

# Conservation

The Getty Conservation Institute Newsletter ■ Volume 19, Number 2, 2004



# The Getty Conservation Institute Newsletter

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## *Conservation, The Getty Conservation Institute Newsletter*

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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 to 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.

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*Front cover:* A 19th-century photograph of St. Mark's Square in Venice, taken decades before the development of major international heritage charters. In 1964, Venice was the site of the Second International Congress of Architects and Technicians of Historic Buildings, which produced the Venice Charter. The charter—one of the most influential heritage documents of the 20th century—codified internationally accepted standards of conservation practice relating to architecture and sites. *Photo:* © Hulton-Deutsch Collection/Corbis.



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## Feature

### 4 Reflections on the Use of Heritage Charters and Conventions

*By Jean-Louis Luxen*

In recent decades, there has been a considerable increase in the number of charters and conventions that have sought to set standards for the protection and conservation of cultural heritage around the world. Today, among some, there is a growing unease over these charters and conventions—the relevance and authority of which are sometimes contested. Yet, unquestionably, in a context of rapid social changes there has been tremendous progress in conservation during the last 40 years. It is important to remember these advances in order to have an enlightened view of the contributions made by these documents.

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The GCI is developing with ICOM and ICCROM an education initiative on integrated emergency management for museums and other cultural institutions. This collaboration will be undertaken within the broader framework of the Museums Emergency Program, initiated by ICOM in response to the need for museums to develop expertise in emergency preparedness and response. Its aim is to advance an awareness among museum personnel of the nature of disasters and of the ways to limit damage through preventive conservation measures and rapid intervention.

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# REFLECTIONS ON THE USE OF Heritage Charters and Conventions

By Jean-Louis Luxen

**W** E HAVE COME A LONG WAY since the drafting of the Charter of Athens in 1931 and the Charter of Venice in 1964. Today there is widespread agreement on the definition of *heritage* as a social ensemble of many different complex and interdependent manifestations, reflecting the culture of a human community. The concept of *conservation* represents an insistence on harmony, over time, between a social group and its environment, whether natural or human-made, while the protection of this harmony is perceived as a major aspect of sustainable human development.

There is no question that international debates have deepened and expanded the notions of heritage and conservation. This evolution has included the drawing up of charters and conventions, which in turn has given impetus to further developments. In the course of the last few years, there has been a considerable increase in such documents. There are now dozens of them, constituting hundreds of published pages.

Scientists and conservation experts regularly refer in their studies and practices to the principles contained in these

documents, which are intended to be universal in scope. It is generally believed that these principles make possible advancement in at least three major areas: in practice, in doctrine, and in the dialogue among cultures.

Today, however, questions are being raised as to the reality of these contributions. There is growing unease over these conventions and charters—the relevance and authority of which are sometimes contested.

With regard to practice, some critics cite examples in which the norms laid out in charters and conventions are not respected, either through ignorance or by deliberate choice. Diverging interpretations can also be observed, with professionals opting for contradictory interventions in the name of the same principles. In terms of doctrine, many people criticize these texts for seeking a common denominator and often for being too general. At the same time, the proliferation of documents appears to undermine their credibility. Some compare texts and raise questions regarding their coherence, suggesting that their juxtaposition creates confusion

U.S. president Franklin D. Roosevelt watches as U.S. Department of Agriculture secretary Henry A. Wallace signs the Roerich Pact on behalf of the United States in April 1935. The pact—one of the earliest international agreements addressing cultural heritage—affirms that monuments, museums, and scientific, artistic, educational, and cultural institutions and their personnel are to be considered neutral in times of war, and are to be accorded respect and protection in peacetime. *Photo: Nicholas Roerich Museum, New York.*



Cologne, Germany, destroyed by Allied bombing, March 1945. The Second World War resulted in unprecedented destruction of the world's cultural heritage. In response, the international community drafted the 1954 Hague Convention as an effort to ensure that cultural property be safeguarded and respected in any future armed conflicts. Photo: © Bettmann/Corbis.



and leaves too much room for differing interpretations. With respect to international dialogue, charters and conventions are criticized for having a high rate of failure. Imbalances between different regions and types of heritage have led to different approaches to conservation, fueling tensions and undermining exchanges of ideas and experiences. In addition, the multilateral approach to heritage is losing ground in the context of international cooperation.

Yet, unquestionably, in a context of rapid social change, there has been tremendous progress in heritage conservation over the last 40 years. It is important to remember these advances in order to have an enlightened view of the contributions made by these documents.

### Practice, Doctrine, and Dialogue

With regard to practice, the norms expressed in charters and conventions have had a positive effect all over the world. Their general message has been acknowledged, and recommendations have been widely followed. In nearly all countries, professionals have drawn up inventories of heritage, often accompanied by thematic reports and scientific publications. Official services have been established, creating a systematic policy on conservation and providing a framework for the management of sites. Despite divergences and errors, in general such practices seek to follow standards considered universal, as laid down in international texts. In addition, the public has become increasingly sensitive to the cause of protecting heritage.

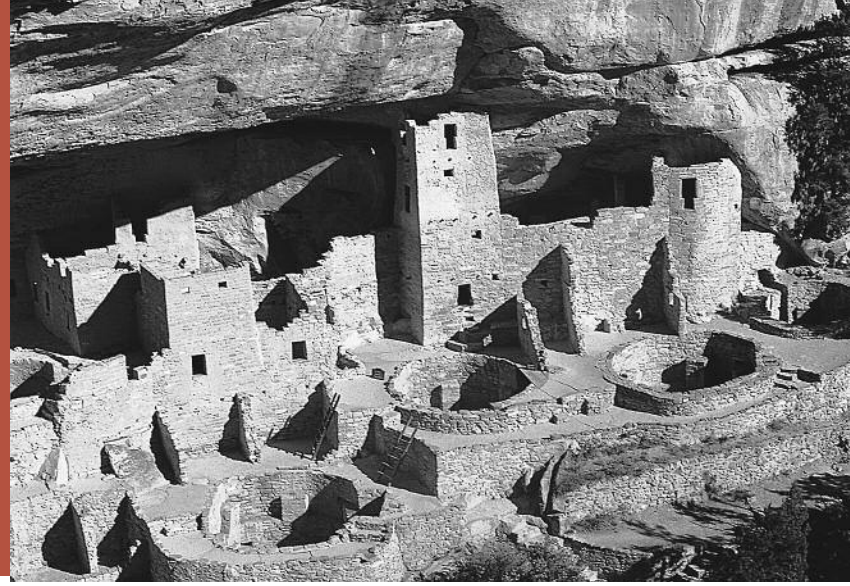
With respect to doctrine, significant progress has been made. In the 1970s, convergence between cultural heritage specialists and environmental conservationists—at that time already more efficiently organized at the international level—led to the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. There has been progress in bringing movable and immovable cultural properties—and tangible and intangible

heritage—closer together. The way has also been opened to incorporate different types of heritage, including industrial, vernacular, and 20th-century heritage, as well as cultural routes. Through examination of the conditions under which heritage can be considered a resource, the economic aspect of heritage is being taken into account. The questions asked have graduated from “how to conserve?” to “why conserve?”—and then to “for whom to conserve?” To a large extent, the drawing up of new charters and conventions is the result of the extension of the concept of heritage. What sometimes appears to be a proliferation may simply be a reflection of new realities that are more varied and complex.

As for international dialogue, the exchange between professionals and the different cultures of the world produced by the process of formulating principles is improving practices and strengthening doctrine. Fruitful dialectics have been established at national and international levels, with different parties contributing ideas and experiences, comparing them with others, and making advances possible in terms of quality and innovations. Africa and Oceania, for example, have shed light on the importance of the intimate relationship between culture and nature. They have highlighted the intangible dimension of physical heritage and triggered the examination of the meaning and values of heritage in all acts of conservation and restoration. Another example is the Far East, which has placed emphasis on the importance of traditional crafts and skills as a cultural heritage in their own right, based on the original concept of “living cultural treasures.” The search for a universal dimension for norms that are more in line with the rich diversity of heritage and culture has led to a new definition of the concept of authenticity, as demonstrated in the Nara Document on Authenticity (1994).

Although international standards are not applied with the same rigor everywhere, this is more the consequence of the economic and social conditions of the different countries and regions rather than the result of differing cultural approaches. This is true even among European countries. Admittedly, norms were originally

*Left to right: Cliff dwellings at Mesa Verde National Park, Colorado; Independence Plaza, in the historic center of Quito; Cloth Hall in the historic center of Krakow. In 1978, Mesa Verde, Quito, and Krakow were among the first 11 places to be inscribed on the World Heritage List. The list was established by the 1972 World Heritage Convention, which seeks to encourage the identification, protection, and preservation of cultural and natural heritage around the world considered to be of outstanding value to humanity. Photos: Eric Blanc, Guillermo Aldana, and Jeffrey Levin.*



influenced by the European—and even the Mediterranean—context, but they have been enriched considerably by contributions from other regions of the world. After all, the conservation and restoration methods of Japanese temples or Chinese tombs follow a long tradition of rigor, which applied the concepts of the charters before they were even written. And management methods based on strong traditional customs and practices are considered to be the equivalent of “management plans”—and, as a matter of fact, are sometimes more effective.

But while successive charters, conventions, and recommendations should be considered as both the source and the reflection of considerable progress, doubts linger among some, and criticism persists. Because of this, steps should be taken to avoid compromising the credibility of all these texts.

### **Terminology and Scope**

Before an analysis of these highly varied documents is carried out, it is important to define their terminology and scope. Unfortunately, confusion frequently prevails in this area.

“Conventions” and “recommendations” emanate from intergovernmental organizations such as UNESCO, the Council of Europe, and other public international agencies. Once conventions—such as the Convention on the Illicit Traffic of Cultural Property (1970), the Convention on Biological Diversity (1992), or the European Convention on Landscapes (2000)—are signed and ratified, they are binding for the member states. Although “recommendations” do not have the force of law, they bring together for public authorities and other stakeholders highly recommended management guidelines. Examples include the

Recommendation Concerning the Safeguarding of Landscapes and Sites (1962), the Recommendation for the Protection of Movable Cultural Property (1978), and numerous recommendations by the Council of Europe. These norms are considered public international law, and before being adopted and applied, they are subject to meticulous preparations and consultations between states to ensure the widest possible consensus.

“Charters,” “codes of ethics,” “principles,” and other “documents” have moral rather than legal authority. They usually set forth principles and codes of good conduct that professionals set for themselves to serve as guidelines for their practices. The virtues of this self-regulatory collective approach include its flexibility and its ability to adapt to change. This category includes the charters of Athens and of Venice, the specific charters on Historic Gardens (1987) and Cultural Tourism (1999), and the codes of ethics of the International Council of Museums (ICOM) and the International Council of Archives (ICA). To acquire strong moral credibility, these norms need to be the outcome of very broad consultations, involving as many professionals as possible from all regions of the world.

