

UNESCO 1970 Convention - Periodic Reporting Form 2019

Respondent Information

Name: Delegation of United Kingdom/Délégation du Royaume-Uni

Position :	Deputy Permanent Delegate
Organization/Agency :	Dept for International Development DFID
Country :	United Kingdom of Great Britain and Northern Ireland

Policy and Legislative Framework

1. Did your country implement the 1970 UNESCO Convention, and if so, how?

	Civil Law
X	Criminal Law
	Specific Law

2. Does your country have an overall policy and/or strategy for fighting illicit trafficking of cultural property (i.e., a document that describes the country's overall vision for fighting illicit trafficking)?

X	Yes
	No

3. Please provide the name and year the policy was passed (and web link to the policy/strategy if available).

Yes, in relation to guidelines for museums in the UK - Combating Illicit Trade, 2005
(<https://www.museumsassociation.org/download?id=17156>)

4. Please describe your country's overall legal framework for protecting cultural property from illicit trafficking, referencing specific laws and years passed (including specific provisions on the return of cultural objects illegally exported from other States Parties to the Convention).

• In 2017 the UK introduced a new offence of dealing in unlawfully exported cultural property under the Cultural Property (Armed Conflicts) Act 2017 • In November 2009 the UK introduced legislation to allow national museums to return works of art lost during the Nazi era. The Holocaust (Return of Cultural Objects) Act 2009 allows 17 named national museums in England and Scotland to return cultural objects lost during the Nazi era, where this follows a recommendation by the Spoliation Advisory Panel, and Ministers agree. The powers in the Act will expire in November 2019, however a Bill has been introduced which would extend the time the Act is in force. • In 2007 legislation was passed to protect cultural objects on loan from abroad in temporary exhibitions in the UK. Part 6 of the Tribunals, Courts and Enforcement Act 2007 provides immunity from seizure for cultural objects on loan from abroad in temporary exhibitions in museums and galleries in the UK. A number of conditions need to be satisfied for the protection to apply. These include a requirement for the museum to be approved by the Secretary of State (the main requirement being that their due diligence procedures meet the necessary standard) and that the museum has complied with the Act concerning the publication of information about the protected objects. 34 institutions have so far been approved in this way (as at October 2018). • The UK can receive requests for assistance to return cultural heritage (that has been allegedly exported illegally) via a number of routes, including Mutual Legal Assistance in criminal matters. Mutual Legal Assistance in criminal matters is a key tool in the fight against international crime and the UK is committed to the provision of this. The Home Office UK Central Authority (UKCA) handles requests for Mutual Legal Assistance where the assistance required is for use in an ongoing criminal investigation or for use in criminal proceedings. The UK is able to provide a wide range of assistance under the provisions of the Crime (International Co-operation) Act 2003 and the Proceeds of Crime Act 2002 (External Requests and Orders) Order 2005. • In 2003 the UK introduced The Export of Objects of Cultural Interest (Control) Order 2003. Under the Order all such objects cannot be exported to any destination except under the authority of a licence in writing granted by the Secretary of State, and in accordance with all the conditions attached to the licence. • In 2003 the UK introduced the Dealing in Cultural Objects (Offences) Act 2003. With effect from 30th December 2003, it became an offence under the Act for any person to deal dishonestly in a cultural object that is tainted, knowing or believing that the object is tainted. • The offence set out in the 2003 Act complements the UK's obligations under the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property, which the UK ratified in 2002. The Act was designed to fill a gap in existing legislation (particularly the Theft Act 1968) which covered items that had been stolen (including those stolen abroad), but not cases where an item had been illegally excavated or removed in circumstances not amounting to theft. • The Return of Cultural Objects Regulations 1994 and Return of Cultural Objects (Amendment) Regulations 2015 implemented the UK's obligations under European Union Directive 2014/60 on the Return of cultural objects unlawfully removed from the territory of a Member State of the EU. It confers a right of action on a member state to recover cultural objects unlawfully removed from its territory. • The UK's Border Force may seize goods under the Customs and Excise Management Act 1979 and can do so if a false declaration is made. In almost every case involving cultural goods, Border Force enlists the assistance of an expert, usually from the British Museum, to advise on provenance of the goods. Following which, the Agency may embark on a procedure to successfully repatriate the article(s) to their country of origin through contact with the Foreign and Commonwealth Office and appropriate embassies.

