

Conservation

The Getty Conservation Institute Newsletter ■ Volume 16, Number 2, 2001



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Volume 16, Number 2 2001

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The Getty Conservation Institute

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Conservation, The Getty Conservation Institute Newsletter

Jeffrey Levin Editor
Angela Escobar Assistant Editor
Joe Molloy Graphic Designer
Color West Lithography Inc. Lithography

The Getty Conservation Institute (GCI) works internationally to advance conservation and to enhance and encourage the preservation and understanding of the visual arts in all of their dimensions—objects, collections, architecture, and sites. The Institute serves the conservation community through scientific research; education and training; field projects, and the dissemination of the results of both its work and the work of others in the field. In all its endeavors, the Institute is committed to addressing unanswered questions and promoting the highest possible standards of conservation practice.

The GCI is a program of the J. Paul Getty Trust, an international cultural and philanthropic organization devoted to the visual arts and the humanities that includes an art museum as well as programs for education, scholarship, and conservation.

Conservation, The Getty Conservation Institute Newsletter, is distributed free of charge three times per year, to professionals in conservation and related fields and to members of the public concerned about conservation. Back issues of the newsletter, as well as additional information regarding the activities of the GCI, can be found in the Conservation section of the Getty's Web site.
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Front cover: The 1,500-year-old Colossal Buddha in Bamiyan, Afghanistan, as it appeared in 1963. It was the largest Buddhist sculpture in the world until it was destroyed in March 2001 by the Taliban regime. *Photo:* UNESCO/A. Lézine.

The Getty Conservation Institute
1200 Getty Center Drive, Suite 700
Los Angeles, CA 90049-1684
Telephone: 310 440-7325
Fax: 310 440-7702



Feature

5 **World Heritage Shield or Target?**

In the latter part of the 20th century, a new consensus on the importance of cultural heritage and the necessity to protect it—prompted in part by the two world wars, unprecedented in their devastation—led to the creation of international agreements designed to shield cultural heritage. But, as the destruction by the ruling Taliban of two giant fifth-century statues of Buddha in Afghanistan may demonstrate, the notion of world heritage, intended as a shield, may instead, at times, act as a target.

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Recently the heritage field has seen the introduction of values-based management, which takes a holistic view of a site. Its objective is always the conservation and communication of the values that make a particular site significant. In collaboration with the Australian Heritage Commission, English Heritage, Parks Canada, and the U.S. National Park Service, the GCI has initiated the development of a series of case studies that can serve as examples of how values-driven site management can be interpreted, employed, and evaluated.

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A Note from the Director

By Timothy P. Whalen

AMONG THE DEVELOPMENTS OF THE 20TH CENTURY was a worldwide recognition of the concept of a cultural heritage that belongs to all of humanity. Over the latter half of that century, UNESCO devoted—and continues to devote—great efforts to promote the recognition of this concept and to put in place international instruments for the protection of cultural heritage around the globe.

During the same period, conservation became recognized as an important field of research and an activity critical to the preservation of the heritage that we now collectively treasure. Great advances have been made. We know much better how to slow deterioration, how to care for the objects in our museums, and how to protect our historic sites. The artistic and cultural heritage of the world has never held such interest and fascination for such a broad spectrum of society. The resources devoted to conservation—and the number of cultural tourists and visitors to museums—all reveal the value that we attribute to these objects and places.

And yet, despite this increased interest in conservation and the growth of the concept of a world heritage that is universally valued, the intentional destruction of heritage has by no means been relegated to the distant past.

Periodically—and more often than we would like to think possible—we are shocked by news and images of the willful destruction of objects of heritage (the 1,500-year-old statues of Buddha in Bamiyan, Afghanistan, are the most notable recent example). These acts of conscious and intentional obliteration of objects of heritage are painful reminders that the biggest conservation challenges we face are not necessarily technical ones.

The desire of some to annihilate what others consider historic or beautiful or sacred is an old one—one that has been present throughout the ages, as Dario Gamboni reminds us in his feature essay in this issue of *Conservation*.

Most in modern society, however, believe that these practices are no longer acceptable. Earlier this year, when the International Criminal Tribunal for the former Yugoslavia handed down indictments for the 1991 attacks by the armed forces of Yugoslavia on the ancient port city of Dubrovnik, Croatia, the indictments included one for the destruction of historic monuments. UNESCO Director-General Koïchiro Matsuura noted the historic precedent this sets, as it is the first time since the Second World War that attacks on cultural property have been considered a crime by an international tribunal.

For those of us whose professional life is focused on conserving heritage, it is painful to acknowledge that not only is our passion not shared by all but that there are some in this world who can and will vigorously eradicate what we work to preserve. Although these destructive acts remain unjustifiable, I believe we must strive to comprehend what lies behind the desire to destroy.

World Heritage:

Shield or Target?

By Dario Gamboni

THE CONCEPT OF “WORLD HERITAGE” is a relatively modern one. As French author and statesman André Malraux wrote in 1957, “for a long time the worlds of art were as mutually exclusive as were humanity’s different religions.” He noted that “each civilization had its own holy places,” which now, however, were “being discovered as those of the whole of humanity.” Malraux observed that for the first time, “dying fetishes have taken on a significance they never had before, in the world of the images with which human creativity has defied the passage of time, a world which has at last conquered time.”



A detail of a 19th-century photograph of the Arch of Titus in Rome, which dates from the 1st century. The relief depicts Roman soldiers carrying off spoils from the Temple in Jerusalem after it was destroyed—a 2,000-year-old instance of the destruction of cultural heritage. Photo: Robert MacPherson, courtesy the J. Paul Getty Museum.

Although this concept of world heritage is one of the 20th century, it builds upon older concepts, such as the “historic monument” and “cultural property.” It shares with them the idea that certain objects possess a symbolic value that transcends their use and that a collective interest in their preservation takes precedence over owners’ rights to use or abuse their property.

The concepts of monuments and heritage originated in cultic objects and practices crucial to the identity and continuity of collective entities such as family, dynasty, city, state, and, most important, nation. The idea of a historic monument implied an awareness of a break with the past and the need for a rational reappropriation (or a retrospective construction) of tradition. Its artistic dimension further required the autonomy of aesthetic values that had appeared in the Renaissance. The crisis of the French Revolution—which made a historical and artistic interpretation of the material legacy of the ancien régime indispensable to its survival—accelerated this evolution. The term *vandalism*, with its reference to the devastation of the Roman Empire by “barbarians,” condemned attacks against this legacy by excluding their perpetrators from the civilized community.

The art theorist Quatremère de Quincy, protesting against the looting of Italy by the French armies, expressed an early formulation of the idea of world heritage in 1796: “the riches of the sciences and the arts are such only because they belong to the universe as a whole; as long as they are public and well maintained,

The interior of St. Michael's Cathedral in Coventry, England, as it appeared in the first part of the 20th century. The church was one of the finest examples of 14th-century ecclesiastic architecture. *Photo:* Reproduced with permission of English Heritage, NMR.



The ruins of St. Michael's Cathedral after German planes bombed Coventry in November 1940 in one of the worst air raids inflicted on Britain during World War II. *Photo:* © AP/Wide World Photos.



the country with which they are lodged is irrelevant: it is only the guardian of my museum.” In this prophetic view, ownership became stewardship, and rights gave way to duties. However, the “universe” it evoked was still limited to “civilized Europe,” and protection applied essentially to Rome, heir to Greece and the “capital city of the Republic of the arts.”

In the 19th century, the development of capitalism, industry, and technology, together with the belief in progress and modernization, led to an enormous increase in the destruction of material culture. Confronted with this destruction, English critic John Ruskin asked from his generation that it become a steward instead of an owner. In reference to historic buildings, he wrote in 1849: “*We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us.*” Ruskin regarded restoration as the worst form of destruction because it meant “a destruction accompanied with false descriptions of the thing destroyed.”

But the construction of a national heritage—as a decisive contribution to the definition, promotion, and celebration of national identity—implied a considerable degree of intervention and was often predicated upon the manipulation or obliteration of earlier, competing cultural, regional, or transnational entities. On a larger scale, colonialism, ethnology, and the development of museums encouraged the destruction, the selective preservation, and the appropriation and concentration in the West of relics from the material culture of the whole world.

A growing consensus about the importance of cultural heritage and the necessity to protect it was finally prompted by the two world wars, unprecedented in their inclusion of civil targets and means of destruction. Cultural heritage thus became included in the attempts to achieve an international management of conflicts and to limit the damages and sufferings inflicted by wars.

International Protections

Measures for the protection of cultural heritage were adopted in the Hague Peace Conferences of 1899 and 1907, but they had little effect during the First World War. Nonetheless, by then, “vandalism” had become an argument of propaganda, and the parties in conflict accused each other of intentional destructions. Other attempts at heritage protection followed, such as the Pact of Washington in 1935 (also known as the Roerich Pact) and the creation of a commission by the League of Nations in 1938.

The most important breakthrough came after the Second World War, in the context of the new international treaties and institutions, with the Convention for the Protection of Cultural Property in the Event of Armed Conflict of 1954 (the Hague Con-

vention). Its text made the idea of world heritage a central argument for the adoption of international rules. It stated clearly that “damage to cultural property belonging to any people whatsoever means damage to the cultural heritage of all mankind, since each people makes its contribution to the culture of the whole world.”

In the 1960s and 1970s, UNESCO adopted several recommendations and two conventions dealing with the protection of cultural property. The 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property reflected the expansion of the notion of cultural heritage and the construction of its national versions in developing countries. The 1968 Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works and the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage were in response to the impact of the worldwide expansion of technological progress and modernization in a time of peace. The introduction to the 1972 Convention declared that while the responsibility for ensuring conservation of the elements of world heritage situated in its territory lies primarily with each state, “it is the duty of the international community as a whole to cooperate in ensuring the conservation of a heritage which is of universal character.” A World Heritage Committee was made responsible for the establishment, updating, and publication of a World Heritage List and a World Heritage in Danger List. The protection of heritage benefited increasingly from private institutions and nongovernmental organizations such as the World Monuments Fund, created in 1965, and, more recently, the International Committee of the Blue Shield (ICBS), formed in 1996 by the International Council on Archives, the International Council of Museums, the International Council on Monuments and Sites, and the International Federation of Library Associations.

The creation of the ICBS followed the war in the former Yugoslavia, which was an internal rather than an international conflict and which was rooted in competing claims about identity, turning the elimination of cultural property into a major weapon instead of a by-product of military operations. The conflict prompted a critical assessment of the Hague Convention and resulted in the Second Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict.

