Guide to prevent thefts and illegal trafficking of documentary heritage

Why this guide?

Thefts and illegal trafficking of documentary heritage can happen everywhere. It may be due to risks in conflict contexts, to insufficient safety measures, to the effects of climate changes or to the growing valuation of documentary heritage in the market.

With this guide, ICA Expert Group Against Theft, Trafficking and Tampering (EGATTT) and its partners present guidelines and instructions intended to help archivists, librarians as well as law enforcement services to raise awareness, to protect and to fight against theft and illegal trafficking of documentary heritage.

Guide and digital complement

This printed version is supplemented by an electronic version which gives access to more extended information, by the following link:

https://www.ica.org/ica-network/expert-groups/egattt/

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Libro General Comun de Contaduria para la Cuenta de Cargo y Data que por ella se lleba al Thesorero de esta Real Casa, desde primero de Henero de mil setecientos setenta y siete, hasta fin de Diciembre de mil setecientos setenta y ocho, de los Caudales de Real Hacienda de su Cargo, con la distincion de Ramos prevenida por las Reales Ordenanzas de primero de Agosto de mil setecientos y cincuenta: el qual consta de ciento y cincuenta fosas, con la precedente, segun su foliage, firmadas esta, y la ultima del Excelentissimo Baylio Frey Don Antonio Bucareli y Ursua, Henestrosa, Laso de la Vega, Villacis, y Cordova, Cavallero Gran Cruz Comendador de la Boveda de Toro en el Orden de San Juan, Virrey, Governador, y Capitan General de este Reyno &c y las intermedias señaladas con su Rubrica la de Don Pedro Nuñez de Villavicencio del Consejo de S.M. en el de Hacienda, Juez Comisario de los Reales Derechos de Mediaannata, y Servicio de Lonzas, y Juez Superintendente de esta dicha Real Casa.

Documentary heritage from AGN Mexico

INTRODUCTION

WHO:

The International Council on Archives (ICA) was established in 1948 and is a worldwide membership organization with more than 2,000 members in 161 countries and territories. It includes several expert groups, has regional branches, and professional divisions. The ICA Executive Board established the *Expert Group Against Theft, Trafficking and Tampering (EGATTT)* at the meeting in Yaoundé in November 2018.

EGATTT provides a forum for high-level discussion and expert advice on the fight against theft, trafficking, and tampering of archives. Its work may include managing projects, the creation of tools and resources to support the work of the ICA Programme Commission (PCOM), ICA members, and the wider archives and records management network. The expert group may also give advice or assistance to the elected officers and the Secretary General on related issues.

EGATTT works closely together with partner organizations, including the Cultural heritage section of the International Federation of Libraries (IFLA) and the Consortium of European Research Libraries (CERL), to facilitate a coordinated approach to prevent theft, trafficking and tampering of archives.

WHY:

ICA's code of ethics gives a standard of conduct for the archival profession. Specifically relevant for the fight against theft and trafficking are:

> **Article 2.** Archivists should appraise, select and maintain archival material in its historical, legal and administrative context, thus retaining the principle of provenance, preserving and making evident the original relationships of 96-documents.
> And
> **Article 4.** Archivists should ensure the continuing accessibility and intelligibility of archival materials.

There are several compelling reasons that underscore the importance of ICA establishing this expert group:

- The fact that thefts and illegal trafficking are unwanted and threaten our heritage.
- The increase of risks of archives in conflict contexts.
- The effects of climate change.
- The increasing importance of reliable and comprehensive information to determine the history and origin of objects.
- The growing valuation of documentary heritage on the art market.
- The illicit trafficking becoming more attractive.
- The increasing problem of fakes and forgeries.
- The lack of responsibility for some archives whose institutions are disappearing (convents and monasteries).

WHAT:

EGATTT aims to improve the safety and security policies and practices in archives and libraries in order to prevent theft and illegal trafficking of documentary heritage.

EGATTT uses UNESCO's "Memory of the World Program" definition:

"Documentary heritage comprises those single documents –or groups of documents –of significant and enduring value to a community, a culture, a country or to humanity generally, and whose deterioration or loss would be a harmful impoverishment. The significance of this heritage may become clear only with the passage of time. The world's documentary heritage is of global importance and responsibility to all, and should be fully preserved and protected for all, with due respect to and recognition of cultural mores and practicalities. It should be permanently accessible and re-usable by all without hindrance. It provides the means for understanding social, political, and collective as well as personal history. It can help to underpin good governance and sustainable development. For each Member State, its documentary heritage reflects its memory and identity and thus contributes to determining its place in the global community"
(General guidelines of the Memory of the World Program, 2021).

Our message is:

- **Theft, illegal trafficking and tampering of documentary heritage can happen anywhere.**
- **Raising awareness and developing preventive measures can help to protect vulnerable and valuable documentary heritage.**

This guide is the counterpart of a paper guide with instructions and recommendations. In this guide we present the background to the guidelines to improve the identification and protection of documentary heritage for thefts and illegal trafficking. The guidelines can help archivists, librarians and authorities, such as customs and police.

FOR WHOM?

EGATTT has composed this guide to be a source of information and support for archivists, special collections professionals and librarians who work with manuscripts and books. It is published in English, French and Arabic. It will be freely available on our website. The paper guide will be distributed primarily to law enforcement agencies, the national archives and libraries and at international conferences dedicated to this subject.

We provide guidelines and recommendations to enhance the traceability of documentary heritage, facilitating the recovery of stolen or trafficked items.

All stakeholders involved in the protection or trade of documentary heritage are encouraged to utilize and share this guide to maximize its benefits.
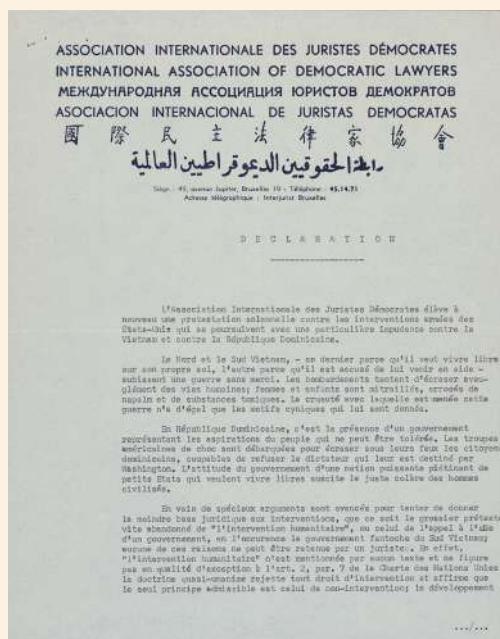
Documentary heritage from AGN Mexico. Gustavo Díaz Ordaz, box 174, file 40/. Belgic

PART 1: COLLECTIONS' SAFETY AND SECURITY AND IMPROVED REGISTRATION

1.1 In general: prevention is the best remedy

The first and most important step to safeguarding documentary heritage starts with the implementation of a safety and security policy within your institution. A policy is helpful in cases of theft as well as cases of natural disasters, political instability, war and conflict situations.

The specific needs and capabilities of each institution will vary based on factors such as location, budget, size, staff, and the collection. However, there are general guidelines that can offer a foundational framework for developing tailormade solutions.

The following are some elements of the framework:

- Institutional governance and policy: This encompasses overall institutional policies, including establishing a person with dedicated responsibility for security on the institution's Board of Trustees; social policies, organization principles, and regular reviews.
- Collection Management: Increased vigilance and protection for vulnerable or valuable items, monitoring and tracking.
- Physical Security: Implementing reading room rules, rules for access to storage and processing areas, and specific rules for vulnerable or valuable items.
- Access and Use

We invite you to assess the Quick Audit Tool, developed by CERL (Consortium for European Research Libraries) for libraries. We have tested and adjusted this instrument to the specific situations and needs of archives. You can compare your institution's practices and see identify potential areas for improvement.