5. **To what extent does your country's policy and legislation on this issue address the following topics (Please rate the degree of achievement in accordance to options available in the drop down boxes below).**

5	Excellent
4	Very Good
3	Good
2	Satisfactory
1	Poor

4	Clear definition of cultural property
5	State ownership of undiscovered cultural heritage
3	Regulations on trade of cultural property
5	Export controls
5	Export certificates
2	Certificate of authenticity

2	Import controls
4	Establishment of national services
2	National inventory of cultural property
4	Inventory requirements for museums, public institutions, private collections
4	Protection of archaeological sites and regulation of archaeological excavations
4	Public education and awareness raising
5	Measures to prevent museums and similar institutions from acquiring illegally exported cultural property
5	Prohibition of import of cultural property stolen from a museum or religious/secular institution
4	Regulation of the diplomatic pouch
4	Provisions for the return of cultural objects stolen from a museum or other public institution
4	Sanctions (criminal and/or administrative and/or civil) of illicit activities related to destruction and illicit trafficking of cultural property
2	Requirement of register of sales for antique dealers, auction houses, dealers of cultural heritage and art galleries
4	Protection of underwater cultural heritage
3	Regulations regarding the use of metal detectors
2	Regulations regarding the trade of cultural artefacts on internet
Other (please specify):	

6. **Did your country's legal framework regarding illicit trafficking of cultural property change as a result of ratifying the 1970 Convention?**

	Yes
X	No

7. **What laws were passed or changed as a result of ratification? (Please provide the name of the law and the year it was passed)**

□

8. **Please add any additional comments on the legislative/policy framework**

Further details on the policy framework in the UK: • In 2007, the 'Cultural Property Advice' website was launched - a unique, practical source of information and guidance to help users collect, buy and sell art, antiques and antiquities legitimately. It has separate areas for the trade, private individuals and public collections. It is now hosted by the Collections Trust on behalf of the Arts Council and the Department for Digital, Culture, Media and Sport. • A Memorandum of Understanding between the British Museum and eBay has existed since 2006. The British Museum monitors eBay for items of potential treasure, questions vendors and notifies the Metropolitan Police's Art & Antiques Unit of any unreported items. • In 2005, the Department for Culture, Media and Sport published 'Combating Illicit Trade: Due diligence guidelines for museums, libraries and archives on collecting and borrowing cultural material'. This sets out guidelines to help museums, libraries and archives take precautions to ensure that they acquire, or borrow, only ethically acceptable items and reject items that might have been looted or illegally exported. • The Portable Antiquities Scheme (PAS) was established in 1997 and the number of finds reported has since risen. It is a partnership project which records archaeological objects found by the public in order to advance the understanding of the past. Finds data is published on the scheme's website. • HM Revenue and Customs (HMRC) and Border Force have procedures in place to investigate and pursue, whenever possible, cases where they identify goods in the normal course of their duties that are believed to be tainted. Profiles set on HMRC's entry processing system are designed to check the authenticity of cultural objects freely declared as originating in a specific country. Border Force will also undertake investigation of tainted items identified during the course of their risk-based, intelligence-led anti-smuggling activities at the frontier.

9. Has your country implemented a policy to prevent the illicit export of cultural property?

X	Yes
	No

Please specify :

The Export Control Act 2002, Export of Objects of Cultural Interest (Control) Order 2003 (as amended) and Council Regulation (EC) 116/2009 provide export controls for cultural goods. The export licensing controls for objects of cultural interest are designed to balance the need to keep nationally important objects in this country, the rights of owners and the encouragement of a thriving art trade. Certain cultural objects more than 50 years of age and valued above specified financial thresholds will require an individual licence for export out of the United Kingdom whether on a permanent or temporary basis.

