, claiming on a banner “We are protecting Peruvian cultural heritage.” In some cases during art classes, students made items reminiscent of pre-Hispanic artefacts, and later sold them to raise funds. Finally, some students of the San Silvestre School organized an auction to raise the money needed to pay for the conservation of four textiles; while another group of students adopted another textile with money they raised doing civic works.

These activities not only allow the students to come together as a group, but from a pedagogic point of view, encourage volunteerism and foster better understanding of art and culture. The curriculum of the adoption program teaches textile technology, such as fibres (cotton, camelid, and vegetable fibres such as tortora and maguey) and ancient weaving tools. Afterward, some students learn simple techniques such as knotting, and eventually may practice mounting cloth samples on miniature strainers.

The research and preservation of archaeological sites can lead to active participation of communities through educational programs and “adoption” of cultural property. This reinforces the fact that research has immediate ability to raise awareness of cultural heritage.

Exhibition and Diffusion

The Municipal Museum of Huaca Malena was established to enable visitors to get to know the collection and to share the knowledge that was acquired during the Archaeological Project of Huaca Malena. In 1998, the Museum hosted the exhibit “Basta ya, salvemos lo nuestro,” organized by ICOM-Perú. Finally, several textiles conserved by the Adopt-a-Textile campaign have been included in international exhibits such as:


In addition, conserved textiles have been exhibited in the following locations: AFP Horizonte, Franco-Peruvian School of Lima, San Silvestre School, and the Municipal offices of Asia-Cañete.

Other forms of support for the Archaeological Project of Huaca Malena include the sponsorship of a Web site. Fundación Telefónica del Perú enabled the creating and maintenance of a comprehensive Web site about the project, which can be found at [http://huacamilena.perucultural.org.pe](http://huacamilena.perucultural.org.pe).
Conservators who have participated in the Adopt-a-Textile program: Gabriela Germaná; Ana Mujica; María Luisa Patrón; Luis Peña; Carmen Thays; Patricia Victorio; Camille Myers Breeze; Yael Rosenfeld; Sarah Pitt; Sarah Scaturro; Melina La Torre; Marylou Murillo; Maureen Whitaker; Ellan Spero; Aranza Hopkins Barriga.

Rommel Angeles Falcon & Denise Pozzi Escot rommelangel@hotmail.com

Useful Web sites Related to Theft and Trafficking of Cultural Heritage

The following organisations and agencies are concerned with the prevention of theft and illegal trade of cultural heritage.

- Art-Law Center (Geneva): [www.unige.ch/droit/art-law/](http://www.unige.ch/droit/art-law/)
- Art Loss Register: [www.artloss.com](http://www.artloss.com)
- Central Registry: [www.lootedart.com/](http://www.lootedart.com/)
- Cultural Property Research Foundation: [http://docproj.loyola.edu/index.html](http://docproj.loyola.edu/index.html)
- European Commission: [www.europa.eu.int](http://www.europa.eu.int)
- Heritage Watch: [www.heritagewatch.org/](http://www.heritagewatch.org/)
- ICCROM: [www.iccrom.org](http://www.iccrom.org)
- ICOM: [www.icom.org](http://www.icom.org)
- ICOMOS: [www.icomos.org](http://www.icomos.org)
- IIC: [www.iic.org](http://www.iic.org)
- Institute of Art and Law (UK): [www.ial.uk.com/](http://www.ial.uk.com/)
- INTERPOL: [www.interpol.org](http://www.interpol.org)
- Lost Art Internet Database: [www.lostart.de](http://www.lostart.de)
- McDonald Institute for Archaeological Research: [www.mcdonald.cam.ac.uk](http://www.mcdonald.cam.ac.uk)
- Object ID: [www.object-id.com](http://www.object-id.com)
- SAFE: [www.savingartqties.org](http://www.savingartqties.org)
- Swiss Federal Office of Culture: [www.kultur-schweiz.admin.ch](http://www.kultur-schweiz.admin.ch)
- Trace: [www.trace.co.uk](http://www.trace.co.uk)
- UNESCO: [www.unesco.org](http://www.unesco.org)
- UNIDROIT: [www.unidroit.org](http://www.unidroit.org)
- World Customs Organisation: [www.wcoomd.org](http://www.wcoomd.org)

Adopting Institutions: Banco de Crédito; Prom Perú; AFP Horizonte; Instituto Francés de Estudios Andinos; Fundación Telefónica; Películas del Pacifico, Norway; Perú Imtex; Janatex; Industrias de Papel; Salamanca Ingenieros.

