Deterring the Illicit Art Trade and Preserving Cultural Heritage: Redefining the Preventative Conservation Mandate

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A. Introduction

The illicit trade in cultural heritage is global and booming. It is a growing industry, a niche market that operates along the same trafficking avenues as human organs, endangered species, and other illicit trade. [1] Legal and illegal sellers and buyers work in tandem, obscuring the line between lawful and criminal. In fact, the official and illegal sectors fit together like a jigsaw puzzle. [2] Each year, millions of artifacts are illegally taken from their countries of origin and fetch huge sums on the international art market. [3] Many countries of origin are losing their historical cultural and religious record at a rapid rate. Rich in archeological and ethnographic material, yet poor in financial resources and capacity, these countries experience profound economic, social, and emotional effects from these crimes.

The illicit trade of cultural property has a destructive impact on the source countries, robbing them of their material heritage and cultural identity. Moreover, it deprives humanity as a whole of knowledge derived from on-site study and understanding. Antiquities are a limited resource, and all groups must work together to prevent theft and looting, and the acceptance of dubious provenance that fuels further crime. Source countries are struggling to implement local laws and international treaties, as well as build museums and the capacity to catalogue and secure national collections. Education, training, and sustainable models for the protection of cultural property are desperately needed. There is real potential in emerging models promoting protection of cultural property as cultural capital. Under the broad banner of sustainable heritage development, these include ecotourism, poverty alleviation through culture and ecology, development of local museums and heritage centers, training of local shareholders, cross-cultural internships and workshops, and collaborative international exhibitions.

Rich industrialized countries can, and should, deploy their considerable financial and expert capacity to help combat the trade in illicit cultural property. Preventative measures, a keystone of conservation, are a critical component of addressing the challenges of art trafficking. The conservation field has the qualifications and tools to effectively lead the next decade of cultural property protection. The professional conservation community has the skills to build alliances

with source countries, implement training programs and teach the rudiments of inventories and preventative and protective measures.

Steps must be taken to increase awareness of the devastation caused by the illicit trade to encourage conservation and collections care professionals to take active steps to safeguard material culture. The inherent nature of the profession and craft makes conservator/restorers closely involved with the process of protecting cultural heritage: From microscopic analysis, re-construction and stabilization, proper cataloguing and documentation, safe storage and handling, to secure display and disaster preparedness. The expected professional duties and roles of conservators need to be expanded to include source country programs and actions to prevent loss of cultural property, criminal and otherwise. More importantly, the conservation community needs to partner with other sectors to provide a lever for social and economic development that also supports protection of cultural heritage.

The October 2009 Salzburg Declaration on the Conservation and Preservation of Cultural Heritage, and the forthcoming report, is a clarion call for action. [4] Sponsored by the Salzburg Global Seminar (SGS) and the US federal Institute of Museum and Library Services (IMLS), sixty cultural heritage leaders from 32 countries around the globe put forth a series of practical recommendations for the conservation of global heritage collections. (Cultural heritage included movable and immoveable heritage, including paintings, sculpture, decorative arts, photographs, paper, books, archives, ethnographic and archeological objects, buildings and archeological sites.) The group addressed issues central to preservation of global heritage, and unanimously supported a declaration, which addressed the sustainability of cultural heritage. [5] It put forth four strong recommendations for the conservation profession and established a new collaborative platform to address the preservation of international cultural heritage and address global challenges now and in the future. Adopting the key points of this manifesto is a good starting place for motivating and educating the conservation community in the global arena of cultural property protection.

This paper will summarize the illicit market, current legal efforts, and state of conservation training and outreach. It will expand on the points in the 2009 Salzburg Declaration as solutions that can be adopted by the conservation profession to combat the illicit art trade. Included as practical examples, will be case studies in integrated conservation and economic development programs, as well as recommendations for training and practice. The necessary training and field experience should be a pre-requisite for conservation professionals. The engagement of the professional conservation community in deploying its talents and expertise on behalf of the cultural heritage of all nations should be the priority for the field.

B. The Illicit Trade: Sources and Markets

The international trade in cultural property is a big business. Each year, billions of dollars worth of stolen or illegally exported archaeological and ethnographic objects, manuscripts, and sacred works surface in private and public collections. Since the trade is so mercurial and covert, it is difficult to accurately estimate the extent of the trade. Interpol has stated that the trade in stolen art and cultural property is at least $8 billion annually, and ranks just behind the trafficking of weapons, drugs, and money laundering. [6] In Europe, the antiquities trade, licit and illicit, is estimated as a five billion Euro business per year. [7] The illicit trade in cultural objects is now acknowledged as one of the most widespread categories of international crime. The proceeds of thefts, forgeries, ransoms, and smuggling involving cultural objects are often used to fund other criminal activities, and the objects serve as both a medium of exchange between criminals and a means of laundering the profits of crime. [8]

The direct link with terrorism and the war machine has been clearly established. In 2000, Mohammad Atta, one of the September 11, 2001 bombers, is known to have sought financing for his operations by trading stolen art in Germany. He offered a large collection of Afghan sourced antiquities to a German professor of art, stating that he needed money to purchase a plane. [9] Antiquities continue to flow out of Afghanistan, with cash returning to fund insurgency and rebel groups. [10] There are also indications that works of art serve as collateral or a reserve

currency for the trade of other illicit goods such as drugs and arms. [11] The massive trade in illicit art is no more a victimless crime or a gentleman's sport.

There are two "sides" in this struggle: the source countries, which host regions rich in desirable cultural objects, and the market countries, economically and institutionally capable of purchasing these goods. Intact works looted from Ghandaran, Roman, Greek, and Egyptian sites have always been cherished. Source countries include Mali, Nigeria, Iraq, Afghanistan, Nepal, Indonesia, Cambodia, Peru, Colombia, Guatemala, Honduras, Greece, Turkey, Egypt and Italy. All of these countries are home to the vestiges of ancient cultures whose physical legacy should be studied and catalogued in situ, and displayed for the education of their own people and visitors. Instead, their heritage is plundered without consideration, sold without context, and displayed for elite audiences far from their native soil.

The market countries tend to drive the illicit trade. Market countries include the United States, the United Kingdom, Germany, Switzerland, Belgium, United Arab Emirates, Japan, and Singapore and more. Some source countries are also market countries. For example, stolen ancient Chinese objects are in public and private collections around the world, and the wealthy Chinese are among the biggest purchasers of illicitly removed ancient Native American objects. Thailand too is both a source and market country, losing their own cultural heritage, but serving as a huge transshipment port for illicit art from other countries. [12]Over the past twenty-five years, the appetite for collecting and possessing has mushroomed in keeping with global wealth advances. [13] The spike in accumulated wealth over the past twenty years has driven the illicit art market. From Dubai to New York, Singapore to London, the wealthy of the world have an insatiable demand for antiquities. The increased demand provides a robust market for damaged or reconstructed artifacts. In addition, the demand for antiquities has spurred a companion boom in fakes and forgeries, also for sale on-line, in the village, or on the Madison Avenue auction block.