It should be noted that a fertile relationship can grow between charters and conventions of varying scopes. Thus, the Charter on Underwater Cultural Heritage (1996) prepared the ground for UNESCO to adopt the Convention of 2001 on the same theme. Likewise, it frequently happens that public authorities responsible for museums refer to the ICOM Code of Ethics or that courts base their decisions on the principles of a given charter.

All these documents form a considerable corpus of norms to be combined with national and regional legislation in each country. In addition to cultural heritage, they cover regional and urban



planning, as well as the protection of nature and the environment. There are not many who can claim to have complete knowledge and understanding of these norms, and it is easy to understand why most people get lost in the profusion of documents.

### Effective Dissemination

Frequently these norms are not well disseminated. A striking example is the lack of knowledge of the Recommendation Concerning the Protection, at National Level, of Cultural and Natural Heritage, adopted in 1972, in the same year as the widely known Convention Concerning the Protection of the World Cultural and Natural Heritage. While these UNESCO texts are complementary, the Recommendation is much more comprehensive and concrete, and hence more useful for everyday management—but it is not nearly as well known.

On the whole, better dissemination is required so that the stakeholders can refer to the texts themselves, preferably in their native language. These texts are far from being readily available, and they are even less available in accurate translations. Another factor is that these texts are not always accompanied by detailed and clear commentaries that would make them more understandable to the managers of sites and construction projects. Because of this lack of knowledge, an initiative is often taken to prepare a new charter for a problem already dealt with. For example, the ICOMOS Charter for the Conservation of Historic Towns and Urban Areas (1987), also known as the Washington Charter, did not contribute anything new to the Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas, adopted by UNESCO 11 years earlier! Not enough emphasis has been placed on

the need to review existing documents before aspiring to innovate. In general, priority should be given to the broad and effective dissemination of existing texts. While efforts have been made in this direction, especially through Internet sites, they remain inadequate.

It should be acknowledged that the formulation of norms is, in many cases, very general, since they seek to cover a wide variety of specific situations. Consequently, this general formulation leaves the door open to differing interpretations. Efforts have been made to overcome this difficulty by developing guidelines geared toward the particular circumstances of a country. Thus, the recently adopted Principles for the Conservation of Heritage Sites in China (2002) consist of two distinctive parts: the “Principles,” of general scope, and the “Commentary,” which deals in a detailed and explicit manner with Chinese heritage. Another example is the Burra Charter, which provides a synthesis of the latest ideas on conservation applicable to Australia, with a very clear outline of the decision-making process.

In the same spirit, more practical manuals can also be proposed to guide site managers and decision makers on the measures to be taken day by day. The management guidelines for World Cultural Sites and the guidelines for risk preparedness, published by ICCROM, convert the major principles of charters and conventions into advice on management. Similarly, the World Tourism Organization has taken the initiative to publish the handbooks *Visitor Management* and *Congestion Management in Cultural and Natural Sites*. These publications illustrate the Global Code of Ethics of the organization and the charter on Cultural Tourism in concrete terms, using models of good practice. The time is clearly ripe for the publication of works that are simple, clear, inexpensive,



**Ruins of Hampton Township, Burra, Australia.** In 1979, members of Australia ICOMOS met in the historic mining town of Burra to review the applicability of the Venice Charter in Australia. The result was the Burra Charter, which adapts the general philosophy of the Venice Charter to the specific needs of Australian heritage—and which has become a model of how international principles can be refined to embrace the values and needs of a particular nation or particular cultural groups within that nation. *Photo: Neville Agnew.*

and available in several languages.

Indeed, it is simple and clear language that is often missing. There is an unfortunate tendency to develop a specific jargon and concepts whose definitions are not obvious to all, especially given language differences. Thus, the problems raised and the vocabulary used during the discussions on the implementation of the Convention on the World Heritage and, more specifically, in the latest version of the Operational Guidelines, are probably fully understood by no more than 200 people worldwide—and perhaps not by even a single site manager.

Another difficulty that has arisen relates to the adaptation of norms to changes in ideas, social life, and techniques. This is why revising conventions can turn out to be a problematic exercise. It required many years, for example, to adopt the Additional Protocol to The Hague Convention of 1954. Another example is provided by the recent adoption, in 2003, of the Convention for the Safeguarding of Intangible Heritage, at a time when it appeared impossible to many states to extend further the concepts and arrangements of the convention on the World Cultural and Natural Heritage. But was a new convention really necessary? Some people question whether this was the moment to treat the intangible aspect separately instead of carrying out a more in-depth

study on the relationship between the physical and intangible dimensions of heritage.

As for charters, ICOMOS has decided not to update the 1964 Charter of Venice and instead has opted to adopt complementary charters dealing with specific types of heritage and new themes. This approach has led to the drawing up of new texts of unequal value, superimposed over already existing ones, a practice that intensifies the impression of proliferation. In this regard, the option chosen by ICOM and ICA of periodic but infrequent revisions of their codes of ethics seems more appropriate. This is also the approach made in respect to the Burra Charter, which is revised from time to time.

### **Affirming Universal Values**

At a more fundamental level, the credibility of conventions is compromised when they fail to attain their objectives. This is true of the World Heritage Convention, ratified by a record 178 states, which is consequently the flagship of the fleet of conventions. The goal of this idealistic text is to identify the sites “of outstanding universal value” and to promote their good conservation through international cooperation. However, it is recognized that the

*Abstracts of cultural heritage policy documents discussed in this issue of Conservation—with links to full-text documents, where available—can be found on the Getty Web site at*

*[www.getty.edu/conservation/research\\_resources/charters.html](http://www.getty.edu/conservation/research_resources/charters.html)*



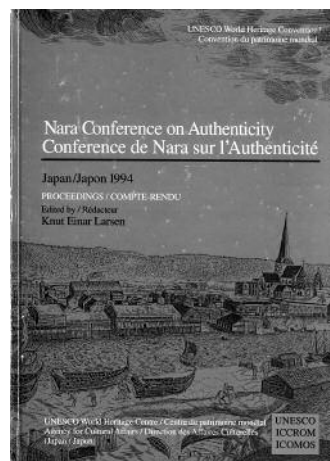
imbalances in the World Heritage List between the various types of heritage and the different regions of the world undermine its ambition to be truly representative. Despite determined “global strategy” measures taken since 1994 to remedy this situation, the imbalances persist and are becoming more marked. This is because international cooperation in the area of heritage is, in fact, a reflection of more general conditions that prevail in the world today: unbridled economic liberalism, glaring inequalities between countries, identity claims that are sometimes in conflict, and the crisis currently affecting multilateral institutions.

Very frequently, the main motive behind the development of a site—and even its inclusion in the World Heritage List—is to promote tourism, with economic imperatives that neglect good conservation principles. Buffer zones, traditional urban areas, or the natural environment around protected sites are being altered completely by economic pressure, especially in developing countries. Or, quite simply, the lack of resources prevents certain countries from compiling the nomination file required to have their heritage recognized. And when, in order to ensure fairer representation, new categories of heritage are identified, such as cultural landscapes or cultural routes, it is again the countries with the necessary resources that are the first to submit nomination files.

Another well-known negative factor is that heritage is often used as a tool of national, and even chauvinistic, affirmation, in total negation of the evidence of the various influences, absorbed over time and space, that are reflected in heritage.

This self-centered attitude is also seen in the instances of leading nations displaying reluctance to be part of world governance based on international law. In the field of heritage, the relatively low level of ratification of the Convention on the Illicit Traffic of Cultural Property (103 countries) and The Hague Convention (110 countries) are examples. Is it therefore surprising that some countries question the universal character of values that are supposed to serve as the foundation of world governance—including human rights and the principles advocated in the field of heritage?

This is why nongovernmental organizations have an important role to play in the name of civil society. Because they have the necessary distance from the political authorities, it is up to scientists and professionals to remain in active contact, to stimulate the debate, and to highlight constantly the universal values of heritage and the basis for its conservation—authenticity, integrity, management plans, integrated conservation, reversibility of interventions, and the presentation and interpretation of sites. Today, taking into account new communication technologies, a priority is to respond to the increasing demand of visitors for a plural and interactive reading of heritage and the cultures it reflects. We must reject the



**Proceedings of the 1994 Nara Conference on Authenticity. The conference led to the development of the Nara Document on Authenticity, which underscores the importance of considering the cultural and social values of all societies, and emphasizes respect for other cultures, other values, and the tangible and intangible expressions that form part of the heritage of every culture.**

prospect of a “clash of civilizations” by reaffirming the need for a dialogue among cultures.

Used wisely, recommendations, charters, codes of ethics, and other handbooks continue to be vital tools for the protection of heritage. Because there is already a considerable corpus of normative texts—a reflection of the impressive extension of the concepts related to heritage—priority should be given to the dissemination of these documents, through public awareness campaigns and training, and to their effective implementation. It would also be very useful to adapt international norms to the specific situations of regions or countries, in more accessible, explicit, and detailed guidelines and in the local language—a process already undertaken in some places. In addition, there is a need for practical handbooks on specific topics, such as visitor management and interpretation.

Given that there is a constant need for intellectual development and progress in practice—through the international exchange of ideas and experiences—it is probable that new conventions, charters, and the like will be drawn up. One would hope that more normative texts would be developed only if they bring added value, avoid divergent interpretations, and reflect a wide consensus among heritage professionals and different regions of the world. In grappling with all of these issues, we should not lose sight of what is—or should be—the ultimate objective of heritage conservation: the affirmation of universal values and the encouragement of mutual understanding.