At the conference on the Second Protocol in 1999, the director-general of UNESCO, Federico Mayor, noted that the recent assaults on the heritage were “part of the attack on the people themselves” and left an enduring trauma “because of the much greater difficulty of people’s rehabilitation when everything dear and known to them has been swept away.” The Second Protocol extends application of the Hague Convention to internal conflicts and takes into account progress in international humanitarian law, such as the statutes for an International Criminal Court, which



Left: A 19th-century photograph of the Babri Mosque in Ayodhya, India. Emperor Babar, leader of the Mogul invasion of India, built the mosque in 1528. Photo: © Hulton-Deutsch Collection/CORBIS.

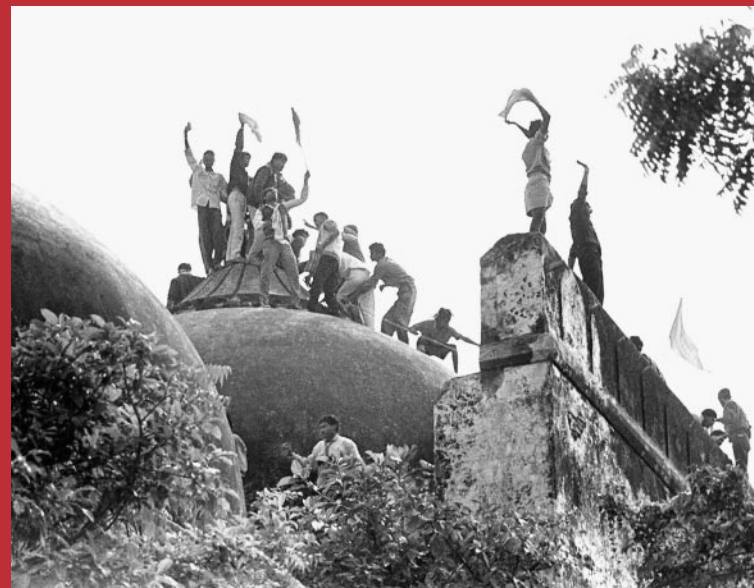
Below: Destruction of the Babri Mosque in December 1992. Hindu militants, claiming that the mosque was built on a Hindu holy site, destroyed the 16th-century structure in December 1992. Over 1,000 people are estimated to have died in India in the week of rioting that followed the mosque's destruction. Photos: AFP Photo/Douglas Curran.

makes crimes against cultural property an extraditable offense. It also plans to place under enhanced protection cultural property designated as “of the greatest importance for humanity” and to elect a committee in a manner that ensures “an equitable representation of the different regions and cultures of the world.” But the Second Protocol has yet to reach the minimum of 20 signatories that it needs before it can become operational.

The Impact of World Heritage

What has been the impact of the concept of world heritage on attacks against art and cultural property? To answer that question would require a long inquiry, complicated by the fact that for all its protective intent, the notion and its expansion are part of a process of modernization and globalization that has considerable destructive implications. In a sense, “world heritage” is an ambulance that follows an army and tries to precede it.

The summary account given above can suggest that all would be well if the international measures adopted for the protection of cultural heritage could be implemented. But although things would certainly be better, there are more fundamental problems. One of them is the ambivalent character of listing. Claiming for certain objects a special attention and protection has the simultaneous and sometimes more real effect of abandoning other objects to environmental, economic, or political hazards. This character can be minimized, but it is inevitable to the extent that preservation and destruction are two sides of the same coin. “Heritage” results from a continuous process of interpretation and selection that attributes to certain objects (rather than to others) resources that postpone their degradation. Quatremère de Quincy and Ruskin tended to



The Stari Most (or Old Bridge) in Mostar, Bosnia, in a photograph probably taken in the 1890s. The bridge—constructed across the Neretva River in the mid-16th century during the reign of Ottoman Sultan Suleiman the Magnificent—was the single largest stone span bridge in the world. Photo: Courtesy of the Fine Arts Library, Harvard College Library.



Neretva River bank in November 1995, two years after Bosnian Croat gunners targeted and demolished the bridge. The bridge was one of Mostar's last remaining examples of Ottoman architecture and a symbol of the city's multiethnic heritage. Photo: AP/Wide World Photos/Zoran Bozicevic.



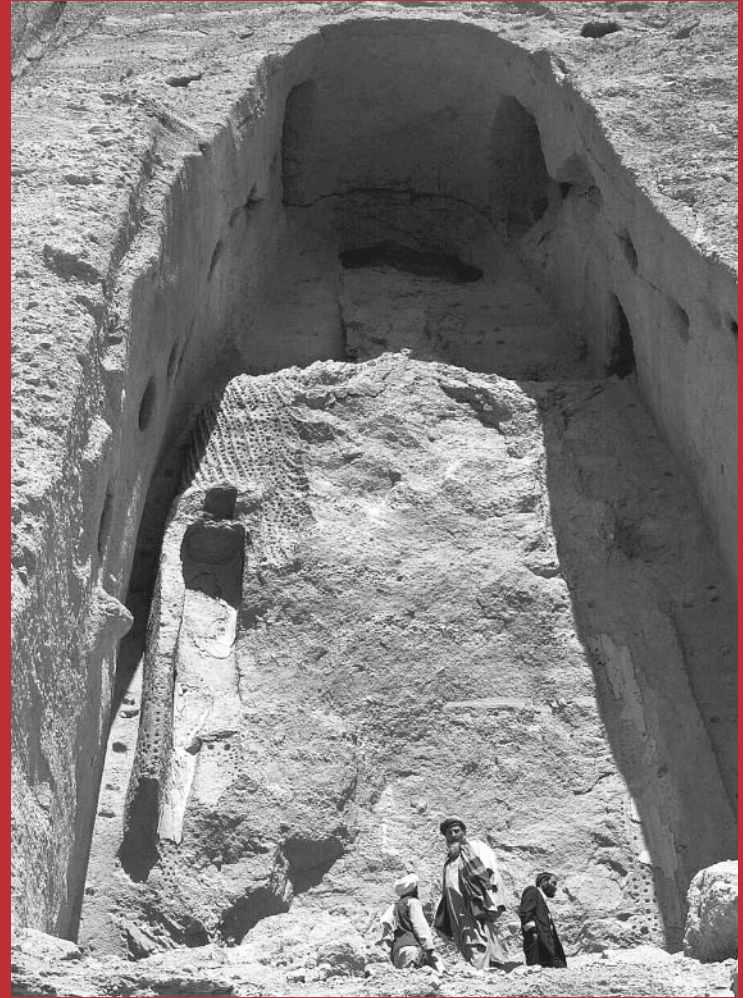
advocate a sort of passive preservation. However, we have come to recognize that designating something as heritage is a critical act, leaving no object untransformed.

This reality gives a great weight to the author and to the criteria of this selection, particularly when there exist competing authorities about, and definitions of, a given heritage. In this sense, the concept of world heritage suffers from the fact that it amplifies an idea originating in the West and tends to require an attitude toward material culture that is also distinctly Western in origin, as critics of the “religion” or “cult” of heritage point out. For French architectural historian Françoise Choay, the “ecumenical expansion of heritage practices” is supported by the globalization of Western values and references, and this worldwide conversion is fraught with difficulties, resistance, and misunderstandings. And while “cultural consumption”—for instance, by tourists—is often crucial in providing the incentive and the means for preservation, it can result in the physical and intellectual destruction of the cultural objects being “consumed.”

David Lowenthal—author of *The Past Is a Foreign Country* and *Possessed by the Past*—also ties the particular focus of preservation to the global diffusion of nationalism and capitalism, which makes “material relics precious symbols of power and icons of identity.” While recognizing the benefits of material preservation, he emphasizes its costs, contradictions, and problems—for instance, the segregation of the past and the stress engendered by multiple claimants, since “a material relic can be in only one place at a time.” He also reproaches it with excluding other ways of coming to terms with a legacy (more common in other cultures), such as preserving fragments, representations, or processes rather than products. Even if they are meant metaphorically, the terms *cultural property* and *cultural heritage* connote physicality and ownership, suggesting that collective memory is supported primarily by tangible goods. Professor Frank Matero notes that “for some traditional societies, the concepts and practices of conservation are often viewed as antithetical to the role of continuing traditions.” But that tradition is dynamic, he adds, and even when conservation professionals intervene as cultural “outsiders,” they can shape



The 1,500-year-old Brihad or Colossal Buddha in Bamiyan, Afghanistan. Carved out of a cliff facing the widest part of Bamiyan Valley, the statue, 175 feet (53 meters) high, was the largest Buddhist sculpture in the world. Photo: © John C. Huntington. Compliments of The Huntington Archive.



The empty niche of the Brihad Buddha. The Brihad Buddha and a second massive Buddha were destroyed in March 2001 by the ruling Taliban regime. Taliban leader Mullah Mohammed Omar, in ordering the destruction of the statues, declared that “these idols have been gods of the infidels.” Photo: AFP Photo/Saeed Khan.

conservation treatments and policies in a “culturally appropriate” way—that is, in accordance with the beliefs and values of the relevant groups. However, what if there are conflicting beliefs and values, or if those beliefs require material elimination rather than preservation?

The Buddhas of Bamiyan

Major steps in the protection of cultural heritage often follow the acknowledgment of failures. A recent case in point could be the Taliban’s decision to eliminate all pre-Islamic artifacts in Afghanistan—and especially their destruction of the two fifth-century giant statues of Buddha located in Bamiyan. These acts were condemned by international institutions as an assault on world heritage—the General Assembly of the United Nations termed them an “irreparable loss for all mankind”—but they could in no way be prevented. As a result, UNESCO has established a special policy to rescue as much Afghan heritage as possible, supporting nonprofit organizations working to take cultural objects into safe custody.

As with many earlier iconoclastic actions, there are diverse and often contradictory indications about the Taliban’s motivations and purposes. Taliban supreme leader Mullah Mohammed Omar’s edict of February 26, 2001, stated that the statues “should be destroyed so that they are not worshiped now or in the future.” This is consistent with the general ban on images, including family photographs, imposed upon the Afghan population by the Taliban rulers, whose ultraconservative culture is influenced by their Pashtun ethnic origin and their adherence to the Wahhabi strain of Sunni Islam. The official religious motive must therefore possess some relevance; according to one source, a visit to the Bamiyan statues by Italian Buddhists triggered the decision, and it is more generally noted that Taliban clerics had objected to pre-Islamic figures on display in the briefly reopened Kabul museum.

