Deterring the Illicit Art Trade and Preserving Cultural Heritage: The Essential Role of Collection Care Professionals and Preventative Conservation

Julia M. Brennan

2013 Conference on Protection of Cultural Property in Asia

A. Introduction

Effective collection care policies are effective protection policies. Preventative actions are a keystone of conservation practice: The conservation community has the hands on skills to build alliances with law enforcement, train in rudiments of inventories and catalogues, examine objects, teach safe storage, identification, disaster preparedness, and recovery of lost artifacts. By employing best practices and developing a strong set of training tools, museum professionals and local collection caretakers can serve as the foundation for the protection of cultural property. This paper will outline the role of collection care professionals and caretakers, provide a set of practical tools and training initiatives to deter the loss of cultural heritage from theft and looting, and provide several successful case studies.

Preventative Conservation**,** broad based protection such as climate, storage, documentation, agents of deterioration, fire, theft, pests, needs to be broadened to include conflict, emergencies, theft, looting, and natural disaster preparedness and action plans. 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 and best practices to establish a secure baseline for cultural property collections.

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, teach the rudiments of inventories and preventative and protective measures, with both local stakeholders and law enforcement.

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 /collection care specialists 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 collection care custodians needs 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, is a clarion call for action. [1] 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. [2] 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 current legal conventions, and state of conservation training and outreach. Included as practical examples, will be case studies in integrated conservation and economic development programs, as well as recommendations for training and practice. 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. Collection care staff and local stakeholders are on the frontlines of the effort to combat theft and looting, and have much to share with law enforcement professionals.

B. The Illicit Market

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.

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. Collectors are the looters.

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. [3] 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. [4] The thrust of the article is how buyers can avoid being ripped off, rather than whether they are stealing a country's heritage. [5] 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. [6] An increasing number of stolen works are sold on eBay or other online sites, conveniently shielded by the internet's built in anonymity.

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.

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, online sale sites, 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. [7] 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.

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. [8] Yet trafficking in cultural heritage is still rising at a disturbing rate. [9] 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 and an international standard for customs 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. There are a number of individuals and organizations working to increase the resources available to better regulate the international arts and antiquities market. lnterpol, ICE, the FBI, Scotland Yard and other law enforcement bodies are now doing more extensive training of staffs, as well as cross-training with cultural heritage professionals. They are establishing broader and swifter databases and sharing platforms to try and keep abreast of thefts and trafficking.

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. [10] 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. Over one hundred nations have signed on, and instigated bilateral agreements from this convention. [11] 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. [12] 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. [13] 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. 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 finding 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. 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. [14] 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. [15] 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. [16]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." [17] Many conservators may not be familiar with the UNESCO Conventions, extent of the illicit trade, or even the chain of custody of acquisitions.

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. [18] 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 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 can 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 and collection care professionals 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. [19] Targeted conferences, outreach programs, international training programs and publications show that prevention and risk assessment 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. [20] 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. [21] While it covers risk management, its work does not directly address looting and the illicit art trade. Conservation and collections 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.

New topics need to be incorporated into mainstream conservation and collection care 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, the history and current patterns of the illicit trade , and the current methods being employed by law enforcement to investigate and seize cultural property. [22] This knowledge will help bring to the forefront the honed skills of the conservator and cultural custodian 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. 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 and collection management training programs. [23] This groundwork will directly inform and involve collection professionals in the legal playing field, and enhance training efforts in source countries.

The ICOM Code of Ethics needs to be taught universally, so that this fundamental document will guide the museum and field work of all conservators and collection care staff globally. [24] The 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).[25] "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)." [26]

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. It requires a long-term commitment in order to grow the skills and investment. But the upfront investment in preventative measures can reduce the need for costly and often futile investigations and legal action. The first step in adopting a successful framework for cultural heritage protection is a sustained investment in resources such as personnel and training. Some practical tools to adopt and develop include the following:

Develop a basic primer, in the representative types of movable cultural heritage that are subject to theft and loss, in a given culture or nation. This illustrated primer can be one of the cataloging training tools for cultural heritage professionals, and serve as an important resource for outside agencies such as INTERPOL and Police.