A stroll through any of the Asian, African or Classical galleries of large encyclopedic museums in the United States or Europe will provide a visual marketplace of objects that represent some of

today's illicitly traded artifacts. Greek koros and giant painted amphorae vases, Roman and Etruscan tombstones, coins and death masks, smooth white Cycladic deity figures, carved stone benign Bodhisattvas , dancing Shivas and their consorts from sites like Angkor Wat, Sukothai or Borobudur, bronze heraldic Benin masks and heads, and smoothened and anointed holy bulls and garudas carved from black stone or volcanic rock. A lively trade exists as well in ancient coins, tools, pot shards and pottery, grave caches including colorful Incan, Paracas and Coptic tapestry woven textiles, mummified hawks or cats, cooking vessels and ancient pots, religious texts, rare 16th or 17th century Turkish tomb carpets, and spectacular standing Buddhas from the early Ghandaran period in Afghanistan and Pakistan. These cultural treasures can be tiny as with coins or shards, or entire temples. Most of these artifacts are from devotional sites such as temples, graves, tombs, and many are dug or cut out of revered structures and important archeological sites.

Many illicitly acquired objects make their way to museums and private collections in North America, Europe, Japan and UAE through well-defined networks. Shipments leave airports in Pakistan, Afghanistan and Cambodia, with the tacit (and paid) agreement of customs agents, secret police, and pilots along the way. These goods transship through Singapore, Bangkok and Dubai before reaching the art and antiquities market hot spots such as Brussels. [14] Here are the end users who are the lead drivers in the market for illicit cultural property. An enormous network of dealers and galleries stock their shops for the collectors, who are eager to buy spectacular antiques to improve their perceived stature and glamour. No questions are asked. No documentation or proof of legitimate origin accompanies the cultural objects. Buyers do not care about the sources of the antiquities on the market. There is no clear international law or penalty in place. Ethical scruples do not come into play. As long as the objects prove to be old, beautiful and rare, the buyers' consciences are not touched by the effect on the source country or directly funding terrorism or civil war. It is all about money and greed. The illicit trade in cultural property is a business that relies on prosperous purchasers who want to elevate their status as collectors.

A large number of museums in market countries continue to buy and acquire objects that have been illegally exported, stolen or looted. In some cases, they are using public funds to do so. Supporting the nefarious practices of private collectors, museums often gladly receive donations of objects from collectors, even without appropriate provenance. Becoming part of a museum collection that is on display and the subject of peer-reviewed articles and other publications, the illegal works are essentially "washed" and made respectable.[15] These insidious practices are hardly questioned among the art cognoscenti or the museum professionals, including conservators. Yet, this practice directly fuels more theft and destruction of cultural patrimony in source countries around the world, which museum experts will publicly deplore and privately support.

The public needs to be informed about art crime and theft, burglary, trafficking, and benefits of preserving cultural heritage in order to leverage public pressure in developing a global culture of respect for the heritage of source countries and enforcement of international law. Wealthy collectors need to understand the role they play in encouraging looting by poor villagers to earn a pittance from smuggling networks or their contribution to global terrorism with their purchases. Possessing stolen cultural property should be considered shameful, and that is the message that needs to be developed.

Other collectors include established connoisseurs, a newer investment-driven brand of status seekers, diplomats, military staff and scores of tourists. Often cultural objects can be bought cheaply in the bazaar, as in the recent plethora of archeological finds in the markets of Cambodia. [16] In 2008, a Bangkok tourist magazine boldly advertised "HISTORY for sale", below a Myanmar sandstone figure from the 16th century. Under the headline "The thrill is in the hunt", the article tells visitors how to be more astute about finding the "real bargain antiques" "without being had" by dealers. However, it never mentions that it is against the law in Thailand, and neighboring Burma, Laos and Cambodia, to remove authentic cultural property. [17] The thrust of the article is how buyers can avoid being ripped off, rather than whether they are stealing a country's heritage. [18] Heritage Watch, a Phnom Penh-based nonprofit dedicated to

protection of cultural heritage, speculates that the value of cultural items smuggled just from Southeast Asia is 22 million dollars annually. [19] An increasing number of stolen works are sold on eBay or other online sites, conveniently shielded by the internet's built in anonymity.

In fact, the entire market is extremely discreet, avoiding written transactions, and promoting a general "don't ask, don't tell" policy regarding provenance or chain of custody. Vague, but enticing provenances, such as "from the collection of a Bavarian Count," are commonplace and a widespread practice of large auction houses. [20] Broader publicity, more effective measures, and closer collaboration at the local, national and international levels are desperately needed. In short, illicit trade in cultural objects will continue as long as a market exists and the profit is greater than the risk.

Source countries often cannot defend their cultural heritage, particularly if they are engaged in war or civil conflict or are severely impoverished. Their rich histories produced the objects that are now the targets of looting. Afghanistan, Iraq, Mali, Guatemala, Cambodia and Indonesia, as well as others, are being steadily stripped. [21] There are archeological sites in Afghanistan and Cambodia that look like lunar landscapes, marked by craters and tunnels dug by looters. Often the local looter profits little from his work; in many countries where poverty is widespread, this is an activity of desperation and survival.

Fortunately, the trend is towards greater transparency and accountability. There has been increased focus in market countries on the accountability and integrity of auction houses, museums, and private collectors. The spotlight is beginning to shine on those who fail to establish proper provenance or conduct due diligence. As a result of public pressure and pending law suits, the American Association of Museums revised their museum acquisition policy in 2008. The new *Standards* provide much stronger and clearer ethical guidance on collecting archeological and ancient objects, as a measure to discourage the illicit excavation and trafficking of archaeological sites or monuments. [22] The *Standards* require museums to make their collections policy and provenance guidelines public, as well as all known chain of custody information on these classifications of artifacts. This is a promising change in museum

practices, but time will determine how successful self regulation can be. Unfortunately, there is no simple mandatory identification system that establishes title and source in the trade of goods that underscores the art trade. This loss of context compounds the harm done by the illicit art trade.

Cultural objects that are looted and stripped of context cannot inform and enlighten us about our shared history and the diversity of living cultures. Without tangible cultural resources housed and displayed locally, many source countries lose a significant potential source of sustainable income derived from local cultural sites, tourism, and allied programs with foreign funders. Moreover, it is like tearing pages out of a history book. Select pieces can be returned to countries of origin, but the context, story and history cannot be reconstructed.

C. Systems to Restrain the Illicit Market

Over the past thirty years, there has been an increase in international agreements, legislation within individual countries, bilateral accords between nations, and professional codes of ethics. Many source countries have enacted laws to restrict the export of cultural property. These national ownership laws have even found standing in American and British courts and forced restitutions. [23] Yet trafficking in cultural heritage is still rising at a disturbing rate. [24] This is due largely to greed, supported by the ineffectiveness of many agreements, corruption within governments, a chronic shortage of human and financial resources for enforcement, and lack of public awareness. If key agreements were firmly and universally adopted, implemented, and enforced, the risks could start to outweigh the profit. To be sure, the conventions are essential tools in minimizing the illicit trade of cultural property, but they have to be leveraged with diplomatic pressure, advocacy, education and a moral authority.

Sadly, stolen art is not at the top of anyone's list of priorities. Law enforcement and customs struggle to spot check shipments and lack the resources for more complete coverage. Stolen art is often classified with ordinary stolen property such as jewelry, electronics and cars, without particular special attention or penalty for the heritage theft aspect of art trafficking. There are

a number of individuals and organizations working to increase the resources available to better regulate the international arts and antiquities market.

Some of the source countries have bilateral agreements with the U.S., UK and others. This has prompted increased seizures, litigation and repatriation of looted objects. [25] The most widespread agreement is the UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Cultural Property. One hundred and three nations have signed on, and instigated bilateral agreements from this convention. [26] A stronger form of the 1970 Convention was adopted in 1995. The UNIDROIT Convention has a specific protocol for the repatriation and restitution of stolen or illegally exported property. [27] The UN also took the lead in 2003 to pass a resolution reacting to the looting of museums and archeological sites in Iraq following the invasion by the U.S. and its allies. This required Member States to participate in the restitution of stolen objects. In spite of these clear conventions, it is business as usual, and the conventions are still too easy to ignore.