You may find the Quick Audit Tool here:

https://www.cerl.org/collaboration/security/qat

Examples of reading room and access rules:

https://francearchives.gouv.fr/file/1742309db927b74dd57fdafea670fa9f1c568842/MCC-Vademe-cum2018-v4.pdf
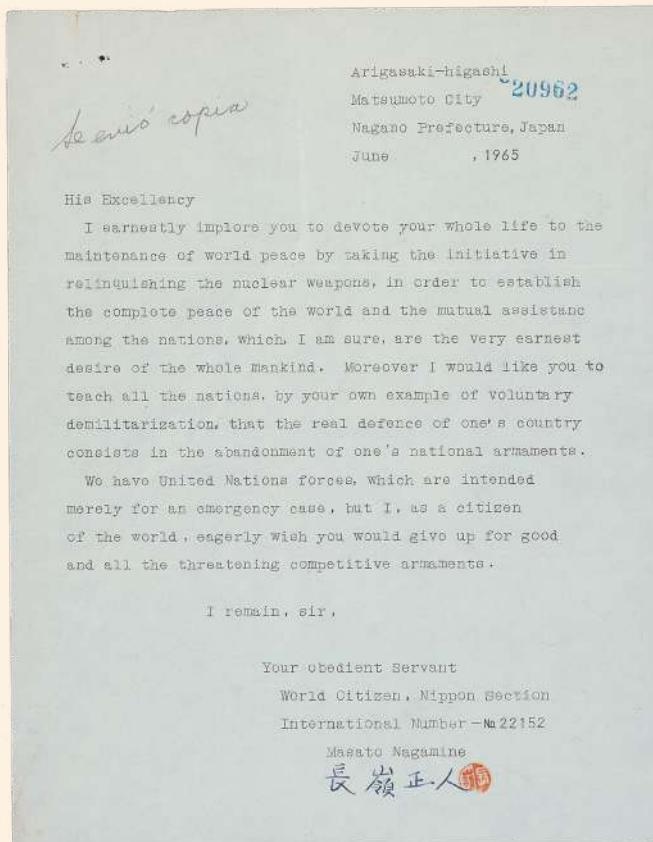
Documentary heritage from AGN Mexico. Gustavo Díaz Ordaz, box 174, file 50/1

1.2 Vulnerable and valuable items inventoried; confidentiality secured

Raising awareness of the importance of implementing safety and security policies is the main goal of EGATTT. Research shows us that institutions often are not aware of missing items or thefts, and they become aware when these items turn illegally up on the market or at an auctioneer. Some of the challenges related to this issue include how easily items can be removed from archives and libraries; the failure to identify, catalogue and preserve documentary heritage; and the administrative obstacles that hinder the recovery of stolen items.

Create a list of your most vulnerable and valuable items
When we focus on cataloguing standards, we see that many archives and libraries use description standards, such as ISAD(G) for archives and ISBD for libraries. Some organisations have listed their most vulnerable and valuable items. This special list, based on your cataloguing standard, includes the relevant information and characteristics of the items, and can facilitate recovery when they are missing.

Collections are extensive and many archives and libraries will never completely catalogue their collections to individual item level. Therefore, we recommend beginning with listing the most valuable and vulnerable items, using the information from your catalogue records, detailed images and including the location and shelf mark.

Access to this list should be restricted to a limited number of dedicated people. The list should also be periodically monitored.

Required information, compare with Object-ID
The listed items should consider the documentation that is required by law enforcement agencies. To prevent thefts and trafficking of art and archeological objects, a documentation standard, known as Object ID, has been developed by

law enforcement agencies, museums, the art trade, insurance industries and appraisers. This internationally accepted standard defines the minimal information needed to identify objects.

The **Object ID tool** is a standardized procedure, launched by the International Council of Museums in 1997, to document and describe collections of archaeological, cultural, and artistic objects[1]. Its use is easy and helps institutions, communities and individuals to understand how to register art and antiques in a uniform manner and can assist in recovering cultural and natural objects in the event of theft, illicit export or loss, as well as in recomposing such objects in case of partial destruction or deterioration[2].

As we notice an increase in the thefts and illegal trafficking of documentary heritage, the traceability of these items becomes more and more important. We have compared the implementation of the Object ID categories to the archives and library standards (Appendix 1).

Many of the 12 standard and 5 additional categories, are comparable to the archival and librarian standards. Some categories need a more precise definition, especially on the issue of ownership and signature.

1.3 (Digital) photographs

A key difference between archival and library standards and the Object ID is to combine the description of the items with photography. In this way the features of the items are available not only in words but also in images. As creating images is time consuming, prioritizing the list of valuable and vulnerable items is advisable. If an item is missing or stolen, detailed descriptions accompanied by pho-

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1   ICOM, International Council of Museums, https://icom.museum/en/resources/standards-guidelines/objectid/, last accessed on August 05, 2024.

2   [2] UNESCO, Legal and Practical Measures Against Illicit Trafficking in Cultural Property, UNESCO HANDBOOK, United Nations Educational, Scientific and Cultural Organization, International Standards Section, Division of Cultural Heritage, 2006, https://unesdoc.unesco.org/ark:/48223/pf0000146118, last accessed on August 05, 2024.

tographs is essential for collaboration with law enforcement agencies and other parties relevant in tracking down missing items (also see part 2 of this guide, the INTERPOL requirements).

If an item is missing or stolen, detailed descriptions accompanied by photographs are essential for collaboration with law enforcement agencies and other parties relevant in tracking down missing items.

Beware:

If you want to have the stolen objects included in the INTERPOL database of stolen works of art, you must have images of the part(s) that have been stolen. This is a legal requirement (also see part 2.2).

Mutilated document from AGN Mexico. Gustavo Díaz Ordaz, box 174, file 40/4 Italia

Measurements: width, height, weight

The recommendation for documentary heritage is to photograph the front and back of all the pages of the record or book, and the cover, binding, or folder of books or records. It is recommended that one of the photographs includes the object alongside a scale or another object of known size in the same image.

Measurement methods will vary. The specific object must be taken into account, as well as the unit of measurement.

In the case of documents, measurements of their height and width must be taken, since pieces of paper and parchment are usually irregular. When it comes to books, files or volumes, it is also worth paying attention to the weight of the object.

Example of a photograph of the front and back of a document:
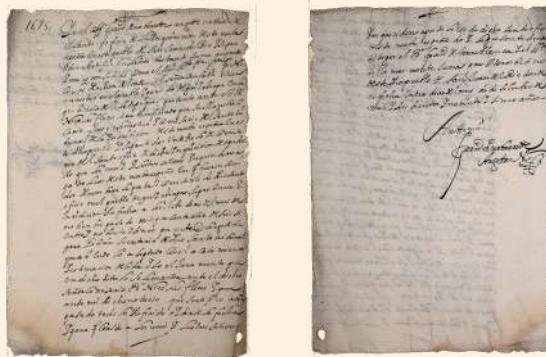
Front   Back
Mexico. AGN. Certificate, Inquisition, vol. 1594 file 65, fs. 1F, 1V

Example of a book cover front and back:

Sentence of nobility
Spain. Ministry of Culture. Historical Archive of the Nobility, OSUNA, CP. 51, D. 8.