Compile training manuals for cultural heritage staffs, field officers, local caretakers, and law enforcement personnel. Outline the comprehensive risk management strategy for collection protection, and tailor these manuals to specific countries and theft and trafficking issues. Dedicate funds and set up hands-on workshops, which are repeated regularly for the various sectors. These manuals and training sessions can provide practical training in analysis, documentation, theft protection measures; and build valuable alliances between the culture and law sectors of society. Training in risk management and coordinating with law enforcement is an essential step for every country. The extensive knowledge and experience of museum professionals and regional caretakers can well serve the law enforcement agencies in detection, identification, handling, transport and security measures. Conservators can play significant role in assisting law enforcement, customs, art fraud and insurance teams in partnering to document, identify and repatriate stolen cultural property.

Compile an illustrated list of all artifacts that have been stolen or lost within the last 20 years. This will serve as a catalogue of the most common or popular types of objects that are leaving the country illegally. This active list will provide authorities, museum and cultural teams, and international agencies with comprehensive data, and greater ease to file on Interpol's database.

In addition, specific training of cultural heritage professionals to actively troll their local antiques and art sales websites, and identify suspicious or known stolen artifacts, will greatly assist the international law enforcement efforts.

Finally, engaging and working with the local dealers, curio and antique shop owners will educate them in the laws and consequences, build relationships, and make them part of the chain of protection. Coupling this with concerted outreach to the media, television, local radio programs, will serve to broaden the engagement by all sectors of society in the protection of their own cultural heritage.

Progress in cultural heritage protection efforts to export knowledge to source countries, 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. [27] 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 on a grand scale, established a Training Institute for the Preservation of Iraqi Cultural Heritage, with preventative conservation and collections management as its cornerstone. [28] 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. [29] 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.[30]

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, local police, 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 broadly train 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 from poor condition, and loss due to theft and looting. 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.

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. [31] 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 and collection care staffs 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". [32]

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 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, it is an essential field tool for teaching preventative conservation and protecting heritage collections. [33]

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. [34] 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. The adaptation of the universal customs is another powerful and simple tool to unify record keeping and facilitate cross border cooperation.

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.

A 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 the care 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. [35] An attitude of flexibility and compromise are at the core of successful partnerships to preserve cultural heritage.

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 "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 agreements are a compromise between Western pedagogy and local capacity-driven pragmatism. The dialogue that ensues is what drives the course of the project.

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 one butter lamp would remain burning in the sacristies. Butter lamp houses are now erected outside the main temple or shrine building to house the daily offerings of lit lamps, and loss of cultural heritage from fires has diminished. [36]

H. A Call to Action

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. 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. [37] 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". [38] 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 and collection care professionals can "promote responsible stewardship and help advance national and regional conservation policies and strategies". [39]

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. [40]

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 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. 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 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.[41] Global Heritage Fund is also committed to protect endangered heritage sites, through funding to support long term conservation through community development and collaborative projects. [42] By developing a broad shared platform, they are bringing the loss and protection of cultural heritage into a global discourse. 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.

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. [43]

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. [44]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. [45] 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 targets 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. [46] 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 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. [47] 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". [48] 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. [49]

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. [50]

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. [51] 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."[52]

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. [53] In Bhutan, it is one of the four pillars of Gross National Happiness. [54] Museology is now being considered part of the dialogue of sustainable heritage development. [55] 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. [56]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. [57]

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 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 and collection care specialists 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

The museum community, particularly conservators and collection care professionals, can play a much greater role in the response to the damage caused by the illicit trade. 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 collection custodians 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 as stand alone workshops tailored to specific audiences such as customs and law enforcment. Tetaching the tools of prevention should be a cornerstone of national cultural heritage policy. Shared preservation knowledge, research databases, cross-sector trainings, and practical field solutions will lead to a shared legacy of respect for our collective heritage.

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 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.

Members of conservation and cultural heritage 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 and collection care custodians in combating loss of cultural heritage will only promote the reputation, the integrity and the relevance 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.