10. Does the implemented policy include the requirement of a legally issued export certificate of the country of origin and/or transit?

	Yes
X	No

11. Has your country encountered difficulties in returning/restituting cultural property to its place of origin due to incompatibilities with national judicial decisions?

	Yes
X	No

Implementation and operative framework

Institutional Framework

12. Does your country have a specialized service for the protection of cultural property (as described in Article 5 of the Convention) whose functions may include drafting laws and legislation, establishing national inventory, promoting establishment/development of scientific and technical institutions, organizing the supervision of archaeological sites, establishing rules for curators, antique dealers, etc., developing educational activities and/or publicizing the disappearance of cultural property?

X	Yes
	No

13. **Please describe this service's major roles and responsibilities.**

The Cultural Property Team at the Department for Digital, Culture, Media and Sport (DCMS) has overall responsibility for national policy on prevention of illicit trafficking in cultural property. This team acts as the national authority for requests for assistance under EU Directive 2014/60 and liaises with colleagues in Border Force, HM Revenue and Customs, the Export Licensing Unit at the Arts Council England, the Metropolitan Police Art and Antiques Unit, the Portable Antiquities Scheme, the trade associations of the UK art market and other relevant bodies.

14. **Please indicate which of the following departments/ministries/agencies also have specialized services for the protection of cultural property against illicit trafficking (mark all that apply).**

	Magistrates and/or judges
X	Police, gendarmerie, and/or Department of Interior
X	Public prosecutor
	Customs
	None
	Other (please specify):

15. **Please describe the roles and responsibilities of these specialized services in more detail.**

The Art and Antiques Unit are a specialist Metropolitan Police unit dedicated to combating crimes involving cultural heritage. The unit does not have a national remit and only deals with London based enquiries. Heritage Crime Liaison Officers are being introduced in each police service in England – a network of specialist officers, police staff and support volunteers who work closely with the National Policing and Crime Advisor at Historic England and the Specialist Heritage Crime Prosecutors within the Crown Prosecution Service to bring offenders to justice.

16. **How do relevant stakeholders (Ministry of Culture, police, customs, etc.) coordinate regarding the protection of illicit trafficking? Mark all that apply**

	Formal coordinating committee, working group, etc.
X	Coordination lead by specialized service (as described in Article 5), antenna or focal point
	Communication and meetings as necessary (i.e., for specific cases)
	Cross-trainings (i.e., trainings for police from Ministry of Culture staff)
	No Coordination
	Other (please specify) :

17. **Please provide more detail on this coordination, including how it functions and who is involved.**

An interdisciplinary Heritage and Cultural Property Crime Working Group led by the National Police Chiefs' Council, which includes representatives of the relevant enforcement agencies, museums, and central government, seeks to identify threats and risks to heritage and cultural property, and to coordinate effective preventative and enforcement activity. It provides a forum for the sharing of intelligence and expertise on heritage and cultural property crime, including a consideration of trends.

18. **Does your country use a database of stolen cultural objects?**

	Yes, we have our own national or/and regional database that is not linked with the INTERPOL database
X	Yes, we have our own national or/and regional database that is linked with the INTERPOL database
	Yes, we use the INTERPOL database (and do not have our own national database)
	No, we do not currently have a national database or use the INTERPOL database
	We would request assistance to establish such a database

19. **Please provide additional details on how your country uses such a database.**

The Metropolitan Police hold their own database of stolen artwork (London Stolen Art Database LSAD). LSAD is the only database of stolen artwork in the country, however it is available to officers throughout the UK to use. Where appropriate items entered onto LSAD will be sent for inclusion on the Interpol database of stolen artwork.

