

# NETCHER

## NETwork and digital platform for Cultural Heritage Enhancing and Rebuilding

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on illicit trafficking of cultural goods”

### Deliverable 5.6 Policy Recommendations



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Type		
R	Document, report excluding the periodic and final reports	X
DEM	Demonstrator, pilot, prototype, plan designs	
DEC	Websites, patents filing, press & media actions, videos, etc.	
OTHER	Software, technical diagram, etc.	
ORDP	Open Research Data Pilot	
Dissemination level		
PU	PUBLIC, fully open, e.g. web	X
CO	CONFIDENTIAL, restricted under conditions set out in Model Grant Agreement	
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## 1. Executive Summary

The NETCHER project has organised, during its first two years of activity, a number of workshops, seminars, fora, training events and expert meetings, involving more than 300 high level experts working in the different sectors concerned with fighting the looting and trafficking of cultural goods. The conclusions of these activities, together with the discussions run by the working groups set up by the NETCHER project have generated new knowledge, tools and methods that are now ready to be framed into the present policy document. It addresses public the different professionals involved in the sector, as well as decision makers, in order to help them understand the different options to tackle looting and trafficking of cultural heritage.

This document presents the policy recommendations based on the work done during the NETCHER project, and it targets all the different policy levels (local, regional, national and European), also proposing possible models to enhance European and International cooperation among all the actors involved. It intends to stimulate further initiatives to raise awareness about the relevance of the problem, better understand the knowledge, tools and methods developed by NETCHER, and fighting the illicit trafficking of cultural heritage.

The policy recommendations are also willing to reinforce the public private partnerships and the mobilisation of European, national and cross-sectorial actors. In particular, policy recommendations aim at strengthening the effectiveness of all the stakeholders reinforcing the development of a European platform of research-driven networks, necessary to increase the coherence and to address the needs of the cultural heritage protection, with the ultimate goal of paving the way to a Joint Research Agenda.

## 2. Introduction

The Deliverable 5.6 - Policy Recommendations - has the objective to present the key policy themes emerged by the discussions within the wide community of experts and stakeholders involved in the six thematic working groups of NETCHER, as well as within the seminars, workshops and fora organised during the project lifetime. This document targets first of all public decision makers at different levels (local, regional, national, international, European Commission, aiming to enhance and propose new models for cooperation among them), with the objective to provide decision makers with useful models and suggestions to: raise their awareness about the relevance of the problem; better understand the knowledge, tools and methods developed by NETCHER; support them to tackle trafficking of cultural heritage.

Furthermore these recommendations are also addressed the different professionals actors involved in fighting the looting and illicit trafficking of cultural goods, i.e.: staff of the Law Enforcement Agencies (LEAs); archaeologists, museum curators and the whole cultural heritage community; the art market; research, academia and the school sector; the media as a key way to raise awareness among the wider public around this problem. In this way, the Policy Recommendations are expected to support the reinforcement of public private partnerships and the mobilisation of European, national and cross-sectorial actors.

A list of about 200 recommendations has been collected during the first two years of the NETCHER project. They mainly came from the activities and discussions run within the six thematic groups identified by the NETCHER project as key topics for debating the different issues concerned with fighting the looting and illicit trafficking of cultural goods. The following table lists the six themes (in red), and intends to remind the readers what are the key challenges debated within each group:

UNDERSTAND	<b>Traffic channels and actors' identification</b> <ul style="list-style-type: none"> <li>• Forms and context</li> <li>• Trafficking channels</li> <li>• Traffickers profile</li> <li>• Buyers profile</li> <li>• Economic issues</li> </ul>	<ul style="list-style-type: none"> <li>• What is looted and trafficked, where, when, why, how, and by whom?</li> <li>• What are the "fake biographies" of cultural goods processes?</li> <li>• What can we learn about societal and economical contexts?</li> <li>• What can we learn about buyer profiles, marketplaces and market trends?</li> </ul>
	<b>Provenance research and traceability</b> <ul style="list-style-type: none"> <li>• Sites and areas of disseminations</li> <li>• Resources and documentation</li> </ul>	<ul style="list-style-type: none"> <li>• What are the legal frameworks?</li> <li>• What is the methodological background for provenance determination?</li> <li>• What are the available resources (documentation, bibliography, webography, satellite imagery etc.)?</li> <li>• How traceability could be defined?</li> </ul>

PREVENT	<b>Education &amp; awareness - Knowledge on recovered cultural goods</b> <ul style="list-style-type: none"> <li>• Success stories, failure cases</li> <li>• Transversal trainings</li> <li>• Shared methodological toolkit</li> <li>• Predictive Policing</li> </ul>	<ul style="list-style-type: none"> <li>• What kind of actions is already made?</li> <li>• How awareness is raised through Europe?</li> <li>• Which case studies could be spread and used?</li> <li>• How Cultural Heritage Institutions could be more efficient?</li> <li>• The role of museums and higher education in the general awareness</li> </ul>
ACT	<b>Operational and legal interventions</b> <ul style="list-style-type: none"> <li>• Data and sources security</li> <li>• Verify and alert</li> <li>• Web mining</li> <li>• Testing innovative technologies and tools</li> <li>• Proof administration</li> </ul>	<ul style="list-style-type: none"> <li>• What alert risings and intervention should be based on?</li> <li>• How could security of cultural heritage be improved?</li> <li>• What about creating a whistle blower status and a related protection protocol for involved people?</li> <li>• What a web data mining should be based on?</li> <li>• What are the available technological and institutional resources?</li> </ul>
PRESERVE / REPAIR	<b>Preservation and reconstruction</b> <ul style="list-style-type: none"> <li>• Best practices</li> <li>• Technological solutions</li> </ul>	<ul style="list-style-type: none"> <li>• What are the "first-aid standards"?</li> <li>• How could we go further together?</li> <li>• What are the current and innovative resources to facilitate access to the collected knowledge?</li> </ul>
	<b>Return and restitution</b> <ul style="list-style-type: none"> <li>• Legal frameworks</li> <li>• Provenance evidence</li> <li>• Refuge areas</li> </ul>	<ul style="list-style-type: none"> <li>• What can we learn from success/failure cases in terms of restitution process?</li> <li>• How can the provenance evidence gathering help restitution?</li> <li>• In which ways can "refuge areas" for looted and trafficked goods be implemented?</li> </ul>

### Multi stakeholders targeted recommendations

Together with the identified six key topics, the recommendations address also some transversal issues that arose during the discussions held in occasion of the seminars, workshops and fora organised by NETCHER. These transversal topics concern: Connecting Different Professions; Creation of a European Task Force; Global Approach in Using Technology; "Glocal" Approach in Involving People; Managing the Future in a Global Way. The table in Annex 1 presents the full list of proposed recommendations. Per each recommendation, the different columns show the following information:

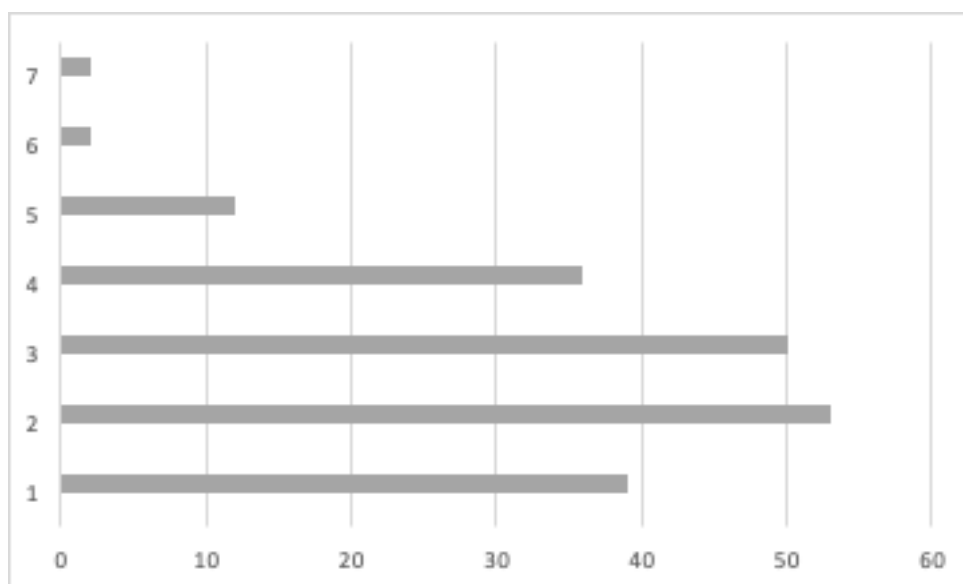
- In what framework the recommendation has arisen
- The thematic group or the transversal topic touched by the recommendation
- The stakeholders addressed by the recommendation (policy makers at different levels, LEAs, cultural heritage professionals, Art market, Education sector, Research and Technological development, Media-General public). Obviously, a recommendation can address many categories of stakeholders

In the following pages, we will analyse the key topics focused by recommendations per each category of stakeholders. Somewhere, recommendations are quite similar or formulate similar concepts in a different way. We have preferred to keep them separated, because they were born in different contexts, and their multiple presence is a valuable indicator of the relevance of the topic touched by them.