[1] *Salzburg Global Seminar*. "Connecting to the World's Collections: Making the Case for the Conservation and Preservation of Our Cultural Heritage," retrieved from http://www.salzburgglobal.org/2009/Sessions.cfm?IDSPECIAL_EVENT=2001&refercode=2001Ad (October, 2009). Advance draft report courtesy of Debbie Hess Norris, Vice Chair and Co Author of Report, 2010.

[2] *Salzburg Global Seminar*. "Conservation 2009 Declaration": retrived from http://www.iiconservation.org/news/wp-content/uploads/final-salzburg-declaration-466.pdf (October 2009).

[3] ARCA Lectures and discussions with Terressa Davis, Heritage Watch, Cambodia, 2009

[4] Kean, Thomas. "Asia Fights to Stem Loss of Cultural Treasures," *Myanmar Times*, December 2008, republished in the GNH News website, retrived www.globalheritagefund.org (July 2009).

[5] Ibid

[6] Ibid

[7] American Association of Museums (AAM): 2008 Standards for Acquisitions of Archeological Materials and Ancient Art,
retrieved from http://www.aam-us.org/museumresources/ethics/standards_ancientart.cfm (January 2010).

[8] Gerstenblith, Patty. *Schultz and Barakat: Universal Recognition of National Ownership of Antiquities*, DePaul University College of Law, 14 Art, Antiquity & Law, Vol. 14, No.1, 2009

[9] ARCA Masters Program, lectures, summer 2009

[10] US Ambassador's Fund for Cultural Heritage, Bureau of Education and Cultural Affairs, Cultural Heritage Center, US Department of State: exchanges.state.gove/heritage/index.html, retrieved (July 2009).

[11] UNESCO website United Nations Educational, Scientific and Cultural Organization (UNESCO): retrieved from www.unesco.org and
http://portal.unesco.org/en/ev.phpURL_ID=13039&URL_DO=DO_TOPIC&URL_SECTION=201.html (January 2010).

[12] UNIDROIT: www.unidroit.org

[13] ICOM: "ICOM Code of Ethics for Museums", Paris, retrieved from http://icom.museum/ethics.html (January 2010).

[14] American Institute of Archeology (AIA) retrieved from: www.archeology.org (July 2009).

Lawyer's Committee for Cultural Heritage (LCCW) retrived from: www.culturalheritagelaw.org
Blue Shield: www.ifla.org/blueshield/htm (October 2009).

[15] American Institute for the Conservation of Historic and Artistic Works (AIC) retrieved from: www.conservation-us.org, *Code of Ethics,* 1993 (January 2010).

International Institute for Conservation (IIC) retrieved from: www.iiconservation.org
ICOM, http://icom.museum/ethics.html (August 2009).

Canadian Conservation Institute (CCI) retrieved from: http://www.cci-icc.gc.ca/index-eng.aspx (January 2010).

[16] ICOM http retrieved from ://icom.museum/ethics.html (January 2010).

[17] Elia, Richard J. "Conservators and Unprovenanced Objects: Preserving the Cultural Heritage or Servicing the Antiquity Trade?," *Antiquities Trade or Betrayed,* ed. K.W. Tubb, London: Archtype Books. Pg. 249, 1995.

[18] Elia, pg. 251

[19] Ogden, Sheralyn. "Understanding, respect and collaboration in cultural heritage preservation: a conservator's developing perspective," Library Trends, Summer, 2007. Pg. 164

[20] George Washington University, Museum Studies Program, Washington DC, USA, Museum Preventative Conservation Philosophy and Theories, and Practical Applications. 2010 Syllabus, courtesy of Professor Mary Coughlin. Personal correspondence. www.gwu.edu/mstd/programs.htm

[21] ICOM CC, Preventative Conservation Committee, Triennial Program 2008-2011

[22] ARCA, Masters Program, lectures, summer 2009

[23] ICOM CC Legal Issues in Conservation Committtee, Newsletter, No 1, 2006, legal docs summary