**Jean-Louis Luxen is the former secretary-general of ICOMOS. He is currently president of Culture, Heritage and Development International ASBL (CHEDI), which is based in Brussels.**

*During the latter half of the 20th century, the number of international charters and conventions dealing with the conservation and preservation of cultural heritage grew from a handful to literally dozens. What has been the impact of these documents on the practice of conservation? In what ways have they contributed to the field—and what are their limitations? Conservation put these questions and others to two specialists who have spent their professional lives dealing with both the principles and the practice of heritage conservation.*

*Cevat Erder is a professor on the faculty of architecture, and founder of the Department of Conservation of Historic Monuments at Middle East Technical University in Turkey. He is a founding member of the International Committee for Architectural Photogrammetry (CIPA) and the ICOMOS Committee on Earthen Architecture. He was a member of the Executive Council of ICOMOS from 1965 to 1974 and served as the director of ICCROM from 1981 to 1988.*

*Jane Lennon is an adjunct professor at the Cultural Heritage Centre for Asia and the Pacific at Deakin University in Melbourne, Australia. A founding member and past president of Australia ICOMOS, she participated in the drafting of the Burra Charter, which provides principles for conservation of culturally significant places in Australia. After spending nearly a decade managing historic places for the Victorian Department of Conservation and Natural Resources, she became a consultant on a wide range of heritage issues. From 1991 to 2003, she was a member of the ICCROM Council. In March 2004 she was appointed to the new Australian Heritage Council.*

*They spoke with François LeBlanc, head of the Field Projects department of the GCI, and Jeffrey Levin, editor of Conservation, The GCI Newsletter.*

# Principles, Practice, and Process

**François LeBlanc:** *Cevat, during your professional lifetime, with the exception of the Athens Charter, you've witnessed the creation of all the heritage conservation charters and conventions, beginning with the Venice Charter in 1964. What has been the impact of all these documents on the practice of conservation?*

**Cevat Erder:** Well, in my experience, they've had a very important effect on education and on the use of terminology. They provided the facility for explaining international attitudes. The Venice Charter was not exactly the first. It was sort of a summary of the previous recommendations in the field of conservation. Besides Athens in 1931, there were earlier resolutions and recommendations that fell into either the political category—expressing government intentions and attitudes—or the technical and professional category. I think the earliest political document was produced in 1899 by a conference in The Hague on the protection of cultural property in the event of armed conflict. This convention was revised successively in 1907, 1935, and 1954. On the political level, this is one of the most important documents for the conservation of cultural property and an indication at the international level of governmental responsibility for the conservation of cultural property. How effective was it? During the Balkan wars, this document was used by some of the conflicting parties, but the effect was not terribly positive because the moment a site was declared of international or cultural value, it was hit by the other side in the fighting.

**LeBlanc:** *Sites became targets?*

Photo: Neriman Sahin Gürkan



Photo: Australian Heritage Council



# A Discussion about Heritage Charters and Conventions

**Erder:** Exactly. Very recently the army officer who destroyed the Old Bridge in Mostar, Bosnia, in 1993, was captured. He is going to be tried in The Hague, and we will see if these documents are properly used against him.

On the technical and scientific level, I think the oldest international document is the one that was produced during a meeting in Madrid in 1904. This was a meeting of the International Congress of Architects. From their meeting we have a declaration for the conservation of cultural property and a classification of monuments—living monuments and dead monuments. This document also stated that conservation should be done by experts—one of the first recognitions at the international level of conservation as a profession.

The 1931 meeting in Athens was one of the first meetings where many disciplines were brought together in order to discuss conservation activities. During this meeting, one of the first charters in our field, the Carta del Restauro, was used as a reference. During the Second World War, there was complete destruction of cultural property in Europe, and after the war there were considerable conservation and reconstruction activities. As a result, an important international meeting of architects and technicians in the field of conservation was held in Paris in 1957. This was the first professional meeting completely devoted to the field of conservation. This meeting led to the 1964 Venice Conference—the second international meeting of architects and technicians in the field of conservation—which resulted in three important things: first, the Venice Charter, which was sort of a summary of all those documents that I previously cited and initially quite influential in the field of conservation; second, the foundation of ICOMOS; and third,

the establishment of a training program within ICCROM for the conservation of architectural heritage.

**Jane Lennon:** When Australia came of age in conservation in the 1970s—joining the World Heritage Committee and ICCROM and setting up a chapter of ICOMOS—we tried to use the Venice Charter, but we found that it concentrated on aesthetic and historic values. That was a problem for us in addressing living cultural significance, especially because we have only 200 years of European settlement and 40,000 years of indigenous settlement. We had to confront quite different aspects of significance. We obviously took the principles of the Venice Charter, but we developed our own—the Burra Charter—which for us is very much a living document because of the need to ensure the continual education of our practitioners.

**Erder:** Well, the Venice Charter is actually a European charter, but from the moment it was declared, we find a certain adaptation of the charter to North American attitudes and then, of course, to Australia. Certainly the charter grew out of the fact that Europe had been destroyed by war and people were trying to rebuild their identity, while at the same time in North America, Australia, and even South America, people started basing their actions on the ideas of the Venice Charter. The charter, as soon as it was declared, was accepted almost as a legal document by certain countries in Europe, but within a few years everyone was discussing its values. What we have seen, even in Europe, have been attempts to rewrite the Venice Charter or to write another charter. The Venice Charter was certainly a starting point, but it was not sufficient. I see it as a base for discussion but not for application to every country.

**LeBlanc:** *Jane, you've followed closely the evolution of the nature conservation movement. Have our colleagues in that field created and used charters to the extent that we do in the built environment? Are there lessons to be drawn from the environmental conservation movement?*

**Lennon:** The nature conservation movement was very driven by the International Union for the Conservation of Nature [IUCN]. This was also a sister body at the World Heritage Committee advising on nominations of the "Best of the Best" in the natural environment needing international protection. But the whole notion of wilderness has been very difficult for us. We adopted it very blindly. In nature conservation, we were very influenced by American ways. But in Australia, the notion of wilderness denies Aboriginal occupation. In the decade since our 1992 High Court ruling that found there is native title in certain categories of land, people have had to forfeit the idea of an unpeopled primitive wilderness—which of course was never really the case in Europe. So what's happened here is that we have an Australian Natural Heritage Charter, which in a sense follows the three-step process outlined in the Burra Charter—assessing significance, developing the conservation policy and strategy, and implementing and evaluating it.

**LeBlanc:** *Are there international instruments used with regard to the natural environment that are similar to the ones that we use in the field of monuments and sites?*

**Lennon:** Yes, I think there's been a series of these, increasingly refined—for example, the Rio Declaration—and sustainability has become a major issue. These declarations come out of international meetings on the environment. So, yes, you can see developments in heritage conservation paralleled in the environmental movement.

**Jeffrey Levin:** *Have they developed at the same time as cultural heritage charters and conventions, or subsequently?*

**Lennon:** If you look at the English National Trust in the 19th century, its original mission was to preserve nature and aesthetic beauty. For a long time there have been international regulations dealing with wildlife conservation and protecting animals in certain areas, some of which started off as royal hunting reserves. But more universally, the environmental movement has taken off in parallel with the World Heritage movement. There were more conventions in the 1970s dealing with air and water conservation, and then an integration of these environmental elements at Rio in 1992. And now both movements are looking at issues of sustainability. So there's some room for interchange, I feel.

**Levin:** *Following the Venice Charter, there's been a proliferation of international conventions and charters that try to remedy or address some of the shortcomings of the charter. How helpful do*

*both of you think these agreements have been in shaping conservation practice and preserving cultural heritage?*

**Lennon:** I think that ours has been a reaction against that proliferation. In Australia, we felt the need to keep a charter that included basic principles and a simple process that could be adapted as circumstances change. In the 1970s there were no Australian training courses, so in the beginning we either went to Rome or to York and a few to Columbia University in New York, where we were influenced by the Northern Hemisphere/European practice, which was very much fabric oriented. That didn't help us deal with arid and eroding sites and with Aboriginal culture, but we still tried to keep to the spirit of the Venice Charter. I think perhaps that these charters have led to some resistance to what really needs to happen at the World Heritage leadership level—and that is trying to reform operational guidelines to reflect both ICOMOS and IUCN principles. Yet there are these swings and roundabouts in the different concepts and the different approaches, depending on the continent and depending on the needs of that community for conservation.

**Levin:** *Are you suggesting that this proliferation of documents has in some ways prevented progress within certain organization structures?*

**Lennon:** I think so. I think that people who have helped develop these documents naturally want to champion them, and it's hard to change things in some ways.

**Levin:** *Cevat, would you concur?*

**Erder:** Not exactly. I think they've been very useful in helping to establish a certain type of terminology for the field.

**Levin:** *What about national charters, such as the Burra Charter?*

**Erder:** Because we are talking about culture—and culture is different in different countries, and concepts of the conservation of cultural values are also different—I think they are the best way to deal with the tolerance necessary to be able to see what is being devel-

“ ... the world of conservation has not declared itself as a necessity. Conservators are not actively participating in political activities for the overall recognition of conservation. ”

—Cevat Erder

oped by individual countries. There are certain basic concepts that experts are discussing and voicing as a result of their experience, which we can take advantage of. But when it comes to application, you are inevitably adding your own cultural values, your own cultural understanding or cultural approach. The best example of that was the Nara Conference on Authenticity in 1994. That is where the importance of the diversity of cultures and heritage was discussed. In my view, this is why one of the most useful conferences was the Nara Conference.

**LeBlanc:** *Yet, Cevat, there is something that troubles me in all of this. Charters were developed to a certain degree for political reasons, but they were also developed to guide professionals who deal in conservation of the built environment so that they could agree on a set of principles when they intervene with this heritage. However, in the real world, it's architects who deal with historic buildings, engineers who deal with historic roads and bridges and structures, archaeologists who deal with irreplaceable sites, planners who deal with historic cities, and landscape architects who deal with historic cultural landscapes. Yet during undergraduate training, very few of these professionals are exposed to the international instruments that we've been discussing.*

**Erder:** It's very difficult to say something on that. Since the Venice Charter, the population of the world has almost doubled. We are in a completely different world from when the Venice Charter was declared. What we have in front of us is a much larger problem. I think the world of conservation has not declared itself as a necessity. Conservators are not actively participating in political activities for the overall recognition of conservation. They are keeping themselves quite silent. However, in spite of this fact, there is a difference between conservation in the 1960s and today. Today conservation has evolved into a science and a discipline of its own. If this is recognized and accepted, I think those working in the field of conservation of cultural property will be able to make themselves understood and more effective.

**Lennon:** I agree. Cevat is very wise to see how the context of cultural property has changed so much since Venice. For us here, even with our population of only 20 million, we confront urbanization and suburbanization of the coastlines and the abandonment of the interior as a changing landscape. What we have done with the Burra Charter is to make it understandable as a popular document. We've had a big campaign of promoting it to the local government authorities who approve new developments. Often the monument—the historic cultural property—is a very small percentage of some town or village, and the battle is to try to preserve it in a meaningful context. It demands a more reflective practice—and that comes back to

training. Based on my observations at ICCROM and through traveling, I've found that the world of conservation practitioners keeps pretty much to itself. Practitioners are not getting involved in this broadening context. That's one of our challenges.

**LeBlanc:** *What you both are saying is that the field of conservation has got to be much more engaged with people.*

**Lennon:** Yes. You have to show leadership and have a base of the principles. That was the importance of the Nara Conference. It was a key conservation milestone when you look at authenticity and integrity. So there are some of these overriding principles that we have adopted all around the world, and yet we have to work out how to apply them in our own cultural context.