### 3. Analysis of the Recommendations According to the Addressed Stakeholders

Before starting with the presentation and the analysis of the different recommendations, it can be interesting to start with some statistics. A first result we can drive is the high level of interconnections requested to the different categories of stakeholders, made evident by the high number of recommendations that targets more than one category. Only 39 recommendations out of 194 are addressed to only one category:

recommendations to 1 category	39
recommendations to 2 categories	53
recommendations to 3 categories	50
recommendations to 4 categories	36
recommendations to 5 categories	12
recommendations to 6 categories	2
recommendations to 7 categories	2

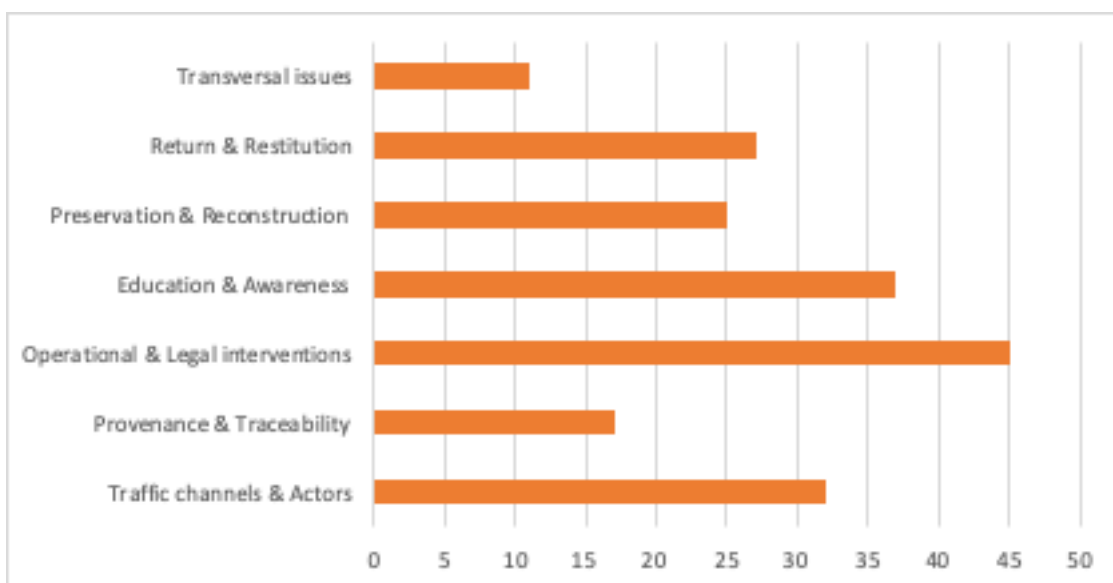


#### A need for a systemic approach

The second interesting results come from the analysis of the themes concerned with of the recommendations. The highest number has been reached by the “Operational & legal interventions”, followed by “Education & awareness” (underlining the importance of raising awareness about this theme, and the necessity of a massive training campaign), and “Traffic channels and actors”.

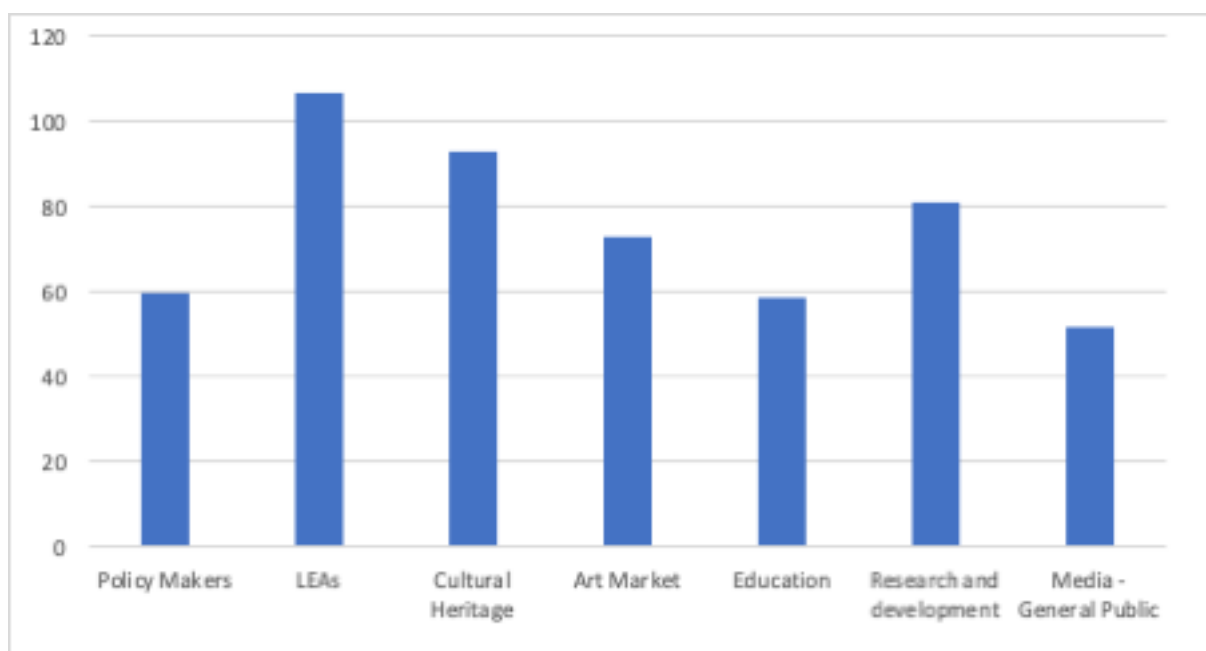
Traffic channels & Actors	32
Provenance & Traceability	17
Operational & Legal interventions	45
Education & Awareness	37
Preservation & Reconstruction	25
Return & Restitution	27
Transversal issues	11





The third statistical analysis refers to the categories of stakeholders addressed by the recommendations. Here the total is obviously higher than 194, since some recommendations concern more than one category:

Policy Makers	60
LEAs	107
Cultural Heritage	93
Art Market	73
Education	59
Research and development	81
Media - General Public	52





The following paragraphs present the recommendations addressed to each single category of stakeholders. In order to help their visualisation, they have been divided, within each group, into 4 sub-sections according to the type of action (Understand / Prevent / Act / Preserve-Repair) of the life cycle of fighting the looting and illicit trafficking of cultural goods. A fifth sub-section has been added, to highlight those recommendations with a “general” scope, not directly related to a specific moment of the life cycle.

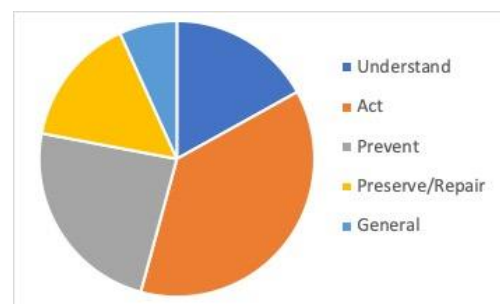
It is important to underline that a recommendation has been included in a category of stakeholders not only when it refers to an action to be implemented by the members of that category, but also when they are concerned by that recommendation, in terms of a change of attitude or for raising their awareness towards that specific topic.