Yet, several other agencies and non-governmental organizations remain committed to combating the illicit art trade. ICOM, The International Council of Museums is spearheading programs to better safeguard cultural monuments and launch training networks worldwide. ICOM has also created a “red list” of cultural objects at risk, and revised the Professional Code of Ethics to strongly require due diligence in acquisitions. [28] Based on the model of the restraining international trade in endangered species through an enforceable international treaty (CITES) that uses red listing of animals and plants, it is hoped that ICOM’s efforts will gain force. SAFE, Saving Antiquities for Everyone is a New York based nonprofit dedicated to educating the public about the illicit art trade. They bring together archeologists, historians, conservators, journalists and school children in public forums, lectures, and creative advertising. Heritage Watch in Cambodia uses inventive forms of public education and advocacy to combat the illicit trade in that country. A recent project was the publication of an anti-looting comic book targeted at school children. [29] The Global Heritage Fund (GHF) is committed to identifying the threats to cultural heritage sites in the developing world before it

is too late, and then find collaborative solutions to mitigate the threats. GHF brings together experts in the field of heritage preservation and the general public to save endangered cultural heritage sites through a broad and creative network, field projects, advocacy and funding. [30] The Archeological Institute of America, Lawyers Committee for Cultural Heritage, and Blue Shield are using legal tools and advocacy for greater protection of cultural heritage. [31] They use their collective skills to lobby the US Congress, propose stronger legislation, and try to uphold current conventions. While their numbers are few and profile somewhat insular, they have made progress in the legal arena. These are just a few examples of concrete efforts by organizations committed to tackling the problem of the illicit trade in cultural property.

D. Ethical Codes for Conservators

For conservators, the professional codes of ethics address the issue of stolen or illegally possessed object. (IIC, AIC, CCI) These codes prohibit the treatment of objects of suspicious provenance. [32] The revised ICOM Code of Ethics goes further than most, requiring professional due diligence, knowledge of laws and conventions and the mandate to disseminate this information. [33]The simple act of cleaning or adhering pieces together can alter the appearance of an artifact and obscure its original history and recent chain of custody. R.J. Elia in the book "Antiquities Trade or Betrayed," refers to conservation work as being "the final stage in the laundering process which transforms looted antiquities into art commodities: objects go in dirty, corroded, and broken, and come out clean, shiny, and whole." [34] Many conservators may not be familiar with the UNESCO Conventions, extent of the illicit trade, or even the chain of custody of acquisitions. Therefore, many do not seriously consider the results of their actions. Most would be horrified to imagine that their work might contribute to the increased market value, and hence the illicit trade. [35]

Technical and scientific studies and authentication are part of the conservators' practice, and supplied to museums and collectors as part of the treatment process. These reports can substitute for a more elaborate established provenance. [36] Any conservation treatment or evaluation can potentially increase an artifact's value and fuel the cycle of looting and theft.

But understanding this connection and how to avoid becoming an unwitting participant in the world of the illicit trade are not thoroughly covered in conservation training programs. Nor are they in the forefront of conservation outreach or literature, as they should be. The institutional training of conservators and code of ethics for practice, need to expand their mandate to keep pace in a world full of challenges to the conservation effort.

Preventative conservation training needs to include the prevention of ethical deviations by conservators, both in the field and in the museum environment. In addition, the training needs to directly link conservators' potential role in preventing the loss of cultural property through the awareness of the illicit trade and practices of due diligence.

Conservators and conservation scientists, whether in public institutions or private studios, possess skills and tools, which can be manipulated to obscure the historical record. They can also be used in the fight against trafficking of cultural heritage. The extensive knowledge and experience of conservators can well serve the law enforcement agencies in detection, identification, handling, transport and security measures. The profession most intimate with artifacts' actual materials, whether it is paintings, ceramics, bronzes or textiles, needs to be more forensically directed, and serve as hands-on watch dogs for the world's cultural patrimony.

The law enforcement art fraud teams do not have all the art history knowledge and technical skills to identify artifacts, and therefore rely on experts to assist them. Conservators should play a significant role in assisting law enforcement, customs, art fraud and insurance teams in partnering to document, identify and repatriate stolen cultural property. In fact, with private collectors, museums, churches, monasteries, international organizations, Ministries of Culture and Foreign Affairs, conservators need to be proactive, to help stop the flow of illicit goods before there is a crime that police have to investigate. Conservators need to pool resources nationally and internationally among various agencies and institutions. Conservators in particular, need to take the initiative and bring conservation into a larger cultural and economic network, where the knowledge of this profession can be harnessed to protect the cultural

heritage of nations as well as individual objects. To do this effectively, a full understanding of the laws, ethics, and illicit trade is a necessary foundation of conservation training.

E. Preventative Conservation – an Essential Tool

Preventative conservation has emerged as a critical pillar of global conservation practice in the 21st century. Introduced into US, UK and Canadian graduate curriculums in the 1980's, it became part of mainstream museum studies programs in the 1990's. In fact, the field has expanded from single item conservation, which focuses on the treatment of one object at a time, to preventive conservation, which endeavors to make the most effective use of new technologies and research to preserve not just single items but entire collections. [37] Now the perspective seems to be broadening again, at least with regard to objects connected to indigenous people. The focus is shifting to preserving cultures, rather than just single items or collections of items without cultural context. [38]

Targeted conferences, outreach programs, international training programs and publications show that prevention has become a significant branch of conservation practice and education in the last ten years. To date, it has largely focused on methods to mitigate climate, environmental and physical factors which deteriorate cultural property. The subjects covered in preventative conservation curriculum include: object handling, condition reporting and photo documentation, cultural sensitivity towards collection objects, knowledge of scientific terms and concepts, the agents of deterioration and an overview of the materials in collections, as well as an introduction to risk assessment, and selecting storage and exhibit materials for collections. Additional topics covered are preservation planning, facilities design and renovation, fire protection, physical security, emergency management, integrated pest management, environmental monitoring, exhibit and storage design, use of and moving collections, and the preservation of archival and library collections. [39] These topics have also become main stream in general museum studies programs, further disseminating the preventative conservation curriculum. The field continues to evolve. Meeting the challenges of

conflict emergencies, theft, looting and direct methods to protect cultural heritage from man-made and natural disasters needs to become part of the 21st century conservation curriculum. The International Council of Museum's (ICOM) Preventative Conservation Working Group researches and reports on theft and vandalism under the program theme of Safety and Security. [40] While it covers risk management, its work does not directly address looting and the illicit art trade. Conservation professionals need to learn as much as possible about the illicit trade in cultural property and be equipped to partner with international efforts to mitigate the trade. Risk management, an increasingly important part of preventative conservation, deals directly with catastrophic destruction, and needs to incorporate prevention of theft and looting into its mandate in a more targeted way. Currently, in museums, the problem of theft is delegated to the building security team, without interface with conservators.

Like the new ARCA (Association for the Research of Crimes Against Art) masters program, new topics need to be incorporated into mainstream conservation training to bring the field up to date. These might include the study of the international art market, auction house practices and cataloguing, eBay trading, fakes and forgeries, and the history and current patterns of the illicit trade. [41] Some of these topics are part of general museum studies programs, but not part of the conservation masters in science programs. This knowledge will help bring to the forefront the honed skills of the conservator to better serve the cause of cultural heritage protection. Conservator's familiarity with collections management, database and record keeping, examination and analysis of materials, risk management, storage, handling, and transport is very useful in combating the illicit trade. These skills are directly transferrable to the law enforcement, customs, and insurance agencies. This is where the rubber meets the road, and conservators could help train how to pack and ship, handle, distinguish a fake from authentic, and how to do simple documentation. In fact, the field could train conservation scientists and practitioners in the forensics and investigative skills to be 'conservator cops.'