However, no one could ignore the fact that the Buddhas at Bamiyan had lost their religious function over a millennium ago, and that other Islamic authorities and countries unequivocally protested against their elimination. Moreover, the Taliban’s own official position previously had been to protect Afghanistan’s

cultural heritage; in July 1999, Mullah Omar had issued a decree inspired by international conventions.

Other factors must therefore have been involved—some regarding military operations and internal politics, others regarding international relationships. The Bamiyan province houses the Afghan Shiite Muslim minority, and in the months and weeks preceding the edict, it had changed hands several times between the Taliban and the opposition. The cave surrounding the largest statue of Buddha had even been used by one of the Taliban’s opponents to store ammunition, until the Society for the Preservation of Afghanistan’s Cultural Heritage (SPACH), an organization created in 1994, had obtained the removal of this hazard.

There are several international factors to consider. According to some commentators, the order to destroy idols served to cover up the widespread smuggling of valuable pre-Islamic artifacts out of the country, especially toward Pakistan—smuggling that could only be carried out with the connivance of Taliban authorities. But many signs relate the decision to destroy the Buddhas of Bamiyan to the Taliban’s frustration at failing to achieve international recognition and to the economic sanctions imposed upon the country by the United Nations Security Council because of its alleged links to Islamic terrorism. Mullah Omar’s edict was issued while a SPACH delegation was in the country and during an international conference organized by UNESCO in Paris that was focused on the fate of cultural heritage in Central Asia.

The Taliban’s failure to obtain recognition by the United Nations—which, by the way, made it impossible to nominate the Bamiyan Buddhas for the World Heritage List—weakened the position of the moderates among them, who had obtained the reopening of the Kabul museum. It may also have turned the concern for the statues expressed by the international community, whose ostracism the Taliban resented, to the monuments’ disadvantage. Returning or reducing the Buddhas to their original religious function (against all evidence to the contrary)—and exercising upon them the most radical right of the owner—amounted to a provocative affirmation of sovereignty, not only upon the territory and the people but upon the values.

If this interpretation is correct, the Taliban refused to take part in the world cult evoked by Malraux, instead subjecting it to the primacy of their understanding of Islam. This meant defining the Buddhas as idols but attacking them as works of art and icons of cultural heritage. A Taliban envoy later declared that the decision had been made “in a reaction of rage after a foreign delegation offered money to preserve the ancient works at a time when a million Afghans faced starvation.” The Taliban’s disingenuous expressions of surprise at the outrage caused by their act—Mullah Omar was quoted as making the typically iconoclastic statement, “we’re only breaking stones”—can also be understood as a criticism

of Western materialism. This criticism is typical of a movement that, in the words of one commentator, “draws vitality from the perceived evils of foreign cultural imperialism.”

Like the emblem developed in the 20th century to signal monuments worthy of special protection, the notion of world heritage, intended as a shield, may instead act as a target. This is hardly surprising. The history of iconoclasm shows abundantly that the act of symbolizing—tying certain objects to certain values—sometimes has contradictory effects. It recommends certain objects to the care of those who share these values but attracts the aggression of those who reject them or who feel rejected by them. In 1915, Hungarian historian Julius von Véggh wrote that “even our age of rational thinking and middle-class self-control” did not prevent art from being endangered, “all the more as it stands today more than ever at the center of interest of all civilized people, a world of its own, a guarantee for the modern spirit and thus, at the same time, its Achilles heel, the point at which the cultivated may most easily be touched.”

Within Western societies today, attacks against works of art often spring from situations or feelings of exclusion and from the absence of access to legitimate means of expression. On the world level, the real success of the idea of world heritage will depend upon the degree to which the universalism born of European Enlightenment comes to be perceived as truly universal, rather than appearing as a new form of colonialism or the cultural face of economic globalization. This cannot be provided by Malraux’s “imaginary museum”—a “world of images” unified and devoid of conflicts. Instead, what we will need is a forum in which several worlds, with differing visions of heritage or legacy, can come into contact, communicate, and negotiate those differences.

*Dario Gamboni is a professor at the Institute of Art History of the University of Amsterdam and the author of **The Destruction of Art: Iconoclasm and Vandalism since the French Revolution.***

Detail of a wall painting of a teaching Bodhisattva, located in the niche surrounding the head of the Colossal Buddha at Bamiyan. The centuries-old depictions of Buddhas, Bodhisattvas, and other heavenly figures painted in the niche were destroyed along with the statue of the Buddha. Photo: © John C. Huntington. Compliments of The Huntington Archive; retouched on computer by John C. Huntington.



Cultural Heritage and International Law

A CONVERSATION WITH **Lyndel Prott**

Lyndel V. Prott is director of UNESCO's Division of Cultural Heritage. Prior to joining UNESCO in 1990, she had a distinguished career teaching and researching at the Faculty of Law of the University of Sydney, where she held the Chair in Cultural Heritage Law. With her husband, Dr. P. J. O'Keefe, she is coauthoring a five-volume work, Law and the Cultural Heritage, two volumes of which are already published. Her book on the International Court of Justice, The Latent Power of Culture and the International Judge (1979), and her more recent Commentary on the UNIDROIT Convention (1995) are also well known among experts in international law. For her work she has been awarded honors by the governments of Australia and Austria.

Dr. Prott spoke with Marta de la Torre—recently head of GCI's Information & Communications and now principal project specialist in the office of the GCI director—and Jeffrey Levin, the editor of Conservation.

Marta de la Torre: *Given recent events in Afghanistan and elsewhere, one can get the impression that in the last few decades, there's been an increase in the intentional destruction of heritage. Has there really been an increase—or are we just more aware of it today?*

Lyndel Prott: I'm not so sure there's more of it happening now. We know very well what the Nazis did to cultural heritage earlier in the century. In the 1960s, we had the Cultural Revolution in China. I think we're more aware of it today because heritage in general is much more popular. Many of these places are now designated heritage sites or objects that have received a certain degree of publicity, so anything that happens to them is news.

Marta de la Torre: *The Convention for the Protection of Cultural Property in the Event of Armed Conflict—the Hague Convention—is the earliest convention that UNESCO has promoted. In what instances does it apply?*

Lyndel Prott: The Hague Convention was set up in 1954 as a result of the damage done to the cultural heritage during the Second World War. It creates a protective regime for all sorts of cultural property—monuments, sites, movable property, groups of buildings, works of art, manuscripts, books, archives, scientific collections, and so on. The fact that the Convention exists at all certainly has set a standard. Unfortunately, in many conflicts now, states are not prepared to apply the Geneva Conventions on the protection of the sick, the wounded, and prisoners of war, and the outlawry of genocide or torture. If those basic international standards for civilized conduct are not observed, one hasn't got much chance of forcing those states to observe the rules on protection of cultural heritage.

Marta de la Torre: *Do you think that designating something as a significant piece of heritage can actually have the unintended consequence of making it a target in a conflict?*

Lyndel Prott: I think that's true, particularly in ethnic disputes, which are always very nasty. Sometimes the cultural icons of the other side are destroyed in an effort to eliminate any evidence that that culture has existed on that territory. If you have a nice little list of these on the World Heritage List, it's very easy to know what to target first. That is a risk.

Marta de la Torre: *The Second Protocol of the Hague Convention, proposed in 1999, contains new measures to reinforce and strengthen the original Convention. How does the Second Protocol address the vulnerability of heritage in cases of ethnic disputes?*

Lyndel Prott: Interestingly enough, if Afghanistan had been a party to the Hague Convention, even without the Second Protocol, we could now be taking some action against the Taliban. The Convention does apply in civil wars, not just in international conflict. Unfortunately, we don't have that provision in the 1972 Convention concerning the Protection of the World Cultural and Natural Heritage—the World Heritage Convention—which is more concerned with protection in peacetime. But the Second Protocol also would help, because it sets out clearly that individuals commit an offense if they have intentionally attacked cultural property, or made theft, pillage, misappropriation, or acts of vandalism against this property. This makes the individual responsible. Unfortunately, we can't expect to get at the Taliban and others acting like that if they are not a party to the Hague Convention.

Jeffrey Levin: *Was the development of the Second Protocol prompted by the increasing numbers of civil conflicts, as opposed to conflicts between states?*

Lyndel Prott: In negotiating this agreement, the experts were very aware that what we have now are not major, worldwide, long-term conflicts like the Second World War but more short-term, local, interethnic conflicts, sometimes within a state and sometimes changing. The war in Yugoslavia started as an internal conflict and then turned into an international conflict.

Jeffrey Levin: *In what way would the provisions of the Second Protocol—which, as yet, hasn't reached the minimum number of signatories to go into effect—be enforced?*

Lyndel Prott: There will be an intergovernmental committee that looks at at-risk situations and tries to see what kind of preventive measures should be taken for cultural heritage. It also has a category of specific offenses against cultural property, and each party to the Convention is to adopt measures to establish these as criminal offenses under its national law. In doing so, they have the possibility of extending criminal responsibility to persons other than those who directly commit the act. In the case of the Taliban, whoever

gave the orders for this destruction would be as liable as the person who actually drilled the holes and put in the explosives. States can take action when the offense is committed in the territory of the state or when the alleged offender is a national of that state or, in the more serious offenses, when the offender is on the territory of the state. That is a considerable advance in jurisdiction over the very bare minimum provisions in the actual Convention.

Jeffrey Levin: *Are there a large number of states that haven't ratified the 1954 Hague Convention?*

Lyndel Prott: Yes, and it's not just small and developing states like Afghanistan but some of the major states, such as the United States, the United Kingdom, and Japan. If they don't become parties, it's hard to get the other states to become parties. We have 162 members of the World Heritage Convention and only 100 for the Hague Convention. What are those other 62 members of the World Heritage Convention doing? By becoming party to that Convention, they are saying that they're committed to the protection of heritage throughout the world—and yet, here is a key agreement, the Hague Convention, that they're not a party to. We have to do something about that.

Jeffrey Levin: *Could you speculate on the reasons why some of the major countries have failed to ratify the Hague Convention?*

Lyndel Prott: At the time it was created, both Britain and the United States negotiated hard for it and believed in its aims. But the Cold War led, I think, to cold feet. They had some suspicion that the Convention might limit the means of warfare. I think there was a misreading of it because there clearly was a provision for military necessity. In the case of Japan, I think it was different. Its post-World War II legal and political position was that it had no military forces, and it may have read the Convention as saying that one was preparing for war—which is the last thing the Japanese either wanted or wanted it to be thought they were doing. Attitudes in Japan are changing, and I don't discard the possibility that they will, at some stage, become a party. As far as the United States is concerned, the treaty has been sent to the Senate, and it remains to be seen what its fate will be.