Recommendations are presented in alphabetical order, since it is not intention of this report to follow an order of importance in the items proposed by the experts.

### 3.1 Policy Makers

It is a matter of fact that policy makers are the first target group to which policy recommendations are usually addressed. It can then be quite strange that “only” 59 recommendations target policy makers (only the media sector has received less), in comparison with the number of recommendations targeting the different professionals concerned with illicit trafficking and looting of cultural objects.

Out of 60, 10 recommendations are within the “Understand” area, 14 in the “Prevent” area, 23 in the “Act” area, 9 in the “Preserve/Repair” area, and 4 with a General theme.



When analysing the key words most frequent in the text, we see the relevance of the terms “cooperation”, “coordination”, “integration”, “links”, while the most frequent verbs are “promote”, “ensure”, “involve”, and “support”. Looking for a single recommendation that can better represent

the several suggestions received, the following one can be selected as the most representative to synthesize the request of a single agency taking care of the problem in an integrated perspective:

*To strengthen cooperation among the officers involved in the definition of the different European policies for better identifying the interdisciplinary challenges of fighting against looting and trafficking of cultural heritage, such as languages, concepts, common vocabulary*

The following table presents the full set of recommendations addressed to the Policy Makers sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. To carry out a history of national and international policies and of their impact on cultural heritage looting and trafficking</li> <li>2. To consider trafficking as a global social phenomenon</li> <li>3. To develop technical tools, an investment that exceeds the possibilities of individual countries and institutional national actors</li> <li>4. To foster collaboration at both national and international levels</li> <li>5. To highlight that good results are obtained in countries with strong dedicated units</li> <li>6. To increase the number of people dedicated to fighting against trafficking of cultural heritage</li> <li>7. To integrate existing vocabularies.</li> <li>8. To involve the judiciary in educational programmes</li> <li>9. To make a specific focus on languages and national frameworks</li> <li>10. To spread the word about the role of UNESCO.</li> </ol>	<ol style="list-style-type: none"> <li>1. In Middle East / North Africa countries, to bring into play the actors of the export business that are interested in developing more ethical and sustainable networks locally</li> <li>2. The EU should enforce advertising campaigns (such as for wildlife in airports, TV, or the ones developed by Health Ministries, etc.).</li> <li>3. To base awareness-raising programmes about looting and trafficking on the knowledge of existing legal frameworks</li> <li>4. To connect the question of the fight against looting to other domains: digital humanities; sustainable development; cooperation for development assistance</li> <li>5. To create reliable, comprehensive and accessible information, on which the efficiency of education and awareness processes relies</li> <li>6. To encourage participative projects as a way of integrating civil society and the general population in a virtuous approach to cultural heritage</li> <li>7. To ensure broader approaches and communication strategies on the problem of trafficking of cultural property to gain some support from embassies</li> <li>8. To ensure that the information provided by education does not deepen national differences, in order to avoid maintaining deep national divergences, but serves to raise awareness among future generations with a minimum of harmonization on content</li> <li>9. To establish cooperation with South Mediterranean countries in EU programmes</li> <li>10. To give a central place to education and awareness about the fight against illicit trafficking of cultural goods and looting</li> <li>11. To give greater importance to the notion of “best practices”: this involves setting</li> </ol>

	<p>standards consisting in benchmarks and levels of requirement that institutions and civil society agree to apply</p> <p>12. To inform further the police, justice and customs communities about the implications of trafficking in cultural goods, as the so-called “minor” damage to cultural heritage is not taken seriously</p> <p>13. To involve several kinds of audience, such as the general public and schools, all trades in interaction with cultural heritage and cultural heritage professionals, the art market, the press, the embassies, etc.</p> <p>14. To set up a dedicated repository of public campaigns.</p>
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To adopt a global and integrated approach</li> <li>2. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>3. To cope with stolen objects many years ago that now re-appear</li> <li>4. To create an interagency body with legal authority</li> <li>5. To create more public-private partnerships</li> <li>6. To deliver contents based on security forces inputs, to the registers of needs, good practices, risks and ethics</li> <li>7. To demonstrate further the link between cultural heritage and terrorism and apply the Palermo Convention</li> <li>8. To ensure that criminal offences foreseen by conventions are criminally punishable, considering the currently insufficient prosecution and ratify the Nicosia Convention</li> <li>9. To identify ways of standardization and normalization, notably in due diligence.</li> <li>10. To implement embargoes and moratoria</li> <li>11. To increase interoperability of the several databases created in the last decades, that currently prevents the efforts of cooperation to be really efficient. The creation of FAIR data (findable, accessible, interoperable, reusable) is a requirement for the future</li> <li>12. To invite judicial, customs and police institutions to not underestimate the seriousness of the matter: trafficking is sometimes considered a hobby similar to a passion for history</li> <li>13. To involve the UN Security Council</li> <li>14. To leverage UNESCO reputation to reinforce</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. To allocate further funding, e.g. skilled human resources, for digitisation.</li> <li>2. To create an interdisciplinary EU agency for heritage conservation and the fight against illicit trafficking fully connected to international organisations and involving experts, that would ensure coordination among the various existing European projects and improve the sharing of practices and human resources.</li> <li>3. To ensure easy access to international instruments and norms.</li> <li>4. To examine cases based on the laws and regulations of the country where those cultural goods were created or discovered.</li> <li>5. To increase financial and material resources for the creation of inventories, with a focus on feasible and practical solutions. Complex technical solutions are only indicated when they are proven to lead to the freeing up of resources for other tasks.</li> <li>6. To increase political will so that the required measures can be implemented</li> <li>7. To promote a European programme for massive digitalisation/modern documentation, for prevention, identification, investigation/recognition (immediate and long term) and restitution/recovery.</li> <li>8. To set up international standards, with standards-based resources linked to international frameworks.</li> <li>9. To work for prevention, that is strongly connected to digitisation, requires social tools, legislation and assessments of risks.</li> </ol>

<p>internationalization</p> <p>15.To promote a better implementation of the 1995 UNIDROIT convention</p> <p>16.To promote a Trans-Domain Cooperation for Fighting Against Illicit Traffic of Cultural Heritage</p> <p>17.To promote EU instruments (e.g. resolutions), that can help in the protection of cultural heritage and the fight against illicit trafficking.</p> <p>18.To promote soft-law instruments and exchanges of best practices.</p> <p>19.To re-write EU regulation ensuring that most countries accept it</p> <p>20.To replace the top-down dimension on the legal framework for fighting against looting and trafficking of cultural heritage by a bottom-up approach, able to facilitate the exchange of different ideas</p> <p>21.To see cultural heritage as a non-renewable and threatened resource</p> <p>22.To strengthen cooperation among the officers involved in the definition of the different European policies for better identifying the interdisciplinary challenges of fighting against looting and trafficking of cultural heritage, such as languages, concepts, common vocabulary</p> <p>23.With respect to due diligence from a property law perspective, to go beyond the actual punishment of losing property (beyond the sole confiscation and adopting legal prosecutions)</p>	
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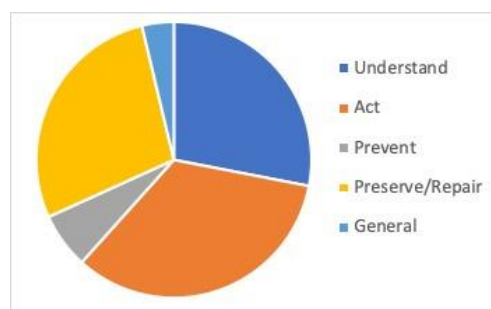
### General

1. To connect all the actors working on the field, addressing problems of poverty, of sustainable rural development, of sustainable cultural and touristic development. This is true also at the other end of the process, when looted objects are sold: there will be no sustainable solution without the active involvement of magistrates and art market.
2. To consider the idea of a European Task Force dedicated to more coordination, and more efficiency. Two main fields of action have been identified: operation and expertise. The task force should be instrumental in triggering repressive actions, led by police forces, identify and interlink the appropriate experts requested to respond to the needs of expertise of LEAs.
3. To increase the common understanding of highly diverse national heritage codes. Adoption of a common legal framework should be encouraged, and – even more urgently - a common prosecutorial language should be developed. The final goal could be the creation of an international court for crimes against world cultural heritage similar to the Den Haag Court for crimes against humanity.
4. To promote an active involvement of the art market, forgetting the passive attitude common to some of them. Actors of the market should adopt a responsible behaviour, as well as good practices. The fear of shaming and punishing is not enough.