Also missing from current conservation curriculum is a basic foundation in national patrimony laws, movable cultural property acts, international agreements and treaties, and trade

regulations. This is not surprising considering that the general public and most museum professionals are unfamiliar with this terrain. Again, this is important territory for the conservators and their potential role in helping to curtail the illicit trade.

The ICOM Conservation Committee for Legal Issues in Conservation is tackling these topics head on. The Committee started publishing a newsletter in 2005 and has summarized all the pertinent laws for the conservation field. Their syllabus can be adopted for conservation training programs. [42] This groundwork will directly inform and involve conservators in the legal playing field, and enhance training efforts in source countries. At present, most conservators are unaware of the MOUs, important conventions, and current state of restitutions and litigation. The newly revised ICOM Code of Ethics needs to be taught universally, so that this fundamental document will guide the museum and field work of all conservators globally. [43]

The revised code clearly specifies conduct regarding valid title, provenance and due diligence, display of un-provenanced works, identification of illegally or illicitly acquired objects, conformity to the national, local and international legal framework, professional familiarity with legislation, and professional conduct and responsibility. Part of the duty of conservators lies in further educating their colleagues, students and the general public about the effects of the illicit trade of cultural heritage. Sharon Little, president of ICOM's Committee for Legal Issues in Conservation makes a plea to fellow conservators to get involved to encourage governments to ratify the UNIDROIT Convention (1995).[44] "Ratification of this convention would be a positive step towards thwarting the international illicit trafficking of cultural heritage (our professional obligation) while reducing terrorism and war (our social obligation)." [45]

The teaching and dissemination of preventative conservation can become a major part of the 21st century set of tools for protecting cultural heritage, translating directly into effective cultural heritage policies. As put forth in the declaration from the Salzburg Global Seminar, there is a need to "increase communication among conservation professionals in various countries and organize effective interdisciplinary teams and partnerships." [46] Progress in these

efforts to export knowledge to source countries is can be tracked from the 500 programs funded by the US Ambassadors Grant for Cultural Preservation since 2001 to the Getty Institute and ICOM's extensive field training programs in Africa and Asia. [47] PREMA, Preventative Conservation for Museums in Africa, sponsored by The International Centre for the Study of the Preservation and Restoration of Cultural Property ICCROM, has been conducting local workshops for fifteen years, and has trained over four hundred professionals. [48] The U.S. Embassy in Lima is undertaking a series of programs to support cultural preservation under the Memorandum of Understanding (MOU) for Cultural Patrimony between Peru and the United States. In support of the MOU, the Embassy has initiated a summer internship program for American graduate students of museum studies and conservation programs. The objective of this program directly implements the recommendations of the Salzburg Global Seminar by bringing qualified museum professionals together with museums rich in cultural property that are so in need of skilled assistance. As the program summary confirms, "these internships will provide an excellent opportunity for Peruvian and American colleagues to exchange ideas on new techniques related to conservation, marketing, and exhibition planning, with long-term possibilities for collaboration. " [49]

Other efforts are well under way as well. In 2009, the U.S. State Department, The Walters Art Museum in Baltimore, the University of Delaware Art Conservation Department and the US Park Service, launched the Iraq Cultural Heritage Project, which will for the first time, on a grand scale, establish a Training Institute for the Preservation of Iraqi Cultural Heritage, with preventative conservation and collections management as its cornerstone. [50] On a smaller scale, the Sackler Gallery of the Smithsonian Institution, and the Getty Conservation Institute invested in the protection of Cambodia's national patrimony through the establishment of a new conservation lab and public outreach about protecting archeological heritage. The Global Heritage Fund is spearheading multiple preservation efforts in developing countries, by connecting concerned citizens with experts working in cultural heritage site conservation. [51] The author's experiences include the implementation of small preventative conservation

programs in Bhutan, Thailand, Algeria and Madagascar, representing the first efforts to build their local capacity for preservation.[52]

F. Teaching Preventative Conservation

Teaching collections care and preservation methods to non-conservators gives the conservator the chance to positively influence the stewards of cultural heritage for years to come. Throughout the world, from capital cities to villages, there are treasured collections which have received little or no conservation. Professional staff, village leaders, monks or other caretakers, charged as the responsible stewards of their cultural patrimony, are longing for practical guidance. While the cultures, climates, languages, material artifacts, and institutions vary, the goals and needs are the same – to train a first generation of cultural heritage professionals and conservation technicians in the basics of preventative care practices, build staff infrastructure and sustainability, and augment the methods and conditions for protecting cultural heritage. Developing a sustainable and collaborative model is critical for success of these trainings; one that includes a long-term commitment that involves follow up workshops, communications, mentoring and networking in formal and informal ways. In addition, these partnerships need to recognize the limitations of conservation in the field, and strive to find acceptable solutions that emphasize practical solutions and local problem solving.

The underlying principle must be that as professionals, we all share a common goal: to protect cultural patrimony. Effective conservation policies are effective cultural heritage policies. To that end, preventative conservation needs to be taught and implemented as a cornerstone of national cultural heritage programs. Launching such preventative trainings in the developing world is a cornerstone of the SGS proposal. [53] Conservators by profession are the caretakers of heritage, and have a professional obligation to build partnerships in protecting the world's cultural property. To this end, new educational models that embrace cultural engagement need to be developed to train conservators in market countries and non professionals in source countries. Local governments, from Ministries of Culture to regional caretakers, as well as non governmental agencies need to be involved to promote ownership and direction of the

programs. Then case by case programs can be developed, with a centralized system for shared information and personnel.

Preventative conservation is the physical and hands-on sector of the profession, by its nature on the front line of cultural property care. Preventative conservation, by definition, is the prevention of damage and loss through structured protocols and methods. This can include proper security for buildings and storage rooms, safe environmental conditions for the long term storage of objects, suitable storage and display housings, and rigorous photographic and written collection records. Security of buildings, temples, churches, and storerooms is an essential part of the overall risk management strategy. Conservators can actively help reduce thefts and loss by ensuring the secure protection of cultural property and sites. The teaching of due diligence and accurate provenance, as well as a basic overview of local cultural property laws and legal acts, is part of the tool kit of preventative conservation training. Teaching local shareholders how to protect their cultural property takes all these facts into consideration. These are the core technical skills. Comprehensive training needs to cover all these aspects of preventative care to establish a secure baseline for cultural property collections.