1.4 Ownership marks: How to recognize them on documents?

Documents may have ownership marks such as stamps stamped with ink, which indicate the provenance. These marks may indicate ownership by a public or private institution, a collector, a family archive, etc. In addition, marks may appear printed on labels attached to the documents. Also book plates and book sellers tickets can help to identify.

Ownership mark
Spain. Ministry of Culture. Historical Archive of the Nobility, MENDIGORRÍA, C. 451, D. 1.

Ownership mark
Spain. Ministry of Culture. Historical Archive of the Nobility, MENDIGORRÍA, C. 451, D. 2.

Ownership mark
Spain. Ministry of Culture. Historical Archive of the Nobility, VIVERO, C. 154, D. 372.


Ownership mark
Spain. Ministry of Culture. Historical Archive of the Nobility, VIVERO, C. 154, D. 373.

Some examples of watermarks on documents:
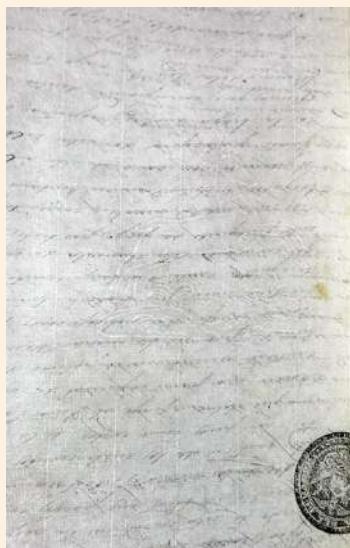
Ecuador. Garzón, First
Notary of Tulcán, 1868,
CÓD.110733
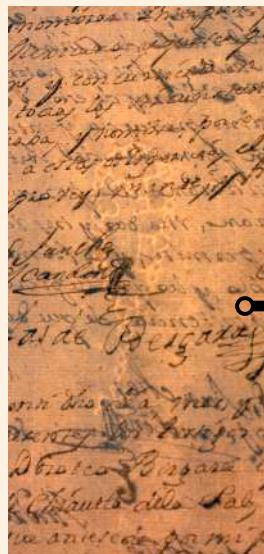
Mexico. AGN
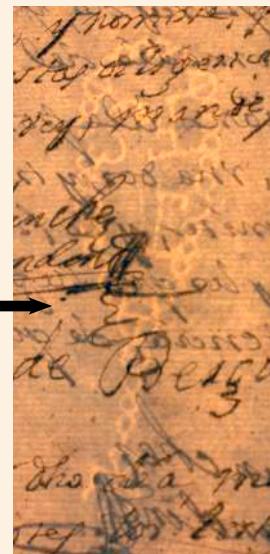
Watermarks or laid lines viewed against the light:

Mexico. AGN

Mexico. AGN

## Examples of author's mark:
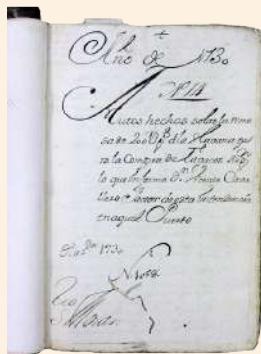
Mexico. AGN

Mexico. AGN

Conventional symbol is a mark identified in the central and upper part of the sheets that are part of the same record:

Mexico. AGN. Royal privileges. Indios, vol. 26, Notebook 2, file 48, f.42

Mexico. AGN. Bulls. Inquisition, vol. 1593, file 14, 3F

Other marks:

Sort marks are common, and their function is to place the document in an or-dered series of documents within a box or a bundle of documents. Many of them might have been erased, but it is possible to find ink traces. On occasion, these or-

dering marks may have been written in old script and respond to ordering systems that the files of origin had, or to original shelfmarks indicating location.


Mexico. AGN. Letter. Inquisition, vol. 125, file 11, f.80

Mexico. AGN. Payment receipts. Cárceles y presidios, vol. 14, file 12, fs. 39r-130v. 00248F

Signatures:

Signatures identified on various sheets of the record:
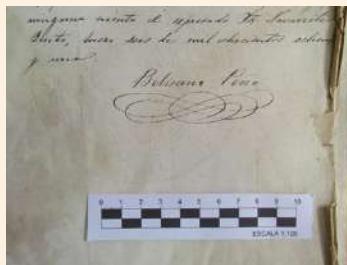
Ecuador. R. Garzón, First Notary of Tulcán, 1867, Sign of Belisario Peña

Ecuador. R. Garzón, First Notary of Tulcán, 1851, Sign of Pedro Fermín Cevallos

Mexico. AGN. Cárceles y presidios, vol. 7, file 15, fs. 257-259v, 00258F

Stamps and seals: Types and locations

Seals were elements that gave legal value to the documents. Hanging seals can be made from wax or lead. Both are hung from the parchment diplomas at the bottom by ropes and silk threads. On one side of the seal there are usually the coats of arms of the authority and on the other, there are emblems, acronyms and Latin script. There are paper stamps that were pasted to the document with melted wax and on which the shield of the authority was stamped in relief.

Rt4

Mexico. AGN. Sentence. Tierras, vol. 2957, file 19, fs.082V

Ecuador. R. Garzón, First Notary of Tulcán, century XIX, NOT/N1T/Stamps

Signs of deterioration, abrasion, scraping, sheet detachment, irregular edges

The identification of deterioration is an important element that must be considered in this section. An example of deterioration in the case of iron gall ink on paper can be identified as follows:
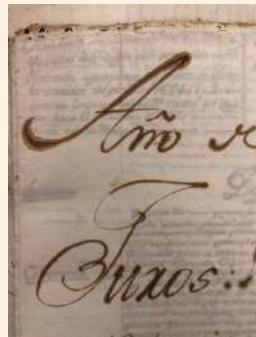

Mexico. AGN. Transamination or halos.

Mexico. AGN. Transamination, cracks and small areas of material loss

Mexico. AGN. Carbonization and loss of support.
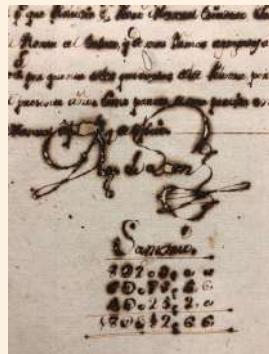

Mexico. AGN. Corrosion.   Mexico. AGN. Fading.
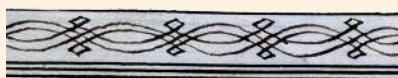
Mexico. AGN. Transamination of ink as a mechanism of deterioration.

Mexico. AGN.Rough and irregular surface.

Mexico. AGN. Irregular edges.
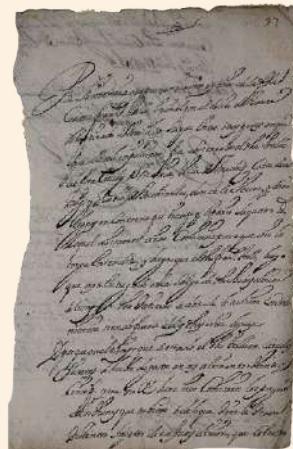
Mexico. AGN. Sentence, inquisition, vol. 1593, file 84, fs 1F

Some photographs might show the condition in which the object could be found. In this case, we can see adhesive and paper residue as evidence of sheet detachment, visible to the naked eye and under ultraviolet light:
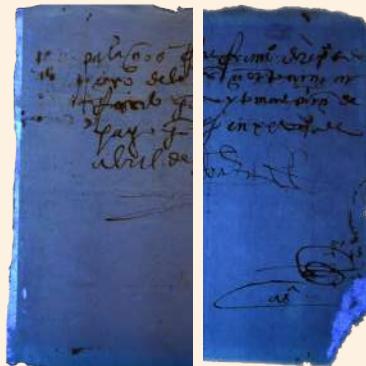
Mexico. AGN. Hospital de Jesús, vol. 362, docket 203/4867/, single file. Adhesive residue - UV-induced fluorescence

Paper thinning due to scraping or abrasion from folio removal, visible against the light and using a light table.