### 3.2 Law Enforcement Agencies (LEAs)

LEAs are the group of stakeholders who have received the highest number of recommendations, namely 107!

This group has received 30 recommendations within the “Understand” area, 7 in the “Prevent” area, 36 in the “Act” area, 30 in the “Preserve/Repair” area, and 4 with a General theme. The focus is here more on the “action”, with a relevant component also of “understanding” and “preventing”.



The most frequent keywords in the text are “fighting” and “looting”, but also “data”, “interoperability”, “international” and “communities”, while the most frequent verbs are “increase”, “promote”, “reinforce”, and “create”. If we look for a single recommendation that can better represent the several suggestions received, the following one well describes the need for a major collaboration among the different forces, as a pillar for achieving effective results:

*To increase interoperability of the several databases created in the last decades, that currently prevents the efforts of cooperation to be really efficient.  
The creation of FAIR data (findable, accessible, interoperable, reusable) is a requirement for the future.*

The following table presents the full set of recommendations addressed to the LEAs sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. To address the issues of access, open data accessibility and incomplete data, considering the diversity of existing databases.</li> <li>2. To apply advanced technology to the identification of the individual artefact (marking and describing the object)</li> <li>3. To apply advanced technology to the monitoring of circulating cultural goods (automatic crosschecking of both art market and cultural heritage databases, building up and regular updating of interoperable databases)</li> <li>4. To avoid creating new databases, but to rather ensure interoperability</li> <li>5. To carry out a history of national and international policies and of their impact on cultural heritage looting and trafficking</li> <li>6. To carry out a long-term study of the trafficking routes based on the monitoring of circulating artefacts</li> <li>7. To carry out sociological studies on the actors in the field of trafficking of cultural goods</li> <li>8. To connect national and international databases</li> </ol>	<ol style="list-style-type: none"> <li>1. To create a repository of good practices, including specific details on projects, their funding and the communities they target, as well as specificities of archaeological sites/problems addressed, in order to enable comparison and replication of good practices. A first simple repository (up- and downloadable) could initially suffice. It could be upgraded in time to include a search function by keywords (place, funding, communities addressed, project typology).</li> <li>2. To enhance collaboration, and more effective protection of cultural heritage, through engagement by the local population and targeted communication strategies.</li> <li>3. To give access to data/information.</li> <li>4. To inform further the police, justice and customs communities about the implications of trafficking in cultural goods, as the so-called “minor” damage to cultural heritage is not taken seriously.</li> <li>5. To provide a list of references, as a first step, so that the collection of data can be used to develop further academic strategies.</li> <li>6. To set up an operational and simple circuit to report looting on sites and stolen objects</li> </ol>

<ol style="list-style-type: none"> <li>9. To consider trafficking as a global social phenomenon</li> <li>10. To develop technical tools, an investment that exceeds the possibilities of individual countries and institutional national actors</li> <li>11. To encourage interoperability between databases</li> <li>12. To ensure sustainability and interoperability between databases</li> <li>13. To focus on destination countries</li> <li>14. To highlight that good results are obtained in countries with strong dedicated units</li> <li>15. To increase cooperation between professional communities</li> <li>16. To increase information accessibility, classifiers and training models could be important instruments.</li> <li>17. To increase the number of people dedicated to fighting against trafficking of cultural heritage</li> <li>18. To increase vigilance on the sales of fakes or sales of originals as copies</li> <li>19. To integrate existing vocabularies.</li> <li>20. To learn from other traffic/experiences and share good practices</li> <li>21. To make a specific focus on languages and national frameworks</li> <li>22. To map the dissemination of traffic in European countries</li> <li>23. To organise the fight with operational tools</li> <li>24. To propose possible solutions, not by the generation of new databases, but rather by connecting analytical data and working on automatic alerts from image recognition.</li> <li>25. To raise awareness among professional communities and in European societies</li> <li>26. To regulate access, since a public database can be part of the looting process.</li> <li>27. To set up an operational and simple circuit to report looting</li> <li>28. To take into account social networks research tools for modelling the various social actors in the field of trafficking</li> <li>29. To use the ICOM “Red lists” and to apply data mining techniques from image and/or metadata, as a starting point</li> <li>30. To work from the basis of relevant case studies</li> </ol>	<p>when they appear on the market, for the benefit of several professional communities</p> <ol style="list-style-type: none"> <li>7. To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking</li> </ol>
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To achieve a critical mass for facing this threat, thanks to the use of key media</li> <li>2. To adopt a global and integrated approach</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. For the purpose of avoiding looting, to keep find spot location data at a safe degree of vagueness.</li> </ol>