One of the most fundamental preventative actions is the cataloguing of collections – detailed and precise written and photographic records. The police have recognized the importance of good documentation in combating the illicit art trade. There are many unclaimed art objects sitting in police warehouses because of the lack of documentation to support their repatriation. The insurance industry too relies on precise documentation to facilitate their recovery operations and reimbursements. ICCROM, in its February 2010 draft "Documentation of Museum Collections. Why? How? Practical Guide," states in the introduction that "the value of a collection, its safety and its accessibility depend to a large extent on the quality of the documentation associated with it". [54]

Yet, many collections in source countries have no written inventory and often no baseline catalogue of what is held in the cultural trust. If preventative conservation work can only

achieve one goal, it should be to teach caretakers everywhere how to look at an artifact, write a detailed description, take photos, and set up a cultural database. For example, comprehensive photographs are extremely important in identifying and recovering stolen artifacts, so the photographic record needs to include inscriptions, flaws, repairs and distinguishing characteristics. These records serve as indisputable provenance for the objects, and make thefts, trafficking, and sales more difficult. The photos can also be posted on Interpol's object loss website, open to the public and accessible to honest collectors and dealers alike. ICCROM's upcoming guide for the basic documentation of small endangered collections is a huge contribution and step forward in this important task of cataloguing collections. Designed for small institutions of five to eight thousand objects, it covers the nuts and bolts of how to set up a manual documentation system and card catalogue, accession numbering system, reactivating old systems, cross checking inventories, and how to set up and maintain a computerized system. Published in three languages, this will be an essential field tool for teaching preventative conservation and protecting heritage collections. [55]

The Getty Grant Program in partnership with museums, customs, police, appraisers, insurance industry, and the art trade, launched the Object ID program in 1997. Object ID is a written international standard for describing art. Its dissemination through ICOM and UNESCO's workshops and online outreach are a huge step in establishing a common global system for cataloguing objects. [56] Hopefully, the protocol will gain traction and become an established universal practice. Unlike the ICCROM Practical Guide for Documentation of Collections, this very simplified chart is designed for anyone – small museums, churches, field archeologists, private collectors, as well as auction houses, law enforcement and insurance companies. Object ID is a strong step in the fight against the illicit trade of cultural property. It is easy to use, available free online, and needs to be incorporated into mainstream museum studies and preventative conservation programs. Object ID, if adopted universally, could function as an 'object passport'. No ID, no travel. Broad global implementation of a common standard of identification is a monumental tool in prevention of loss.

G. Conservation as Cultural Diplomacy

The training of local shareholders is also a key to the protection of collections, as they must take ownership and responsibility for the sites and objects. Local leadership systems, practices in preservation, and cultural mandates all need to be considered in a new training model. Therefore, the foundation of successful and sustainable projects is respect. Demonstrating knowledge and respect for another culture or heritage or profession underpins strong alliances.

The 2009 Salzburg Declaration on the Conservation and Preservation of Cultural Heritage "recognizes that our global cultural heritage strengthens identities, well-being, and respect for other cultures and societies". This acknowledgement of common culture and shared destinies needs to be the bedrock of all preventative programs. This sentiment is reaffirmed in the Salzburg findings; "that an appreciation of diverse cultural heritage and its continuity for future generations promotes mutual understanding between people, communities and nations." The first step to ensure success in training and treatment is to accept that as teachers and partners, 'foreign' conservators are visitors and ready to learn from local colleagues. Moreover, that this guidance is just the beginning of a long process to establish shared values and practices dedicated to sustaining cultural heritage.

The conservator's role is to avoid presenting the profession as one that mandates uncompromising western views of conservation. A new model of locally sensitive, community-based conservation needs to be established to successfully train the diverse group that represents local caretakers. Conservation in many source countries and indigenous communities is often about people and living beliefs. Religious and tribal art is not art "for art's sake", but objects that are alive, even when housed in museums. Many are imbued with powers of protection and blessing. So conservation of these sacred objects is not about conservation of material culture as perceived in many market country museums, but about the maintenance of the religion and how conservation fits within its philosophy. [57] Western standards of conservation practice need to be re examined and altered on a case by case basis. An attitude of flexibility and compromise are at the core of successful partnerships to preserve

cultural heritage. This could be a humbling and enlightening path for a secular practitioner who has devoted years to research, analysis and strict treatment protocols in an insular laboratory.

Experience informs that as guest teachers the goal is to inspire and advise, but that the ultimate control lies with the cultural owner. It is important to provide people with the tools and responsibility to take care of their own cultural patrimony. This is the core of sustainable training, as it empowers the shareholders from top to bottom. The Salzburg Declaration further "affirms that cultural heritage is a powerful tool to engage communities positively, and, as such, is a driving force for human development and creativity." It is essential to work in an environment of seeking the agreement and decisions of colleagues, from royal and religious patrons, the Minister of Culture, and on down to the local caretakers. The resulting work and treatments are a compromise between Western pedagogy and local capacity-driven pragmatism. The dialogue that ensues is what drives the course of the project.

Small changes should be heralded as triumphs. Examples include not removing the old brocade mounts on a religious textile, but instead stabilizing them; the washing of hands or wearing of gloves while working with objects; putting up curtains to block sunlight; or saving an historic column for placement in a tourist hotel. Sometimes creative solutions come in the form of altering a cultural more to suit both preventative conservation needs and religious or cultural mandates.

This was the case in Bhutan in 2006 during the development of a sustainable training program for native cultural caretakers. His Majesty the King became convinced of the danger to ancient and irreplaceable monasteries and their holdings from the hundreds of lit butter lamps in every shrine. He decreed that only one butter lamp would remain burning in the sacristies. Butter lamp houses are now being built outside the main temple or shrine building to house the daily offerings of lit lamps. [58]

In the same vein, the adaptation of local materials and methods of stabilization are creative cross cultural solutions that need to be pursued. This is becoming more common in both Native American and Maori collections, where traditional methods of repair and housings are

incorporated into mainstream conservation practice. Indigenous partners and elders advise on the proper cultural handling of artifacts, as well as conduct the traditional repairs, often more of a restoration of the original appearance. In Mustang, western conservators leading the conservation of ancient wall paintings, consulted the King in their treatment protocol and collaborated with local religious painters to successfully complete the project. Deviating from strict "western" ethics of refraining from restoring all lost painted areas, the local painters re painted the deities faces so that they would again be recognizable, alive and worthy of worship. [59]

For a two month conservation training project at the National Bardo Museum in Algiers, the author purposefully departed from the anticipated traditional French model of pedagogical structured lecture, rote memorization and testing. Instead the workshop embraced Socratic teaching, with the full participation of trainees and hands on object based training. Participants, including curators, directors, researchers, technicians and guards, were empowered as decision makers, each bringing their own expertise and field work experience into the workshop. Solutions were devised in a forum, and included traditional methods of repair and support, such as Tuareg stitching methods for ethnographic leather objects and time-honored cloth thump cords to support ceramics in storage. [60] All of these examples are collaborative manifestations of basic conservation theories. Moreover, they demonstrate is that it is possible and effective to develop the concept of 'community conservation', and break down former colonial or top-down social structures, and instead build new 'participatory' social associations.

H. A Call to Action

Finally, the Salzburg Declaration "acknowledges that although we have made tremendous gains in the cultural heritage sector in education, facilities, new technologies, and partnerships, our global cultural heritage is threatened by continuing deterioration and loss resulting from a shortage of trained conservation practitioners, natural and man-made emergencies, environmental risks, and limited investment." This is a powerful call to action, addressed

specifically to the conservation and preservation communities. It acknowledges that human conflicts, tsunamis and earthquakes wreak havoc on cultural heritage. While not directly identified, the loss includes looting, theft and trafficking – by products of conflict, poverty and the individual need for funds supported by a global market for objects. Compounding these circumstances are environmental risks and global warming, resulting in loss of natural resources and their accompanying livelihood, compounded by disease and starvation. These conditions fuel the illicit art trade from the bottom up.

Because the cash investment in protecting cultural property is limited, and there are so few trained individuals committed to this cause, it is difficult to gain ground on the protection side. Despite the discouraging and disruptive nature of natural and man-made circumstances, the commitment of trained conservation practitioners investing in sustainable development partnerships is a concrete step towards preventing the loss of cultural patrimony. The conservation community is well suited to take the reins and start implementing international programs and coalitions, dedicated to the training of local care takers and shareholders of cultural property.