[24] ICOM http://icom.museum/ethics.html

[25] www.unidroit.org

[26] Sharon Little, ICOM CC LIC Newsletter, No. 1, 2006, pg. 13

[27] US Ambassador's Fund for Cultural Heritage, Bureau of Education and Cultural Affairs, Cultural Heritage Center, US Department of State: exchanges.state.gove/heritage/index.html

[28] Iraq Cultural Heritage Project retrieved from: exchanges.state.gov/heritage/iraq.html (July 2009)

[29] Heritage Watch: www.heritagewatch.org

[30] Julia M. Brennan, www.caringfortextiles.com

[31] Salzburg Global Seminar, 2010, advance draft report, pg. 15

[32] ICCROM, Draft "Documentation of Museum Collections. Why? How? Practical Guide" website, page 6, retrieved from: www.**iccrom**.org/eng/prog_en/01coll.../2010_02preven_guide_en.pdf (February 2010).

[33] Ibid

[34] Object ID retrieved from: www.object-id.org (July 2009) and ICOM www.icom.museum (February 2010).

[35] Brennan, Julia B. "The Conservation of Textile Relics in Bhutan: Cultural and Conservation Challenges," American Institute for Conservation, Preprints for Conference, Summer 2006. Or on website: www.caringfortextiles.com

[36] Brennan, Julia M. Professional conservation work Bhutan, 2000-2008, funded by the Getty Foundation and the Friends of Bhutan's Culture.

[37] Salzburg Global Seminar, Advance Report, pg. 25

[38] Kurin, Richard. "Museums and intangible heritage: Culture dead or alive?," in *ICOM News: Museums and Intangible Heritage*, 57(4) 2004.

[39] Salzburg Global Seminar recommendations, October 2009

[40] Bussman, R. *William L. Brown Center Programs*. Retrieved from http://wlbcenter.org (February 2010) and conversations with Angel Braestrup, environmental funder, Munson Henry Foundations, February 2010

[41] Ibid.

[42] Global Heritage Fund (GHF): www.globalheritagefund.org

[43] Abercrombie and Kent, retrieved from: www.Akphilanthropy.org (May 2009 & February 2010).

[44] Health in Harmony retrieved from: www.healthinharmony.org (February 2010).

[45] Ibid

[46] Global Heritage Fund (GHF): www.globalheritagefund.org

[47] UNESCO, LEAP retrieved from: http://www.unesco.org/webworld/netaid/clt/leap_apa.html (February 2010).

[48] UNESCO, LEAP retrieved from: http://www.unescobkk.org/culture/our-projects/grass-roots-management-of-cultural-resources/cultural-survival-and-revival-in-the-buddhist-sangha/phase-ii-regional-expansion/thailand/ (February 2010).

[49] Brennan, Julia M., ed. *Handbook for Care of Sacred Objects in the Monasteries*, Getty Foundation and Friends of Bhutan's Culture, 2008.

[50] *Rommel Angeles Falcon & Denise Pozzi Escot,* ICOM CC Legal Issues in Conservation Newsletter, No. 1, 2005, pg. 13

[51] ICOM CC LIC Newsletter No. 2, July 2006

[52] International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM): www.iccrom.org

[53] Galla, Amareswar, "Museums in sustainable development: A case study of Viet Nam," INTERCOM Conference Paper, 2006.

[54] Gross National Happiness, Centre for Bhutan Studies, retrieved from: http://www.grossnationalhappiness.com/ (July 2009).

[55] Galla, Amareswar, "Museums in sustainable development: A case study of Viet Nam," INTERCOM Conference Paper, 2006.

[55] Global Heritage Fund

BIBLIOGRAPHY

Askerund, Pernille and Etienne Clement. *Preventing the Illicit Traffic in Cultural Property: A Resource Handbook for the Implementation of the 1970 UNESCO Convention*, Paris, UNESCO, 1997.

Atwood, Roger. *Stealing History: Tomb Raiders, Smugglers, and the Looting of the Ancient World*. New York: St. Martin Press, 2004.

Bangdel, Lain S. *Stolen images of Nepal*. Kathmandu, Nepal: Royal Nepal Academy, 1989.