**LeBlanc:** *The World Heritage Convention is now one of the most ratified international instruments developed through the United Nations system. Do you see a link between this international convention and the development of charters throughout the last 30 years?*

**Lennon:** Well, there's a political framework of guidelines and principles, but it's also a matter of how different parties to the convention respond in practice. There's such a range of practice. I know from examining the cultural landscape category that although the guidelines are very obvious and the classifications are quite easy to understand, the applications in different national contexts vary enormously.

**Erder:** I would also look at it on a chronological level. In 1964, when ICOMOS was established, we had about two or three scientific committees. Today we have over 25 scientific committees that are very active. And with each passing year, the number of scientific committees increases, which means conservation is developing in such a way that one organization is not enough to express its necessities. For our first ICOMOS general assembly meeting, we were about 600 people. Now every time a scientific committee of ICOMOS meets, they have about 600 or 1,000 people—and when we have an ICOMOS general meeting, it's a festival.

So you can see there is a chronological development and an increase in organizations, such as the founding of the World Heritage Fund [WHF], which has been around since 1972. We should keep in mind that WHF is an intergovernmental organization, and thus its activities and decisions are more political in one sense than those of nongovernmental organizations. Since ICOMOS is a nongovernmental organization, its declarations, decisions, and activities are more open and liberal. Thus, when we look at declarations, resolutions, and recommendations, we should also consider their sources and the organizations standing behind them—whether they are political organizations or professional or technical ones.

**Lennon:** I think you highlighted very much the difference between the political framework that's now become ratified by international instruments, and the technical expertise. But I think there is a problem in that ICOMOS and IUCN are technical advisers to that political framework. And I'm sure there's a challenge there for them, as well, to adopt and to feed in this cultural diversity.

**Levin:** *What would be the most effective way for future international developments to take place? It doesn't sound to me like either one of you is suggesting that a lot of additional international conventions or charters are necessary at this stage. What sort of direction would both of you outline as a way to meet the ideals embodied in the Venice Charter? How do we work with those ideals and still address the great diversity that exists among the various regions of the world?*

**Erder:** I think international meetings are quite important, and they are going to increase in number, whether we like it or not. One of the most crucial meetings was the one that took place in Lausanne in 1990. I think the subjects were the future of ICOMOS, the Venice Charter, and education. People who took part in Lausanne decided that the Venice Charter could not be touched—in fact, it was declared a historic document. I think this was a turning point. I'm not very happy with the word *charter*. It has a legal or political connotation and a sort of intensity in itself. But, as you know, conservation is becoming a terribly complex profession.

If you look at the scientific committees in ICOMOS, the reach of the field of conservation is very wide. If we are heading toward a scientific track—which I would like to call conservation science—it will be very difficult to set up definite rules that practitioners must adopt. I think we should look at conservation as developing on a scientific line. I have the impression that this will be the case whether we like it or not. For example, look at the conferences. In one year, there are more than 100 meetings in the world. The number will only continue to increase. People in the field of conservation should therefore also be politically engaged in the world of culture.

**Levin:** *I wasn't saying that there's no need for international professional meetings, but I do wonder how useful it is for so many of these meetings to produce yet another document.*

**Erder:** Well, I don't think we really need any other such documents. As you, François, were at the recent CIPA meeting in Antalya, you know it was a supermeeting. In 1968 we were only eight participants. In Antalya, there were about 600 participants giving papers on the use of technology for the documentation of cultural property—and CIPA is only one of the scientific committees of ICOMOS. We really don't need to control their development any longer in a very authoritarian way with charters. For example,

there will be an attempt to propose a new charter at the ICOMOS general assembly meeting in China in 2005. This charter is called the Ename Charter, and it deals only with one small fraction of conservation—namely, interpretation. As you know, this is only one of many aspects of conservation.

**Lennon:** I agree very much with Cevat. I think we have the principles—or, if you like, what was once called dogma. There are these overriding principles that we understand. It's in the practice that there's this proliferation of expressions and applications—whether it's documentation or cultural landscapes or interpretation. We've kept the Burra Charter with its three steps as a way of doing this, and now the fabric base of it has been supplemented by looking more at meanings and associations. This keeps it living, it keeps oral histories, it keeps art and literature, and it keeps some of those things relevant as well. You build a much greater civil society and capacity for people to be more interested in those things, rather than just the fabric conservator. They're all looking at the same places, the same sites, but they're bringing that wider experience. We need to have conferences and discussions to look at this range of applications. And yet there are some overarching fundamental principles. That's the difference. It's in the applications that we're looking at variation while trying to maintain the fundamental principles of conservation.

**LeBlanc:** *Yes, we have these dogmas and, yes, we have these instruments, but unless we as conservators or specialists become advisers to aboriginals, to property owners, to corporations, and we understand that there is a process these stakeholders have to go through to understand the value of the heritage that is under their care, and how they can deal with it with our help—unless we do that, I don't think we're going to be able to guide conservation of that heritage.*

**Lennon:** The concept of assessment of significance and going through that process makes very explicit where there are conflicts. You have to

“ . . . there's humility in looking at approaches that haven't worked for particular regional situations and coming up with a reassessment of the values rather than abandoning conservation.”

—Jane Lennon

put on the table what the range of values are and decide, so that everybody can see how the decisions have been made, which either are for or against conservation. This process is really quite fundamental to contemporary conservation practice—so that all the values are exposed and you can go ahead then without seeing the heritage in a one-dimensional or limited way.

**Levin:** *I would guess that, for you, the concept of assessing values is one of those overarching approaches that indeed has international application—assessing values is a critical part of the process, no matter where it takes place.*

**Lennon:** I would love it to be so.

**LeBlanc:** *Are there topics or ideas that you would like to bring forward that we haven't discussed yet?*

**Lennon:** I think one of the ideas in the questions posed about whether to develop more charters is more about this reflection and revision. I agree with Cevat that it's about the variety of approaches. I think we're not very good at evaluating how effective things have been. If we were honest, we would have to look at some of the failures and try to deal with that without it being an international diplomatic incident. I think there's humility in looking at approaches that haven't worked for particular regional situations and coming up with a reassessment of the values rather than abandoning conservation.

**Levin:** *Jane, are you suggesting that the process of reflection and revision takes place best at a regional or a national level, as opposed to an international level?*

**Lennon:** It would be very hard to do it internationally. In Australia, it's taken five years to get new national heritage legislation passed where we look at the national values. Partly that's been influenced by the desire to clarify what we would take to the World Heritage table. So we're looking at a tiered system—outstanding universal value has to come from many regions of the world, and all the examples can't be comparable. We're trying to look at national value ourselves as part of that reflection. I'm not sure whether other countries are making new legislation. So it's the political framework in which you look at the cultural heritage factors, as well.

**Erder:** Well, again I am referring to my experience. There were two scientific committees in ICOMOS—a committee on terminology and a committee on ethics in conservation. I still wonder why neither lasted very long. I have the impression that when you try to regularize things very definitively, you won't be very successful because you are dealing with culture. The other thing that I always wondered about is the profile of the conservator. We work in a very difficult world. What type of human being works in this field, really

a very unrewarding field? We have to be passionate, hardworking, and stubborn in our dogma. To establish dogma is a human trait, I believe. However, we do not have the right to impose our dogma on others.

**Levin:** *One impression that I'm taking from this conversation is that you both see a process in which questions and ideas are appropriately raised at an international level but really can't be answered at that same level. People have to go home to their own environments and address those questions in that setting.*

**Lennon:** Yes, but I also think there's this need to feel part of the international community. As the only nation occupying a whole continent, we very much feel the need to be aware of the international context in which we work. Obviously the solutions have to be local. But I concur with what Cevat is saying about the political dimension and the technical dimension. Part of that belonging relates to the political and the international legal instruments and conventions and charters. Then it's the training and it's the profile of the conservators. I think what gives conservators their passion to continue the work, even if it's not very fashionable, is this feeling of belonging to a greater community with principles and practice. I don't think we need to be focused so much on charters. It's more about the process. We really have to look at assessment of values and this concept of significance and then go back and evaluate whether we're really conserving those values by a range of techniques. We need more debate about that at the professional level.

**Levin:** *Are you saying that this proliferation of charters and conventions has perhaps distracted some from another kind of process that might have been more valuable to focus on?*

**Lennon:** Yes. You just have to keep on with it and not be distracted by these things.

**Erder:** I agree. For example, when we started in the 1960s, we were talking about historic monuments. Now we are not talking at all about historic monuments. We are talking about cultural properties—including intangible ones. I am very happy to be part of that process in the dynamic world of conservation.

# Chartering Heritage in Asia's Postmodern World

By Denis Byrne

Worshippers burning incense at Puning temple at Chengde, China, a World Heritage Site. In recent years, there has been a resurgence of religious practice in China, which is now generally tolerated by the Chinese government, even at prominent cultural heritage sites such as Chengde. *Photo: Richard Ross.*





Seated Buddhas at Wat Mahathat and Wat Sri Chum at the World Heritage Site of Sukhothai, Thailand—center of one of the most important states in Southeast Asia during the 13th and 14th centuries. The site's restoration in the early 1980s was guided by the Bangkok Charter, which—based on principles of traditional Buddhist practice—provides greater flexibility in reconstruction of monuments and sculptures than more Western documents such as the Venice Charter. *Photos: Kristin Kelly.*



**T**HESE FIRST YEARS OF THE 21ST CENTURY may be an opportune moment for those of us in the field of heritage conservation to reflect on our modernity. Heritage conservation was born in and grew up in the decades surrounding the turn of the 19th century, when science and rationality had been elevated to a semireligious status. It can be seen as being part of the larger package of Western modernity—identified by industrial capitalism, the nation-state, rapid economic development, and a sense of human mastery over the natural world.

A critique of heritage conservation in its modernist form might begin with the observation that many, perhaps even most, people in the world do not approach heritage objects and places in a rational manner. They consider them to be part of a universe that is energized and animated by various forms of divine or supernatural power. Heritage conservation seems never to have been comfortable with this reality. Yet the time has come and gone when we could hope that the nonrational view would quietly expire. It is now time to ask what heritage conservation might look like after modernity.

### The Path to Modernity

International heritage charters emerged from a European continent that had experienced the Protestant Reformation, the Catholic Counter-Reformation, and the Enlightenment. Science and rationality had displaced belief in the supernatural. The presence of the divine in objects and places, so much a feature of medieval Christianity, was replaced with a Christianity in which God belonged in heaven. The world below came to be understood in terms of geology, history, art history, economics, archaeology, and other branches

of modern learning. As Max Weber famously stated, “The fate of our times is characterized by rationalization and intellectualization and, above all, by the disenchantment of the world.” The notion that old and ancient monuments and sites are of predominantly historical, archaeological, and aesthetic value emerged from this experience of disenchantment.