Special thanks to the students of Capilla de Asia, Franco-Peruano, and San Silvestre schools who, with the support of their teachers Cucha del Aguila, Claudia Castagnola, Cecilia Pennano, and Patricia Patiño, worked with enthusiasm to raise money to adopt several textiles.

Adopting Individuals: Dolores de Maransange; Aline Marocco; Bertrand Guiller; Adriana Von Hagen; Jacques Mandrea; Sophie Giordano; Vicky Krieger; Familia Morales Mujica; Maria Rostworowski; Denise Pozzi-Escot; Rommel Angeles; Luis Peña; María Eugenia Marin; Gael de Guichen; Danièle Lavallée; Germán Costa; Rosario Dulanto; Enrique Melian; and William Isbell.

Through the support of the local government, the Municipal Museum of Huaca Malena was built and inaugurated in June 2001. It is located in the village of Capilla de Asia, and serves as an exhibition space, storage, work space, and administrative office. The museum has been an important achievement, which allows the archaeological investigations to be shared with the local community. The exhibitions are rotated regularly to show textiles conserved thanks to the Adopt-a-Textile program. These are used to teach visitors about ancient textiles and the chronology of pre-Hispanic art. In this sense, the very best way to involve the community has been through the museum. Investigating and promoting knowledge among the people has always been the goal of this project; we look forward to continuing this success story.

Appendix A

Adopting Institutions: Banco de Crédito; Prom Perú; AFP Horizonte; Instituto Francés de Estudios Andinos; Fundación Telefónica; Películas del Pacifico, Norway; Perú Imtex; Janatex; Industrias de Papel; Salamanca Ingenieros.

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- Central Registry: [www.lootedart.com/](http://www.lootedart.com/)
- Cultural Property Research Foundation: [http://docproj.loyola.edu/index.html](http://docproj.loyola.edu/index.html)
- European Commission: [www.europa.eu.int](http://www.europa.eu.int)
- Heritage Watch: [www.heritagewatch.org/](http://www.heritagewatch.org/)
- ICCROM: [www.iccrom.org](http://www.iccrom.org)
- ICOM: [www.icom.org](http://www.icom.org)
- ICOMOS: [www.icomos.org](http://www.icomos.org)
- IIC: [www.iic.org](http://www.iic.org)
- Institute of Art and Law (UK): [www.ial.uk.com/](http://www.ial.uk.com/)
- INTERPOL: [www.interpol.org](http://www.interpol.org)
- Lost Art Internet Database: [www.lostart.de](http://www.lostart.de)
- McDonald Institute for Archaeological Research: [www.mcdonald.cam.ac.uk](http://www.mcdonald.cam.ac.uk)
- Object ID: [www.object-id.com](http://www.object-id.com)
- SAFE: [www.savingartqties.org](http://www.savingartqties.org)
- Swiss Federal Office of Culture: [www.kultur-schweiz.admin.ch](http://www.kultur-schweiz.admin.ch)
- Trace: [www.trace.co.uk](http://www.trace.co.uk)
- UNESCO: [www.unesco.org](http://www.unesco.org)
- UNIDROIT: [www.unidroit.org](http://www.unidroit.org)
- World Customs Organisation: [www.wcoomd.org](http://www.wcoomd.org)

Object ID: [www.object-id.com](http://www.object-id.com)

Swiss Federal Office of Culture: [www.kultur-schweiz.admin.ch](http://www.kultur-schweiz.admin.ch)

Trace: [www.trace.co.uk](http://www.trace.co.uk)

UNESCO: [www.unesco.org](http://www.unesco.org)

UNIDROIT: [www.unidroit.org](http://www.unidroit.org)


World Customs Organisation: [www.wcoomd.org](http://www.wcoomd.org)