Protection and Prevention Systems

20. **To what extent do museums and religious or secular public monuments have their own specific inventories of their cultural property/collections?**

X	All/almost all cultural property is inventoried
	Most, but not all, cultural property is inventoried
	Some cultural property is inventoried, but significant gaps remain
	Very little cultural property is inventoried
	No/almost no cultural property is inventoried

21. **Please provide additional details on these inventories, specifying whether they are digitized, and including any challenges in creating/maintaining them.**

Guidance on the care of collections is given to museums, libraries and archives through the Collections Trust. Its aim is to offer fast, easy access to current best practice in professional collections management. SPECTRUM is the industry standard for capturing this information and is mandated as part of the Museum Accreditation Scheme. It provides widely adopted practices for Collections Databases and Inventories, photographic documentation and labelling and marking. Full information is available from <http://www.collectionstrust.org.uk/spectrum>. SPECTRUM is an international standard, used actively in over 5000 museums in Europe, providing a common foundation of collections documentation and practice which significantly facilitates the mobility and security of collections. SPECTRUM is also the technical basis of 12 of the 14 most widely-used Collections Management Systems in the world, embedding it into the practice of many thousands of cultural institutions worldwide.

22. To what extent does your country have a centralized national inventory of cultural property?

	All/almost all protected cultural property is inventoried
	Most, but not all, protected cultural property is inventoried
X	Some protected cultural property is inventoried, but significant gaps remain
	Very little protected cultural property is inventoried
	No/almost no protected cultural property is inventoried

23. Please provide additional details on this inventory, including any challenges in creating/maintaining it.

The UK policy approach does not involve keeping a centralised national inventory of cultural property. As noted, above, museum collections have specific inventories. Additionally, official records are held for designated heritage assets (listed buildings, scheduled monuments, Registered Parks and Gardens, Registered Battlefields and Protected Wrecks).

24. Please describe the extent to which looting/pillaging/illegal excavations of archaeological and ethnological objects is a challenge, including actions taken to combat it.

There is a problem of 'nighthawking'. This is where metal detectorists search for and remove antiquities from the ground on scheduled monuments or without the permission of landowners. It can also apply to finders who fail to report possible treasure objects to the authorities. Besides the illegal removal of finds, nighthawking can also damage monuments, as happened at Hadrian's Wall in 2018. The legal basis for combatting nighthawking is the Ancient Monuments and Archaeological Areas Act 1979, which forbids use of a metal detector or removal of archaeological objects from a scheduled monument without written consent from the Secretary of State. There is also the Treasure Act 1996, which obliges finders of artefacts that meet the definition of treasure contained in the Act to report them to the authorities. If they are declared treasure by the coroner they belong to the crown and are offered to museums for acquisition, the finder and landowner are eligible for a reward. Enforcement of the Acts has included Operation Chronos, a joint venture between Essex Police and English Heritage/Historic England which followed a police operation to recover a large number of gold coins which should have been reported as treasure. Prosecutions have included two men convicted on metal detecting on a scheduled Roman site in 2016 and a recent case involving the non-reporting of treasure was resolved with a caution. Nighthawking has been around at least since the 1970s, but only one limited survey has been carried out before the 2009 Nighthawking Survey, in 1995, by the Council for British Archaeology. In 2006 Oxford Archaeology was commissioned by English Heritage to carry out a survey looking into the extent of illegal searching and removal of antiquities from archaeological sites. The Nighthawking Survey involved consultation with over 400 heritage-related agencies and interested individuals throughout the UK and Northern Ireland, and the Crown Dependencies of the Isle of Man, Jersey, and Guernsey. The aim of the survey was to investigate the evidence for nighthawking and provide a basis for measure countering it. In addition to legal action, there is also work to increase public awareness of cultural heritage and the damaging effects of heritage crime. The Portable Antiquities Scheme www.finds.org.uk, is a national database for recording archaeological finds in England, Wales and Northern Ireland. Finders are encouraged to report their finds, there is public access to the site. There is also specific guidance for metal detectorists the Code of Practice for Responsible Metal Detecting in England and Wales (2006) <http://www.finds.org.uk/getinvolved/guides/codeofpractice>, and the of organisations such as the National Council for Metal Detecting have also been cited as beneficial.