<ol style="list-style-type: none"> <li>3. To assess the economic and social impact of looting and trafficking of cultural goods through collaborative studies with the participation of different specialists (e.g. criminologists, economists, archaeologists, sociologists, etc.)</li> <li>4. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>5. To connect the numerous tools and databases together</li> <li>6. To cope with stolen objects many years ago that now re-appear</li> <li>7. To create an interagency body with legal authority</li> <li>8. To deliver contents based on security forces inputs, to the registers of needs, good practices, risks and ethics</li> <li>9. To demonstrate further the link between cultural heritage and terrorism and apply the Palermo Convention</li> <li>10. To ensure that criminal offences foreseen by conventions are criminally punishable, considering the currently insufficient prosecution and ratify the Nicosia Convention</li> <li>11. To explore the capacities of new technologies and new innovative tools</li> <li>12. To facilitate a more direct involvement of the professionals active in the sector, useful for better connection among people and standards, and assessing what already exists</li> <li>13. To identify ways of standardization and normalization, notably in due diligence.</li> <li>14. To increase communication and awareness raising, in order to avoid the dissemination of stereotypes and false pictures of the issue.</li> <li>15. To increase interoperability of the several databases created in the last decades, that currently prevents the efforts of cooperation to be really efficient. The creation of FAIR data (findable, accessible, interoperable, reusable) is a requirement for the future</li> <li>16. To inform general public and art amateurs that, due to the many conflicts in antiquities supplier countries, the probability of buying a looted object on the art market is very high</li> <li>17. To invite judicial, customs and police institutions to not underestimate the seriousness of the matter: trafficking is</li> </ol>	<ol style="list-style-type: none"> <li>2. In certain sensitive cases, to restrict accessibility to data in order to ensure the safety of cultural heritage and cultural heritage professionals</li> <li>3. To apply anonymity, as preservation can also mean preservation of heritage professionals</li> <li>4. To assess the effective implementation of the International Image Interoperability Framework (IIIF)</li> <li>5. To carry out evidence-based policing research, based on specific questions.</li> <li>6. To collect lessons from pilot projects.</li> <li>7. To combine different institutions and individuals, that have different capabilities and resources</li> <li>8. To create a central database or inter-operability tool, linked to already existent resources.</li> <li>9. To create and promote FAIR data (Findable, Accessible, Interoperable, Reusable)</li> <li>10. To create navigation systems and contents according to user profiles: archaeologist, LEA, curators, general public, etc.</li> <li>11. To define levels of access to data.</li> <li>12. To ensure easy access to international instruments and norms.</li> <li>13. To ensure regulation of open data sharing and publication, e.g. standard practices for GIS data, management of personal data, data on private properties and location data.</li> <li>14. To exchange data as far as possible, that is essential for successful outcomes and the pooling of resources and skills, and also for the integration of workflows</li> <li>15. To explore technical advances, computer-based technologies (in particular 3D-models) and new technologies for preservation and reconstruction; it can help to understand patterns of damage, and thus the organisation and activities of looters. This can be crucial in determining criminal activities and identifying the perpetrators</li> <li>16. To explore the potential of web scanning and statistics.</li> <li>17. To improve access to data</li> <li>18. To move beyond object identification by linking data through specific standards.</li> <li>19. To promote activities that prevent damage and theft, and that reconstruct damaged cultural heritage</li> <li>20. To promote networking as it ensures cooperation within a larger community of</li> </ol>
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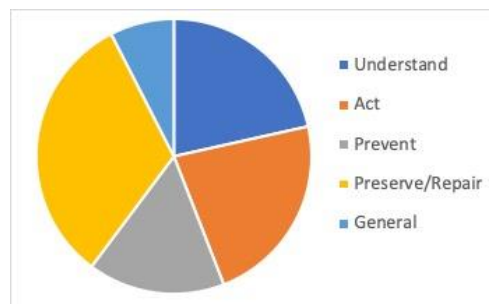
<p>sometimes considered a hobby similar to a passion for history</p> <p>18.To involve security forces (police, border control staff) to the description of the state of the art, the offender processes, their modus operandi, flows, routes and waypoints</p> <p>19.To involve security forces in designing the legal frameworks at national, European and international levels, and to the inventory and analysis for interoperability of the existing tools</p> <p>20.To launch ad hoc advertising campaigns to address this problem, similar to the existing ones against brand counterfeiting and trafficking in protected animal species (poster in airports, warning messages on the Internet, etc.)</p> <p>21.To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with</p> <p>22.To mobilise key experts among the actors involved in fighting against looting and trafficking of cultural heritage for lobbying ideas at transnational level</p> <p>23.To notify national police, or INTERPOL when noticing a suspicious activity concerned with illicit trafficking of cultural goods</p> <p>24.To perform a specific action towards the information communities and more particularly journalists</p> <p>25.To promote a better implementation of the 1995 UNIDROIT convention</p> <p>26.To promote a Trans-Domain Cooperation for Fighting Against Illicit Traffic of Cultural Heritage</p> <p>27.To promote soft-law instruments and exchanges of best practices.</p> <p>28.To raise awareness of the risks faced by the art industry</p> <p>29.To re-write EU regulation ensuring that most countries accept it</p> <p>30.To reinforce the capacity of the actors involved in fighting against looting and trafficking of cultural heritage</p> <p>31.To remind cultural institutions, art amateurs and merchants that the money paid for one object of uncertified provenance can</p>	<p>stakeholders.</p> <p>21.To record objects in both image and text, data and metadata (e.g. Object ID) for the purpose of identification</p> <p>22.To reinforce cooperation between institutions</p> <p>23.To reinforce cooperative action</p> <p>24.To reinforce physical means and implement simple common-sense measures to ensure the security of cultural heritage</p> <p>25.To set up a “Reward programme” for contributors with economic/scientific benefits, according to contributors’ interest (archaeologists, LEAs, curators etc.).</p> <p>26.To share stories, both successful and unsuccessful.</p> <p>27.To use international standards for photography /recording, DNA, sediments analysis.</p> <p>28.To use social media to disseminate information.</p> <p>29.To use the FAIR approach: Findable – voluntary; Accessible – voluntary; Interoperable – compulsory; Reusable – compulsory.</p> <p>30.To work for interoperability between datasets and central sustainable archives</p>
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<p>support trafficking and finance a war</p> <p>32.To replace the top-down dimension on the legal framework for fighting against looting and trafficking of cultural heritage by a bottom-up approach, able to facilitate the exchange of different ideas</p> <p>33.To see cultural heritage as a non-renewable and threatened resource</p> <p>34.To set up rapidly efficient training actions, allowing different professional communities to communicate together, creating toolkits to improve the knowledge of this phenomenon</p> <p>35.To strengthen cooperation among the officers involved in the definition of the different European policies for better identifying the interdisciplinary challenges of fighting against looting and trafficking of cultural heritage, such as languages, concepts, common vocabulary</p> <p>36.With respect to due diligence from a property law perspective, to go beyond the actual punishment of losing property (beyond the sole confiscation and adopting legal prosecutions)</p>	
<p><b>General</b></p> <ol style="list-style-type: none"> <li>1. To connect all the actors working on the field, addressing problems of poverty, of sustainable rural development, of sustainable cultural and touristic development. This is true also at the other end of the process, when looted objects are sold: there will be no sustainable solution without the active involvement of magistrates and art market.</li> <li>2. To consider the idea of a European Task Force dedicated to more coordination, and more efficiency. Two main fields of action have been identified: operation and expertise. The task force should be instrumental in triggering repressive actions, led by police forces, identify and interlink the appropriate experts requested to respond to the needs of expertise of LEAs.</li> <li>3. To increase collaboration among research disciplines, hard and social sciences. Even if dialogue is sometimes difficult, even if methods and timescales are different, the NETCHER Seminars have demonstrated the usefulness of this dialogue.</li> <li>4. To increase the common understanding of highly diverse national heritage codes. Adoption of a common legal framework should be encouraged, and – even more urgently - a common prosecutorial language should be developed. The final goal could be the creation of an international court for crimes against world cultural heritage similar to the Den Haag Court for crimes against humanity.</li> </ol>	

### 3.3 Cultural Heritage

Also the Cultural Heritage professionals have received a high number of recommendations, namely 93, that put them in the second rank of this special list.

In particular, this group has received 20 recommendations within the “Understand” area, 15 in the “Prevent” area, 21 in the “Act” area, 30 in the “Preserve/Repair” area, and 7 with a General theme. The distribution among the different areas is here quite balanced, in comparison with other groups where some areas got a much higher number of recommendations.



The most frequent keywords are here: “communities”, “practices”, “preservation”, “professionals”, while the most frequent verbs are “increase”, “apply”, “facilitate”, and “share”. The single recommendation that better presents the need for increase the common knowledge about the ways to tackle the problem is probably:

*To create a repository of good practices, including specific details on projects, their funding and the communities they target, as well as specificities of archaeological sites/problems addressed, in order to enable comparison and replication of good practices.*

The following table presents the full set of recommendations addressed to the Cultural Heritage sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. To address the issues of access, open data accessibility and incomplete data, considering the diversity of existing databases</li> <li>2. To apply advanced technology to the identification of the individual artefact (marking and describing the object)</li> <li>3. To avoid creating new databases, but to rather ensure interoperability</li> <li>4. To carry out a historical study of techniques of conservation</li> <li>5. To carry out a long-term study of the trafficking routes based on the monitoring of circulating artefacts</li> <li>6. To carry out sociological studies on the actors in the field of trafficking of cultural goods</li> <li>7. To create an ID for each object, at least at the scale of a site</li> <li>8. To improve goods' identification by cataloguing “orphan objects”</li> <li>9. To increase collaboration between researchers and archaeologists</li> <li>10. To increase cooperation between professional communities</li> </ol>	<ol style="list-style-type: none"> <li>1. To better inform professional communities as to the potential of quality-information sharing</li> <li>2. To create a repository of good practices, including specific details on projects, their funding and the communities they target, as well as specificities of archaeological sites/problems addressed, in order to enable comparison and replication of good practices. A first simple repository (up- and downloadable) could initially suffice. It could be upgraded in time to include a search function by keywords (place, funding, communities addressed, project typology).</li> <li>3. To enforce due diligence requirements and ICOM Code of Ethics upon museums that buy cultural goods.</li> <li>4. To enhance collaboration, and more effective protection of cultural heritage, through engagement by the local population and targeted communication strategies.</li> <li>5. To facilitate the emergence of new “hybrid” professional profiles</li> <li>6. To give access to data/information.</li> <li>7. To involve several kinds of audience, such as</li> </ol>