LIC Co-ordinators’ Contact Information

Working Group Co-ordinator: Sharon Little, bellaluna@sympatico.ca

Working Group Assistant Co-ordinator: Jan Hawley, j.hawley@swissonline.ch
ICOM-CC 14th Triennial Meeting Programme
September 2005
Nederlands Congres Centrum (NCC), Churchillplein 10, The Hague

Saturday, Sept. 10
10:00-16:00 Meeting of the ICOM-CC Directory Board

Sunday, Sept. 11
16:00 - 20:00 Registration
10:00 - 17:00 Meeting of the ICOM-CC Directory Board & the Working Group Coordinators

Monday, Sept. 12

Plenary Session & Working Group Sessions
8:30 - 9:15 Registration
9:00 - 18:00 Trade Fair & Poster Sessions
9:00 - 12:45 Plenary Session (Chair: John Leighton, Director Van Gogh Museum Amsterdam)
9:15 - 10:00 Opening Ceremony
• Mr Medy C. van der Laan, State Secretary of Education, Culture & Science in the Netherlands
• Drs. W.J. Deetman, Mayor of the municipality of The Hague
• Henriëtte C.M. van der Linden, Director Netherlands Institute for Cultural Heritage, Amsterdam
• Jørgen Wadum, Chair of ICOM-CC, Head Conservator Statens Museum for Kunst, Copenhagen

10:00 - 11:10 Involvement of Society in Conservation of Cultural Heritage
• Alexander Stille, author and journalist, Columbia University Graduate School of Journalism, New York, “Values and economics in cultural heritage” (with reservation)
• Prof. Amareswar Galla, Director, Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies, Australian National University, Canberra, “Motivation – Cultural driver for conservation in development”
• Mohammed Touré, former Director of UNIDO, author, Vienna, “Commitment of society and spin-off for the future”

11:10 - 11:45 Coffee Break
11:45 - 12:45 Some Dutch Cases
• Prof. dr. Frans Grijzenhout, Head of Education Department, Netherlands Institute for Cultural Heritage, Amsterdam/University of Amsterdam, “Conservation & society: secret garden or garden of delight?”
• Liesbeth M. Helmus, Curator of Paintings, Drawings & Sculpture, Centraal Museum, Utrecht, “The museum curator: a vital link between the conservator and the public”

12:45 - 13:30 Plenary ICOM-CC Business Meeting
• ICOM-CC Chair’s triennial report
• Treasurer’s report
• Approval of the Election Committee
• ICOM-CC Fund & Friends of ICOM-CC
• Coordinators’ liaison reports
• Report on collaboration with international organizations

13:30 - 14:30 Lunch
14:30 - 16:00 Working Group Sessions: Education & training in conservation, Legal issues in conservation, Mural paintings, mosaics & rock art, Graphic documents, Preventive conservation

16:00 - 16:45 Coffee Break
16:30 - 18:15 Working Group Sessions: Education & training in conservation, Legal issues in conservation, Mural paintings, mosaics & rock art, Graphic documents, Preventive conservation

Tuesday, Sept. 13
Working Group Sessions (all day)
9:00 - 18:00 Trade Fair & Poster Sessions
9:00 - 10:30 Working Group Sessions: Leather & related materials, Photographic records, Mural paintings, mosaics & rock art, Scientific research, Paintings
10:30 - 11:15 Coffee Break
11:15 - 12:45 Working Group Sessions: Leather & related materials, Photographic records; Metals; Scientific research; Paintings
12:45 - 14:00 Lunch
14:00 - 15:45 Working Group Sessions: Leather & related materials, Photographic records, Metals, Scientific research, Paintings
15:45 - 16:30 Coffee Break
16:30 - 18:15 Working Group Sessions: Documentation, Graphic documents, Scientific research, Preventive conversation, Textiles