Jeffrey Levin: *Generally, which countries have been the most cooperative in signing and adhering to international agreements on heritage protection?*

Lyndel Prott: The states that have the best record in signature and ratification are the European, North American, and Arab states. The states that probably have the least participation are the Asian states. The Latin American and the African countries are in the middle.



You have to teach children from their earliest years to appreciate the cultures of their neighbors and even of their former enemies.

Marta de la Torre: *There is another initiative recently established, called the Blue Shield. How does that differ from the Hague Convention?*

Lyndel Prott: The Hague Convention is an intergovernmental structure, and UNESCO acts on behalf of the states party to that Convention. The Blue Shield, however, is made up of the International Council of Archives, the International Federation of Library Associations, ICOMOS, and ICOM. These are the professionals whom UNESCO often uses in conflict situations to go and assess the risk, advise states on how to protect their cultural property, and assess damage in the case of conflict. Many of these experts felt that they could do a lot outside the governmental structure to help their colleagues in other countries. I have to pay tribute to conservators, restorers, art historians, and other cultural experts who—often at considerable risk to themselves and sometimes at their own expense—have gone where conflict threatens or destruction is occurring, to inventory, assess damage, help protect materials, and, after the conflict, return to help reconstitute the heritage.

Marta de la Torre: *We know that in conflicts, the movable heritage becomes nomadic—and that seems to be happening in Afghanistan, where the museum in Kabul was destroyed.*

Lyndel Prott: Yes, we're told that there is a lot of Afghan material coming into Pakistan and other countries in the region, such as Iran, Turkistan, and Uzbekistan. There are a great many people who say we must get hold of what we can, put it in safe custody, and, eventually, when the situation stabilizes in Afghanistan, find a way of reconstituting this heritage. Our 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property requires some recognition and application of a state's export control. In this case, a state's export control is being flouted—and yet if it weren't, these objects would probably stay in the country and be destroyed. This is a very anomalous situation that calls for an unprecedented effort.

We now have an emergency program to help certain reputable non-governmental organizations to protect material from Afghanistan. This is the sort of work being done by the Society for the Protection of the Afghan Cultural Heritage. They are trying to persuade people who have Afghan heritage to donate it so that it can be put into safety and later returned to Afghanistan. We are working with several organizations to that end.

Marta de la Torre: *There are pieces in the market that might come from Afghanistan but could just as well be from other countries in the region. Could the actual buying of pieces—assumed to be from Afghanistan—be promoting illicit traffic in other countries in the region?*

Lyndel Prott: That is, of course, a problem. And not only that, the fact that people are trying to rescue this material has induced a lot of forgeries into the market. However, the organizations we are working with are well advised by experts who can detect forgeries. The question of where the material comes from is much more difficult. The culture of Afghanistan is very close in many respects to that of Pakistan, and the Pakistani authorities' legislation applies to cultures that may be transborder cultures, a situation that makes the origin of objects quite difficult to say. However, we have the cooperation of the Pakistani government, which is also very concerned about the loss of Afghan heritage. Many concerned people, states, and organizations are working hard to rescue this material without flouting either the rules of our Convention or the domestic laws of the countries concerned, or, in fact, depriving other countries in the region of their cultural heritage because we think it might come from Afghanistan.

Jeffrey Levin: *Lyndel, how would you respond to the criticism of some that in certain instances of threats to cultural heritage, UNESCO is slow to act.*

Lyndel Prott: I don't think we are slow to respond, but our response is not always public, for very good reasons. For example, when war

between Croatia and Yugoslavia threatened, the director-general sent a special envoy to the capitals of both and received assurances from both that they regarded themselves bound by the Hague Convention. A lot of persuasion has to go on at the private level. If you start making strong declarations without discussing them first with the countries concerned, you may persuade them that they have nothing to lose by flouting the Convention because it is assumed that they will anyway. The other situation is when the threat is already public, as in Afghanistan. There we also acted very quickly. The day the director-general read of the threat to destroy the Buddhas, he immediately made a public appeal and sent a personal letter to the leader of the Taliban. Within a few days, we had a task force set up. We had already talked to all the Islamic states about it. Within three days, we had a special ambassador there, a former French ambassador in Islamabad who speaks Pashtu and is respected as an expert on Islamic heritage. I am convinced that we acted as thoroughly as anyone could have done in this situation. We had to do that once before, in 1997, when the Taliban first said they would destroy the Buddhas. We took action then and we managed to stop the destruction. On this occasion it didn't work. Many other organizations besides UNESCO did their best, including a number of Islamic states. None of us was able to stop it.

Marta de la Torre: *During the bombing of Dubrovnik a few years ago, I'm sure there were negotiations going on behind the scenes. In that kind of situation, is there some value in having an organization as international and as important as UNESCO take a public stand quickly?*

Lyndel Pratt: In that case, there were these more or less private negotiations I mentioned. When it was clear that damage was occurring despite the assurances, there were two public appeals by the director-general, pointing out that this was contrary to the Convention and should not be done. When the threat of shelling developed, we sent over two representatives, one from ICOMOS and one from the Secretariat of UNESCO—and they were in Dubrovnik when it was shelled. They sent a cable to the director-general reporting that they were being shelled. He immediately intervened, and as a result, the shelling was stopped. So I don't think it can be said that we were inactive or did not take a public stance.

Marta de la Torre: *Do you think that the recent decision of the International Tribunal to condemn as criminal the destruction of the heritage in Dubrovnik is an indication of what the future might bring?*

Lyndel Pratt: That position was taken, I think, as a matter of principle by the prosecutor's office in The Hague, to make clear that there would be a precedent for the future. They gathered a lot of evidence, both on the Mostar Bridge and in the case of Dubrovnik,

and now a precedent has been set. Any future war crimes tribunal has to consider prosecuting offenses against cultural property. It is also, of course, part of the statute of the International Criminal Court—and again, that cheers us very much because it means that offenses under the Hague Convention, whether or not a state is party to the Second Protocol, absolutely have a mechanism for prosecution and punishment.

Jeffrey Levin: *This is the first time since World War II that an international criminal indictment has been handed down for the destruction of cultural heritage—is that correct?*

Lyndel Pratt: That's right. And I'm sure it will be a route pursued in the future. We have seen a gradual building up of acceptance for criminal prosecution in these situations. I believe that when the statutes of any other international war crimes tribunals are drawn up, they will include the possibility of indictments for these offenses.

Marta de la Torre: *Can you tell us about some instances where we have been able to prevent the destruction of heritage that was being threatened?*

Lyndel Pratt: One is the case of Bucharest. The Romanian government was engaging in large-scale destruction against some rural villages and also against the old center of Bucharest. UNESCO, at the request of many of its member states—and because of its own concern—sent a mission to Bucharest to assess the situation, and the mission prepared a report that was quite damning. Only a few months later, the regime was toppled. This was not cause and effect, but it certainly contributed, I think, to the final collapse of that regime. I've mentioned the case of Dubrovnik. I've also mentioned the case in 1997 when the Taliban were first threatening to destroy the Bamiyan Buddhas. There are cases where we have success, but of course they're less publicized than the ones where we don't manage to do what we want to do.

Marta de la Torre: *Perhaps by making those successes known, we can discourage the thinking that we are powerless to do anything.*

Lyndel Pratt: Yes. But there's another factor to consider. UNESCO supports the recognition of cultural diversity, and that's really where it all starts. It's much too late when you have someone who's been raised in bitterness to the age of 18, and you put a gun in his hand and send him to war, saying, "look after the monuments." It is *not* going to happen. You have to teach children from their earliest years to appreciate the cultures of their neighbors and even of their former enemies. If they, too, can see that these things are important for all of mankind and for them, they're not going to have this urge to destroy.



The China Principles

By Neville Agnew and Martha Demas

THE WEALTH OF CHINA'S CULTURAL HERITAGE is astounding but perhaps not unexpected, given the antiquity, size, and diversity of the country—a territory about the size of the United States, with contrasts of geography and environment, ranging from deserts and mountain ranges in the west to humid tropics in the south and desolate steppe in the far north. The nation's 3,000 years of unbroken civilization and its large and inventive population since ancient times have created a vast range of immovable heritage. China's heritage includes archaeological sites such as the terracotta warriors at Xi'an, cave temple complexes like the Buddhist grottoes of Mogao on the Silk Road at Dunhuang, imperial and religious architecture, historic cities, unique categories of vernacular architecture, classical gardens, elaborate tomb complexes, and ruins such as the famous Yuanmingyuan summer palace in Beijing, destroyed during the war with colonial powers in 1860. Additionally—and what is often forgotten—are the European and colonial architectural heritage in Shanghai, Hong Kong, and Macao and, less well known, the early-20th-century houses built by wealthy “returned overseas Chinese” on Gulangyu Island, opposite the treaty port of Amoy (present-day Xiamen).

With the rapid emergence of China since the late 1970s as an economic and world power, development is occurring at an incredible pace. Cities like Beijing have been transformed, with much of the old swept away. China is remaking itself. Almost daily, important archaeological finds are made. Many occur as a result of large-scale development projects such as the Yangtze dam. Others may never be reported to the authorities because of the illicit industry in the traffic of antiquities. And, with the increase in wealth and disposable income in China, tourism is on the rise. These factors all

combine to create new and powerful threats that add to the “traditional” ones of deterioration and decay that conservation professionals characteristically have to contend with.

A Set of Principles

In 1997 the GCI and the State Administration for Cultural Heritage (SACH), the government body in China responsible for administration and policy in heritage matters, began a program, with the collaboration of the Australian Heritage Commission (AHC), to develop a set of principles to guide the conservation and management of cultural sites in the country. The project grew out of a perceived need for a uniform code of practice in China that could fit well with existing protective laws for immovable heritage.

As previously reported (see *Conservation*, vol. 13, no. 1), the initial evolution of the Principles document occurred through a series of workshops in Australia and China. The final workshop, held in the United States in April 2000 (see *Conservation*, vol. 15, no. 2), included visits to historic sites and monuments in the Southwest United States and in the Washington, D.C., area. The purpose of the workshops was to examine present practice in conservation and management of sites in order to illuminate the process of developing relevant and practicable guidelines for China that could be framed within the traditional practices of caring for and restoring historic buildings and sites.