<ol style="list-style-type: none"> <li>11.To increase information accessibility, classifiers and training models could be important instruments</li> <li>12.To learn from other traffic/experiences and share good practices</li> <li>13.To make a specific focus on languages and national frameworks</li> <li>14.To propose possible solutions, not by the generation of new databases, but rather by connecting analytical data and working on automatic alerts from image recognition</li> <li>15.To raise awareness among professional communities and in European societies</li> <li>16.To regulate access, since a public database can be part of the looting process.</li> <li>17.To set up an operational and simple circuit to report looting</li> <li>18.To take good quality photos, ensuring that objects/artefacts are easily identified</li> <li>19.To use the ICOM “Red lists” and to apply data mining techniques from image and/or metadata, as a starting point</li> <li>20.To work from the basis of relevant case studies</li> </ol>	<p>the general public and schools, all trades in interaction with cultural heritage and cultural heritage professionals, the art market, the press, the embassies, etc.</p> <ol style="list-style-type: none"> <li>8. To provide a list of references, as a first step, so that the collection of data can be used to develop further academic strategies.</li> <li>9. To provide tools in order to facilitate interprofessional cooperation, in accordance with the professional ethics of each of these communities</li> <li>10.To publish archaeological information for ensuring control and attention.</li> <li>11.To set up an operational and simple circuit to report looting on sites and stolen objects when they appear on the market, for the benefit of several professional communities</li> <li>12.To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking</li> <li>13.To support school education programmes by “social archaeology”, defined as a new profile of archaeologists and cultural heritage professionals who, in addition to traditional skills, are able to present cultural heritage to different publics, finding new approaches and using cultural mediation</li> <li>14.To train cultural heritage keepers such as owners, institutions and associations with the purpose of preventing robberies.</li> <li>15.To train professional communities</li> </ol>
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To adopt a global and integrated approach</li> <li>2. To assess the economic and social impact of looting and trafficking of cultural goods through collaborative studies with the participation of different specialists (e.g. criminologists, economists, archaeologists, sociologists, etc.)</li> <li>3. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>4. To connect the numerous tools and databases together</li> <li>5. To cope with stolen objects many years ago that now re-appear</li> <li>6. To deliver contents based on security forces inputs, to the registers of needs, good practices, risks and ethics</li> <li>7. To explore the capacities of new technologies and new innovative tools</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. For the purpose of avoiding looting, to keep find spot location data at a safe degree of vagueness.</li> <li>2. In certain sensitive cases, to restrict accessibility to data in order to ensure the safety of cultural heritage and cultural heritage professionals</li> <li>3. Through interdisciplinarity, to identify and share common vocabularies, standard setting (e.g. typologies), etc.</li> <li>4. To apply anonymity, as preservation can also mean preservation of heritage professionals</li> <li>5. To assess the effective implementation of the International Image Interoperability Framework (IIIF)</li> <li>6. To carry out further behavioural research as regards the professional community.</li> <li>7. To collect lessons from pilot projects.</li> <li>8. To combine different institutions and</li> </ol>

<p>8. To facilitate a more direct involvement of the professionals active in the sector, useful for better connection among people and standards, and assessing what already exists</p> <p>9. To identify ways of standardization and normalization, notably in due diligence.</p> <p>10. To launch ad hoc advertising campaigns to address this problem, similar to the existing ones against brand counterfeiting and trafficking in protected animal species (poster in airports, warning messages on the Internet, etc.)</p> <p>11. To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with</p> <p>12. To mobilise key experts among the actors involved in fighting against looting and trafficking of cultural heritage for lobbying ideas at transnational level</p> <p>13. To notify national police, or INTERPOL when noticing a suspicious activity concerned with illicit trafficking of cultural goods</p> <p>14. To promote a better implementation of the 1995 UNIDROIT convention</p> <p>15. To promote a Trans-Domain Cooperation for Fighting Against Illicit Traffic of Cultural Heritage</p> <p>16. To reinforce the capacity of the actors involved in fighting against looting and trafficking of cultural heritage</p> <p>17. To remind cultural institutions, art amateurs and merchants that the money paid for one object of uncertified provenance can support trafficking and finance a war</p> <p>18. To replace the top-down dimension on the legal framework for fighting against looting and trafficking of cultural heritage by a bottom-up approach, able to facilitate the exchange of different ideas</p> <p>19. To see cultural heritage as a non-renewable and threatened resource</p> <p>20. To set up a user-friendly platform with access to case laws, or summaries and the laws of all countries, in English</p> <p>21. To set up rapidly efficient training actions, allowing different professional communities to communicate together, creating toolkits to improve the knowledge of this</p>	<p>individuals, that have different capabilities and resources</p> <p>9. To create a central database or inter-operability tool, linked to already existent resources.</p> <p>10. To create and promote FAIR data (Findable, Accessible, Interoperable, Reusable)</p> <p>11. To create navigation systems and contents according to user profiles: archaeologist, LEA, curators, general public, etc.</p> <p>12. To define levels of access to data.</p> <p>13. To ensure regulation of open data sharing and publication, e.g. standard practices for GIS data, management of personal data, data on private properties and location data.</p> <p>14. To ensure updated inventories with photographs of cultural objects, or at least their description, for example through the Object ID</p> <p>15. To exchange data as far as possible, that is essential for successful outcomes and the pooling of resources and skills, and also for the integration of workflows</p> <p>16. To explore the potential of web scanning and statistics.</p> <p>17. To improve access to data</p> <p>18. To increase capacity building</p> <p>19. To move beyond object identification by linking data through specific standards.</p> <p>20. To promote activities that prevent damage and theft, and that reconstruct damaged cultural heritage</p> <p>21. To promote networking as it ensures cooperation within a larger community of stakeholders.</p> <p>22. To record objects in both image and text, data and metadata (e.g. Object ID) for the purpose of identification</p> <p>23. To reinforce cooperation between institutions</p> <p>24. To reinforce cooperative action</p> <p>25. To reinforce physical means and implement simple common-sense measures to ensure the security of cultural heritage</p> <p>26. To set up a “Reward programme” for contributors with economic/scientific benefits, according to contributors’ interest (archaeologists, LEAs, curators etc.).</p> <p>27. To share stories, both successful and unsuccessful.</p> <p>28. To use international standards for photography /recording, DNA, sediments</p>
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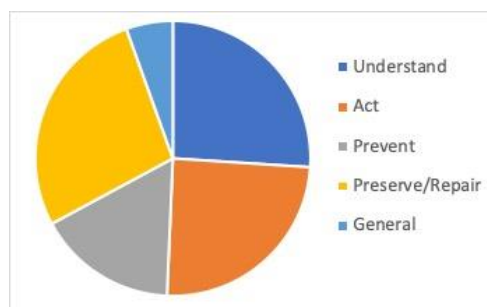
phenomenon	<p>analysis.</p> <p>29.To use social media to disseminate information.</p> <p>30.To use the FAIR approach: Findable – voluntary; Accessible – voluntary; Interoperable – compulsory; Reusable – compulsory.</p>
<p><b>General</b></p> <ol style="list-style-type: none"> <li>1. Local professionals must be involved in the preservation of their cultural heritage. In a “glocalized” time, when local has an impact on global and reversely, we have to work on each stage of the looting process, starting from the source countries and remembering that all European countries are source countries as well.</li> <li>2. To connect all the actors working on the field, addressing problems of poverty, of sustainable rural development, of sustainable cultural and touristic development. This is true also at the other end of the process, when looted objects are sold: there will be no sustainable solution without the active involvement of magistrates and art market.</li> <li>3. To consider the idea of a European Task Force dedicated to more coordination, and more efficiency. Two main fields of action have been identified: operation and expertise. The task force should be instrumental in triggering repressive actions, led by police forces, identify and interlink the appropriate experts requested to respond to the needs of expertise of LEAs.</li> <li>4. To increase collaboration among research disciplines, hard and social sciences. Even if dialogue is sometimes difficult, even if methods and timescales are different, the NETCHER Seminars have demonstrated the usefulness of this dialogue.</li> <li>5. To increase the common understanding of highly diverse national heritage codes. Adoption of a common legal framework should be encouraged, and – even more urgently - a common prosecutorial language should be developed. The final goal could be the creation of an international court for crimes against world cultural heritage similar to the Den Haag Court for crimes against humanity.</li> <li>6. To train archaeologists not only as professionals, following strict protocols of investigation and recording, but also open as for communicating to the general public, making them responsible of their cultural heritage.</li> <li>7. Together with the in-depth studies of the many actors of the looting problem, to launch a wide reflection on practices of cultural heritage practitioners. To analyse the impact of archaeological work, cultural heritage policies and to compare it at a European scale.</li> </ol>	

### 3.4 Art Market

The key role of the Art Market in the process is underlined by the 73 recommendations received, that show the importance of involving this group of professionals in all the different phases of the process.