Wednesday, Sept. 14

Plenary Session & Excursions
9:00 - 12:00 Trade Fair & Poster Sessions
9:00 - 10:15 Plenary Session – Museum Forum on Museum Risk Management
   Chair: John Leighton, Director Van Gogh Museum Amsterdam, Introduction
   - John Zvereff, Secretary General of ICOM
   - Jørgen Wadum, Chair of ICOM-CC
10:15 - 10:45 Coffee Break
10:45 - 12:00 Plenary Session – "Museum Forum"
12:00 - 18:00 Excursions with lunch on the coach
18:00 - 19:00 Return from excursions to The Hague

Thursday, Sept. 15

Working Group Sessions (all day)
9:00 - 18:00 Trade Fair & Poster Sessions
9:00 - 10:30 Working Group Sessions: Glass & ceramics, Wood, furniture & lacquer, Ethnographic collections, Metals, Paintings, Education & training
10:30 - 11:15 Coffee Break
11:15 - 12:45 Working Group Sessions: Glass & ceramics, Wood, furniture & lacquer, Ethnographic collections, Metals, Paintings
12:45 - 14:00 Lunch
14:00 - 15:45 Working Group Sessions: Sculpture and polychromy, Theory & history of restoration, Modern materials, Textiles, Preventive conservation
15:30 - 16:30 Coffee Break
16:30 - 18:15 Working Group Sessions: Sculpture & polychromy, Theory & history of restoration, Modern materials, Textiles, Preventive conservation

Friday, Sept. 16

Working Group Sessions & Plenary Session
9:00 - 18:00 Trade Fair & Poster Sessions
9:00 - 10:30 Working Group Sessions: Task force on public engagement n conservation, Theory & history of restoration, Ethnographic collections, Modern materials, Preventive conservation
10:30 - 11:15 Coffee Break
13:15 - 14:45 Lunch
14:45 - 16:30 Plenary Session - ICOM-CC Triennial Speech
   Tim Whalen, Director of the Getty Conservation Institute, Los Angeles
   Presentation of the new Directory Board & Coordinators & the venue for the 15th Triennial Meeting
18:30 - 24:00 Farewell party & dinner buffet, sponsored by the Municipality of The Hague, in the Atrium, Town Hall

For information relating to registration, payment, cancellations and hotel reservations, please contact:
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This extensive data was kindly compiled by Marina Schneider, Research Officer at UNIDROIT (International Institute for the Unification of Private Law) in Rome, Italy and was submitted to the ICOM-CC Working Group on Legal Issues in Conservation. It is also available as a PDF file on the LIC homepage of the ICOM-CC Web site.

UNIDROIT Convention / Convention d'UNIDROIT


BLAIZOT, C. – Une idée généreuse mais dangereuse, in: Connaissance des Arts (juin 1996), 125.


HUGHES, V. and WRIGHT, L. – International Efforts to Secure the Return of Stolen or Illegally Exported...


OLIVIER, M. – The UNIDROIT Convention: attempting to regulate the international trade and traffic of cultural


VIELLE, A. – Les Conventions UNESCO et UNIDROIT


CLARK, I.C. – Canada’s Cultural Property Export and Import Act with some observations concerning the UNESCO sponsored instruments concerned with moveable cultural property; Intervention for the Legal Panel, CMA / CJC Art Spoliation Symposium, November 14-16, 2001 (English and French).


CLARK, I.C. – Canada’s Cultural Property Export and Import Act with some observations concerning the UNESCO sponsored instruments concerned with moveable cultural property; Intervention for the Legal Panel, CMA / CJC Art Spoliation Symposium, November 14-16, 2001 (English and French).


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Report of the Advisory Panel on Illicit Trade [appointed by the Rt. Hon. Alan Howarth CBE, Minister for the Arts ... under the chairmanship of N. Palmer, Barrister, Professor of Commercial Law at University College London], Art, Antiquity and Law, 6 (2001), 65-98.


VIELLE, A. – Les Conventions UNESCO et UNIDROIT comme moyens de lutte contre les trafics illicites de biens culturels (Monographie de muséologie, École du Louvre, 1997)


European law / Droit communautaire


FRIGO, M. – La circolazione internazionale dei beni culturali (Diritto internazionale, diritto comunitario e diritto intern o), Giuffrè Editore, 2001, 341.


LANCIOTTI, A. – La circolazione dei beni culturali nel diritto internazionale privato e comunitario. Napoli,