At the Salzburg Global Seminar session in October 2009, on *Connecting to the World's Collections: Making the Case for the Conservation and Preservation of our Cultural Heritage*, sixty cultural heritage leaders from the preservation sector representing thirty-two nations shared experiences to address the sustainability of cultural heritage. The deliberations resulted in four recommendations to the global conservation and preservation community:

The Assembly recommends that governments, non-governmental organizations, the cultural heritage sector, communities, and other stakeholders work together to:

- **Integrate conservation projects with other sectors to provide a lever for social and economic development,**
- **Commit to increased community engagement and raise public awareness regarding the at-risk cultural heritage,**

- **Strengthen the investment in research, networking, educational opportunities, and the exchange of knowledge and resources globally, and**
- **Promote responsible stewardship and advance sustainable national/regional conservation policies and strategies, including risk management.**

A professional "Peace Corps" for Cultural Heritage – Conservators for Cultural Preservation, would be a starting place. Most conservation masters programs include a third year of lab based specialty training. This could be augmented to include an additional fully funded 'residency' year in the field, where conservators could put into practice their education, calling upon their skills, resources and problem solving capabilities. In addition, it would start to build strong and sustainable professional and educational alliances between the conservation programs and many institutions around the world. The US Embassy conservation internship program in Peru is a limited but encouraging initiative, and could be adopted worldwide though the US State Department. On a larger scale, a new collaborative agency or platform needs to be established in order to address and take action for protecting the world's cultural heritage. One that can assertively tap into private sector funding, and bring together the existing efforts of the UNESCO, ICCROM, ICOM, and other international non-governmental organizations. An important component is expansion of the opportunities and funding for training source country personnel in market country museums, universities and cultural institutions. "The investment in networking, educational opportunities, and the exchange of knowledge" is essential to promoting the protection of cultural heritage. [61]Currently, it is very difficult to arrange for internships and trainings for many dedicated individuals from source nations.

It is something of a miracle to host one Bhutanese or one Algerian in a US conservation program of any kind. The network and funding does not exist for larger scale exchanges and alliances. A more global system of conservation training and internships needs to be established and accessed through a central organization. In addition to long term courses and academic degrees, expanded educational programs could include short-term workshops that focus on preventative conservation in methods of practical solutions.

The model for increased exchange benefits both market and source nation participants. Forging partnerships with museums and cultural institutions in source countries can greatly enhance the possibility of artifact exchange, long term loans, and international traveling exhibitions. If large museums dedicated 10% of their budget to these partnerships, there would be a tremendous return in investment. A realistic path forward is that of collaboration between source countries rich in patrimony, and industrialized wealthy nations that have the resources and expertise to preserve the patrimony. At this time in history, with wholesale looting and loss of cultural patrimony in so many countries, there is the need to collaborate and not excoriate. The new model needs to be based on cultural diplomacy and cooperation, not on cultural imperialism. As Richard Kurin so clearly states, “museums cannot hide behind a history of elitism, ethnic, or class bias that has often afflicted the institution. Charged with the twin duties of cooperation and respect, museums will have to cross all sorts of boundaries that have sometimes kept them "above and beyond" the broader populace”. [62] In this model, conservators have a potentially huge role to play. With their skills and knowledge, conservators can serve as the good will ambassadors, mending old misconceptions, and providing needed hands-on training. It is here that conservators can “promote responsible stewardship and help advance national and regional conservation policies and strategies”. [63]

These kinds of alliances would discourage source countries from focusing on ‘fishing expeditions’ to repatriate iconic or important cultural artifacts. Instead the focus would be to work towards building capacity for preserving source countries’ own sites, museums, and collections. The realities and shortcomings in source countries need to be recognized and addressed in the form of partnerships with big international museums.

In an ideal world, a different model would be adopted. The model would be more like that developed by the Missouri Botanical Garden and the Kew Gardens, the two oldest Western botanical gardens. These institutions together train botany specialists and curators in source country collections. Through the Missouri Botanical Garden’s William L. Brown Center, programs in Madagascar, Nicaragua, and other countries have developed scientifically trained

local capacity to identify, catalogue, and collect specimens of their local native plant heritage. This training takes place on site and a plant DNA bank is held at the Missouri Botanical Garden to help insure against natural or man-made disasters. Local officials are trained in plant identification to help prevent the illicit export of rare and endangered species of orchids and other desirable plants for the world market. Adapted to meet specific needs, this model would work equally well for the development of local collections and preservation capacity. [64]

Museums would no longer buy artifacts, but would exchange them. Staff and expertise would be shared globally. This new path of cultural diplomacy and collaboration requires both long-term vision and investment. It would enable western museums to fully partner and help build small successful museums, train and educate local caretakers in protection of heritage—a path that incorporates understanding, respect, and collaboration, with realistic views of the capacity of partner nations' human and financial resources. Surveys and inventories, in situ protection, security and storage, good labels, education, as well as long-term site preservation are a starting point for collaborative conservation trainings that benefit the cultural assets that make up our collective heritage. This would surely reinforce that restitution is not necessarily the most valuable and cost-effective solution, and specifically address the damaging effects of the international illicit art market.

I. Cultural Preservation as Cultural Capital

At present, the preventative conservation mandate is not broadly integrated into sustainable cultural development programs. Conservation outreach programs are still rarified and removed from mainstream educational, health, environmental and tourism infrastructure. [65] The Salzburg Declaration recommends "integrating conservation projects with other sectors to provide a lever for social and economic development". The need to collaborate with a broader swath of society, raise awareness through education and advocacy, and solicit funding towards the protection of cultural heritage is an untapped path. The field of conservation needs to partner with a broader group of donors and emulate some of the more successful grassroots

development programs. Governments, private funders, foundations and corporations need to be actively engaged to invest in sustainable heritage protection.

There are number of new programs in South East Asia, particularly Viet Nam, Laos and the Philippines, which are integrating community based ecology and museology into cultural heritage protection projects.[66] Global Heritage Fund is also committed to protect endangered heritage sites, through funding to support long term conservation through community development and collaborative projects. [67] By developing a broad shared platform, they are bringing the loss and protection of cultural heritage into a global discourse. They are conducting a new study – *Saving Our Vanishing Heritage: Destruction and Loss in the 21st Century*, to quantify the number of archaeological and heritage sites worldwide that have suffered extraordinary damage and loss in this past decade. [68] The arts are not separate from people's well being, but inherently part of it. This connection needs to be forged and strengthened in the form of partnerships outside the art community. These challenges call for innovation and new sources of funding on an unprecedented scale, the Salzburg Seminar along with other leaders in the field can help establish a vital and collaborative platform for saving the world's cultural heritage.