In the social sciences, the so-called rationalization thesis has long held sway as a global model of how modernization inevitably leads to secularization. It is now conceded, however, that much of the non-Western world has taken a different path to modernity, one that defies disenchantment. The vision of a world moving steadily in the direction of rationalism and secularism is now seen by social scientists as a variation of the now-discredited 19th-century doctrine of unilinear progress. In terms of this doctrine, all the societies of the world were seen to be at various stages along the ladder leading to modern civilization (defined as the civilization of northwestern Europe). It is difficult not to see the heritage charters, and heritage discourse in general, as firmly ensconced in this old model, harboring the expectation that all cultures will eventually approach heritage objects and places from the rational-secular point of view.

### Global Heritage and Asia

If the heritage charters are taken to represent the global end of a global-local spectrum of cultural heritage management, how has the local—and particularly the non-Western local—fared in relation to the charters? The Venice Charter, despite the presence of some non-Westerners at the 1964 congress that adopted it, is an expression of the concerns of European heritage professionals.



An offering placed before the head of Buddha at the ancient site of Ayutthaya in Thailand, and local people making offerings at a shrine in front of the Schwedagon Pagoda in Yangon, Myanmar (Rangoon, Burma). Within Asia, many ancient objects and buildings play an important role in popular religious belief, yet some heritage agencies have been reticent in acknowledging this. A consideration of local religious practice should inform heritage conservation approaches to ensure the intangible value of sites is respected. *Photos: Kristin Kelly.*

Although there has been some questioning of its appropriateness in locations where there are existing and long-established traditions of caring for built heritage, most non-Western countries have incorporated the essence of the Venice Charter into their national charters and guidelines (e.g., Principles for the Conservation of Heritage Sites in China, 2002).

There have been exceptions, though. For example, during the UNESCO-funded restoration of the ancient settlement of Sukhothai in central Thailand, in the early 1980s, the Thai government bridled at the restrictions imposed by the Venice Charter on its desire to reconstruct some of the Buddhist monuments and sculptures. Its response was the Bangkok Charter of 1985, which provided greater flexibility by making this scale of reconstruction acceptable in the course of restoration. The Thai argument was based largely on the precedent in traditional Buddhist practice for this type of reconstruction.

In countries like China, India, Japan, Thailand, and Indonesia, religious structures and sites compose the majority of heritage properties listed on government inventories. In these places, original built fabric has often been radically altered or replaced in the course of traditional restorations that have been carried out as a means of acquiring spiritual merit or as a way of honoring or propitiating the deities that occupy or “own” particular temples and shrines. In light of this, it may seem surprising that governments in these countries have been so willing to substantially endorse instruments like the Venice Charter. The explanation lies in the extent to which the nation-states established in these countries in the second half of the 20th century (and earlier, in the case of Japan and Thailand) have followed the West in

using ancient monuments and sites as iconic emblems of the nation.

Because of their new iconic function, the material integrity of the sites and monuments, from the state’s point of view, has come to take precedence over their spirituality. These highly centralized states have regulated or suppressed local popular religious practices, typically condemning them as superstitious and hence as obstacles to modernization and economic development. A striking illustration of this process was seen through most of the 20th century in China, where both the Republicans and later the Communists set themselves against popular religion.

In places like Sri Lanka, India, and Thailand, compromises have generally been worked out whereby institutional forms of religious practice can continue at these places without compromising their physical integrity.

### Enchanted Heritage

In terms of popular religious belief, in Asia and the non-Western world generally, many old or ancient objects, buildings, and places are held to be enchanted: spirits and deities reside in them and animate their physical fabric with miraculous power. The attempt by the modern Asian states to suppress or curb this type of belief and practice, through antisuperstition campaigns, is now widely conceded to have failed. This failure is attested to by the well-documented surge in popular religion in Thailand, Taiwan, and China in the 1980s and 1990s. The existence of these folk practices, however, receives virtually no acknowledgment by Asian heritage agencies, local heritage practitioners, or Western heritage practitioners working in Asia. If heritage professionals are unable to

acknowledge the existence of the “popular supernatural,” then they cannot begin to address the implications it has for conservation. Why, for instance, should local people heed an appeal to stop selling fragments of plaster from a shrine, when they know that heritage conservators are unaware that such fragments can heal wounds or purify water? Whether the fragments are miraculous or not is beside the point; what matters is that people believe they are.

The Burra Charter and the Charter for the Protection and Management of the Archaeological Heritage (1990), also known as the Lausanne Charter, both endorse the involvement of indigenous people in the conservation and management of their own heritage. But these provisions seem mainly intended to address the rights of indigenous minorities, such as those in Australia, Canada, and the United States. Presumably the assumption is that in the case of a country like Thailand, the involvement of government heritage agencies in conservation projects adequately covers the indigenous factor. The outcome is that the living religious traditions of arguably the majority of the world’s population continue to be marginalized in heritage practice.

### **The Social Value of Heritage**

Stepping back to the more encompassing issue of the social context of heritage, it seems clear that most of the international heritage charters have a quite particular understanding of social value. Embedded in the Athens, Venice, and Lausanne Charters is a belief that the public either desires the conservation of heritage places in the manner advocated by the charters or should be encouraged to do so through education and involvement in conservation work. The charters are thus advocates for the conservation ethic. The assumption is that the public should learn about conservation rather than conservationists learning from the public about the social value and context of places. The failure of the charters to highlight and authorize social value means that they have been sidelined in the fast-emerging values approach to heritage conservation (e.g., the GCI’s Research on the Values of Heritage project). This approach, perhaps first articulated in the Burra Charter of Australia ICOMOS, maintains that all aspects of a place’s significance (value) should be documented and assessed, and that the conservation approach to any particular place should be a logical outcome of this initial process of understanding.

The Nara Document on Authenticity (1994) was intended to extend the Venice Charter by making provisions for cultural diversity, thereby tempering the Eurocentric nature of the charter. It is significant that the conference that drafted the document was hosted by Japan, a country that has a culturally particular, historically rooted approach to the conservation of buildings—and one that has the international weight and confidence to assert its right

to this approach. In contrast to the Venice Charter, the Nara Document asserts that the conservation of cultural heritage is “rooted in the values attributed to [it]” and that we must have adequate information on these values in order to be able to understand them. To this extent, it might be regarded as giving an ICOMOS imprimatur to the “values principle,” but in practice the document is rarely cited in this field of work, perhaps because it is seen as concerned chiefly with the issue of authenticity. The document’s poor profile may also relate to the abstruse language used to describe authenticity.

Much of the inadequacy of the heritage charters in the area of social value has to do with their tendency to address this issue in presumptuous and naive terms, something that is true in general of heritage discourse at a national and international level. Whole populations of people are presumed to embrace the conservation ethic with little or no evidence produced to support this presumption. The mass of research data in the historical and anthropological literature that details the complex reality of people’s interaction with heritage places is almost never consulted or referenced. The debilitating effect of the heritage field’s divorce from the social sciences is writ large in the Nara Document, but its effect is felt much more widely. Whereas the physical act of conservation is seen as necessitating rigorous research in the field of conservation science, the social dimension of heritage is more often treated as a realm of common knowledge or common sense.

What is happening in contemporary Asia may provide a window onto what heritage conservation might look like after its modern moment. In the first place, rapid economic development has not led to the displacement of belief in the supernatural. Rather, in striving toward economic success, people have turned in unprecedented numbers to seek assistance and guidance from empowered objects and places—many of them in the heritage category. Far from canceling each other out, economic development and the supernatural (superstition to its detractors) work hand in hand. Heritage conservation may similarly need to work hand in hand with the supernatural. The bottom line is that empowered places are simply not available to heritage management in the old authoritarian manner. They have agency: they act upon us as much as we act upon them. A style of heritage conservation that transcends modernism’s limitations would be amenable to the divine and in dialogue with it.

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# Preparing for Disaster

## A New Education Initiative in Museum Emergency Preparedness and Response

By *Angela Escobar*

IN RESPONSE TO THE WIDE-SCALE DESTRUCTION of cultural heritage during World War II, the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague Convention) was adopted in May 1954. The convention sought to ensure that cultural property, both movable and immovable, was safeguarded and respected as the common heritage of humankind. Cultural property and cultural institutions, as long as they were not put to military purposes, were to be protected in armed conflicts.

In the decades following the adoption of The Hague Convention, the protection of cultural property remained of vital interest to the international community. A number of charters,

conventions, and recommendations dealing with this issue were proposed and adopted. Involvement in safeguarding the world's cultural heritage expanded from government agencies to non-governmental and private organizations.

In the late 1980s and early 1990s, the international and massively destructive conflicts that The Hague Convention was designed to address were replaced by intrastate and ethnic conflicts. Destruction of heritage became an element in campaigns of humiliation aimed at subjugating opposing ethnic groups. Among the international responses to this devastation was the formation of the International Committee of the Blue Shield (ICBS), established in

1996 by the International Council on Archives (ICA), the International Council of Museums (ICOM), the International Council on Monuments and Sites (ICOMOS), and the International Federation of Library Associations and Institutions (IFLA). Taking its name from the symbol specified in The Hague Convention for marking cultural sites—the blue shield—the ICBS seeks to protect cultural heritage, including museum collections, by coordinating preparation to meet and respond to emergency situations.

The conflicts of the 1980s and 1990s also forced the international community to reexamine The Hague Convention, which had only partially addressed intrastate warfare. The result was the 1999 Second Protocol to The Hague Convention, which strengthens the convention and creates a new category of enhanced protection for cultural property deemed to be of the greatest significance to humanity. The Second Protocol also

outlines measures for safeguarding cultural property to be undertaken in peacetime. These include “the preparation of inventories, the planning of emergency measures for protection against fire or structural collapse, the preparation for the removal of movable



Onlookers watching as Prague's Vitava River reaches its highest level in 200 years. The flooding, which took place in August 2002, caused extensive damage to the city's cultural heritage, including significant damage to the archives of the National Technical Museum, which housed the archives of major Czech architects. *Photo: AP/Wide World Photos.*

cultural property or the provision for adequate in situ protection of such property, and the designation of competent authorities responsible for the safeguarding of cultural property.”

The establishment of the ICBS and the Second Protocol resulted in a greater sense among museums and other cultural institutions of the need for coordinated action, planning, and strategic thinking to safeguard cultural heritage. Yet despite this awareness and the potential for loss through human-caused or natural disasters, emergency planning is easily postponed. Indeed, most museums do not have a viable emergency plan. The urgent need within most of the world’s museums and cultural institutions for emergency planning has never been adequately addressed.