In particular, this group has received 19 recommendations within the “Understand” area, 12 in the “Prevent” area, 18 in the “Act” area, 20 in the “Preserve/Repair” area, and 4 with a General theme.

We stress here what has been already underlined in the introductory section of the present chapter, since it is particularly important to remember for the art market section that recommendations have been included in a category of stakeholders not only when they refer to an action to be directly implemented by the members of that category, but also when they are concerned by them, in terms



of a change of attitude or for raising their awareness towards that specific topic. In particular the actors of the art market should adopt a responsible behaviour, as well as good practices. The fear of shaming and punishing is not enough: paths towards sustainable solutions include explaining them that exercising due diligence in terms of provenance is also beneficial to them in terms of reputation and monetary value of the object they sell.

The frequency distribution of keywords is here quite balanced, apart from the terms “trafficking”, “looting”, “heritage”, that are common to all the groups. The only term with a significant frequency is “data”, underlining the need of information and tools, while the most frequent verbs are “promote”, “cooperate”, “monitor”, and “increase”. A key recommendation that well presents how the sector could evolve to better contribute to the common objectives is:

*To exchange data as far as possible, that is essential for successful outcomes and the pooling of resources and skills, and also for the integration of workflows*

The following table presents the full set of recommendations addressed to the Art Market sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. To address the issues of access, open data accessibility and incomplete data, considering the diversity of existing databases</li> <li>2. To apply advanced technology to the monitoring of circulating cultural goods (automatic crosschecking of both art market and cultural heritage databases, building up and regular updating of interoperable databases)</li> <li>3. To avoid creating new databases, but to rather ensure interoperability</li> <li>4. To carry out a long-term study of the trafficking routes based on the monitoring of circulating artefacts</li> <li>5. To improve goods’ identification by cataloguing “orphan objects”</li> <li>6. To increase cooperation between professional communities</li> <li>7. To increase information accessibility, classifiers and training models could be important instruments</li> <li>8. To increase the checks on buyers</li> <li>9. To increase vigilance on the sales of fakes or sales of originals as copies</li> <li>10. To involve more actively the purchasers and the private sector, as they are key actors</li> <li>11. To learn from other traffic/experiences and share good practices</li> <li>12. To make a specific focus on languages and national frameworks</li> <li>13. To propose possible solutions, not by the generation of new databases, but rather by connecting analytical data and working on</li> </ol>	<ol style="list-style-type: none"> <li>1. To better inform professional communities as to the potential of quality-information sharing</li> <li>2. To create a repository of good practices, including specific details on projects, their funding and the communities they target, as well as specificities of archaeological sites/problems addressed, in order to enable comparison and replication of good practices. A first simple repository (up- and downloadable) could initially suffice. It could be upgraded in time to include a search function by keywords (place, funding, communities addressed, project typology).</li> <li>3. To enhance collaboration, and more effective protection of cultural heritage, through engagement by the local population and targeted communication strategies.</li> <li>4. To facilitate the emergence of new “hybrid” professional profiles</li> <li>5. To give access to data/information.</li> <li>6. To involve several kinds of audience, such as the general public and schools, all trades in interaction with cultural heritage and cultural heritage professionals, the art market, the press, the embassies, etc.</li> <li>7. To provide a list of references, as a first step, so that the collection of data can be used to develop further academic strategies.</li> <li>8. To provide tools in order to facilitate interprofessional cooperation, in accordance with the professional ethics of each of these communities</li> <li>9. To raise awareness to these issues among</li> </ol>

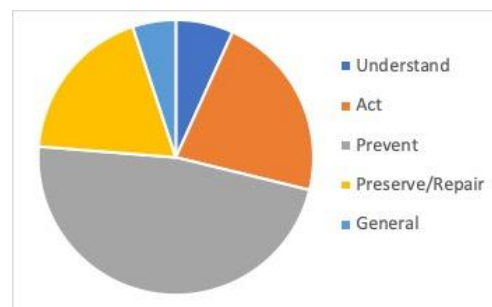
<p>automatic alerts from image recognition.</p> <p>14. To raise awareness among professional communities and in European societies</p> <p>15. To regulate access, since a public database can be part of the looting process.</p> <p>16. To set up an operational and simple circuit to report looting</p> <p>17. To take good quality photos, ensuring that objects/artefacts are easily identified</p> <p>18. To use the ICOM “Red lists” and to apply data mining techniques from image and/or metadata, as a starting point</p> <p>19. To work from the basis of relevant case studies</p>	<p>the community of purchasers.</p> <p>10. To set up an operational and simple circuit to report looting on sites and stolen objects when they appear on the market, for the benefit of several professional communities</p> <p>11. To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking</p> <p>12. To train professional communities</p>
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To adopt a global and integrated approach</li> <li>2. To assess the economic and social impact of looting and trafficking of cultural goods through collaborative studies with the participation of different specialists (e.g. criminologists, economists, archaeologists, sociologists, etc.)</li> <li>3. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>4. To facilitate a more direct involvement of the professionals active in the sector, useful for better connection among people and standards, and assessing what already exists</li> <li>5. To identify ways of standardization and normalization, notably in due diligence.</li> <li>6. To increase interoperability of the several databases created in the last decades, that currently prevents the efforts of cooperation to be really efficient. The creation of FAIR data (findable, accessible, interoperable, reusable) is a requirement for the future</li> <li>7. To inform general public and art amateurs that, due to the many conflicts in antiquities supplier countries, the probability of buying a looted object on the art market is very high</li> <li>8. To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with</li> <li>9. To mobilise key experts among the actors involved in fighting against looting and trafficking of cultural heritage for lobbying</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. For the purpose of avoiding looting, to keep find spot location data at a safe degree of vagueness.</li> <li>2. To assess the effective implementation of the International Image Interoperability Framework (IIIF)</li> <li>3. To collect lessons from pilot projects.</li> <li>4. To combine different institutions and individuals, that have different capabilities and resources</li> <li>5. To create a central database or inter-operability tool, linked to already existent resources.</li> <li>6. To create and promote FAIR data (Findable, Accessible, Interoperable, Reusable)</li> <li>7. To create navigation systems and contents according to user profiles: archaeologist, LEA, curators, general public, etc.</li> <li>8. To define levels of access to data.</li> <li>9. To ensure regulation of open data sharing and publication, e.g. standard practices for GIS data, management of personal data, data on private properties and location data.</li> <li>10. To exchange data as far as possible, that is essential for successful outcomes and the pooling of resources and skills, and also for the integration of workflows</li> <li>11. To explore the potential of web scanning and statistics.</li> <li>12. To move beyond object identification by linking data through specific standards.</li> <li>13. To promote networking as it ensures cooperation within a larger community of stakeholders.</li> <li>14. To record objects in both image and text, data and metadata (e.g. Object ID) for the purpose of identification</li> </ol>