The Principles have now been finalized and were formally adopted under the auspices of China ICOMOS—the national committee of the International Committee on Monuments and Sites—with the approval of SACH, at an internal meeting at the Chengde





The three-pagoda temple complex outside of Dali in Yunnan Province. In the absence of development, the complex has retained its pristine setting against the backdrop of mountains. *Photo: Martha Demas.*

Imperial Summer Resort in September 2000. Recently a seminar was held in Beijing as the first step in the dissemination of the Principles. Some 40 academics, site managers, and heritage officials from around China attended the workshop and offered papers on current conservation issues in China. Presentations ranged from restoration practice, to the conservation of historic precincts, vernacular architecture, and archaeological sites, and the integration of cultural and natural heritage preservation. Project team members Neville Agnew and Martha Demas of the GCI and Sharon Sullivan and Kirsty Altenburg of the AHC participated and presented papers on the international experience and practice at sites in Southeast Asia, Australia, and Africa. GCI Director Tim Whalen and Associate Director Jeanne Marie Teutonico attended the opening, as did SACH Director-General Zhang Wenbin and Deputy Director-General Zhang Bai, who stressed the significance and timeliness of this international collaboration.

What is emerging from the Principles is a shift in the perception of heritage conservation practice in China and an acceptance of the importance of integrated thinking and planning in both

conservation and management of heritage sites. The Principles place prime emphasis on understanding the inherent values of a place. No longer is technological intervention seen as the sole realm of conservation.

The China Principles initiative finds echoes in the pre-World War II connections between U.S. and Chinese architectural historians and academics, connections that were almost completely eclipsed by the disruptions of war and the establishment of the People's Republic of China under Mao Zedong in 1949. Among the founders of an academic school of historical architecture in China was the famous scholar Liang Sicheng, whose influence is still strong in preservation circles today. He and his wife Lin Whei-Yin, both fluent in English, studied architecture at the University of Pennsylvania in the mid-1920s. In 1929 Liang joined the Society for the Study of Chinese Architecture and began a survey in the 1930s of surviving ancient buildings in China, including some dating to the 9th and 10th centuries. He was the first Chinese scholar to establish the discipline of architectural history and to introduce modern concepts of preservation in China. Chinese architecture

Far left: An entrance to one of the Eastern Qing dynasty tombs. The Qing tombs—which occupy an entire valley—are where later emperors of the dynasty were buried in elaborate mausoleums. Photo: Neville Agnew.

Near left: The Liao dynasty temple at Dule, to the east of Beijing. The temple was built in 984 and is among the oldest timber structures in China. Photo: Neville Agnew.

Right: The historic town of Dali in Yunnan Province. The town is increasingly threatened by tourism and commercialism. Photo: Neville Agnew.



until then had been the province of craftsmen over the centuries, and it was always viewed as a poor cousin of the high arts of calligraphy and painting. Liang died in 1972, a somewhat broken man as a consequence of the Cultural Revolution. However, his tradition lives on, and today he is revered as the founding father of both the study of ancient architecture and the need for its preservation. In a real sense, the Principles are his legacy.

Implementation

The present focus of the China Principles project is the implementation of the Principles at selected sites. Implementation began two years ago at the Mogao grottoes, with overall master planning for the site. Additionally, this process examined site conservation and management issues at Mogao to validate the Principles.

It continued with the application of the planning process to the wall paintings conservation project for Cave 85 (see *Conservation*, vol. 14, no. 2) and, in May of this year, with the development of visitor management strategies, both of which form a part of the master plan for the site. Development and implementation of visitor management strategies, which will include a carrying-capacity study for the site, are continuing.

Beginning in fall 2001, the GCI will undertake a feasibility study for the application of the China Principles at Chengde, the great summer resort of the emperors of the Qing dynasty (1644–1911). Located some 400 kilometers to the northeast of Beijing, this vast complex, comprising a royal lodge and park replete with artificial lakes, is surrounded by a 12-kilometer-long wall. Facing the park across the valley are eight temple complexes built between

1730 and 1780, spanning the reign of one of the great emperors of the dynasty, Qianlong.

The site, now on the World Heritage List, was the venue for an early meeting in 1998 of the China Principles core team. Following its abandonment in the late Qing period and decades of turmoil in this region throughout the first half of the 20th century, the site is now in need of a policy and plan that will guide its future use and conservation, particularly as tourism burgeons in China.

By August 2003, when the GCI and the Dunhuang Academy will cohost a second Silk Road conference upon the anticipated completion of the wall paintings conservation project in Cave 85 at the Mogao grottoes, the China Principles will have been thoroughly integrated into conservation and management at both Mogao and the Chengde Imperial Summer Resort. The results of the wall paintings conservation project and the application phase of the Principles will be presented at the conference.

The challenge at this point is the widespread dissemination and adoption of the China Principles as a uniform code in China, one that fits within the existing framework of protective laws for heritage. In other parts of the world, the effective adoption of heritage preservation charters necessarily has taken years to permeate all levels of the preservation community. In China, however, with endorsement by the State Administration and international acceptance of the guidelines by ICOMOS, it is hoped that the process will be efficient and rapid. But stacked against this process are rampant economic development and the expanding tourism industry—most tourists are Chinese nationals, but the number of tourists from abroad is rapidly increasing. Much of China's heritage has been lost, and the challenges for the nation are great, as is the need.

Formal translation of the China Principles and its associated commentary into English is nearing completion. SACH will review and approve the translation and will forward the document to ICOMOS in Paris as part of its contribution to the intellectual capital of the preservation movement worldwide.

In 2005 China ICOMOS will host the international congress of ICOMOS. It is the intention of the cooperating parties to assist through the intervening period in applying and disseminating the Principles, both through model projects such as Chengde and Mogao and through workshops, to ensure the use of a powerful and practical tool for the preservation of China's great heritage.

If, by contributing to the creation and use of a codified set of principles that mesh well with existing laws, the GCI can have assisted in saving one of the last great archaeological and heritage treasure stores of the world, this will indeed be a significant achievement.

Neville Agnew is principal project specialist, and Martha Demas is a senior project specialist with GCI Field Projects.



Above: Gulangyu Island in the foreground and the modern city of Xiamen (the former treaty port of Amoy) in the background. During the early 20th century, "returned overseas Chinese" built scores of European-style houses on the island. *Photo: Martha Demas.*



Right: One of many European-style houses built on the island. *Photo: Neville Agnew.*

Values and Site Management: New Case Studies

By Marta de la Torre

IN RECENT TIMES, THE HERITAGE FIELD has seen the introduction of new values-based management approaches. Typically, heritage sites have been managed by a focus on individual issues—visitor control, interpretation, presentation, or conservation, for example.

In contrast, values-based management takes a holistic view of a site, and its objective is always the conservation and communication of those values that make the site significant. The management process begins with an examination of the values attributed to the site and is carried out through consultations with the stakeholders at the site. Once the values are identified—and thus the significance of the site is established—the aim of management becomes their conservation through policy and action.

The flexibility afforded by this form of management—which accommodates many different heritage types, the range of threats to which heritage may be exposed, the diversity of interest groups with a stake in its protection, and a longer-term view of site management—surely accounts for its wide acceptance by organizations and individuals around the world in a relatively short time.

As a fairly new management approach, values-based conservation has elements that still challenge practitioners. These challenges include identifying, assessing, and prioritizing values; establishing management policies consistent with the values identified; and monitoring the conservation of the values.

Over the last four years, the Getty Conservation Institute has conducted research on the values of heritage, with a special emphasis on the relationship between the economic and cultural values of heritage. Two reports growing out of this research have already been published: *Economics and Heritage Conservation* and *Values and Heritage Conservation*. Both reports are available in the Conservation section of the Getty Web site:

<http://www.getty.edu/conservation/resources/reports.html>.

A third report, *Assessing Cultural Significance*, is currently being prepared. It covers the assessment of values and consultations with the stakeholders, and it explores methods already used in ethnography, geography, economics, and environmental conservation.

A new phase of the research is now beginning. This summer—in collaboration with the Australian Heritage Commission, English Heritage, Parks Canada, and the U.S. National Park Service—the GCI initiated development of a series of case studies that can serve as examples of how values-driven site management has been interpreted, employed, and evaluated by these organizations.

These case studies are intended to illustrate how the protection of the values and significance of specific sites is reflected in management and conservation policies and actions. In producing the studies, the Institute seeks to contribute to the literature on site conservation management planning, with an emphasis on the critical place cultural values and significance should hold in such work.

The written results of this project are intended for individuals and organizations engaged in the study and/or practice of site management, conservation planning, and historic preservation. Each study will focus on a site with a management plan that has been in place for some time—a plan whose purpose is to control and coordinate decisions to protect the physical integrity of the place and the values that make the site significant. These studies will not present a set of rules for writing management plans. Nor will they attempt to measure the success of the management planning process using some “objective” standard. Rather, they will offer detailed descriptions and analyses of the process, providing readers with examples of solutions found in the real world.

The first case study in the series—on the site of Grosse Île and the Irish Memorial National Historic Site in Canada—was launched with a meeting in Quebec in June. The site, an island on

the St. Lawrence River, served as a quarantine station for the port of Quebec from 1832 to 1937, the century-long period that witnessed the great immigrations to Canada. In 1847 more than 3,000 immigrants, mainly from Ireland, died on the island, victims of typhus. Subsequently, the island hosted a biological research center, and, in more recent times, it has served as an animal quarantine station. In 1974 it was designated a site of national historic significance.

This first case study—to be developed in collaboration with Parks Canada—will explore how stakeholder communities were identified and consulted, how conflicting interests were reconciled, how the values were understood and articulated in the process of writing the plan, and how the values are now integrated and monitored in the ongoing management of the site.

Subsequent case studies will focus on sites in England, Australia, and the United States. All of the studies will concentrate on sites where values play a significant role in the site's management. It is anticipated that work will begin on these studies in the next six to nine months.

Marta de la Torre, who recently served as head of GCI's Information & Communications, is now principal project specialist in the office of the GCI director.



Two historic structures at Grosse Île and the Irish Memorial National Historic Site of Canada, which commemorates immigration. Grosse Île's oldest remaining building, the Lazaretto (above), constructed in 1847, was designed to house healthy immigrants. However, it was converted to a hospital, treating victims of smallpox and of the 1847 typhus epidemic that killed over 3,000 Irish immigrants. The First-Class Hotel (right), built in 1912, housed first-class travelers placed under medical observation. The whole site is the first subject of a series of case studies being developed by the GCI. Photos: Marta de la Torre.



Conservation of Photographic Materials

The Getty Conservation Institute recently began a collaborative research project on the conservation of photographic materials. The GCI's partners in this initial phase of the project include the Image Permanence Institute (IPI) of the Rochester Institute of Technology and the Centre de recherches sur la conservation des documents graphiques (CRCDG), an independent entity of the Centre national de la recherche scientifique of the French Ministry of Culture.