Since the mid-1980s, the GCI has worked actively as an advocate for the protection of cultural property and toward the development of practical solutions to technical problems faced in protecting collections and buildings in emergency situations. Now, in a strategic effort to address this concern at the international level, the GCI is joining with ICOM and ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property) to develop an education initiative focused on integrated emergency management (risk assessment, and emergency preparedness and response) for museums and other cultural institutions.

This collaboration will be undertaken within the broader framework of the Museums Emergency Program (MEP), initiated

by ICOM as a strategic multiyear project in response to the global need for museums to develop expertise in the areas of emergency preparedness and response. Its aim is to advance understanding and awareness of the nature of disaster phenomena, and of how to limit and contain damage by preventive conservation measures and rapid intervention.

## Program Objectives

The protection and security of cultural heritage are often the responsibility of a diverse group of people both within and outside of an institution. These people include personnel charged with administrative, technical, and support duties, as well as various community stakeholders and local, national, or regional emergency responders (e.g., fire and rescue departments, regional emergency prevention units, and the Red Cross). The alliance of these individuals and groups is critical to the creation of a viable and sustainable integrated emergency management strategy.

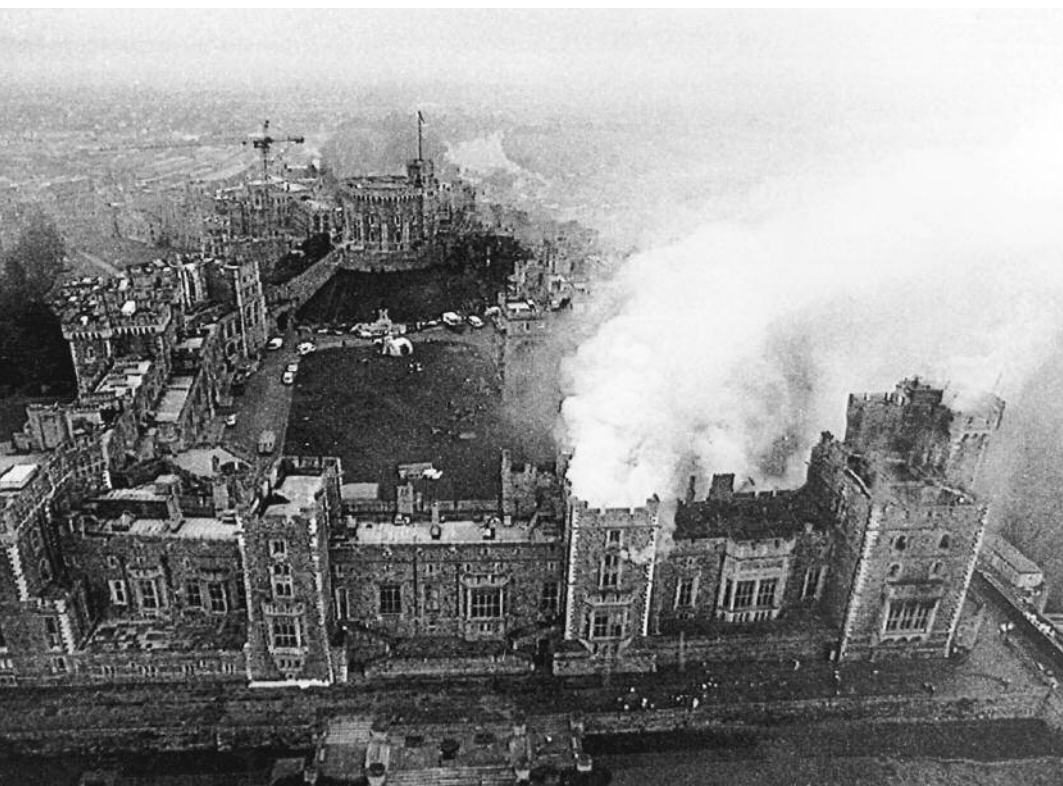
The aim of the MEP Education Initiative is the protection of cultural heritage through the strengthened capacity of museum and heritage professionals in the various aspects of integrated emergency management. The initiative will build capacity in both risk assessment and emergency preparedness by combining training workshops with on-the-job learning and practical experience.

The objectives of the initiative include developing:

- a curriculum that enables participants to understand and become skilled in the theoretical and practical aspects of integrated emergency management;
- a bibliography of recent literature and didactic resources related to integrated emergency management and a list of key materials to support MEP’s education efforts;
- learning materials and tools to support the curriculum; and
- alliances with international, regional, and local organizations for heritage and/or emergency preparedness and response, in order to promote interdisciplinary cooperation and the sustainability of MEP’s Education Initiative.

MEP partners will work closely with colleagues in the heritage and emergency pre-

paredness and response fields, in order to ensure that this education initiative reflects best thinking and practice, while remaining mindful of regional contexts, resources, and opportunities.



Smoke billowing from Windsor Castle the day after fire broke out in November 1992. The result of a curtain coming into prolonged contact with a floodlight, the fire damaged or destroyed nine principal rooms and over 100 additional rooms. The restoration of the castle took five years. Photo: AP/Wide World Photos.



**Above:** Firefighters from the Los Angeles City Fire Department prepare to battle a simulated fire at the Getty Center. **Right:** Getty staff practice using a fire extinguisher as part of emergency preparedness training. *Photos: courtesy Security Department, J.Paul Getty Trust and Wilbur Faulk.*



## Integrated Emergency Management

The term *integrated emergency management* refers to a complex series of interdependent skills, knowledge, and experience. An understanding of integrated emergency management is a long-term process that cannot be effectively acquired through short courses or workshops. To this end, one of the first components of the MEP Education Initiative is the extended-length Integrated Emergency Management course.

Integrated Emergency Management will be offered regionally, starting with a pilot course in Asia. Targeting museum and heritage professionals working in the region, the curriculum will combine classroom-based teaching with distance learning and practical work carried out at the participants' institutions. The course will guide participants through the intellectual and practical processes associated with various aspects of integrated emergency management, as well as allow them to adapt and implement locally sustainable approaches. Participants will gain experience performing an institutional risk assessment, forming contacts with emergency and security personnel, and developing an emergency preparedness plan tailored to their institution's specific situations.

Some of the topics to be covered in the Integrated Emergency Management curriculum include understanding, assessing, and managing risk to cultural heritage, and developing and implementing emergency preparedness plans and strategies before, during, and after an emergency.

Participants will have access to experienced colleagues who can guide their work during both classroom-based workshops and the distance learning and practical work phases of the course. Teachers for the workshops will include professionals from the heritage and security/emergency preparedness fields. In addition, mentors will be used to assist participants in the practical aspects

of performing a risk assessment and in implementing emergency preparedness.

As part of the developmental work for the Integrated Emergency Management course, the MEP partners are creating a bibliography of published work—including print and online resources—on various aspects of integrated emergency management. The bibliography, which will be searchable, will be developed in phases in order to allow portions of it to be made quickly available to the field.

While MEP's education strategy will focus on movable heritage, it is recognized that the program must look beyond the traditional idea of a museum collection. Movable heritage may include archives and libraries, sacred objects located in religious buildings and precincts, and collections held within community buildings and public spaces.

Disasters of both the human and natural kind will never be fully preventable. What can be prevented—or, at least, minimized—is the damage to and destruction of cultural heritage that is often the consequence of their occurrence. It is hoped that efforts such as the Museums Emergency Program—and the Education Initiative that is part of it—can significantly assist those charged with protecting our heritage to achieve that goal.

**Angela Escobar is assistant editor of Conservation, The GCI Newsletter.**

## Organic Materials in Wall Paintings

The Organic Materials in Wall Paintings (OMWP) project seeks to develop an analytical protocol for the study of organic materials used in wall paintings. Effective techniques for identifying different types of organic materials—and for gaining a better understanding of the behavior and role of these materials—are fundamental for conservators in their efforts to develop appropriate conservation and maintenance procedures for wall paintings.

The OMWP project brings together an international group of conservation science laboratories—including the GCI—with expertise in the study of wall paintings and in the use and evaluation of analytical techniques. A feasibility study of the project was completed in spring 2003 (see *Conservation*, vol. 18, no. 3), and work has begun on the project's first phase—an evaluation of techniques used to determine the presence and nature of organic materials in wall paintings.

Since November 2003, the research laboratories participating in the project have been evaluating a series of 18 lime-based wall painting replica samples made between 1993 and 1997 by the late Leonetto Tintori and archived at the Tintori Center in Prato, Italy. Following the work plan developed by the group, each research laboratory has systematically applied one or more investigation techniques on selected replicas.

The Tintori replicas are painted in sectors, using different types of binders, pigments, and/or phases of application. The binders contained in the first group of replicas analyzed include whole egg, linseed oil, walnut oil, rabbit skin glue, calcium caseinate, ammonium caseinate, and Arabic gum. These materials have been applied with different types of pigments, including several types of earth pigments (ochers), copper-based pigments, lead white, and madder lake. The binder-pigment mixtures can be applied in different phases: on fresh, semidried, and completely dried plaster. On some sectors, the pigments are applied only with water—no binder is used. When this is done on fresh plaster, it corresponds to the traditional *a buon fresco* technique.

**Dr. Giovanni Verri positioning optical fibers to record fluorescence spectra on a section of a wall painting replica made with lead white, egg, and linseed oil. Photo: Francesca Piqué.**



Each Tintori sample includes a document describing the materials and methods used to paint each sector and, in some instances, the relative amounts of the binders and pigments used. When the amounts are provided, it is possible to make a theoretical calculation of the binder-to-pigment ratio of the dry paint layer. This calculation is useful in the evaluation of techniques that provide information on the type and amount of organic materials used. As part of the project, the descriptions have been organized in a database to allow searching of the sectors by binder and/or by pigment.

Noninvasive imaging techniques have been applied to each of the replica samples. Point analysis and analytical invasive technologies, which required the removal of a small amount of material, have been applied on selected sectors.

The research team is completing testing on this first group of samples and has been meeting in specialized groups to discuss the results and evaluation of the various techniques and to discuss developing a protocol for examining a wall painting. In addition, the group is selecting a new set of replica samples to continue the evaluation of techniques in the coming year.

Results from the two years of investigation will be compiled beginning in summer 2005, and a case study on a wall painting undergoing conservation will follow. The case study will help demonstrate the analytical protocol and the level of information required to ensure the appropriate conservation of a painting.