Mexico. AGN. Hospital de Jesús, vol. 362,
docket 203/4867/, single file.
Foliation erasure under transmitted light

Mexico. AGN. Hospital de Jesús, vol. 362,
docket 203/4867/, single file.
Foliation erasure under transmitted light

PART 2: Responding to Theft and Trafficking

Almost all archives and libraries with special collections have experienced theft, whether they are aware of it or not. Misplaced items may be identified as stolen. Many thefts remain unnoticed or are discovered years later when items show up on the market.

In part 1 we highlighted the importance of implementing safety and security policies that can help to prevent thefts, with a special focus on the protection of your most vulnerable and valuable objects by improving the registration of these objects, including images, and implementing a system of extra monitoring. This registration is extremely important for police and customs to be able to identify, trace and eventually retrieve.

In this part we focus on the processes regarding law enforcement. First, we show you the basic steps and the importance of communication. Secondly, in case of theft, you will meet the standard used by the police. In the third place, we introduce the requirements used by customs in case of (il)legal import and export of documentary heritage. Finally, as the (il)legal trade in documentary heritage is increasing, we encourage the search of (inter)national websites and auction houses and the increasing importance of provenance information.

2.1 The basic steps and communication in cases of theft

In your safety and security policy, the basic steps and procedures must be included, such as defining the responsibilities and who to contact within your organisation.

The accuracy and detail of your report can be crucial in recovering the items. So:

1. Discover exactly what is missing, as much as possible.
   Do you have an exact list or catalogue record at item level, images included? For example: 'The 10 letters dated between 10 January and 9 February 1905 are missing from the box', 'An unsorted cardboard box labelled 'Files 1950-52' is empty', 'MS.1090 is missing folios 9-12'.

2. Trace and describe the history of use.
   You might want to widen this out to associated items: 'MS.1090 was last checked as complete when exhibited in 2019.' 'Reader X consulted all the boxes of correspondence in 2010. Staff member Y used items from this box with a visiting group in 2015.'
   Checks could be of issue and return, staff use, visitor records, CCTV.

3. Record your findings and assess.
   What action do you want to take? Follow up with conservators. Check auction and sale records. Check manuscript fragments project database. 'These 10 letters could have been mis-shelved when returned after use. At this point assume missing not stolen' 'It is likely these files have been re-housed but there is a risk someone has removed them from the building. Report to Board and raise external alerts.'

Describe these steps in the internal and external procedures, what law is applicable in the situation (theft, embezzlement, red-handed or undefined time ago) and train the persons involved.

Communication

Not only do thefts of archives or manuscripts often remain undiscovered; organisations also fear negative publicity if thefts are made public. This misunderstand-

ing and misappropriation limits the traceability of the stolen documents.

https://www.archives.nysed.gov/sites/archives/files/security_myths_facts.pdf

Therefore, **listing the missing and or stolen items and making this list public,** is an important step. Share as much information as possible, images included.

There can be situations or items missing that require no or limited publicity. In most cases, sharing information improves the traceability.

Example:

If we look at the website of the NARA, we find for instance citizens invited to help retrieve stolen objects.

Sharing this information through communication can be organised in several ways. The most simple but effective act is to start **a collection security mailing list**, including sister organisations (regional, national) and law enforcement agencies.

Next comes **a quick and safe network** with the law enforcement (police, prosecution, customs) to report the theft, ask for assistance or advice. For law enforcement agencies it also is important to have a list of institutions and persons to contact in cases they need expertise.

You also can create **a wider network at a local, regional and\or national level** including sister organisations, such as museums, national heritage services, law enforcement (customs, police, inspectorates, art trade organisations and auctioneers) to share information and eventually trigger a warning system.

Depending on the situation, you may also want to alert the press. The traditional media like television, radio and printed newspapers are essential. The use of online tools allows you to share information taking advantage of flexibility, speed and diversity.

2.2 Procedures law enforcement: POLICE

In case of a theft, missing item or security incident the **local** police is the first to contact. The timeliness of the reaction is critical (the sooner, the better). For this reason, the reporting of theft to local and\or national authorities must include all necessary information on a. the event and b. the stolen objects which is useful for the recovery.

The format of the report may differ in each country, but providing extensive information based on your internal reports is useful.

The police report:
a. The event:

the report includes full details on the theft: date, place, modus operandi.

b. The complete description of the stolen or missing item:

1. You need detailed pictures: it should not only refer, for example, to the manuscript but also pictures related: cover, first page, specific dedication, stamp on the first page, reference number, etc.

It means INTERPOL General Secretariat requires to receive every photo that helps to identify that archival or book asset as **unique.** In consultation with the regional\local police you can build up a file that is as complete as possible.

2. You need a good description: it should include information that makes it possible to distinguish a specific document from an edition. INTERPOL can only approve an item for validation with images of the item(s) that demonstrate its authenticity.

For object categories, INTERPOL refers to "Object ID" a standardized procedure to document and describe collections of archaeological, cultural, and artistic objects.

INTERPOL Stolen works of Art Database

The information in INTERPOL Stolen Works of Art Database is gathered and recorded using the Object ID norm. The database contains more than 55,000 objects from 134 member countries.

The INTERPOL Stolen Works of Art Database categories are: Photo (of good quality, where the object is clearly identifiable, preferably in JPEG format, TIFF format cannot be used, and the image size cannot exceed 10MB)

- Title
- Upload date
- Period (Arabic numeral)
- Information (Free text field)
- Type of object
- Medium and Technique
- Description
- Material
- Author
- Shape
- Height (in centimeters)
- Width (in centimeters)
- Depth (in centimeters)
- Diameter (in centimeters)
- Weight (in grammes)
- Signature state
- Signature position
- Marking text
- Marking location
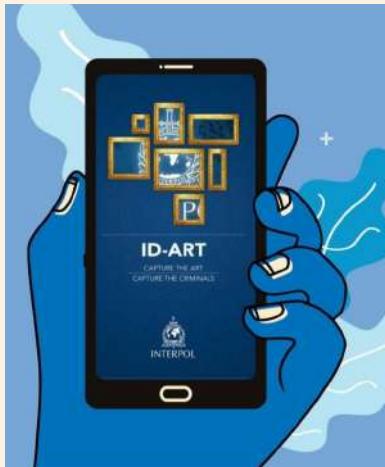
INTERPOL ID-ART mobile app

The ID-Art mobile app helps to identify stolen cultural property, to reduce illicit trafficking and increases the chances of recovering stolen items. Publicly available, the ID-Art app introduces new audiences to the INTERPOL's Stolen Works of Art database. It can be used by police officers, custom officials, the general public, private collectors, art dealers, journalists, students or art enthusiasts to:

- access the international database to check if an object is registered as stolen
- create an inventory
- report an item as stolen
- report cultural sites potentially at risk or illicit excavations.

This quick and easy mobile access strengthens the combined response to safeguarding our common heritage.

https://www.interpol.int/Crimes/Cultural-heritage-crime/ID-Art-mobile-app

2.3 The role of CUSTOMS in the prevention of illegal trade in documentary heritage

In general, the legal circulation of cultural goods worldwide takes place via a licensing system. Customs officers play an important role.

We must start from the point of general understanding that Customs officers are not experts in provenance or in identification of cultural objects. In fact, most Customs officers have no background or training in this area at all.