In fact, the model is in place. Environmental organizations have been dedicated to the global protection of endangered natural resources across boundaries for over three decades and have developed ways of respecting local customs and knowledge, while promoting the conservation of natural resources as a global necessity. Unfortunately, the field of art and cultural conservation has remained much more insular. As with natural resources, there is a risk of permanent loss of diversity in immoveable and moveable heritage. In addition, the growing illicit trade in cultural property has the potential to remove significant elements of cultural religious and historical heritage before it is known or understood. By adopting a concept of cultural capital, the goal is to develop working partnerships that focus on shared responsibility of the end user, of using and benefiting from cultural heritage while preserving it for future generations. Tools such as community trusts and incentives, small grants, and tourist

infrastructure development can all be factored into preservation trainings and programs for the protection of global heritage. For example, in Bhutan and Peru, the Canadian tour company Abercrombie and Kent has partnered with conservators and local communities to preserve temples, tombs, and intangible culture such as dance and oral traditions. These have had clear economic benefits through sustained tourism for the community, and enhanced education and funding potential from the visitors. The tour company has established Abercrombie & Kent Philanthropy to serve as the fundraising and program oversight arm to complement their travel business. A&K staff oversees the projects through more than sixty offices worldwide. [69]

A remarkable example of integrating environmental conservation projects with other sectors for social and economic development is Health in Harmony, Kalimantan, Indonesia. This small grassroots organization is the work of doctor and entrepreneur Kinari Webb. It is located in a remote and impoverished region of Borneo, which has endured decades of unsustainable harvest of rainforest tracts. Her clinics offer health care to villagers in exchange for barter – seedlings to replant the rain forests, manure, baskets, or work tasks in the community organic gardens. Moreover, they offer reduced rates and preferences to villages that have ceased illegal logging. This model recognizes the crossover of human, environmental and health care in a long term sustainable solution. [70]They partner with the local community to integrate affordable health care with strategies for protecting the rain forest. It is not just about treating patients, but the health of the planet and the health of the soul. As of 2009, there has been a 30% decrease in the number of villages participating in illegal logging. [71] Couldn't this model be expanded to one of "eco museology" or "medical museology", partnerships between grass roots environmental and health initiatives and cultural heritage protection enterprises? Perhaps this more holistic model for heritage conservation would have a broader and more sustainable impact on stemming the illicit trade in cultural property. Enforcement only strategies cannot succeed on their own, as there will never be enough funding or human resources to catch every last looter. Moreover, the looter is often the low end of the supply chain, pushed by economic necessity to harvest his back yard to feed his family.

GHF's Mirador Archaeological and Wildlife project in Guatemala is targeting the protection of the largest archeological pyramid in the world and one of the globe's most spectacular forests. The model of interdisciplinary collaborative project is focusing on promoting sustainable tourism in order to provide economic alternatives to the destructive activities of illegal logging, archeological looting, and human, wildlife and drug trafficking. [72] These vulnerable communities, rich in cultural heritage, benefit from a more cross-disciplinary approach to economic and social development. The key is to identify the critical need locally, such as a school or clinic, focusing on this goal, while integrating strategies to protect cultural property. In establishing a regional museum, training local shareholders to care for it, bringing in some tourist money, the circle of life improves. The looting would slow; the overall social and economic gains would be supported with a more long term model. Cultural heritage and its importance and protection would be firmly rooted in the overall health of those who live with it and whose culture it stems from.

UNESCO has launched the new initiative LEAP - Integrated Community Development and Cultural Heritage Site Preservation Through Local Effort. LEAP is a South East Asian regional initiative that fosters local community stewardship for a myriad of heritage resources, tangible and intangible. It helps establish models for local action to protect cultural resources and utilize these resources in income-generating, community development activities. [73] Most importantly, the LEAP program strives to engage local community involvement for heritage conservation, within the existing legal frameworks and under the supervision of conservation professionals. One of the conservation-based projects is the "Cultural Survival and Revival in the Buddhist Sangha (monks and monasteries): Documentation, Education and Training to Revitalize Traditional Decorative Arts and Building Crafts in the Temples of Asia". [74] Participating sites stretch across South East Asia, and include Bhutan, Cambodia, Laos, Burma, Nepal, Thailand, Sri Lanka and China. Local artisans combine their traditional skills with preservation goals. The focus is developing preventative conservation skills among local caretakers in the monasteries and religious institutions. It does this by capitalizing on indigenous knowledge and practices; a

truly sustainable model. The project is all about local cultural heritage, through the avenue of religious cultural heritage.

Like the LEAP Buddhist Sangha project, the Getty Foundation and The Friends of Bhutan's Culture funded three consecutive monastic training projects in Bhutan. Preventative conservation training took place in the monasteries, equipping the monks and caretakers with skills to better protect the vast repositories of scrolls, textiles, paintings and statuary in these sacred places. Local traditions of repair and use were paramount in the implementation of protective measures. The culmination was a collaborative handbook on the care of sacred objects in monasteries, written by the monks in the local Dzongka language. The illustrated handbook is now being used to further train monks throughout the country. [75]

Another example of cultural heritage protection and advocacy is the Huaca Malena, "Adopt a Textile" project in Peru. This archeological site was horribly plundered, leaving scores of damaged ancient Huari civilization textiles in situ. (700-1000 AD) Peruvian archeologists and conservators initiated a simple low cost program inviting in local residents to learn about the site and their own history. Participants were asked to adopt one textile each, help support its conservation, and be involved in the process. This model shifted ownership of the site and artifacts to the local populace. The conserved textiles are on display in the new local museum, accompanied by the names of proud sponsors. The looting has stopped, tourism has increased, the economy has improved, and the textiles and their story have travelled internationally, enriching a broad audience. This is a creative conservation solution creating cultural capital. [76]

In the Mediterranean Basin, a second "adoption" project was started in 2006. "Adopt a Mediterranean Heritage" is the idea of the EUROMED Heritage Program, funded by the European Union. [77] The goal is to promote and protect cultural heritage in the Mediterranean region. ICCROM, which serves on the Technical Committee, states on its Web site that the aim of the "Adopt a Mediterranean Heritage" is "to facilitate contact between endangered Mediterranean heritage and international investors interested in financing conservation, and to

support a responsible public/private partnership for cultural heritage which takes account of social development and educational values."[78]

Another example of cultural conservation providing economic benefits is in the state of Minas Gerais in Brazil. Based on the UNDP's Human Development Indicator (HDI), value added service taxes were re distributed under a new "Robin Hood Law"; providing more to poorer municipalities, with the condition they take actions to protect their cultural heritage. The conditions and incentives include listing the cultural property as illegal to sell, making inventories, and creating conservation plans and assessments for historic centers. Here HDI (longevity, knowledge and standard of living) is used to link preservation to quality of life improvements, including the benefits of cultural heritage as a measure of human development. [79]

Some larger international organizations are bringing culture into the mainstream of their lending and development programs. In 1999 UNESCO, the World Bank and the Government of Italy partnered a conference "Culture Counts – Conference on Financing, Resources and Economics of Culture in Sustainable Development". [80] The question of culture and sustainable development received serious attention. It acknowledged that more people throughout the world are becoming aware of the fundamental role that culture plays in their lives, just as more nations are becoming conscious of the impact that culture has on their development, identity, and well-being. The World Bank's emerging interest in the economic aspects of the impact of culture on sustainable development and the contribution it may make towards poverty alleviation is a positive direction. However, as in any large bureaucracy, defining the direct lines of action on culture in relation to development was left undetermined. Conservation, creativity, and identity were all put forth as cultural indicators. The conference concluded that culture provides stronger motivation, better interaction and more consistency in people's actions for development. But that convincing policy-makers and the public of this, more reliable, precise and imaginative cultural indicators were needed to effectively move forward. [81]

There are several projects that examine the role of museums in development and the protection of cultural diversity in Viet Nam, Singapore and the Philippines. In Viet Nam, as well as Bhutan, culture is recognized as one of the four pillars of development, along with environmental conservation, social and economic development. [82] In Bhutan, it is one of the four pillars of Gross National Happiness. [83] Museology is now being considered part of the dialogue of sustainable heritage development. [84] Organizations such as the Association of Southeast Asian Museums (ASEAN), as well as UNESCO and ICOM provide opportunities to build new alliances for collaborative projects and professional networking. These collaborations are critical for developing appropriate sets of skills, competencies, leadership and dialogues that are essential for protecting cultural sites as an economic and identity asset for the community. [85]The Global Heritage Preservation Fellowship Program supports one year projects in conservation, historic preservation, heritage management, conservation science and sustainable tourism and community development. These fellowships support the long-term preservation of endangered cultural heritage sites in developing countries through international and local scholars and students, with a clear priority for those projects which are innovative, collaborative, interdisciplinary and sustainable within the community. [86]