Knowledge, Skills and Values of Stakeholders and the Public

25. **Has your country undertaken any public awareness campaigns related to the protection of cultural property in the past five years?**

	Yes
X	No

26. **Please describe, including methods, target audience, etc.**

□

27. **To what extent is the public in your country engaged in the protection of cultural property? Examples of engagement may include :**

5	Excellent
4	Very Good
3	Good
2	Satisfactory
1	Poor

3	Protection of local archaeological and heritage sites by the public (eg. assistance in monitoring of sites, support in documenting etc.)
2	Return of objects to relevant authorities
2	Sharing information on stolen objects with authorities
2	Placing pressure on museums to change acquisition policies
2	Advocating for policy change

28. **Overall, to what extent do police and/or gendarmerie have the necessary resources and knowledge to address cultural property crime?**

	To a great extent
	To a considerable extent
X	To some extent
	To no extent

29. Overall, to what extent do customs officers have the necessary resources and knowledge to address cultural property crime?

	To a great extent
	To a considerable extent
X	To some extent
	To no extent

30. What type of training do police receive on cultural property crime?

	No specific training on this issue
	Training has occurred in the past, but is not ongoing
X	Training occurs periodically
	In-depth, specialized training for officers working on this issue
	Assistance is required from UNESCO and its partners
	Other

31. Please provide additional details on the content and frequency of these trainings.

Heritage Crime Liaison Officers being appointed in each policing area with training material arranged by the National Police Chiefs Council and Historic England. The NPCC has published a Strategic Threat Assessment for Heritage and Cultural Property Crime. The latest assessment (2017) identifies that a growing number of police forces in the UK are developing heritage crime training packages for call handlers who, as the first point of contact, can identify and accurately record heritage crimes and incidents. The NPCC has produced a heritage crime awareness guide for police officers that highlights the definition of heritage and cultural property crime. A number of officers have now received training and have an understanding and awareness of the impact that crime have on the historic and cultural environment.

32. What type of training do customs officers receive on cultural property crime?

X	No specific training on this issue
	Training has occurred in the past, but is not ongoing
	Training occurs periodically
	In-depth, specialized training for officers working on this issue
	Assistance is required from UNESCO and its partners
	Other

33. Please provide additional details on the content and frequency of these trainings.

□

34. **To what extent have museums in your country adopted a code of ethics, such as the ICOM Code of Ethics, that is in line with the principles of the 1970 Convention?**

X	All or almost all have adopted such a code of ethics
	Most have adopted such a code of ethics
	Some have adopted such a code of ethics
	None/only a few have adopted such a code of ethics
	Other (please specify) :

35. **Please provide additional details on the degree to which museums adhere to such a code of ethics.**

The UK museums sector has worked within the Museums Association Code of Ethics for museums for more than 40 years. The Code of Ethics defines the ethical principles which guide UK museum practice and underpin policy and practice regarding the development of museum collections. The code supports museums, those who work in and with them, and their governing bodies in recognising and resolving ethical issues and conflicts. It sets out key ethical principles and the supporting actions that museums should take to ensure an ethical approach to their work. An ethical approach to museums also underpins the Accreditation Standard - this is the most mature and developed standard for museums practice in the world, as well as clear guidance around acquisition and disposal for collections.

36. **To what extent do dealers and auction houses in your country follow practices that are in line with the principles of the 1970 Convention, such as those outlined in the UNESCO International Code of Ethics for Dealers in Cultural Property and the Operational Guidelines of the 1970 Convention?**

	All or almost all follow such practices
X	Most follow such practices
	Some follow such practices
	None/only a few follow such practices
	Other (please specify) :

37. **Please provide additional details on the policies and practices of dealers and auction houses in your country.**

The established art and antiques trade associations in the UK possess codes of ethics by which they expect their members to abide. For example, the Antiquities Dealers Association's Code of Conduct binds its members to ensure that to the best of their knowledge and belief all objects sold are genuine and as described and legally located on the market. The British Art Market Federation has published its 'Principles of Conduct of the UK Art Market' which distills the common principles shared by the various codes, including a requirement for members not to deal in any item of property that they know has been stolen, illegally exported or illegally excavated.