The ultimate aim of the project is to provide a foundation for the later development of new tools to diagnose the causes of deterioration of photographic materials, and for the development of new treatment and preventive conservation strategies for these materials.

This international collaboration grew out of a GCI feasibility study that included a review of relevant art conservation literature, a 1999 meeting at the IPI to discuss the state of photographic conservation, and consultations with conservators, curators, and scientists to identify the conservation research needs in the field of photography.

One of the primary reasons for this initiative is the change occurring in photography. As digital photography supplants classical (i.e., chemical) photography, there is a danger that crucial knowledge might be lost regarding past artistic, experimental, and commercial photographic processes—

knowledge needed by photography conservators and art historians. Indeed, several major film manufacturers who were on the forefront of photochemical and photographic research recently discontinued their work in this area. Another reason for the project is the lack of comprehensive scientific research into conservation issues in photography, as compared with research devoted to other artistic mediums.

The project focuses on the characterization of photographic materials, with the objective of advancing methods to identify photographic processes and postprocessing treatment of photographs (as needed for the development of appropriate conservation and treatment strategies). As part of its work, the project will:

- prepare an in-depth review of the scientific and conservation literature related to the conservation of photographs;
- develop and test scientific methodologies for instrumental and analytical characterization of photographic materials;
- investigate and test new methods of photograph microsampling and nondestructive investigation of photographic material;
- develop a practical, instrument-based decision tree for identification of photographic processes, their variants, and postprocessing treatments; prepare an atlas of analytical signatures of different photographic processes that can aid conservators and museum specialists in the identification of photographic materials.

Each partner in the project will undertake selected aspects of the work. The project capitalizes on GCI expertise in characterization of art objects, identification of organic materials and binding media, X-ray fluorescence, electron microscopy, infrared analysis, gas chromatography–mass spectrometry and liquid

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chromatography–mass spectrometry techniques, and other analytical methodologies. Utilizing its experience and facilities, the GCI hopes to advance characterization of photographic material beyond the optical microscopy techniques used by the field today. The use of an analytical approach as a part of the photographic material characterization strategy will allow identification of major photographic processes, process variants, and postprocessing treatments. The analytical approach will help identify important cases of complex and combination processes, which are, thus far, beyond the capabilities of optical microscopy techniques. This approach will provide conservators and museum specialists with the data needed to develop treatment and preventive conservation strategies.



GCI scientist Dusan Stulik examining a 19th-century photograph. Photo: Alexandra Botelho.

The IPI's role in the project will focus on the development of an advanced—and analytical—instrumentation-based methodology for the identification of photographic materials. The research will use the IPI's study collection of photographic materials, and the research will be performed both at the IPI and the GCI laboratories.

The CRCDG will develop microsampling techniques for the study of multilayer structures of photographic prints and film plates, paper-based photographic substrates, and the chemistry of baryta and gelatin layers on 19th- and 20th-century photographic materials. The Center will also participate in the preparation of test samples needed for the development and testing of photographic material identification methodologies.

At the GCI, Dusan Stulik is the manager of the project, and Alberto de Tagle serves as the project advisor. The project core team also includes James Druzik and Herant Khanjian.

Analysis of Early Photographs

As part of the GCI's feasibility study for its new collaborative project on the conservation of photographic materials, GCI staff conducted an analysis of an album of early photographic prints attributed to French photographer Eugène Durieu, notable not only because of his collaborative work with painter Eugène Delacroix but also for his role as president of the Société française de photographie.

The Durieu Album, from the George Eastman House collection, contains 119 photographic prints dated between 1851 and 1855. The photographs, which are primarily salt prints or albuminized salt prints, are in various states of preservation. Some backs of the album pages show readable image transfer from the prints on the next page. However, image transfer—usually associated with catalytic effects of platinum—is not usually found with prints created during the same period as the Durieu photographs.

To answer questions regarding the presence of platinum in Durieu's prints—and to explore the use of noninvasive analytical techniques—a collaborative project was established between the GCI and the Eastman House. Alexandra Botelho—a Mellon Fellow in the photographic conservation program at Eastman who has been studying the album—worked with GCI scientists Dusan Stulik and Herant Khanjian on the analytical investigation.

A photographic print from the Durieu Album. Photo: Alexandra Botelho, courtesy the George Eastman House.



The photographs were analyzed using techniques that did not require the removal of samples. X-ray fluorescence was used to study toning procedures and to search for a source of the image transfers. The analysis showed that a majority of the prints were toned with platinum and that some were toned with both platinum and gold.

The nondestructive organic analysis of the varnish layers found on some prints was based on both reflection and ATR Fourier transfer infrared spectrometry. Wax and natural resin coatings were identified on varnished prints.

The GCI's analytical investigation of the album demonstrated that Durieu experimented—more than was previously known—with different toning and varnishing procedures. The platinum toning and the combination of platinum and gold toning found in the prints represent very early examples of the use of these procedures in photography. The image transfers in the album can be successfully explained as a result of platinum toning.

The analytical techniques used in the study will be further refined as part of the GCI's collaborative project on the conservation of photographic materials.

New Campaign at Copán

During May and June of 2001, GCI staff continued their work on the Maya site of Copán in Honduras, a project being conducted in partnership with the Instituto Hondureño de Antropología e Historia (IHAIH). The focus of the work is the hieroglyphic stairway on the site, which features around 2,000 intricately carved Maya glyphs. The project team has already extensively surveyed the stairway—using stereophotograph and metric survey—to gather the precise data necessary to provide a condition evaluation, create a basis for site monitoring, and guide an intervention strategy.

The most recent work regarding Copán began with a meeting at the GCI to discuss possible treatment tests to be carried out in the GCI's scientific laboratories with respect to the conservation of the stone in the stairway. The campaign then continued at the site itself, where the project team installed site-monitoring equipment and prepared a condition assessment of the stone.

The team reviewed this assessment—and the previously completed condition survey—in order to evaluate the causes of decay of the stairway's carved stone. This evaluation resulted in a proposal for a campaign, which will take place in the fall, to test possible treatments. The proposal included a selection of specific areas of the stairway to be treated during the test



Installation this spring of site-monitoring equipment at the top of the hieroglyphic stairway in Copán. Photo: Shin Maekawa.

campaign and an identification of the materials, based on suitability and local availability, to be used for the conservation treatments that will take place during the test phase.

The work at Copán is part of the GCI's Maya Initiative, which seeks to advance regional conservation practice and collaboration among the countries of the area.

El Salvador Earthquake Relief Project

On January 13, 2001, a strong earthquake hit El Salvador, causing hundreds of deaths and considerable damage to significant cultural resources throughout the country.

GCI staff immediately contacted colleagues at El Salvador's Consejo Nacional para la Cultura y el Arte (CONCULTURA), the Institute's partner for the past three years at the archaeological site of Joya de Cerén. Responding to their request for aid, a team of GCI conservation architects was scheduled to fly to San Salvador February 13, the day a second destructive earthquake struck. The second quake resulted in additional deaths and in heavy damage to buildings already weakened by the first quake, and the mission was postponed. In early March, the GCI team toured the most heavily damaged areas and, together with CONCULTURA, identified ways the Institute could help El Salvador safeguard its jeopardized cultural heritage.

In June 2001, the GCI ran a two-week training course in El Salvador on emergency temporary shoring and rain protection of historic structures, using national monuments in three cities as practical examples. The intent was to help establish a network of professionals within El Salvador prepared to stabilize historic buildings in the very likely event of another earthquake in the region. The training course was led by two structural engineers,

Julio Vargas and Daniel Torrealva. Both are professors in the Engineering Department of the Universidad Católica del Perú, and both have been heavily involved in postearthquake relief work throughout Central and South America.

Emergency structural shoring and rain protection are interim measures only, not permanent repairs. They are designed to minimize further damage to the buildings from the hundreds of aftershocks still rocking the country and from the long rainy season, which began in May and will continue through the summer. The protective measures will allow CONCULTURA time to assess conditions thoughtfully, to consider long-term conservation options, and to arrange funding for the buildings' permanent repairs.



The heavily damaged 18th-century vaulted masonry church of Nuestra Señora del Pilar, one of the few existing examples of Baroque architecture in El Salvador. Photo: Mary Hardy.

Latin American Consortium Workshop

On May 14–19, 2001, the Latin American Consortium presented a workshop on museum buildings and their collections—“*Edifícios de Museos y Sus Colecciones*”—at the Centro de Conservação e Restauração de Bens Culturais Móveis (CECOR) of the Universidade Federal de Minas Gerais in Belo Horizonte, Brazil.

The six-day workshop drew 23 participants from teaching organizations in Argentina, Brazil, Colombia, and Cuba. Targeting architects and conservators responsible for teaching building-related aspects of preventive conservation, the workshop focused on the latest research and thinking on the museum environment, while promoting greater interdisciplinarity between architects and conservators. As a workshop for teachers, it also modeled different materials and methods of teaching.

The workshop's Web site is similar to other sites established in recent years by and for institutions of higher learning for the purpose of supporting faculty teaching and the exchange of information and other resources. The model curriculum, session outlines, technical notes, and PowerPoint presentations created for this workshop—and for the Consortium's previous workshop on emergency preparedness—now form part of the teaching resources available for downloading by the members on the project's Web site.

The Latin American Consortium includes institutions from the region and the GCI. The primary goal of the Consortium is to enhance preventive conservation by strengthening the existing capabilities of member institutions in designing and implementing training in this area. In July of this year, management of the Consortium was officially transferred from the GCI to CECOR. However, the GCI will continue its membership in this important regional network.



Conservation Training in Tunisia

The Getty Conservation Institute and the Institut National du Patrimoine in Tunisia are collaborating on a program to train technicians to stabilize and maintain mosaics in situ. The program is part of a larger GCI project that addresses a number of important issues related to the conservation and management of ancient mosaics in situ.

The training in Tunisia is taking place at the archaeological site of Utica. Participants are working on the mosaics of a Roman villa—the Maison de la Cascade—that dates from the first century. The first training campaign, conducted in March and April 2001, focused on documentation methods, ranging from the recording of construction techniques to the documentation of the current condition of the mosaics.



View of the Maison de la Cascade, a Roman villa at the archaeological site of Utica in Tunisia. *Photo: Francesca Piqué.*



A detail of a first-century mosaic in the villa. *Photo: Gaetano Palumbo.*

This first phase was fundamental for the planning and the recording of the practical work that was carried out during the second campaign in May and June 2001. During the second campaign, trainees had the opportunity to study various treatments in more detail, to learn which materials were appropriate to use for in situ conservation, and to continue documentation of current conservation work. In order to maintain the continuity of the work, trainees are carrying on the documentation and conservation treatments between campaigns.