## Service to the Field: AATA Online Contributors

AATA Online: Abstracts of International Conservation Literature, a major bibliographic research tool for the conservation profession, is a compendium of over 100,000 abstracts of conservation literature. Produced as a service to the field by the GCI in association with The International Institute for Conservation of Historic and Artistic Works (IIC), AATA Online is a community effort, with an ongoing mission to be a resource created “by the field, for the field.”

While three full-time staff editors at the GCI are responsible for editorial production, most of the content for AATA Online comes from an international network of volunteer abstractors who survey 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

Over the past three years, the 19 volunteer abstractors listed below have each contributed significantly and on a regular basis to AATA Online updates:

Michèl Benarie  
Christopher J. Brooke  
Mary M. Brooks  
Elisabeth West Fitzhugh  
Cecily Gryzwacz  
Robin Hanson  
T. Margrete Johnson  
Manfred Koller  
Peter Kotlík  
Roger-H. Marijnissen  
Salvador Muñoz Viñas  
Barbara Niemeyer  
Arno P. Schniewind  
Alena Selucká  
Loes Siedenburg  
Mary-Lou Simac  
Joyce Hill Stoner  
Klara Török  
Joyce H. Townsend

The IIC and the GCI are pleased to announce a new collaborative program designed to encourage IIC members to become regular contributors to AATA Online. Launched this spring, the program allows IIC members to receive a substantial discount off their membership dues by contributing original abstracts to AATA Online during the membership year. This program has already resulted in 11 members of the IIC joining the ranks of AATA Online volunteer abstractors—in addition to the 23 IIC members who were already contributors.

For additional information on this program, please write to: [aata@getty.edu](mailto:aata@getty.edu).



unknown to many conservators if not referenced in AATA Online.

Currently, over 80 volunteers around the world submit abstracts covering the technical study, materials, conservation methods, and management of the world's artistic, archaeological, and architectural heritage. These volunteers are conservation professionals in museums, art galleries, universities, and conservation institutions, as well as in private practice. Many have contributed to AATA Online throughout their careers, and their work has provided a substantial service to their colleagues.

Fourteen field editors—recognized leaders in the field of conservation who review all abstracts prior to their inclusion and who advise the GCI on broader editorial matters—provide editorial oversight of AATA Online. They are Barbara Appelbaum, W. Thomas Chase, Marie-Claude Corbeil, Kathy Dardes, Eddy De Witte, Françoise Hanssen-Bauer, Walter Henry, Judith Hofenk de Graaff, Bertrand Lavédrine, Ruth Norton, Alice Paterakis, Bruno Pouliot, Joyce Hill Stoner, and Giorgio Torraca. David Saunders is the IIC Liaison.

The GCI and the IIC encourage conservation professionals to use AATA Online in their research and to become active contributors involved in strengthening this resource. For decades, the bibliographic content of AATA Online has been built and sustained by the dedicated efforts of hundreds of volunteer abstractors and editors. The strength, quality, and relevance of this resource depend upon the continuing commitment of conservation professionals around the world.

For further information on AATA Online, including guidelines for becoming a volunteer abstractor, visit [www.aata.getty.edu](http://www.aata.getty.edu).

## Principles for Retablo Conservation

*Document on Retablos 2002*, which outlines a series of basic principles for interventions on altarpieces, will be available this fall on the Getty Web site.

The document was the result of a May 2002 gathering of professionals from the Americas and Europe specializing in the conservation of altarpieces who met in Seville, Spain, for a seminar on the conservation of wooden polychromed retablos. Entitled “Methodology for the Conservation of Polychromed Wooden Altarpieces,” the meeting was organized by the Instituto Andaluz del Patrimonio Histórico and the GCI to discuss issues related to altarpiece conservation and the need for a conservation methodology adapted to the particularities of these works of art (see *Conservation*, vol. 17, no. 2).

From this meeting, the *Document on Retablos 2002* was produced. Ratified and signed by each participant, the document identifies guiding principles and the process to be followed in the formulation of a conservation strategy for any type of altarpiece—from the modest to the complex. It seeks to encourage feasible and sustainable interventions that can help ensure that this heritage remains for future generations.

Copies of the *Document on Retablos 2002* will be available in English, Spanish, and French on the Getty's Web site at [www.getty.edu/conservation](http://www.getty.edu/conservation).

## Earthen Architecture in Italy

In May 2004, the GCI participated in *Unfired Clay Construction in Italy: Toward a National Building Standard*—a one-day event on earthen architecture held at the Camera dei Deputati at Palazzo Marini in Rome. Jeanne Marie Teutonico, associate director of the GCI, presented the work of the Institute's collaborative Terra project, which is designed to advance the conservation of earthen architecture and sites worldwide.

The seminar provided a forum for members of government, academic institutions, and the private sector to discuss issues surrounding earthen architecture, as well as the opportunity to advocate for a national building standard for earthen construction and conservation in Italy.

The event was organized by Città della Terra Cruda, with support from the Presidenza della Regione Autonoma della Sardegna; Regioni Sicilia, Molise, Abruzzo; Provincia de Pescara, Chieti, Teramo; UNESCO (Italian Commission); and other Italian institutions working toward development of a national standard for earthen architecture.

Terra is a joint project of the International Centre for Earth Construction—School of Architecture of Grenoble (CRATERRE-EAG), ICCROM (International Centre for the Study of the Preservation and Restoration of Cultural Property), and the GCI.

## UNITAR Workshop

Last March, the GCI participated in a five-day training workshop on the management and conservation of World Heritage Sites presented by the United Nations Institute for Training and Research (UNITAR) in Hiroshima, Japan. Organized by the UNITAR Hiroshima Office for Asia and the Pacific, with the support of UNESCO, the World Heritage Centre, ICOMOS, the GCI, and other selected partners, the workshop was the first in a three-year cycle (2004–2006) aimed at a better understanding and use of the Convention Concerning the Protection of the World Cultural and Natural Heritage (World Heritage Convention) through national policy making and planning.



The workshop's 37 participants—resource persons and observers from 20 countries of the Asia-Pacific region—included representatives from government organizations such as ministries of culture, environment, and tourism; academia and research institutes; and United Nations agencies. Through plenary discussions, working group exercises, and study tours to two local World Heritage Sites, participants explored:

- the concept of heritage and the value of natural and cultural resources viewed from cultural, philosophical, and religious aspects;
- procedures for World Heritage nomination and designation;
- the economic and social impact of the World Heritage designation;
- benefit (and burden) sharing;
- policy planning for a better use of the World Heritage Convention; and
- international cooperation.

For further information, visit the UNITAR Hiroshima Office for Asia and the Pacific Web site ([www.unitar.org/hiroshima/index.htm](http://www.unitar.org/hiroshima/index.htm)).

**Workshop participants visit Hiroshima's Atom Bomb Dome, designated a World Heritage Site in 1996. Photo: François LeBlanc.**

## Iraq Initiative

In March 2004, the GCI and the World Monuments Fund (WMF) signed an agreement with the Iraq State Board of Antiquities and Heritage (SBAH) to establish the GCI-WMF Iraq Cultural Heritage Conservation Initiative. The objective of the initiative is to address the catastrophic damage sustained by Iraq's cultural heritage during and in the aftermath of the 2003 war.

Working in collaboration with the Iraqi Ministry of Culture and SBAH, and coordinating with UNESCO, the initiative will mobilize international resources and attention in support of the Iraqi cultural authorities and their objectives: the cessation of threats to and repair of damage sustained by Iraq's cultural heritage, and the rebuilding of the country's professional conservation and heritage-management capacity.

In its work, the initiative—begun with lead funding from the J. M. Kaplan Fund—is collaborating with Iraqi officials and colleagues and is coordinating its own efforts with those of Iraqi museums and other cultural institutions. Two emergency grants have been awarded by the initiative for site protection—one to the Massachusetts College of Art, for the reinstallation of protective roofing over the archaeological site at Nineveh, which was looted during the recent war; and another to the American Association for Research in

## GCI-ICCROM Course

Baghdad, for the protection of archaeological sites in central Iraq, which are being actively looted by local villagers.

The GCI and WMF are currently refining a method for the rapid assessment of the significance, condition, and management capabilities of Iraqi archaeological and historic architectural sites. The information that will be collected through this assessment process will become part of the Iraq Cultural Heritage Sites Geographic Information System (GIS) Database—being developed by the WMF and the GCI in partnership with the SBAH—that will be used to document site conditions and needs, to set priorities, and to address threats to cultural resources.

The system uses GIS and global positioning system (GPS) technologies to provide the SBAH with appropriate monitoring and assessment tools to evaluate risk to, and to minimize negative impact on, cultural resources. The U.S. National Endowment for the Humanities, UNESCO, and Environmental Systems Research Institute, Inc. (the leading developer of GIS software), are providing support for the development of this database, for the purchase of related hardware and software, and for a program for SBAH staff, which will include training in the field application of the site assessment methodology and in the use of the database.

The GCI and ICCROM announce *Architectural Records, Inventories, and Information Systems for Conservation (ARIS05)*, an advanced international course in architectural conservation, heritage recording, and information management to be held March 30–April 29, 2005, at ICCROM headquarters in Rome.

The course, designed in partnership by the GCI and ICCROM, aims to improve architectural conservation practice through the use of methods and tools for recording, documentation, inventories, and information management by:

- approaching architectural records and information management from the point of view of planning, practice, access, and dissemination;
- reviewing the theory of documentation and recording and its relation to specific situations;
- addressing recording practice based on specific case studies;
- promoting discussion among specialists in these fields; and
- enabling participants to transmit documentation knowledge, aptitudes, and skills.

Further information and application forms can be found on the ICCROM Web site ([www.iccrom.org/eng/training/events/courseannouncements/2004\\_2005/200504ARIS.htm](http://www.iccrom.org/eng/training/events/courseannouncements/2004_2005/200504ARIS.htm)). The registration deadline is October 1, 2004.

## Fall Lectures

The GCI announces its fall 2004 schedule for “Conservation Matters: Lectures at the Getty”—a public series examining a broad range of conservation issues from around the world. Lectures are held on Thursday evenings at 7 P.M. in the Harold M. Williams Auditorium at the Getty Center. Events are free, but reservations are required. To make a reservation, visit the Getty Web site ([www.getty.edu/conservation/](http://www.getty.edu/conservation/)). Reservations can also be made by calling (310) 440-7300.

### *From Revolution to Resurrection: Cuba's Forgotten Art Schools*

October 7, 2004

Author and architect John Loomis will speak about the Escuelas Nacionales de Arte—an outstanding architectural achievement of the Cuban Revolution. He will provide an overview of the creation of these remarkable architectural works and will examine how, after decades of neglect, the Cuban government is now committed to their preservation.