38. **How has your country engaged art and antiquities dealers around the issue of illicit trafficking of cultural property?**

DCMS has produced the following guidance for dealers: The 1970 UNESCO Convention – Guidance for Dealers and Auctioneers in Cultural Property (issued when the UK became a state party to the Convention), Dealing in Tainted Cultural Objects – Guidance on the Dealing in Cultural Objects (Offences) Act 2003 and Dealing in unlawfully exported cultural property - Guidance on the Cultural Property (Armed Conflicts) Act 2017

39. Do you regulate the trade of cultural objects on internet?

X	Yes
	No

40. Have you entered into a specific agreement with an internet platform?

X	Yes
	No

International Cooperation

41. Please list any bilateral agreements your country has regarding the protection of cultural property, including the years for which the agreement is in effect.

None

42. Please indicate how the 1970 Convention helped with return/restitution cases your country has been involved in?

	To no extent	To some extent	To a considerable extent	To a great extent
Provided a legal framework for return/restitution			X	
Provided a moral framework for return/restitution		X		
Provided a diplomatic framework for return/restitution			X	
Other (please specify):				

43. Please provide additional details on or examples of how the 1970 Convention has facilitated return/restitution cases

Principally as a common frame of reference between states parties - especially with reference to Article 7(b)(ii) of the Convention

44. Does your country have a system in place to facilitate international cooperation (e.g. single points of contacts and easily accessible information) in cases of illicit trafficking of cultural property?

X	Yes
	No

If yes, please specify

Yes, at European Union level via the frameworks provided by EU Directive 2014/60 and EU Regulation 116/2007

45. How has your country promoted this system and ensure the international community is aware of it?

These frameworks are principally promoted by the European Commission; all EU Member States have a high level of awareness of them as they are based on EU legislation.

Overall

46. Yearly statistics

Thefts

1st Year reporting	0	Number of objects
Additional information :		
2nd Year reporting	0	Number of objects
Additional information :		
3rd Year reporting	0	Number of objects
Additional information :		
4nd Year reporting	0	Number of objects
Additional information :		

Illegal Excavations

1st Year reporting	50	Number of objects
Additional information : Estimate based on volume of reports of unlawful excavations brought to the attention of the authorities in recent years and analysis of trends. Our processes are being developed to allow for improved data collection and analysis.		
2nd Year reporting	40	Number of objects
Additional information : Estimate based on volume of reports of unlawful excavations brought to the attention of the authorities in recent years and analysis of trends. Our processes are being developed to allow for improved data collection and analysis.		

3rd Year reporting	30	Number of objects
Additional information : Estimate based on volume of reports of unlawful excavations brought to the attention of the authorities in recent years and analysis of trends. Our processes are being developed to allow for improved data collection and analysis.		

4nd Year reporting	0	Number of objects
Additional information :		

Seizures (cultural objects originating from own country)

1st Year reporting	0	Number of objects
Additional information :		

2nd Year reporting	0	Number of objects
Additional information :		

3nd Year reporting	0	Number of objects
Additional information :		

4nd Year reporting	0	Number of objects
Additional information :		

Seizures (cultural objects originating from another country)

1st Year reporting	0	Number of objects
Additional information :		

2nd Year reporting	0	Number of objects
Additional information :		

3nd Year reporting	0	Number of objects
Additional information :		

4nd Year reporting	500	Number of objects
Additional information : Data not available for 2015-2017 but data held on various seizures of objects in 2018 - countries of origin were Greece, Italy, Bolivia, France, Iraq, Iran, Egypt, India and Bulgaria.		

Restitutions

1st Year reporting	0	Number of objects
Additional information :		

2nd Year reporting	0	Number of objects
Additional information :		

3nd Year reporting	0	Number of objects
Additional information :		

4nd Year reporting	5	Number of objects
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Additional information : Buddha statue returned to India, Etruscan statuette and piece of pottery returned to Italy, silver flask returned to Afghanistan, funerary stele returned to Greece

47. **Please rate the extent to which each of the following is a challenge your country faces in preventing theft and illicit exportation of its cultural property.**