The training program in Tunisia will conclude with a final campaign, currently planned for October and November 2001.

Conservation of Modern and Contemporary Art



Participants in the May 2001 meeting on scientific research in the conservation of modern and contemporary art. *Photo: Gary Mattison.*

In May the Andrew W. Mellon Foundation and the Getty Conservation Institute cosponsored several days of meetings at the Museum of Modern Art (MOMA) in New York City to discuss aspects of scientific research needs, strategies, and partnerships in the conservation of materials in modern and contemporary art.

Until now, with a few exceptions, little systematic and coordinated scientific research on the material aspects of modern and contemporary art has been done. Conferences, seminars, and publications on this subject have focused on the historical, theoretical, informational, and ethical aspects of this body of work, rather than on technical and scientific issues. There is much that needs to be done to address the conservation requirements of materials used in these artistic expressions.

The meetings at MOMA—cochaired by Thomas Learner, conservation scientist at the Tate Gallery in London, and Alberto Tagli, chief scientist at the GCI—defined specific research needs in the conservation of contemporary art materials, set research priorities, and established explicit research goals, projects, and partnerships. A document reflecting the discussions and the results of the meeting was drafted and is being circulated among participants. It will then be circulated among a larger group of professionals to solicit input. By this fall, the revised material will be made available to the conservation community.

Infrared Users Group Meeting

The GCI will host the 5th International Infrared and Raman Users Group (IRUG) meeting, March 4–8, 2002, at the Getty Center in Los Angeles. The meeting will feature presentations by conservation scientists and conservators on applications of infrared (IR) and Raman analytical techniques to materials associated with artistic and historical objects in collections. During the meeting, issues regarding publication and further dissemination of the results of the working group will be addressed and discussed. In addition, invited experts from conservation, academia, and industry will discuss various aspects of the chemical makeup, behavior, and characterization of contemporary synthetic resins.

The use of IR spectroscopy to identify natural and synthetic organic products, pigments, dyes, and minerals has become widespread in the conservation field. For a long time, however, few extensive reference spectral sources of historical materials were available. In response to the need for the development of an IR and Raman spectral library of materials, as well as increased information exchange on sampling and analysis techniques, IRUG was formed.

This informal group is dedicated to the professional development of its members by providing a forum for the exchange of IR and Raman spectroscopic information, reference spectra, and reference materials. IRUG is comprised of individuals working in art conservation and historic preservation who use IR and Raman spectroscopy to study materials used in art.

GCI staff played a major role in establishing the group and in promoting the idea of compiling IR reference spectra contributed by conservation professionals who make extensive use of IR spectroscopy in their work. At the American Institute for Conservation meeting in June 1993, a number of IR users suggested a formal gathering to enhance the exchange of information, to discuss problem spectra, to solicit expertise from industry and academia, and to develop a cooperative database. The first IRUG meeting was held at the Philadelphia Museum of Art in March 1994. The group met most recently in February 2000 at the Bonnefantenmuseum, Maastricht, the Netherlands. In 1999 the group broadened its focus by changing the name to include Raman in the title. Attendance at IRUG meetings has grown substantially over the past four years, with attendees from Europe, Asia, Australia, and North and South America.

At its meetings, IRUG members and invited speakers present papers on a range of topics. A primary goal of IRUG is to improve and expand the IR and Raman reference data that are generated and shared by its members. Toward this end, the development and distribution of a cooperative compilation of IR spectra relevant to cultural materials is being undertaken. Although one focus of the group has always been the development of the IR spectral database, no standard guidelines were originally set for ensuring spectral quality and reliability. A decision was subsequently made to develop a standardized protocol for complete reediting of the database, as well as to establish guidelines for future spectral submissions. This work was primarily accomplished in May 1999, when 15 volunteer editors from IRUG met at the Istituto di Ricerca sulle Onde Elettromagnetiche in Florence, Italy, for a comprehensive review of the database. After the completion of the editing, the 2000 edition, containing 1,250 spectra, was sent to all contributing institutions.

IRUG membership is open to individuals who use—and who maintain a serious interest in—IR or Raman spectroscopy for the technical analysis of cultural property. While most members are conservation scientists, the group also includes conservators and conservation students, as well as individuals from academia and industry.

Current committee chairpersons Boris Pretzel of the Victoria and Albert Museum, Beth Price of the Philadelphia Museum of Art, and Janice Carlson of the Winterthur Museum, Garden, and Library, can be contacted for further information regarding membership (additional information can be accessed through the IRUG.org Web site). Herant Khanjian is the GCI's representative on the steering committee.

Conservation Guest Scholar Program

The GCI will welcome its second group of conservation guest scholars beginning in September 2001. Coming from six countries on three continents, the scholars will utilize their residential time at the Getty to research a variety of topics, ranging from a study of regenerated protein fibers in textiles in collections in the United States to writing a technical manual on lime for use in architectural conservation in Brazil.

This is the second year of the GCI's Conservation Guest Scholar Program. The first group of scholars, in residence for three- to six-month periods, from September 2000 through July 2001, also conducted research on a wide variety of topics.

The Conservation Guest Scholar Program is a residential program available to a limited number of established professionals in the field. Scholars—who are accepted for periods of three, six, or nine months—are given housing at a scholar apartment complex, a work space at the GCI, a monthly stipend, and access to the libraries and resources of the Getty in order to conduct their research.

The selection process is competitive. A committee consisting of Getty staff and external reviewers reviews all applications. Applications that encourage new ideas and

perspectives on the field of conservation—with an emphasis on the visual arts—and those that explore the theoretical underpinnings of the conservation field are of special interest to the committee.

Applications for fall 2002 must be received by November 1, 2001.

Interested established professionals should visit the Conservation section of the Getty Web site at www.getty.edu for information on the program and on application procedures. Information is also available by writing, fax, or e-mail:

310 440-7374 (phone)
310 440-7703 (fax)
researchgrants@getty.edu

Conservation Guest Scholars 2001–2002

Mary Brooks

Head of Studies and Research and Senior Lecturer at the Textile Conservation Centre at the University of Southampton.

While at the GCI, she will work on “A Study of Regenerated Protein Fibers in the U.S.A.”

June–August 2002

Angel Cabeza

Executive Secretary of the Council of National Monuments of Chile.

While in residence as a GCI scholar, he will research “Models and Case Studies at an International Level for the Elaboration of a Protection, Conservation, and Administration Plan for the Archaeological Monuments of Chile.”

October–December 2001

Gabi Dolf-Bonekämper

Buildings conservator with the Senate of Urban Development in Berlin.

She will research “Monuments of Contemporary History: A Medium of Agreement about Differences.”

November 2001–January 2002

Cevat Erder

Professor on the Faculty of Architecture of Middle East Technical University in Turkey and the former director-general of ICCROM.

He will pursue research related to two studies, “Reconstructions at Classical Archaeological Sites and Their Aftereffects” and “Attitudes toward Cultural Heritage in History with Special Reference to the Late Roman Period and Following.”

January–May 2002

Catharina Groen

Scientific Officer, Department of Conservation Research at the Netherlands Institute for Cultural Heritage.

She will work on “The History of the Colored ‘Double Ground’ in Canvas Paintings.”

January–April 2002

Maria Isabel Kanan

Architect with the Instituto do Patrimônio Histórico e Artístico Nacional in Brazil.

She will develop a “Technical Lime Manual Designed for the Needs of Architectural Conservation in Brazil.”

September 2001–May 2002

Second Silk Road Conference



A detail of one of the many large painted sutras located in Cave 85 of the Mogao grottoes. Photo: Neville Agnew.

The Getty Conservation Institute and the Dunhuang Academy are organizing a conference entitled “Conservation of Ancient Sites on the Silk Road, II: Wall Painting Conservation, Site, and Visitor Management.” This international gathering—to be held at the Mogao grottoes site at Dunhuang in the People’s Republic of China, August 25–29, 2003—is a follow-up to the 1993 conference, “Conservation of Ancient Sites on the Silk Road: An International Conference on the Conservation of Grotto Sites.”

The purpose of the conference is to disseminate the results of the last 10 years of collaborative work between the GCI and the Dunhuang Academy and to provide a forum for the exchange of ideas on the conservation and management of cave temple sites in China and along the Silk Road. The conference seeks to bring together some 200 specialists in relevant aspects of cultural preservation and to forge closer collaboration between professionals from the East and West. Participation is encouraged from professionals directly engaged in conservation and management of sites in China and from those whose experience with other classes of cultural sites may bring new approaches and insights to the problems of Silk Road sites. Because of limited facilities, the number of non-Chinese delegates will be restricted to 100.

The conference schedule will allow time for visits to the Mogao grottoes, a

World Heritage Site near Dunhuang in Gansu Province. Since 1989, the GCI and the Dunhuang Academy (the authority responsible for the study, conservation, and management of the Mogao site) have been collaborating on the conservation of the Mogao cave temples, whose wall paintings and statuary date from the 4th to the 14th centuries. The region’s art and cultural heritage—preserved until recently by their isolation and the dry climate—now require the attention of the conservation community if they are to survive present-day tourism pressures and development.

A nine-day postconference tour visiting Silk Road sites between Ürümqi and Kashgar, in Xinjiang Uygur Autonomous Region, and a one-day postconference tour to the Yulin cave temples are planned.