So, if Customs have any hope of being effective in the fight against the illicit trafficking of cultural heritage, they must **establish connections (or a network of connections)** with experts. Experts can typically be found at local universities, museums, cultural institutions or ministries. The creation of such a network, as stated in 2.1, is of great importance for both the law enforcement and the institutions.

Customs should seek to create these relationships at the earliest point rather than waiting until the need arises due to a Customs' control or interception. So-called "source" countries or regions may only need to rely on experts in types of local heritage, whereas "market" countries in Europe, North America and Asia may need an entire network of cultural object specialists from any area that may be the source of a suspect import.

Many countries now require **an export license** to remove cultural items from their borders (other countries have a total ban on such exports) as well as requiring **an import license** for the reverse purpose. Customs officers must be cognizant of these rules. This is true not only for their home country, but also for other regional countries from which they may encounter a cultural object.

It is good practice for Customs to proactively reach out to regional neighbors and other trading partners and determine both the legal requirements for export of cultural objects from each country, and also to have a genuine example of the export license so as to be better able to establish the legitimacy (or not) of a document submitted with a shipment.

WCO and UNESCO have developed a model export certificate for cultural objects; you may find it here:

https://www.wcoomd.org/-/media/wco/public/global/pdf/topics/enforcement-and-compliance/activities-and-programmes/cultural-heritage/model-export-certificate_-unseco_wco.pdf?la=en

Example of the application to be retained by the issuing authority:

MODEL EXPORT CERTIFICATE FOR CULTURAL OBJECTS

Each heading must be completed, except headings 2, 12 and 18 if they do not apply

1. Beneficiary applicant requesting the exportation (name and address)	2. Beneficiary applicant's representative (name and address)
3. Issuing authority (name and address)	4. Export authorization No. Duration: From __ / __ / ___ Country of destination:
5. Initial consignee (and subsequent consignee(s) if known (name and address)	6. Type of export Permanent export Temporary export Time limit for re-importation: __ / __ / __
7. Owner of the cultural object (name and address)	
8. Photograph of the cultural object: 9 x 12 centimeters minimum	
(Continue on supplementary pages if necessary. Validate with the issuing authority's signature and stamp.)	

9. Dimensions and net weight of the cultural object (possibly with its stand)	10. Inventory number or other identification □ Inventory: No. □ No existing inventory: □ Other classification: No: □ No other existing classification
11. Description of the cultural object (a) Type : (b) Author / co-author: (c) Title or, failing that, subject matter : (d) Scientific name if there is one:	(e) Geographical origin : (f) Dating : (g) Other information for identification purposes:
12. Number of cultural objects in the collection Presented : Not presented :	13. Copy, attribution, period, studio and/or style
14. Material(s) and Technique(s)	
15. Actual value of the cultural object or, failing that, estimated value based on reasonable criteria in the country of exportation	
16. Legal status and use of the cultural object Status : □ Sold □ Loaned □ Exchanged □ Other (please specify): Exported for: □ Exhibition □ Appraisal □ Research □ Repair □ Other (please specify):	
17. Attached documents (special identification methods) □ Photograph (colour) □ Bibliography □ Other (please specify): □ List □ Catalogue □ Seals □ Valuation documents	
18. Supplementary pages : number of supplementary pages if applicable (in figures and letters)	
19. Application I hereby apply for an export authorization for the cultural object described above and declare that the information in this application and the supporting documents is true. Place and date: Signature : (Position and name of signatory)	20. Signature and stamp of issuing authority Place and date :

In **part 4** of this guide, we introduce **the legislation, regulations and conventions** related to the protection of documentary heritage and fundamental in defining the responsibilities of law enforcement and of nations, institutions and private persons.

2.4 Information on provenance and useful databases

The trade in documentary heritage is increasing, which means that the possibility of illegal trafficking is also increasing, especially via the internet. Monitoring online platforms, such as social media, auction houses, and marketplaces like eBay, can help identify lost or stolen items.

Additionally, objects coming from countries at war or under climate disasters are sensitive to smuggle and illegal trade. The internet has become a platform for illegal sales. If you encounter an object or you intend to buy (or you are alerted to the fact that it is for sale), it is important to check the provenance information. A

provenance report, which documents the history, ownership, and legal trade status, is increasingly valuable in verifying its authenticity and legality. If necessary, inform your national law enforcement agency.

Establishing clear provenance is of the most importance. To ensure the legal acquisition of your items, it is recommended to check your collection starting with the objects you have indicated being valuable and vulnerable.

A definition of provenance is subject to discussion within, for instance, UNESCO and UNIDROIT, as well as the European Union. For your information you can follow this link:

> https://unesdoc.unesco.org/ark:/48223/pf0000374386

For the moment, and in this guide, we refer to definition of provenance as given by ICOM:

The full history and ownership of an item from the time of its discovery or creation to the present day, through which authenticity and ownership is determined.

If you want to search the internet for stolen items, you should have a systematic and documented approach. This will increase the likelihood of recovering stolen items that have been offered for online sale. It is important to document the findings extensively.

An example for the development of a strategy:

> https://www.archives.nysed.gov/sites/archives/files/security_online_search_procedure.pdf.

Databases of stolen objects

Numerous databases have been developed to improve the traceability and the identification of stolen objects of art. The number of registrations of stolen documentary heritage is still limited partly because of the incomplete registration information available.

If you are able to add as many characteristics as possible in your standard registration (especially photographs), the objects can be uploaded in the databases when stolen.

Many countries maintain national police databases.

An overview of the European databases you may find here:

https://netcher.eu/project-news/stolen-works-of-art-databases-for-law-enforcement-agencies-at-european-level/

Some national examples:

The Italian carabinieri Art Squad: has developed the LEONARDO database.

https://tpcweb.carabinieri.it/SitoPubblico/home

And a new instrument is developed called Stolen Works of Art Detection System (S.W.O.A.D.S) for the research and identification of stolen works of art.

https://tpcweb.carabinieri.it/SitoPubblico/home/informazioni/swoads

The USA FBI:

https://artcrimes.fbi.gov/nsaf-view?searchText=&crimeCategory=books

Below are two accessible international databases related to stolen objects:

-    The INTERPOL stolen works of art database.

This database is open to all public except for specific case information. In addition,

INTERPOL has created the app ID-ART. This app allows you to check if a work of art is in the INTERPOL stolen works of art database (see for more information 2.2).

-   The missing books register

The International League of Antiquarian Booksellers is active in the field of prevention. This is the only trade organization that has built up a register since 2004. Anyone can report missing items to the Missing Books Register.

You may find the register here:

https://missingbooksregister.org/

The information requirements are not so strict as INTERPOL and Object ID, and photographs are optional.

The WCO World Customs Organization has its own platform: ARCHEO.

It is used by a closed user group of Customs officers (and some police) who work on cultural heritage matters. With more than 300 members from over 90 countries, this encrypted platform aims to enable the exchange of experience, provide training materials, manuals, guides for identification, and other background information related to customs enforcement, as well as to share and inquire into seizure-related information. The ARCHEO library contains more than 270 files covering different categories including alerts, intelligence reports, extracts of relevant national and international legislation, study reports, and academic papers.

United Nations Office on Drugs and Crime (UNODC) and the SHERLOC Portal

The United Nations Office on Drugs and Crime (UNODC) plays a leading role in

supporting Member States in their efforts to prevent and combat trafficking in cultural property, including documentary heritage. In line with its mandate under the United Nations Convention against Transnational Organized Crime (UNTOC) and relevant General Assembly and ECOSOC resolutions, UNODC provides technical assistance, legislative support, capacity-building, and analytical tools to help authorities strengthen criminal justice responses to cultural heritage crimes. UNODC also promotes the use of specialized databases and investigative tools to support the detection, investigation, and prosecution of these crimes, and to facilitate the return and restitution of stolen cultural objects.