	Not a challenge	Somewhat of a challenge	A considerable challenge	A major challenge
Gaps in national legislation to protect cultural property	X			
Lack of police capacity related to cultural property		X		
Lack of customs capacity related to cultural property		X		
Lack of coordination between relevant stakeholders	X			
Lack of inventories and databases in museums	X			
Inadequate security systems in museums and places of worship	X			
Inadequate security of archaeological sites	X			
Lack of cooperation from the art market	X			
Lack of expertise/capacity in the legal field (lawyers, judges, prosecutors, etc.)	X			
Lack of regulation on the internet	X			
Lack of public awareness	X			
Other (please specify):				

48. **If applicable, please describe the three biggest barriers your country faces in securing the return/restitution of cultural property that has been stolen/illegally exported (e.g., cost of legal proceedings in other countries, lack of communication with counterparts in other countries, etc.).**

49. **If applicable, please describe the most common reasons why your country is not able to fulfill requests for return/restitution made by other countries (e.g., requests made outside parameters of existing legal framework, lack of evidence for claims, etc.).**

UNESCO Support for the Implementation of the 1970 Convention

General awareness raising and communication strategies

50. **UNESCO and its partners have developed a number of tools to help State Parties implement the 1970 Convention. Please rate how helpful these tools have been to your country :**

	Not helpful	Somewhat helpful	Very helpful	Extremely helpful
Object ID Standard (ICOM, the Getty, and UNESCO)			X	
UNESCO International Code of Ethics for Cultural Property Dealers		X		
ICOM Code of Ethics for Museums			X	
UNESCO Database of National Cultural Heritage Laws		X		
Basic Measures Concerning Cultural Items Offered for Sale on the Internet (INTERPOL, UNESCO, ICOM)		X		
Model Provisions Defining State Ownership of Undiscovered Cultural Property (UNESCO and UNIDROIT)		X		
Model Export Certificate for Cultural Objects (UNESCO and WCO)		X		

51. **Please provide additional details on how your country has used UNESCO's tools.**

The Object Standard ID is widely used in the sector and is promoted through ICOM with a list of participant organisations. This includes the Metropolitan Police Arts and Antiques Unit who record stolen items using this format.

52. **Please indicate whether your country has uploaded relevant national laws to the UNESCO Database of National Cultural Heritage Laws.**

Yes

53. **What additional tools would be helpful for UNESCO to develop ?**

No particular views

54. **Have you or other stakeholders in your country participated in any of UNESCO's capacity building workshops or projects related to preventing illicit trafficking of cultural property in the past five years?**

X	Yes
	No

55. **How did these workshops or projects contribute to the implementation of the 1970 Convention in your country? Please provide specific examples where possible.**

Too early to comment

56. **There are a number of ways the UNESCO Secretariat could support State Parties in the implementation of the 1970 Convention in the future, in addition to servicing the governing bodies of the Convention. Please indicate the extent to which the Secretariat should give priority to the following activities :**

	No priority	Low priority	Somewhat of a priority	High priority
Support in reforming national policies and legislation		X		
Promoting policy dialogues between countries		X		
Support for inventorying projects		X		
Specialized trainings for police			X	
Specialized trainings for customs			X	
Specialized trainings for museum staff		X		
National workshops to bring together stakeholders across departments, ministries, etc.		X		
Regional workshops to bring together stakeholders from across the region across departments, ministries, etc.		X		
Awareness raising activities (press releases, video clips, etc.)			X	
Development of more legal and practical tools such as the WCO model export certificate, the Database of National Cultural Heritage Laws, etc.			X	
Facilitating the sharing of best practices between countries (e.g., online or through a newsletter)			X	
Other (please specify):				

57. **Please provide any additional suggestions for how UNESCO should focus its work on this topic going forward.**

□

58. **What difficulties did you State encounter while implementing the Convention during the last reporting cycle period ?**

□

59. **How has your country used the Operational Guidelines of the 1970 Convention adopted in UNESCO during the Third Meeting of States Parties (2015)?**

The Operational Guidelines are somewhat useful in terms of interpretation and best practice in relation to the Convention, but arguably they go beyond the requirements of the Convention.

60. **Any other additional issues or comments you would like to share.**

□