Barr, Evan "From open-air bazaar to buyer beware: Evolution of the antiquities trade," In: *Museum News*, Washington D.C., AAM, Vol. 85, No. 6, Nov./Dec. 2006.

"Blood Antiques," LINK TV, Spotlight, documentary by Lakshmi Chaudry, 2010.

Brennan, Julia. "Compromises and Rewards in Preventative Conservation Training," In *Abstracts of the American Institute far Conservation of Historic and Artistic Works Annual Meeting.* Using Artifacts: Is Conservation Compromised?, Washington, DC: American Institute for Conservation of Historic and Artistic Works, 2006.

Brodie, Neil and Kathryn Walker Tubb eds. *Illicit antiquities : the theft of culture and the extinction of archaeology*. London: Routledge, 2002.

Brodie, Neil ed. [et al.] *Archaeology, cultural heritage, and the antiquities trade*. Gainesville: University Press of Florida, 2006.

Bull, Toby. "Lack of Due Diligence and Unregulated Markets: Trade in Illicit Antiquities and Fakes in Hong Kong," in ARCA *Art in Crime*, Westport, CT.: Praeger Publishers, 2009.

Davis, Terressa. "Supply and demand: a glimpse into the traffic of illicit Khmer antiquities," in *Culture Without Context*, Issue 18, Spring 2006

Elia, Ricahrd J. "Conservators and Unprovenanced Objects: Preserving the Cultural Heritage or Servicing the Antiquity Trade?," *Antiquities Trade or Betrayed,* ed. K.W. Tubb, London: Archtype Books. 244-256, 1995.

Flessas, T., "The Repatriation Debate and the Discourse of the Commons", in *Social and Legal Studies Journal,* 18, 2008.

Galla, Amareswar. "Shifting the paradigm from "As if it were" to the present," In *Abstracts of the American Institute for Conservation of Historic and Artistic Works Annual Meeting*. Using Artifacts: Is Conservation Compromised? , Washington, DC: American Institute for Conservation of Historic and Artistic Works. 2006.

Galla, Amareswar. "Museums in sustainable development: A Case Study of Viet Nam," INTERCOM Conference Paper, 2006.

Fitz Gibbons, Kate.*Who Owns the Past? Cultural Policy, Cultural Property, and the Law*, New York: Marquand Books Inc., 2005.

ICOM Conservation Committee, Legal Issues in Conservation Committee Newsletters, No. 1, 2005, 2006. www.icom.museum/legal_committee.html.

Jaeschke, H.F. "The Conservation Treatment of Looted Antiquities and the Responsibilities of Conservators," in *Archeological Conservation and its Consequences,* ed. A. Roy and P. Smith. London: International Institute for Conservation., 82-88, 1996.

Jones, Samuel and Holden, John. *It's a Material World*, London: DEMOS,2008. www.demos.co.uk

Kean, Thomas. "Asia Fights to Stem Loss of Cultural Treasures," *Myanmar Times*, December 2008, republished in the GNH News website, www.globalheritagefund.org

Kurin, Richard. “Museums and intangible heritage: Culture dead or alive?,” in *ICOM News: Museums and Intangible Heritage*, 57(4) 2004.

McKenzie, Simon. *Going, Going, Gone: Regulating the Market in Illicit Antiquities,* London: Institute of Art and Law, 2005

The Movable Cultural Property Act of Bhutan, 2005

Naim, Moises. *Illicit, How Smugglers, Traffickers, and Copycats are Hijacking the Global Economy,* New York: Anchor Books, 2006.

Ogden, Sheralyn. “Understanding, respect and collaboration in cultural heritage preservation: a conservator’s developing perspective,” Library Trends, Summer, 2007.

O’Keefe, Patrick. *Trade in Antiquities: Reducing Destruction and Theft*, Paris: UNESCO and Archetype Publications, 1997.

Pye, E. and Sully D., “Evolving Challenges, Developing Skills”, in *The Conservator,* No. 30, 2007.