A central component of this work is the SHERLOC portal — Sharing Electronic Resources and Laws On Crime — developed by UNODC to facilitate the dissemination of information on the implementation of UNTOC and its Protocols, and to improve access to knowledge on combating transnational organized crime, including trafficking in cultural property.

The SHERLOC portal is a free and publicly accessible platform designed for use by criminal justice professionals, policymakers, researchers, and civil society actors. It includes several interlinked databases that are especially relevant for those working to prevent the theft and illicit trade of documentary heritage:

- **Legislation Database**: Provides access to national laws addressing transnational organized crime, including cultural property-related offences. Users can filter by country, legal provision, and crime type — such as **trafficking in cultural property**, corruption, cybercrime, money laundering, and more.
- **Case Law Database**: Features examples of national court cases and legal proceedings, offering insights into how cultural property crimes are prosecuted in practice.
- **Treaties Database**: Contains regional and international treaties related to cooperation in criminal matters, mutual legal assistance, and cultural heritage protection.
- **Strategies Database**: Collects national and regional action plans and

policy frameworks designed to prevent various forms of organized crime, including strategies explicitly targeting **trafficking in cultural property**.

- **Bibliographic Database**: Offers academic and institutional resources on a range of crime types, including analytical publications and policy research on cultural heritage crime.
- **Education for Justice (E4J) Materials**: Includes modules and teaching tools that promote awareness of the links between organized crime and cultural heritage protection, with materials adapted for primary, secondary, and tertiary education.
- Each of these tools can be filtered by **country**, **crime type**, and **cross-cutting issues**, enabling users to explore how different legal systems address trafficking in cultural property and how cultural heritage crimes intersect with other criminal phenomena such as terrorism financing or the use of digital platforms for illicit sales.
- The SHERLOC portal is accessible at: https://sherloc.unodc.org

By promoting transparency, legal awareness, and international cooperation, SHERLOC contributes to global efforts to safeguard cultural and documentary heritage from theft, trafficking, and destruction.

Part 3

Documentary Heritage: Identification and Law Enforcement Guidelines

Documentary heritage is a special category within cultural heritage. A general overview of the different types may contribute to recognising valuable and protected items and can improve the awareness of law enforcement officers.

3.1 Categories of Documentary Heritage

In daily practice, law enforcement officers may recognize cultural objects. Due to the increasing illegal trade in documentary heritage, it is getting more and

more important to help law enforcement officers with information about types of documentary heritage.

Type of Objects

According to the Memory of the World Program, a document is deemed to have two components: the information content and its physical form. Both may vary greatly and both are equally important as parts of the memory. For the purposes of this brochure, we will only refer in this section to textual materials and similar documents.

Documents can exist individually, but they also might belong to a set of documents or collection, section or fund, related to the same subject, time, author or topic. There can be several types of documents. Following are some examples:

Manuscripts

Handwritten documents are unique pieces of documentary heritage from all countries in the world. They are handwritten texts, especially those that have some value or age.

They also have a flexible and manageable support (for example: papyrus, parchment or paper), with materials such as the ink of a quill, a ballpoint pen or simply the graphite of a pencil. The manuscript does not necessarily have to be old; a letter is an example of a modern manuscript. Generally, this name refers to writings made by the hand of important writers in any field of knowledge.

Some examples of manuscripts are: Royal privileges, payment receipts, sentences, letters, bulls, circulars, minutes, reports, wills, regulations, proclamations, edicts, invitations, certificates, etc.

Mexico. AGN. Letter, Inquisition vol. 1559, A. file 83, 1F
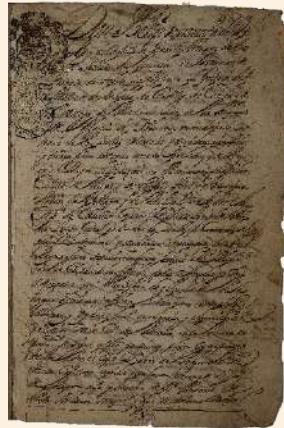
Mexico. AGN.Payment receipt. Tierras, vol. 195, file 1, 3F

Maps

A map is a simplified graphic representation of a territory with metric properties on a two-dimensional surface. Initiated with the purpose of knowing the world, and supported primarily by philosophical theories, maps today constitute an important source of information, and a large part of human activity is related to cartography. Maps are graphic testimonies of the conception of the world at different times in history.


Ecuador. R. Garzón, ANH.MP.02.13.26.TIE.0332, 1804, Map of hacienda Ontaneda, linked to the procedure between Josefa Ontaneda and Tomasa Capelo, CÓD.332.
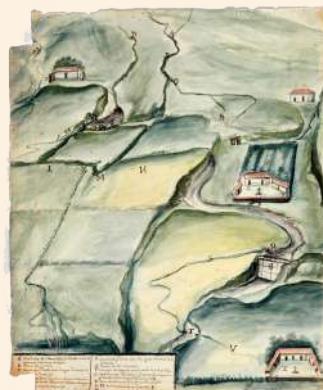
Ecuador. R. Garzón, ANH.MP.03.11.24.Hac.0315, 1795, Map of the lands of Cochecarangui, linked to the boundary dispute being carried out against the Merced Convention, CÓD.315.

Drawings

A drawing serves as a tool for the representation of real objects or ideas that, sometimes, are not possible to faithfully express with words or it is the only means of expression due to the lack of writing. Drawings can be sketches, which are designs for a definitive work. Coats of arms and family trees are also among the most valuable documents.
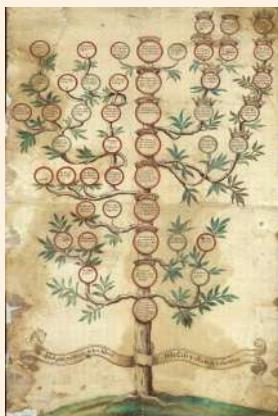
Family tree. Counts of Cifuentes. Spain. Ministry of Culture. Historical Archive of the Nobility, OSUNA, CP. 547, D. 13.

Codex of the inhabitants of San Antonio Zoyatzingo, Chalco, 1557, from Mexico. AGN/Colonial Institutions/Lands/Vol. 1665, file 5, pages 284b and 285f.

Books

A book is a printed, handwritten or painted work on a series of sheets of paper, parchment, vellum or other material, joined on one side, bound and protected with covers. Since its origins, humanity has had to face a fundamental question: how to preserve and transmit its culture, that is, its beliefs and knowledge, both in space and time. A book can be about any topic. A large work published in several units, called volumes, is also called a book.

Mexico. AGN.

Mexico. AGN.

MATERIALS AND TECHNIQUES

What materials are documents and books made of? Since there is a wide range of materials and techniques, this is the next category of information of the Object ID. Both documents and books have a type of substrate that can be identifiable as paper, papyrus, parchment, palm leaves, bark, fabric, stone, among others. You can identify them with the naked eye or through more specialized studies.

What are the differences between paper and parchment?
Parchment is made from the skin of animals such as sheep and cows, which is treated so that it can be written on. Its main difference with paper is its roughness and rigidity. Parchment is used in documents with a diploma format and in books whose sheets and binding are made of this material.

Royal privilege. Spain. Ministry of Culture. Historical Archive of the Nobility, FRÍAS, CP. 285, D. 12.

Mexico. AGN.

