

German Translations of:

**Emergency Red List
of Cultural Objects
at Risk**

Yemen



**Red List of West
African Cultural
Objects at Risk
Emergency Mali**

**Press Release
Zürich, 11th of July 2019**

ICOM international
council
of museums

“Because illicit traffic in cultural goods is a global phenomenon, we need to offer a global response.”

Suay Aksoy
President
International Council of Museums (ICOM)

“Today, more than ever, the world is aware of the importance of its cultural heritage and of the necessity to protect it against theft, looting and illicit trafficking. ICOM’s Red Lists are an efficient tool to fight them”

Peter Keller
Director General
International Council of Museums (ICOM)

The German Translations of the Emergency Red List of Cultural Objects at Risk for Yemen and the Red List of West African Cultural Objects at Risk – Emergency Mali

In order to reach their goal to help law enforcement officers and to raise awareness among professionals involved in the circulation of cultural goods, Red Lists are published in different languages to facilitate their use and distribution all over the world. The interest of a country in translating the Red Lists of cultural objects originating from other countries in its own language shows the strong will and determination of the museums' world to protect all cultural goods from all around the world.

What is a *Red List*? —————4

Why an *Emergency Red List* for Yemen and West Africa? —————6

17 *Red Lists* published since 2000 —————7

ICOM's fight against illicit traffic in cultural goods —————8

The International Council of Museums (ICOM) —————10

Acknowledgements —————11



/ObsTraffic



obs-traffic.museum



@ObsTraffic

IMPORTANT NOTE

A Red List is NOT a list of actual stolen objects.

The cultural goods depicted are inventoried objects within the collections of recognised institutions. They serve to illustrate the categories of cultural goods most vulnerable to illicit traffic.

ICOM wishes to thank all of the institutions and individuals who provided the photographs presented in these Red Lists.

What is a *Red List*?

The *Red Lists* classify the endangered categories of archaeological objects or works of art in the most vulnerable areas of the world, in order to prevent them from being illegally sold or exported. They therefore contribute to the protection of cultural heritage in the concerned countries. These tools are used by police and customs officials worldwide, including INTERPOL and the World Customs Organization. Red Lists are also distributed to museums, auction houses and art dealers.

How are the objects on the *Red Lists* selected?

The types of objects shown on a *Red List* must meet three criteria:

- They must come from a site or region that has been a victim of theft and looting,
- Be protected by legislation,
- Be in demand on the art and antiquities market.

For each *Red List*, illicit trafficking is studied in order to understand the types of objects that are most in demand among buyers. Actions are undertaken to review reports of thefts and looting, communicate with colleagues on the ground and survey the illicit art market. The final selection of categories and sub-categories is made in conjunction with a group of national and international experts (including historians, art historians, archaeologists, curators, etc.), who all provide knowledge and experience in the field.

All the illustrations in the *Red Lists* are only representative of the categories and sub-categories that are at risk of being illegally trafficked. The illustrations are images of objects from museum collections or archaeological missions and its aim is to help identify the types of objects at risk.

How do *Red Lists* help fight illicit trafficking?

After the *Red List of African Archaeological Objects* was published in 2000, a large number of looted cultural objects were returned to African countries, including 600 statues which were returned to Niger in 2006 after being identified by international authorities. Important pieces from Mali were also identified thanks to ICOM's first *Red List* and returned to the National Museum in Bamako.

There have been similar examples in other regions; in 2011, the National Museum of Afghanistan indicated that nearly 8,000 stolen objects had been returned thanks to the *Red List of Afghanistan Antiquities at Risk* (2006), including 1,500 pieces that were confiscated by law enforcement officials of the United Kingdom between 2007 and 2009. These officials systematically used the *Red List of Afghanistan Antiquities at Risk* for help in identifying 3.4 tons of objects that were returned to their country of origin.

In 2012, French authorities announced that ICOM's *Emergency Red List of Iraqi Antiquities at Risk* (2003 version) helped in the identification, recovery and restitution of 13 Iraqi archaeological objects from the ancient civilisation of Mesopotamia, dated from 2350 BC to 1700 BC. The cones and clay tablets were identified by official investigators through online sales and then returned to Iraq.

In 2016, Germany reformed its cultural property protection law. This new law protects German cultural property as well as the cultural property of State Parties to the UNESCO 1970 Convention, especially the war-torn countries such as Iraq, Syria and Yemen. One of the main features of this Law is the reinforcement of the due diligence requirements and the introduction of the ICOM *Red Lists* as an officially recognised tool for that matter. The cultural property indicated in the ICOM *Red Lists* “is now subject to strict due diligence requirements¹” according to German law.

With more than 17 ICOM *Red Lists* concerning 40 countries, it is easy to imagine how many illicitly trafficked objects could be seized should the *Lists* be used consistently by law enforcement officials at the world’s largest ports of entry, or how many illegal transactions can be prevented if each country would use the *Red Lists* in their cultural heritage protection mechanism.

New *Lists* are currently being developed, namely for Southeast Europe.