Some of these examples illustrate small grass roots efforts that have been successful in integrating conservation of cultural property with other sectors such as the eco tourist industry, monastic community, local archeologists and historians. The cultural preservation programs do this by capitalizing on indigenous knowledge and practices and empowering local shareholders to guide the projects. These examples show moreover the potential for cross-disciplinary projects between conservators and other social and economic development sectors, to benefit localized cultural preservation. The Salzburg Declaration's recommendation to "integrate conservation projects with other sectors to provide a lever for social and economic development" is seen successfully in these models. In addition, the environmental and medical projects provide valuable examples for partnering cross sectors. If a one woman clinic can benefit the endangered environment, then a team of conservators dedicated to a culture-sensitive model of teaching preventative conservation could broaden the mandate and benefit

local education or sanitation skills. Environmental organizations have been dedicated to the global protection of endangered natural resources across boundaries for over three decades and have developed ways of respecting local customs and knowledge, while promoting the conservation of natural resources as a global necessity. This can be done through adopting a concept of cultural capital, forging greater collaboration with a broader sector, raising awareness through education and advocacy, and soliciting funding from a greater array of donors. Conservators can broaden their cultural skills to integrate preventative conservation programs into sectors where the problems of the illicit trade need the most mitigation.

J. Conclusion

It is hopeful that the 2009 Salzburg Declaration, focused on the protection of cultural property through conservation, will assemble an accessible and constructive international forum for future developments and funding in education and training. The museum community, particularly conservators, has been slow in their response to the damage caused by the illicit trade. This could be the main route for more conservators to enter the field of cultural heritage protection, and specifically work towards combating the illicit trade in cultural objects. In fact, this expanded conservation mandate could broaden and boost the job market for conservators, a field whose traditional museum based job opportunities have shrunk over the past decade.

The world's cultural heritage is being destroyed and stolen at an increasing rate, feeding the illicit market. Part of the duty of conservators lies in further educating their colleagues, students and the general public in the illicit trade of cultural heritage. Sharon Little, Chairman of ICOM's Committee for Legal Issues in Conservation points out that conservators' direct action and broader education would be a positive step towards mitigating the international illicit trafficking of cultural heritage, and in turn, the funding of war and terrorism, now firmly documented as linked. Moreover, this is both a professional obligation and a social obligation.

Effective training in preventative measures and risk management to protect collections, better security for sites, rigorous standards and implementation of object inventory, and increased education of both conservators and the public can help slow down the illicit trade. Enforcement alone will never be enough—there are too many strands to the network of illegal smuggling. Effective conservation policies are effective cultural heritage policies. To that end, preventative conservation needs to be integrated into major conservation curriculum, and taught and implemented as a cornerstone of national cultural heritage programs. Training and preserving across political boundaries and cultural differences is critical to success. So is the recognition of the conservators' potential role in providing false legitimacy to illegal objects. Shared preservation knowledge, research databases, and practical field solutions will lead to a shared legacy of respect for our collective heritage.

The four recommendations of the Salzburg Seminar cite key paths that can be pursued by the conservation field in developing partnerships in protecting cultural heritage from manmade and natural threats. It calls for the expansion of education and research, which could include a more developed curriculum in preventative conservation focused on topics such as the illicit trade and specific methods to combat it. This declaration can help shape the attitude and involvement of conservators in training and museums, in order to foster beneficial global partnerships between source country and market country institutions. Partnering with environmental or health organizations to establish community based initiatives to protect cultural property begins with creativity and determination. The integration of conservation of cultural property with other sectors is a wide open field. Source countries are more aware of protecting cultural heritage than ever before, and surely open to imaginative solutions. These can include increased educational opportunities and internships in market countries for source country professionals. This exchange in knowledge is essential in building sustainable partnerships over time. A 'conservation peace corps' is another platform to develop alliances and grass roots preventative conservation initiatives. As a profession, conservation needs to make a commitment to use its skill set in the realm of cultural diplomacy and the protection of cultural patrimony from the ravages of the international illicit market. The field of conservation

has a responsibility to disseminate information, and use advocacy to get the public involved in the global issue of the illicit art trade. It is a huge and growing historical loss to countries cultural patrimony, and to society at large. Expanding the mandate and curriculum of preventative conservation to include the topics of illegal looting, theft, trafficking, legislation, as well as practical targeted solutions would be a huge contribution to saving the world's cultural heritage.

Members of conservation profession have a particularly important role and responsibility in this domain, to wake up public consciousness, and to perform provenance protection and avoid participation in illicit trade more diligently. The expanded role of conservators in combating loss of cultural heritage will only promote the reputation, the integrity and the competence of the field. The diverse world of artifacts that conservators train so carefully to preserve will benefit from a stronger role by conservators in ensuring that the global heritage of diverse individual cultures is preserved as well.

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[6] The amount $8 billion per year has been quoted by major sources such as the FBI and Interpol. It is also quoted in the essay "Art Crime in Context," by Noah Charney, in the publication Art Crime, 2009. However, no actual dollar value of art theft, trafficking, loss is really known. This is an estimate only. The real amount could be much higher. In fact, neither the FBI nor Interpol now states any dollar or euro amount on their websites. They also will not firmly rank the illicit art trade in order of magnitude compared to other crime sectors. The figure appears frequently in literature, and has become a mythic addition to the field of art crime. It seems to be used more to prove a point and bolster funding or much needed attention on the illicit trade of art and cultural property.
Retrived from Interpol website, (December 2009), http://www.interpol.int/Public/WorkOfArt/Default.asp

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Appendix 1:

Salzburg Declaration on the Conservation and Preservation of Cultural Heritage, 31 October 2009, Salzburg, Austria

On the occasion of the Salzburg Global Seminar session on *Connecting to the World'sCollections: Making the Case for the Conservation and Preservation of our CulturalHeritage*, sixty cultural heritage leaders from the preservation sector representing thirty-two nations around the world shared experiences to address the sustainability of cultural heritage.

The Assembly:
Recognizes that our global cultural heritage strengthens identities, well-being, and respect for other cultures and societies,

Affirms that cultural heritage is a powerful tool to engage communities positively, and, as such, is a driving force for human development and creativity,

Reaffirms that an appreciation of diverse cultural heritage and its continuity for future generations promotes mutual understanding between people, communities and nations,

Acknowledges that although we have made tremendous gains in the cultural heritage sector in education, facilities, new technologies, and partnerships, our global cultural heritage is threatened by continuing deterioration and loss resulting from a shortage of trained conservation practitioners, natural and man-made emergencies and environmental risks, including climate change, and limited investment, and

Recommends that governments, non-governmental organizations, the cultural heritage sector, communities, and other stakeholders work together to:

- Integrate conservation projects with other sectors to provide a lever for social and economic development,
- Commit to increased community engagement and raise public awareness regarding the at-risk cultural heritage,
- Strengthen the investment in research, networking, educational opportunities, and the exchange of knowledge and resources globally, and
- Promote responsible stewardship and advance sustainable national/regional conservation policies and strategies, including risk management.

The deliberations at the Salzburg Global Seminar for the *Conservation and Preservation of Cultural Heritage* have established a new collaborative platform to more effectively preserve the world's cultural heritage and address global challenges now and in the future. The paper is forthcoming in 2010.