Bindings

A binding is the joining of booklets on one side and a cover. Binding types are intended to facilitate three functions: conservation, easy handling and artistic and commercial presentation. Before the 19th century, binding was done by hand and was relatively expensive. With industrialization, processes became much cheaper and new techniques were developed to sell books and publications at a lower cost. Simpler, faster and less expensive binding techniques were developed.

Mexico. AGN.

Mexico. AGN.

Mexico. AGN.

Mexico. AGN.

3.2 Handling Instructions

When the Police seize an item of documentary heritage or Customs officers intercept an item for examining the provenance, items must be handled and stored with care. The protection of documentary heritage must be guaranteed with the availability of adequate storage areas and the use of quality materials for the conservation and handling of documents. This part of the guide introduces the basic principles.

Documents must be protected so that they are not damaged when they are handled, especially if they are very old. It is important to have your hands clean. In some places of the world, it is recommended that you only wash your hands properly before handling documents. In other places, it is mandatory to use nitrile gloves in addition to washing. It is necessary to store documents in paper sleeves and boxes in order that they do not suffer blows, scratches and breaks.

Mexico. AGN.

Mexico. AGN.

Mexico. AGN.

What are the most sensitive parts of the documents?

Documents may have decorations and drawings such as coats of arms, borders, initial and capital letters, and religious scenes. These drawings are composed with colored inks that are very sensitive to light and sudden movements. It is very important to protect these parts of the documents with good handling and not subject them to high amounts of lighting.

Light, heat and humidity

Light is a very powerful form of energy that usually causes damage to the physical and chemical structure of materials. Intensity and long exposure times can cause discoloration, weakening, whitening and yellowing of paper and other organic materials.

Heat is an environmental factor. Heat and its correlate, cold, act as powerful agents of physical and chemical deterioration. All materials are strongly influenced by changes in temperature. Documents must be kept in cool places where there are no high temperatures (between 18-21 degrees Celsius).

Documentary heritage requires a stable daily equilibrium with adequate **humidity** to preserve its quality and to ensure their permanence over a long period of time. These conditions do not necessarily have to be the same for all types of materials that make up the holdings of archives and libraries. However, most materials need a similar range of humidity (40-60%).

Light effects: yellowing and discoloration.
Mexico. AGN. Will, Tierras, vol. 2967, file 56, f. 176F

Mexico. AGN.

Mexico. AGN. Report, box 9. file 350, fs 7

Mexico. AGN. Effects of the excess and the lack of humidity on parchment.

Part 4:

Legal Framework for Documentary Heritage Protection

This section outlines the legal frameworks and regulations governing the protection of documentary heritage. While your institution may have dedicated security personnel, having knowledge of the basics of laws and regulations is essential for safeguarding archives and libraries. Often procedures within your institution are based on these general and specific laws and international conventions.

If you want to be informed about what to do in case of or when dealing with missing items, thefts and illegal trade, you might ask for assistance within your organisation or contact the (national) heritage services.

Legislation is dynamic and subject to ongoing development. Basic guidance on steps to take are presented in part 2 of this guide.

4.1 National legislation

Every State has its own laws and regulations concerning the protection and safeguarding of cultural heritage. The category documentary heritage can be part of cultural heritage and can have its own specific and dedicated laws on archives or manuscripts. Many countries have separate legislation for documentary heritage in public and private ownership.

In addition, elements of more general legislation can be relevant. For instance: the penal code can be applicable in cases of the restitution of documentary heritage; elements of fiscal legislation, like import and export certificates, money laundering instruments can also be applicable.

It is helpful to have available an overview of your national relevant legislation. Here is an example for reference:

https://www.culture.gouv.fr/fr/thematiques/circulation-des-biens-culturels/legislation-et-reglementation/contexte-legislatif-et-reglementaire-en-france

The protection of documentary heritage can cross national borders. In cases of theft or restitution or temporary loans, etc., it is important to have access to and knowledge of the applicable legislation of that country. The harmonization between nations of definitions of cultural and documentary heritage and the related legislations is still a problem to be solved.

Nevertheless, it can be useful to check the applicable legislation in another country. If a country is member State of UNESCO you can check the Database of National Cultural Heritage Laws:

https://www.unesco.org/cultnatlaw

Another relevant source is the UNODC SHERLOC portal — Sharing Electronic Resources and Laws On Crime. SHERLOC portal provides a searchable legislation database focused on national laws, case law, strategies, and treaty information : Sherlock Database of Legislation (UNODC.org).

https://sherloc.unodc.org/cld/en/v3/sherloc/legdb/index.html

4.2 International conventions, regulations and instruments

International trafficking in cultural property, including documentary heritage, has long been recognized as an increasing and universal problem, affecting countries all over the world.

Since 1948 UNESCO has developed many conventions in the field of culture, especially to support the protection of cultural heritage (including documentary heritage).

An overview of conventions on culture:

Major instruments that aim to offer a framework for nations (and private persons) to prevent thefts and trafficking have been developed. In general, the core of preventive measures are: creating detailed inventories, implementing a monitoring system and capacity building. It is also imperative to increase the awareness of the general public.

Implementation of conventions in national legislation is conditional to make the conventions work.

It is recommended to review the conventions and recommendations regarding the prevention of illicit trafficking:

- **the 1954 Convention for the Protection of Cultural Property in the Event of Armed Conflict**.
  This convention was the first multilateral treaty to protect cultural heritage irrespective ownership, in times of peace as well as during an armed conflict. The convention stresses the importance of constructing registers of the most important objects. 134 countries have ratified the convention.

- **the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property.**
  This convention is based on the principles of prevention (inventories, export certificates, control, sanctions, information), restitution and international cooperation. Article 1 defines cultural property; article 1h and 1 j refer to manuscripts and archives. 145 countries have ratified the Convention (as of July 2024).

The **United Nations Convention against Transnational Organized Crime (UNTOC),** adopted in 2000, offers a powerful legal framework for com-

batting trafficking in cultural property, including documentary heritage. As of July 23, 2025, it has 193 State Parties. UNTOC is complemented by three Palermo Protocols targeting specific criminal activities:

- Trafficking in Persons – 185 parties
- Smuggling of Migrants – 154 parties
- Illicit Firearms Trafficking – 126 parties

Under UNTOC, States Parties must:

1. Criminalize participation in organized criminal groups—including trafficking of cultural property;
2. Facilitate international cooperation through mutual legal assistance, extradition, and joint investigations;
3. Deploy special investigative techniques and support cross-border operations;

These provisions significantly strengthen efforts to detect, investigate, and prosecute transnational cultural heritage crimes, including theft, trafficking, money laundering, and obstruction of justice.

To complement the 1970 Convention, **the UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects** has been elaborated under the aegis of the International Institute for the Unification of Private Law (UNIDROIT) and adopted in 1995. This Convention formulates uniform legal rules on the restitution and return of cultural objects with a view to mitigating the illicit trafficking in cultural objects. Not only does it effectively combat abuses committed in the international trade in cultural goods, but it also contributes to increasing legal certainty in the circulation and trade of cultural goods worldwide.

https://www.unidroit.org/instruments/cultural-property/1995-convention/

The UNIDROIT Convention reinforces existing due diligence rules laid down by

museums and art dealers, fostering confidence in international trade. It provides for an obligation to which collectors, museums and serious art dealers already subject themselves: the obligation to duly inquire about the origin of a cultural property offered for sale.

The Convention provides for the possessor of stolen objects to always return the object. The possessor will obtain "fair compensation" only on condition he/she can prove to have exercised "due diligence" when acquiring the object. These two measures, when integrated in national legislations, represent a profound change in the way of considering the respective responsibilities of the parties implied.
For international art traffickers, the Convention is undeniably an obstacle: it will be increasingly difficult to exploit the differences between national laws in order to obtain a valid title to cultural property stolen or otherwise removed from its owner.