1-Alabaster funerary statue, Yemen, 1st c. AD, 45.5 x 13.3 x 10.3 cm. © RMN - Grand Palais (Musée du Louvre) / Hervé Lewandowski

2-Pendentif en bronze en forme de visage humain, site d'Igbo Isaiah (Igbo-Ukwu, Nigeria), IXe – Xe s. ap. J.-C., 7,6 x 4,10 x 5,5 cm. © The Trustees of the British Museum, R.U.

¹ Key aspects of the new Act on the Protection of Cultural Property in Germany. Page 11
https://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2016/2016-09-23-kulturgutschutz-informationen-englisch.pdf?__blob=publicationFile&v=2

Why an Emergency *Red List* for Yemen and West Africa?

The Red Lists are not list of stolen objects. They are a list of type and categories of artefacts that, despite being protected by national and international legislation, are on demand on the art market and are at risk of being looted, stolen or illegally exported. Individuals and institutions wishing to acquire cultural objects from Yemen or West Africa are urged not to acquire objects presented on these Lists without having thoroughly researched its origin and all the legal documentation. In the event of any doubt as to the legality of the transaction, buyers should abstain from acquiring the object.

In an effort to help protect endangered Yemeni and West African art and antiquities for future generations, ICOM is translating the *Emergency Red List of Cultural Heritage at Risk – Yemen* and the *Red List of West African Cultural Objects at Risk – Emergency Mali* in German with the support of the U.S. Department of State, the Swiss Federal Department of Home Affairs, the West African Economic and Monetary Union (UEMOA) and with the collaboration of national and international experts.

The cultural heritage of Yemen is protected by national legislation. Article 29 in the Chapter 6 of the law on antiquities N. 21/1994 forbids the commerce or the free disposal of movable archaeological objects. According to the article 33 and 34 of the same section, it is forbidden to export movable archaeological objects—unless a temporary permission is given by the authorities. Yemeni authorities will ask for the retrieval and the repatriation of illegally exported objects. Nevertheless, the conflict

is endangering the country's cultural objects that are now at risk of being illegally trafficked. The need for a tool to help protect the cultural heritage of Yemen was more than urgent.

Though protected by various national laws and international treaties, West African cultural objects are in high demand on the art and antiquities market and are thus at risk of being illegally traded. The recent conflict in Mali also highlighted the need for a new Red List for West Africa, particularly considering the risks to manuscripts and of the looting of sites in the north of the country. ICOM therefore included in this Red List an "Emergency" section specifically dedicated to Mali.

The translations of the two Red Lists are published on paper and online. These *Lists* and all the previous *Red Lists* published by ICOM are available at the following link: <http://icom.museum/resources/red-lists-database/>



Limestone libation table, Yemen (Marib), 10 x 123.5 x 69 cm.

© General Organization of Antiquities and Museums (GOAM); CASIS Project, University of Pisa

17 Red Lists published since 2000

Seven of these *Red Lists* were classified as "Emergency" *Red Lists* because they concern countries whose movable heritage had suddenly been placed at risk, either due to a natural disaster (as in the case of the earthquake in Haiti in 2010) or armed conflict (Iraq, Egypt, Syria, Libya, Mali and Yemen):

- *Red List of African Archaeological Objects*, 2000
- *Red List of Latin American Cultural Objects at Risk*, 2003
- *Emergency Red List of Iraqi Antiquities at Risk*, 2003
- *Red List of Afghanistan Antiquities at Risk*, 2006
- *Red List of Peruvian Antiquities at Risk*, 2007
- *Red List of Cambodian Antiquities at Risk*, 2009
- *Red List of Endangered Cultural Objects of Central America and Mexico*, 2009
- *Emergency Red List of Haitian Cultural Objects at Risk*, 2010
- *Red List of Chinese Cultural Objects at Risk*, 2010
- *Red List of Colombian Cultural Objects at Risk*, 2010
- *Emergency Red List of Egyptian Cultural Objects at Risk*, 2011
- *Red List of Dominican Cultural Objects at Risk*, 2012
- *Emergency Red List of Syrian Cultural Objects at Risk*, 2013
- *Emergency Red List of Iraqi Cultural Objects at Risk*, 2015
- *Emergency Red List of Libyan Cultural Objects at Risk*, 2015
- *Red List of West African Cultural Objects at Risk, with a Mali "Emergency" section*, 2016
- *Emergency Red List of Cultural Objects at Risk – Yemen*, 2018

In preparation:

- Southeast Europe



Eight-toothed ivory comb with four circular perforations and one in the shape of a cross, early 19th c. AD, 8.5x4cm. © Musée des Civilisations de Côte d'Ivoire / Alecian Frédéric Djamel