The conference announcement—including a call for papers and a form to express interest—is posted in the Conservation section of the Getty Web site, <http://www.getty.edu/conservation/>. A conference registration form, along with further details on the conference program and the postconference tour itinerary, will be posted in spring 2002. Participants from within China should contact:

Dr. Li Zuixiong
Deputy Director
Dunhuang Academy
Dunhuang, Gansu Province 736200
Tel.: 937 886-9040
Fax: 937 886-9103

Effects of Light on Materials in Collections

Data on Photoflash and Related Sources

By Terry T. Schaeffer

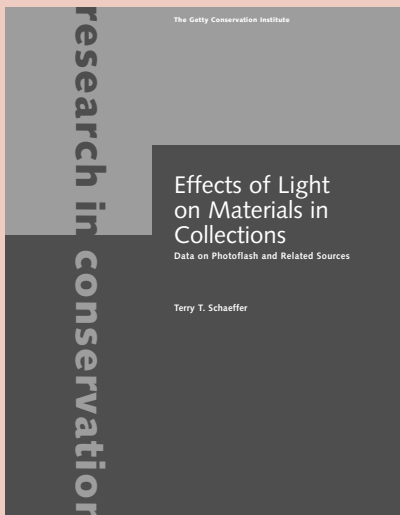
The impact of light on works of art and archival materials has long been an issue of concern to conservators and other museum professionals, yet a review of the literature on this subject has never been systematically undertaken. This volume in the Research in Conservation series fills that gap by providing a survey of the impact of exposure to light from photoflash and reprographic sources in a context that will

Color Science in the Examination of Museum Objects

Nondestructive Procedures

By Ruth Johnston-Feller

This volume presents the life work of one of the nation’s leading color scientists, Ruth Johnston-Feller, who died in April 2000. It combines an overview of basic theoretical concepts with detailed, hands-on guidance for the professional conservator and conservation scientist. Emphasizing the importance of fundamental principles, the author focuses on the application of

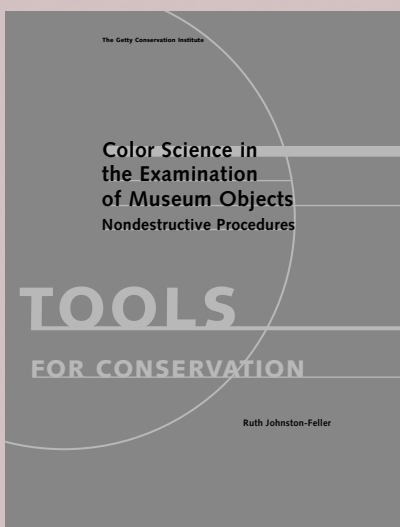


be of most use to the professional audience. The text surveys relevant photophysical and photochemical principles, photometric and radiometric measurement, and the spectral outputs of several light sources. Materials discussed include colorants; natural fibers; pulp, paper, and wood; gums and natural resins; synthetic polymers; polymeric materials containing colorants; fluorescent whitening agents; photographic

and reprographic materials; and objects containing a combination of materials. Approximations and assumptions used in the evaluation process are discussed in some detail, with examples of the different types of calculations.

Terry Trospen Schaeffer received her Ph.D. in biophysics from the University of California, Berkeley, and she spent more than two decades doing research on photosynthetic pigments and ion transport across mammalian cell membranes. She has been a consultant to the Getty Conservation Institute and is currently the chemical hygiene officer in the Conservation Center at the Los Angeles County Museum of Art.

Research in Conservation series
170 pages, 8½ x 11 inches
19 graphs/2 tables
ISBN: 0-89236-645-1, paper, \$30.00



color science to the solution of practical problems, providing a comprehensive discussion of the nondestructive spectrophotometric tools and techniques used to understand the color and appearance of materials during the technical examination of works of art. The book, which features numerous examples of reference reflectance spectra, can help prevent

misinterpretation of color measurements and the erroneous conclusions that might result. Topics include spectrophotometry, colorimetry, colorant mixtures, analytical techniques, reflection, fluorescence, and the effects of extenders, fillers, and inerts.

Tools for Conservation series
385 pages, 8½ x 11 inches
11 color and 2 b/w illustrations, 167 graphs/30 tables
ISBN: 0-89236-586-2, paper, \$80.00

AATA Abstractors

Art and Archaeology Technical Abstracts (AATA) is a major reference work for the conservation field, published semiannually by the GCI in association with the International Institute for Conservation of Historic and Artistic Works (IIC). The 35 and one-half volumes of *AATA* published from 1955 to the present are being transferred into an electronic database that will be available online in 2002. This new electronic resource will retain the characteristics that have assured the excellence of *AATA*, including high-quality abstracts for all citations, the fervent participation of professionals in the field of conservation, and strong editorial control.

The production of *AATA* has been made possible over the last 46 years by an international network of volunteer abstractors who survey the conservation literature and provide abstracts of relevant journal articles, books, patents, technical reports, theses, and audiovisual resources. Much of this literature is unpublished or published in sources with limited distribution and would be unknown to many conservators if not referenced in *AATA*.

Currently, over 100 volunteers around the world contribute abstracts covering the technical study, materials, methods of conservation, and management of the world's artistic, archaeological, and architectural heritage. These volunteers are conservation professionals in private

practice, museums, art galleries, universities, and conservation institutions. Many have contributed to *AATA* throughout their careers through changes in editorial offices, managing editors, and the publishing schedule. Their conscientious efforts and dedication have provided an invaluable service to their colleagues in the field.

The changes in the delivery system of *AATA*—from a hard-copy publication to an electronic database—will in no way alter its reliance on the commitment and skill of the abstractors who have always formed the heart of the publication.

Over the past five volumes of *AATA*, 26 volunteer abstractors (see across) have contributed regularly, missing only two or fewer issues; of this group, 10 have contributed to every issue. Three abstractors—Barbara Niemeyer, Elisabeth West FitzHugh, and Ralph Lewis (recently deceased)—have not only contributed to every issue but have submitted numerous abstracts for each issue.

“I started abstracting for *AATA* 10 years ago because German conservation literature was absolutely underrepresented—and still is,” says Barbara Niemeyer, a conservator at the Antikensammlung of the Staatlichen Museen zu Berlin. “Any colleague who has ever worked on a specific conservation project has probably needed the information *AATA* provides. To maintain and to increase the value of *AATA* for all professionals, every conservator should be interested in contributing to it.” She notes that “for me as an abstractor, searching for *AATA*-appropriate conservation literature has helped keep me informed on the most recent professional developments.”

“The importance of an abstracts journal to the conservation field cannot be overestimated,” observes Elisabeth West FitzHugh, who served as editor of *IIC Abstracts*, the predecessor to *AATA*, for several years in the 1960s. “Conservation

and conservation science overlap extensively into so many fields that only a widely distributed group of volunteer abstractors can be counted on to cover all possible sources. I view the job of abstracting as a professional responsibility.” Ms. FitzHugh, a research associate in the Conservation and Scientific Research Department of the Freer and Sackler Galleries of the Smithsonian Institution, has been an *AATA* abstractor for over 45 years.

Recent Frequent *AATA* Abstractors

- Curt W. Beck
- Michel Benarie
- Christopher J. Brooke
- Mary M. Brooks
- Paul-Bernard Eipper
- Elisabeth West FitzHugh
- Susanne Gänsicke
- Jan Gembal
- Mark Gilberg
- Robin Hanson
- Nancy Kerr
- M. M. Khan
- Petr Kotlík
- Ralph Lewis
- Maria Pilar de Luxán
- Barbara Niemeyer
- Sergio Palazzi
- Colin Pearson
- Arno P. Schniewind
- Geoff Stansfield
- Joyce Hill Stoner
- Joyce H. Townsend
- Käthe Vesters
- Ian N. M. Wainwright
- Kay D. Weeks
- John Winter

Anna Zagorski

Senior Project Coordinator, Field Projects



Dennis Keeley

Wilbur Faulk

Senior Project Manager, Education



Dennis Keeley

During the last five years, Anna Zagorski has provided logistical and administrative support for GCI field projects, preparing budgets, planning and organizing support for field campaigns, and coordinating the shipment of equipment and supplies. She is particularly involved in the Institute's Maya Initiative and Project Terra.

Anna was born and raised in Los Angeles, the daughter of Polish immigrants who came to the United States after living in England for several years. Her father—an aeronautical engineer—had a great affection for nature, and during Anna's childhood, the family took a number of road trips to scenic sites. When she entered California State University, Long

Beach (CSULB), Anna majored in geography and environmental studies and did an internship with an environmental lobbying group. Her studies at college included French, and after graduation she spent a year in Aix-en-Provence, studying geography at the Université d'Aix-Marseille and language and literature at the Institut pour les Etudiants Etrangers. After France, she lived in Italy for a time, then returned to Los Angeles to work for Air France.

In 1984 she took a job as a passenger service supervisor at Los Angeles International Airport, working for several international carriers. Seeking more intellectual stimulation, she decided after four years to

return to CSULB to earn a master's degree in art history. There her studies focused on Etruscan, Greek, and Roman art (today her interests are decidedly more modern). While attending graduate school, she served as the assistant to the development director and general manager of the Los Angeles Festival, and she then spent a year as an intern at the Getty Museum, conducting research on selected French and Italian sculptures from the 17th to 19th centuries. Anna completed her degree work in 1993. By then, she was managing an art gallery in Beverly Hills that dealt with prints, photographs, and antiquities.

It was through a former colleague at the Los Angeles

Festival that Anna learned of a job opening at the GCI. Since she was hired in 1996, she has been part of a series of field projects, work she finds satisfying because of the tangible contribution it makes to conservation. She is especially glad to be working on the Institute's current effort to assist cultural authorities in El Salvador with emergency earthquake relief.

Perhaps because her father instilled in her a love of gardens, whenever Anna has the chance, she's gardening at the home that she shares with her husband.

Wilbur Faulk spent 15 years in the Getty's security department before taking a position as a senior project manager with the GCI. Working in the Institute's Education group, he participates in a variety of initiatives focused on international cultural property protection.

Wilbur grew up in the Los Angeles suburb of Lynwood, where his father was superintendent at a local steel mill. While attending college, he spent his summers working at the mill, then later took a full-time job as a warehouse supervisor. In 1970 he joined the Santa Monica Fire Department, becoming a paramedic four years later. Two years later

he was promoted to captain, the first in the department to also serve as a paramedic. It was work that he loved, but an injury during a fire—and the surgeries that followed—forced him to retire in 1983.

In 1984, while awaiting a background check for a job with the U.S. State Department, he met with the head of security for the Getty Museum, who subsequently hired him as the Getty's first security training supervisor (this significant change in his professional life was mirrored in his personal life—during this period he married his wife Ellen). When the Getty security director retired in 1985, Wilbur was named as his

replacement. In 1993 he was promoted to the newly created position of director of security for the Getty Trust and was deeply involved in the design and construction of the Getty Center, managing all aspects of the security, fire, and life safety systems while continuing to run the rapidly growing security department.

At the end of 1999, seeking a change, he joined the GCI, where he now works with other cultural institutions nationally and internationally on security, fire, and disaster preparedness issues. His activities have included emergency planning training for the GCI's Latin American Consortium and organizing and leading several

comprehensive security seminars—at the St. Petersburg International Center for Preservation—for major cultural institutions in Russia. Assisting institutions and organizations around the world has been very gratifying personally as well as professionally. In the future, Wilbur looks forward to applying his expertise to issues of site protection as part of the Institute's site management initiatives.

Wilbur currently serves as committee secretary for the International Council of Museums (ICOM) Security Committee, and as a board member of the American Association of Museums/ICOM.

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