There are currently 54 Contracting States (as in July 2024).

A comparison of the complementarity between the 1970 UNESCO Convention and the 1995 UNIDROIT Convention:

https://unesdoc.unesco.org/ark:/48223/pf0000139969

Some examples about different countries and the restitution of cultural heritage assets:

Egypt:	https://www.theguardian.com/us-news/2023/dec/06/virginia-museum-stolen-looted-art-return-egypt-italy-turkey
France:	https://www.lemonde.fr/culture/article/2021/10/07/la-france-recupere-550-documents-voles-dans-ses-archives-nationales-et-departementales_6097438_3246.html
Mexico:	https://www.ice.gov/news/releases/hsi-new-york-and-cbp-investigation-leads-return-16th-century-archive-people-mexico

	https://www.gob.mx/agn/prensa/el-agn-recupera-importantes-documentos-para-la-historia-nacional?idiom=fr
Paraguay:	https://manhattanda.org/d-a-bragg-announces-return-of-16th-century-manuscript-to-the-people-of-paraguay/
Peru:	https://es-us.noticias.yahoo.com/per%C3%BA-recupera-documentos-siglo-xviii-202722039.html
Spain:	https://www.eldiario.es/cultura/arte/espana-pelea-no-devolver-pissarro-robado-nazis_1_8647043.html https://theconversation.com/espana-frente-a-la-devolucion-de-bienes-culturales-coloniales-el-escenario-legal-230903 https://www.eldiariodemadrid.es/articulo/cultura/patrimonio-nacional-documentos-historicos/20250227125129092092.html https://www.clarin.com/cultura/final-feliz-argentina-devuelve-documentos-historicos-robados-peru_0_0bMeMJUgV.html
UNESCO:	https://www.unesco.org/en/fight-illicit-trafficking/return-and-restitution-under-icprcp

Focusing on the importance of documentary heritage, UNESCO has started the Memory of the World Programme (1992) and the Recommendation concerning the Preservation of, and the Access to Documentary Heritage (2015). The implications are clear: protection of documentary heritage by identification and preservation needs supportive policy measures in every country and for all memory institutions.

Regional regulations

As mentioned above, national definitions and related legislation should be harmonized with international regulations (f. i. in case of the 1970 Convention implementation in national law is obliged). Some regional regulations intend to unify the fight against trafficking. This leads to communal action plans between countries in the region, law enforcement and NGO's, as well as, to regional umbrella legislation models. Below are some examples:

Europe

https://culture.ec.europa.eu/cultural-heritage/cultural-heritage-in-eu-policies/protection-against-illicit-trafficking

Latin American countries

https://www.oas.org/en/sla/dil/inter_american_treaties_C-16_Convention_Protection_Archeological_Heritage.asp

African countries

African Union Model Law on the Protection of Cultural Property Aand Heritage

https://archives.au.int/bitstream/handle/123456789/10399/EX%20CL%201309%20XL%20d_E.pdf?sequence=2&isAllowed=y

Appendix 1. Standards: a comparative table

ICA proposal	IFLA alignment for printed materials	Suggested revision of ICA proposal	Mapping documentary heritage to Object ID
Type of object (document, printed book, manuscript, sheet, page, map)	Type of object (document, printed book, manuscript, sheet, page, map). Possible use of MARC 007 field codes or similar structured information	Type of object (document, printed book, manuscript, sheet, page, map)	**Type of object**
Reference code (ISAD G)	Reference code (private collections and institutions may not have a repository code)	Reference code (ISAD-G rule or MARC Organization codes)	**Marking location**
Title (ISAD G)	Title	Title of item	**Title**
Scope and content (ISAD G)		Additional description of subject or contents	**Description**
Date (ISAD G)	Date of publication	Date of publication or production, as appropriate	**Period**
Description level (ISAD G)	Description level (occasionally used but not commonly needed)	Description level	**Additional information**
Extent and medium (ISAD G)	Extent and medium (quantity, bulk and size). For books may only include pagination and no other information about size	Extent and medium (1 printed book; 13 containers of textual records; 5 volumes of photographs)	**Dimensions** (Page numbers, quantity, bulk, size, material, shape, height, width, depth, weight)
Producer (ISAD G)	Producer	Producer, author, creator	**Artist** (author, creator)
Language and scripts of material (ISAD G)	Language and scripts of material	Language and scripts of material	**Additional information**

Physical characteristics (wax, lead, paper seals) and technical requirements (ISAD G)	Physical characteristics and binding information.	Physical characteristics and binding information	**Materials and techniques** (paper, vellum, parchment, photographic materials)
Existence and location of copies (ISAD G)	Existence and location of copies	Existence and location of facsimiles, printed or handwritten copies	**Additional information**
Registration in handwritten, printed or digital inventories (Finding aids, ISAD G)	Registration in handwritten, printed or digital inventories (Finding aids)	Registration in handwritten, printed or digital inventories, bibliographies and catalogues	**Additional information**
Existence and location of digital copies (ISAD G)	Existence and location of digital copies	Existence and location of digital copies, including digitisation and other images (reference photographs)	**Photograph.** It is not normal for reference photographs to be taken for items in library or archival collections although they may have been digitised in a way which is about providing access to the content rather than recording the description
If there is no digital copy, link to a file of a similar document	If there is no digital copy, link to a file of a similar document	If there is no digital copy, link to a digital version of another copy (book or other item produced in multiples), or of a similar kind of item	**Photograph**

File numbers, shelfmarks and pressmarks	File numbers, shelfmarks and pressmarks	File numbers, shelfmarks and pressmarks: locator or identifier associated with the volume and written or not on it	**Marking location and distinguishing features**
Signatures	Handwriting in the volume, including ownership inscriptions and any other annotations	Handwriting in the volume, including ownership inscriptions and any other annotations	**Marking location and distinguishing features**
Marks and page numbers	Marks and page numbers	Other markings. For books and other items produced in multiples, include other copy-specific features	**Marking location and distinguishing features**
Property stamps and visual annotations	Property stamps and visual annotations	Property stamps, bookplates and other marks of ownership	**Marking location and distinguishing features**
Physical characteristics and technical requirements (ISAD G)	Any known imperfections or repairs	Any known imperfections or repairs	**Marking location and distinguishing features**

Overview international organisations

ICA International Council on Archives **www.ica.org**

IFLA International Federation of Library Associations and Institutions **www.ifla.org**

CERL Consortium of European Research Libraries **www.cerl.org**

INTERPOL International Police Organization **www.interpol.int**

WCO World Customs Organization **www.wcoomd.org**

UNESCO United Nations Educational, Scientific and Cultural Organization **www.unesco.org**

**UNIDROIT** International Institute for the Unification of Private Law **www.unidroit.org**

UNODC The United Nations Office on Drugs and Crime **www.unodc.org**

ICOM International Council of Museums **www.icom.museum**

ICCROM International Centre for the study of the preservation and restoration of cultural property **www.iccrom.org**

SHAR Safe havens for archives at risk **www.safehavensforarchives.org**

BSI Blue Shield International **www.theblueshield.org**

REGLAMENT

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FORTALEZA DE ULÚA.

VERACRUZ.
IMPRENTA DEL PROGRESO,
Calle del Vicario, núm. 686.

1856.

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EXPERT GROUP AGAINST THEFT, TRAFFICKING AND TAMPERING
GROUPE D'EXPERTS CONTRE LE VOL, LE TRAFIC ET LA FALSIFICATION