ICOM's fight against illicit traffic in cultural goods

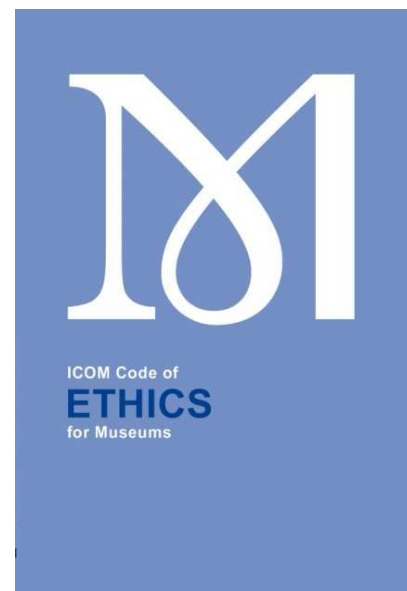
For decades, the fight against illicit traffic in cultural goods has been a top priority for ICOM, which sees protecting cultural heritage as one of its main international public service missions. ICOM plays an active role by training museum professionals to prepare for and take action in emergency situations, and by developing practical tools to protect cultural objects threatened by illicit traffic.

Through the *ICOM Code of Ethics for Museums*, ICOM members have adopted strict rules for the acquisition and transfer of collections, limiting their risk of acquiring illegally obtained artefacts. ICOM also offers professionals tools to facilitate inventories of collections, such as *Object ID*; and publishes international guidelines for heritage protection and preservation.

Thanks to its international network of professionals and its experience, ICOM has been recognised for decades as one of the main players in the fight against illicit traffic in cultural property.

The collaboration between ICOM and its partners includes the sharing of information

and expertise, the organisation of awareness-raising campaigns, the development of training programmes for museum professionals and law enforcement authorities, and the dissemination of ICOM publications on the protection of cultural heritage.



ICOM also plays a vital role in the fight against illicit traffic in cultural goods through the World Customs Organization's ARCHEO programme. Through the programme, customs officials who suspect a work of art was obtained illegally can ask ICOM for advice on the artifacts. The success of this initiative is due in part to ICOM's programme to fight illicit trafficking and its network of more than 44,000 professionals.

ICOM is the only non-police body, along with UNESCO, that can suggest stolen works of art for the INTERPOL database, and it is the only NGO recognised by the United Nations Economic and Social Council (ECOSOC) as an expert on the illicit traffic in cultural goods. This important recognition of our work and involvement comes with the responsibility to act in a professional and ethical manner.

The International Observatory on Illicit Traffic in Cultural Goods

The International Observatory on Illicit Traffic in Cultural Goods is the result of ICOM's longstanding commitment to protecting cultural property. It is a permanent international cooperative platform between law enforcement agencies, research institutions and other external expert stakeholders.

In 2015, the Observatory released its first publication, *Countering Illicit Traffic in Cultural Goods – The Global Challenge of Protecting the World's Heritage*, which is available for free online.

The publication features a collection of authors from the academic and museum worlds analysing different aspects of the illegal trade in cultural goods and proposes solutions to hinder traffic.

In addition to its production of the *Red Lists* and its daily cooperation with customs and law enforcement agencies around the world, ICOM also monitors emergency situations through its Disaster Risk Management Committee (DRMC) to help salvage cultural heritage in danger.



The International Council of Museums (ICOM)

The International Council of Museums (ICOM), created in 1946, is a worldwide organisation of museums and museum professionals. ICOM is committed to promoting and protecting natural and cultural heritage, present and future, tangible and intangible. With more than 44,000 members in 138 countries, ICOM is active in numerous fields relating to museums and cultural heritage.

ICOM maintains formal relations with UNESCO and has a consultative status with the United Nations Economic and Social Council (ECOSOC) as an expert in the fight against illicit traffic in cultural goods. ICOM also works in collaboration with organisations such as INTERPOL and the World Customs Organization (WCO) to carry out some of its international public service missions.

The protection of heritage in the case of natural disasters or armed conflict is also at the core of ICOM's work, carried out by its Disaster Risk Management Committee (DRMC) and through its strong involvement in the Blue Shield. ICOM has the ability to rapidly mobilise expert networks in the field of cultural heritage from all over the world thanks to its numerous programmes.

ICOM's commitment to culture and knowledge sharing is reinforced by its 30

International Committees, which are dedicated to a wide range of museum specialities and conduct advanced research in their respective fields for the benefit of the international museum community.

In addition, ICOM organises International Museum Day each year, a worldwide event held on and around 18 May, to increase public awareness of the role of museums in the development of society.





With the generous support of:



Schweizerische Eidgenossenschaft
Confédération suisse
Confederazione Svizzera
Confederaziun svizra

Département fédéral de l'intérieur DFI
Office fédéral de la culture OFC



Union Economique et
Monétaire Ouest Africaine

For the "Mali Emergency" section:



U.S. Department of State
Bureau of Educational and Cultural Affairs
Washington, D.C.



22, rue de Palestro - 75002 Paris - France
Tel. : +33 (0)1 47 34 05 00 - Fax : +33 (0)1 43 06 78 62
E-mail : illicit-traffic@icom.museum - Website : <http://icom.museum>
Press Contact : icom.presse@icom.museum

[illegible]