Salzburg Global Seminar. “Connecting to the World’s Collections: Making the Case for the Conservation and Preservation of Our Cultural Heritage,”, October, 2009. Advance draft report courtesy of Debbie Hess Norris, Vice Chair and Co Author of Report, 2010. http://www.salzburgglobal.org/2009/Sessions.cfm?IDSPECIAL_EVENT=2001&refercode=2001Ad

Salzburg Global Seminar. “Conservation 2009 Declaration”: http://www.iiconservation.org/news/wp-content/uploads/final-salzburg-declaration-466.pdf

Schell, Orville. *Gross National Happiness,* Originally published in Red Herring, January, 2002.

Schick, Jürgen. *The Gods Are Leaving the Country: Art Theft from Nepal* / Translated from the German by Philip H. Pierce, rev. English ed., Bangkok, Orchid Press, 1998.

Sease, Catherine. “Conservation and the Antiquities Trade,” in *Journal of the American Institute for Conservation*, Vol. 36, No. 1, 1997.

Thosarat, Rachanie . *“*Report from Southeast Asia,” in *Culture Without Context*, Issue 8, Spring 2001

Tubb, Kathryn Walker. *Antiquities Trade or Betrayed: Legal, Ethical & Conservation Issues*. London: Archetype Publications, 1995.

Websites

American Association of Museums (AAM): 2008 Standards for Acquisitions of Archeological Materials and Ancient Art,
http://www.aam-us.org/museumresources/ethics/standards_ancientart.cfm

American Himalayan Foundation (AHF): www.himalayan-foundation.org Funded the conservation of wall paintings in Mustang and documentary by NOVA, 2003.

Abercrombie and Kent Travel Company: Philanthropy (AKP)
http://www.abercrombiekent.com/about_abercrombie_kent/philanthropy/index.cfm

American Institute of Archeology (AIA): www.archeology.org

American Institute for the Conservation of Historic and Artistic Works (AIC): www.conservation-us.org, *Code of Ethics,* 1993

Art-Law Center: www.art-law.org

Blue Shield: www.ifla.org/blueshield/htm

Canadian Conservation Institute (CCI): http://www.cci-icc.gc.ca/index-eng.aspx

Euromed Heritage: www.euromedheritage.net

FBI (Art Theft Program): www.fbi.gov/hq/cid/arttheft/arttheft.htm

Global Heritage Fund (GHF): www.globalheritagefund.org

George Washington University, Museum Studies Program, Washington DC, USA, www.gwu.edu/-mstd/programs.htm

Heritage Link: www.heritagelink.org.uk (Heritage Manifesto 2009 Draft)

Health in Harmony: www.healthinharmony.org

Heritage Watch: www.heritagewatch.org

International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM): www.iccrom.org

International Council of Museums (ICOM): www.icom.museum (code of ethics) and "Red Lists of Antiquities at Risk", www.icom.museum/redlist

International Council on Monuments and Sites (ICOMOS): www.icomos.org

International Institute for Conservation (IIC): www.iiconservation.org (code of ethics)

Institute for Conservation (Icon): www.icon.org.uk (code of ethics and professional standards in conservation) 2007

International Foundation for Art Research (IFAR): www.ifar.org

Interpol: www.interpol.int/Publi/WorkOfArt

Lawyer's Committee for Cultural Heritage (LCCW): www.culturalheritagelaw.org

Looting Matters, David Gill, University of Wales Swansea, lootingmatters.blogspot.com and www.davidgill.co.uk/looting

McDonald Institute for Archeological Research: www.mcdonald.cam.ac.uk

Object ID: www.object-id.org and ICOM www.icom.museum

United Nations Educational, Scientific and Cultural Organization (UNESCO): www.unesco.org and

UNESCO Convention, Database of National Cultural Heritage Laws:

www.unesco.org/culture/natlaws/index

UNIDROIT: www.unidroit.org

United States Department of State, Cultural Property Advisory Committee (CPAC): exchanges.state.gov/heritage/culprop/committee.html

US Ambassador's Fund for Cultural Heritage, Bureau of Education and Cultural Affairs, Cultural Heritage Center, US Department of State: exchanges.state.gove/heritage/index.html

University of Delaware Art Conservation Program: www.artcons.edul.edu

World Monuments Fund: www.wmf.org