### *The Restoration of the French Republic's Buildings in Rome*

November 11, 2004

Didier Repellin, chief architect and inspector-general of historic monuments in France, will detail the restoration challenges of buildings in Rome owned or leased by French institutions, including the Palazzo Farnese (currently the French Embassy) and the Villa Medici.

## Conservation Guest Scholars

This September the GCI will welcome the first of the 2004–2005 conservation guest scholars. The Conservation Guest Scholar Program is a residential program that serves to encourage new ideas and perspectives in the field of conservation, with an emphasis on research in the visual arts (including sites, buildings, and objects) and the theoretical underpinnings of the field. This competitive program provides an opportunity for conservation professionals to pursue interdisciplinary scholarly

research in areas of general interest to the international conservation community.

Scholars—who are in residence at the GCI 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. Now in its fifth year, the program has hosted scholars from 19 countries working on wide-ranging projects indicative of the interdisciplinary nature of conservation.

Applications for the 2005–2006 scholar year are currently being accepted. The application deadline is November 1, 2004. For information on the program and on application procedures, interested established professionals should visit the “Grants” section of the Getty Web site ([www.getty.edu/grants/research/scholars/conservation.html](http://www.getty.edu/grants/research/scholars/conservation.html)). Information is also available by contacting:

Attn: Conservation Guest Scholar Grants

The Getty Grant Program  
1200 Getty Center Drive, Suite 800  
Los Angeles, CA 90049-1685 U.S.A.  
Tel: (310) 440-7374  
Fax: (inquiries only) (310) 440-7703  
[researchgrants@getty.edu](mailto:researchgrants@getty.edu)

### 2004–2005 Conservation Guest Scholars

George Abungu, heritage consultant, former director-general of the National Museums of Kenya

He will pursue research on “Developing Strategies for Sustainable Management and Use of Intangible Heritage in Africa.”

September 2004–May 2005

Maria Barbara Bertini, Director, State Archives, Milan

She will work on “Preventive Conservation and Emergency Planning,” with an emphasis on archives.

October 2004–March 2005

Ulrich Birkmaier, Conservator, Wadsworth Atheneum Museum of Art, Hartford, Connecticut

He will conduct research on an “Investigation of a Painting Support Utilized by Marsden Hartley: The Weber Academy Board.”

April–June 2005

Andreas Kruse, Dresden University of Technology, and Curator of the Hermann Krone Collection

He will pursue research on “The Memory of the Material: Studies on an Expanded Understanding of Historical Photographs.”

October–December 2004

Maria Pia Riccardi, Researcher, Pavia University

She will conduct research on “Investigation of Ancient Technologies as a Prerequisite for the Conservation of Lime Plasters and Windowpanes: A Research Model Extendable to Other Contexts.”

October 2004–March 2005

## Getty Graduate Internships

Applications are now being accepted for Getty Graduate Internships for the 2005–2006 program year. The Graduate Internship program offers full-time paid internships for graduate students currently enrolled in a graduate course of study or for students who have recently completed a graduate degree who intend to pursue careers in art museums and related fields of the visual arts, humanities, and sciences.

Internship opportunities at the GCI include:

- learning to organize and implement field campaigns,
- developing laboratory research and its application to practical fieldwork,
- using scientific and analytical tests and equipment to understand processes of material deterioration,
- contributing to the creation of curricula and didactic materials for continuing professional development,
- developing ways to identify the information resource needs of local and professional communities, and
- making available conservation-related information to a variety of general and professional audiences.

Internships are also offered in the conservation laboratories of the J. Paul Getty Museum and the Getty Research Institute. The application deadline for the 2005–2006 program is December 15, 2004.

For further information, including application materials and a complete list of internship opportunities, please visit the “Grants” section of the Getty Web site ([www.getty.edu/grants/education/grad\\_interns.html](http://www.getty.edu/grants/education/grad_interns.html)). Information is also available by contacting:

Attn: Getty Graduate Internships  
The Getty Grant Program  
1200 Getty Center Drive, Suite 800  
Los Angeles, CA 90049-1685  
Tel: (310) 440-7320  
Fax: (inquiries only) (310) 440-7703  
[gradinterns@getty.edu](mailto:gradinterns@getty.edu)

## Solvent Gels for the Cleaning of Works of Art

### *The Residue Question*

By Dusan Stulik, David Miller, Herant Khanjian, Narayan Khandekar, Richard Wolbers, Janice Carlson, and W. Christian Petersen

Edited by Valerie Dorge

The cleaning of a work of art often involves removing not only dirt and grime but also unwanted layers of varnish, gilding, and paint from the work’s surface. The challenge for conservators lies in finding a cleaning agent that will act on one layer without affecting the layer being preserved and without leaving any harmful residues on the cleaned work. This book, which examines gel cleaning in the treatment of paintings and painted works of art, presents the methodologies, data, and results of a collaborative project of the Getty Conservation Institute and the Winterthur Museum, Garden, and Library, Delaware.

Among the issues covered are the theory and application of gel cleaning systems, the detection of residues left on the surfaces of objects cleaned with these systems, research into solvent-gel and solvent residues, stability of surfactants during natural and artificial aging, and



recommendations for formulating gels for specific cleaning tasks.

Contributors include scientists from the Getty Conservation Institute; California State University, Northridge; the Fogg Art Museum, Harvard University; the Winterthur/University of Delaware Program in Art Conservation; and the Winterthur Museum, Garden, and Library.

**180 pages, 8 1/2 x 11 inches**  
**6 color and 34 b/w illustrations**  
**75 charts and graphs, 23 tables**  
**ISBN 0892367598, paper, \$32.50**



## *Creación de un plan de emergencia*

*Guía para museos y otras instituciones culturales*

## *Établir un plan d'urgence*

*Guide pour les musées et autres établissements culturels*

Compiled by Valerie Dorge and Sharon L. Jones

When an emergency strikes, is your cultural institution prepared to protect the people on-site, as well as the premises and its collections? This workbook, originally published in English and now available in French and Spanish editions, offers guidance to institutions seeking to develop their own emergency preparedness and response strategies.

Divided into three parts, the book addresses the groups generally responsible for developing and implementing emergency procedures: institution directors, emergency preparedness managers, and departmental team leaders. Several chapters detail the practical aspects of communication, training, and team formation to handle the safety of staff and visitors, collections, buildings, and records. Emergencies covered include natural, as well as human-caused, events.

Valerie Dorge is a conservator and former project specialist at the Getty Conservation Institute. Sharon L. Jones is a technologist and a former journalist based in San Diego.

**280 pages, 8 1/2 x 11 inches**  
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**ISBN 0892367466 (French)**  
**paper, \$39.95**

## *Staff Profiles*

### **Cameron Trowbridge**

**Manager, Research Services,  
Dissemination and Research Resources**



Dennis Keeley

### **Giacomo Chiari**

**Chief Scientist, Science**



Dennis Keeley

Born and raised in Medford, Oregon, Cameron Trowbridge grew up in a family where art was collected and artistic activity encouraged (his mother was an art teacher, and his father, prior to becoming a psychology professor, was very active in the local artists' community). In college he briefly considered becoming a conservator but ultimately majored in art history, graduating in 1988 from the University of California, Berkeley. The summer of his junior year, he worked on an excavation at the ancient site of Tel Dor on Israel's coast, an experience that stimulated an interest in the art of antiquity—as well as an appreciation of Mediterranean beaches.

While attending Berkeley, Cameron worked in the Environmental Design Library—a part-time job that turned out to be the beginning of his professional career. After college, he moved to Seattle, where he worked in the Health Sciences

Library at the University of Washington, taking landscape architecture courses in his spare time. Three years later he moved east to work at the University of Michigan Library, where he eventually earned a master of science degree in library and information services. As a graduate student, he was particularly interested in the effort the library was undertaking to digitize and make accessible primary source material. He ultimately participated in designing user interfaces for accessing primary materials through the university's Humanities Text Initiative.

In 1997 he returned to California, taking a job at the Japanese American National Museum in Los Angeles, which at the time was in a period of expansion. Cameron began work as a digital programs developer, and within a few years he had become the director of the museum's Research Library and Collection Unit, supervising substantive growth in the

unit's staff and services. After over four years with the museum, he took advantage of an opportunity to come to the GCI as manager of research services and of the GCI's Information Center.

At the Institute, Cameron's responsibilities include overseeing conservation reference and research services for Getty staff and outside professionals, management of the GCI's project archives, and development of the conservation collection. He has appreciated having the chance to work with conservation professionals and to combine his interest in art with his past experience in science-related libraries. Outside of work, he combines his interest in art and books by collecting books, prints, and drawings produced by Northwest artists.

---

Coming from the small Italian town of Carmagnola, where his family had lived for many generations, Giacomo Chiari studied chemistry at the nearby University of Turin, and he was the first in his family to graduate from college. He was subsequently invited to join the university's faculty of sciences, ultimately achieving the rank of full professor in applied mineralogy.

While his main work was, initially, research into crystallography, early on he became interested in scientific issues related to cultural heritage conservation. Beginning in 1968, he was part of a team that included Giorgio Torraca (then with ICCROM) that spent several years analyzing the problems of ancient earthen architecture in Iraq and developing treatment measures. In 1975 he was hired by UNESCO to propose a treatment for a 2,800-year-old decorated frieze in Peru, an assignment that led to additional UNESCO work. That

same year he married his wife, Gretchen, an American teaching English in Italy, and they went on to have two children (currently, both are pursuing graduate degrees—Eleanor in anthropology, and Raimondo in international studies.)

By the early 1980s, Giacomo's professional life was divided between crystallography research and conservation work—including participating as a teacher in the ICCROM courses on earthen architecture. In 1988, after receiving a major grant from Italy's Consiglio Nazionale delle Ricerche for a model project focused on cultural heritage, he was able to devote himself full-time to conservation-related activities, which included extensive study of Maya blue (identifying the pigment's compounds and its geographic distribution) and working with Torraca on the analysis of ancient mortars and the development of mortars for repair. He continued his work in earthen architecture—

teaching, consulting, and researching (focusing on treatments for decorated surfaces)—and consulted on a variety of projects in northern Italy and Rome, including analysis of Michelangelo's *Last Judgment* in the Sistine Chapel.

Giacomo spent the summer of 2001 as a GCI Conservation Scholar in residence, and for the first time in his professional career, he found himself working in a scientific environment devoted to conservation. It was immensely fulfilling, and he responded positively when given the opportunity to apply for the GCI chief scientist post. In January 2003 he joined the Institute's staff, where he has been grateful to have the opportunity to creatively connect colleagues within and outside the GCI in ways that can advance conservation expertise and methods. He is also pleased to be able to drive his forest-green Vespa to work.

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*By Jean-Louis Luxen*



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