<p>ideas at transnational level</p> <ol style="list-style-type: none"> <li>10. To notify national police, or INTERPOL when noticing a suspicious activity concerned with illicit trafficking of cultural goods</li> <li>11. To promote a Trans-Domain Cooperation for Fighting Against Illicit Traffic of Cultural Heritage</li> <li>12. To raise awareness of the risks faced by the art industry</li> <li>13. To reinforce the capacity of the actors involved in fighting against looting and trafficking of cultural heritage</li> <li>14. To remind cultural institutions, art amateurs and merchants that the money paid for one object of uncertified provenance can support trafficking and finance a war</li> <li>15. To replace the top-down dimension on the legal framework for fighting against looting and trafficking of cultural heritage by a bottom-up approach, able to facilitate the exchange of different ideas</li> <li>16. To see cultural heritage as a non-renewable and threatened resource</li> <li>17. To set up rapidly efficient training actions, allowing different professional communities to communicate together, creating toolkits to improve the knowledge of this phenomenon</li> <li>18. To start from an effective identification of the partners, within the art market professional community, more attentive to the problem of trafficking</li> </ol>	<ol style="list-style-type: none"> <li>15. To reinforce cooperation between institutions</li> <li>16. To reinforce cooperative action</li> <li>17. To set up a “Reward programme” for contributors with economic/scientific benefits, according to contributors’ interest (archaeologists, LEAs, curators etc.).</li> <li>18. To share stories, both successful and unsuccessful.</li> <li>19. To use social media to disseminate information.</li> <li>20. To use the FAIR approach: Findable – voluntary; Accessible – voluntary; Interoperable – compulsory; Reusable – compulsory.</li> </ol>
<p><b>General</b></p> <ol style="list-style-type: none"> <li>1. To connect all the actors working on the field, addressing problems of poverty, of sustainable rural development, of sustainable cultural and touristic development. This is true also at the other end of the process, when looted objects are sold: there will be no sustainable solution without the active involvement of magistrates and art market.</li> <li>2. To increase collaboration among research disciplines, hard and social sciences. Even if dialogue is sometimes difficult, even if methods and timescales are different, the NETCHER Seminars have demonstrated the usefulness of this dialogue.</li> <li>3. To increase the common understanding of highly diverse national heritage codes. Adoption of a common legal framework should be encouraged, and – even more urgently - a common prosecutorial language should be developed. The final goal could be the creation of an international court for crimes against world cultural heritage similar to the Den Haag Court for crimes against humanity.</li> <li>4. To promote an active involvement of the art market, forgetting the passive attitude common to some of them. Actors of the market should adopt a responsible behaviour, as well as good practices. The fear of shaming and punishing is not enough.</li> </ol>	

### 3.5 Education

The Education sector has received only 59 recommendations, mainly focused on the prevention area, as well predictable due to the mission of this group. In particular, this group has received 4 recommendations within the “Understand” area, 28 in the “Prevent” area, 13 in the “Act” area, 11 in the “Preserve/Repair” area, and 3 with a General theme.



The most frequent keywords are “culture”, “antiquities”, “practices”, “training”, “knowledge”, but also “local” and “global”, while the most frequent verbs are “raise”, “support”, “demonstrate”, “inform”, and “increase”. Among the recommendations received, the one that can better represent the mission and the role of the education sector is:

*To create reliable, comprehensive and accessible information, on which the efficiency of education and awareness processes relies*

The following table presents the full set of recommendations addressed to the Education sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. To consider trafficking as a global social phenomenon</li> <li>2. To involve the judiciary in educational programmes</li> <li>3. To learn from other traffic/experiences and share good practices</li> <li>4. To organise cross-cutting training modules</li> </ol>	<ol style="list-style-type: none"> <li>1. In Middle East / North Africa countries, to bring into play the actors of the export business that are interested in developing more ethical and sustainable networks locally</li> <li>2. Publications and conferences raise awareness of and enhance engagement by local communities.</li> <li>3. To address public stereotypes about antiquities that can be reinforced by press communities</li> <li>4. To base awareness-raising programmes about looting and trafficking on the knowledge of existing legal frameworks</li> <li>5. To better inform professional communities as to the potential of quality-information sharing</li> <li>6. To carry out studies about the phenomena of money laundering through trafficking in cultural goods, connections with terrorist financing that extend from excavated countries to market countries, freeport systems, modulations and reactions of the art market</li> <li>7. To connect the question of the fight against looting to other domains: digital humanities; sustainable development; cooperation for development assistance</li> <li>8. To create reliable, comprehensive and accessible information, on which the</li> </ol>

	<p>efficiency of education and awareness processes relies</p> <ol style="list-style-type: none"> <li>9. To deepen the demonstration of the roots and effects of looting and trafficking, in order to serve as an educational basis and as awareness material</li> <li>10. To define and promote open source tools</li> <li>11. To encourage participative projects as a way of integrating civil society and the general population in a virtuous approach to cultural heritage</li> <li>12. To ensure broader approaches and communication strategies on the problem of trafficking of cultural property to gain some support from embassies</li> <li>13. To ensure that the information provided by education does not deepen national differences, in order to avoid maintaining deep national divergences, but serves to raise awareness among future generations with a minimum of harmonization on content</li> <li>14. To establish cooperation with South Mediterranean countries in EU programmes</li> <li>15. To facilitate the emergence of new “hybrid” professional profiles</li> <li>16. To give a central place to education and awareness about the fight against illicit trafficking of cultural goods and looting</li> <li>17. To give greater importance to the notion of “best practices”: this involves setting standards consisting in benchmarks and levels of requirement that institutions and civil society agree to apply</li> <li>18. To inform further the police, justice and customs communities about the implications of trafficking in cultural goods, as the so-called “minor” damage to cultural heritage is not taken seriously</li> <li>19. To involve several kinds of audience, such as the general public and schools, all trades in interaction with cultural heritage and cultural heritage professionals, the art market, the press, the embassies, etc.</li> <li>20. To propose practical and concrete awareness-raising, addressing first local communities</li> <li>21. To provide higher education in this specific field, possibly through a dedicated degree.</li> <li>22. To provide tools in order to facilitate interprofessional cooperation, in accordance with the professional ethics of each of these</li> </ol>
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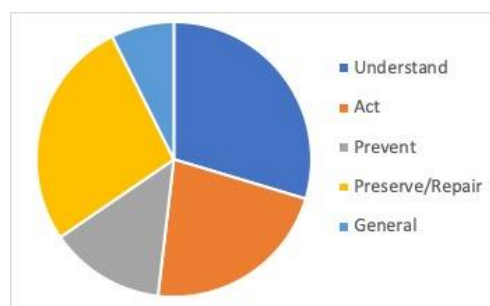
	<p>communities</p> <p>23. To set up an operational and simple circuit to report looting on sites and stolen objects when they appear on the market, for the benefit of several professional communities</p> <p>24. To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking</p> <p>25. To support school education programmes by “social archaeology”, defined as a new profile of archaeologists and cultural heritage professionals who, in addition to traditional skills, are able to present cultural heritage to different publics, finding new approaches and using cultural mediation</p> <p>26. To target diverse audiences, such as children for raising awareness.</p> <p>27. To train cultural heritage keepers such as owners, institutions and associations with the purpose of preventing robberies.</p> <p>28. To train professional communities</p>
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To achieve a critical mass for facing this threat, thanks to the use of key media</li> <li>2. To adopt a global and integrated approach</li> <li>3. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>4. To increase communication and awareness raising, in order to avoid the dissemination of stereotypes and false pictures of the issue.</li> <li>5. To increase the technical and creative human resources for fighting against looting and trafficking of cultural heritage for lobbying ideas at transnational level</li> <li>6. To inform general public and art amateurs that, due to the many conflicts in antiquities supplier countries, the probability of buying a looted object on the art market is very high</li> <li>7. To invite judicial, customs and police institutions to not underestimate the seriousness of the matter: trafficking is sometimes considered a hobby similar to a passion for history</li> <li>8. To launch ad hoc advertising campaigns to address this problem, similar to the existing ones against brand counterfeiting and trafficking in protected animal species (poster in airports, warning messages on the</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. To allocate further funding, e.g. skilled human resources, for digitisation.</li> <li>2. To become more familiar with existing legal frameworks.</li> <li>3. To combine different institutions and individuals, that have different capabilities and resources</li> <li>4. To empower young people to reject the propaganda of violent extremism and mobilise them for the defence of their shared heritage</li> <li>5. To increase capacity building</li> <li>6. To increase financial and material resources for the creation of inventories, with a focus on feasible and practical solutions. Complex technical solutions are only indicated when they are proven to lead to the freeing up of resources for other tasks.</li> <li>7. To raise awareness as regards less obvious and slow destruction, for example from climate change, agriculture or natural erosion, which takes place beyond public perception, posing its own specific problems and challenges</li> <li>8. To raise awareness on the cultural and economic value of cultural heritage in countries where it is most under threat</li> <li>9. To reinforce cooperation between institutions</li> </ol>

<p>Internet, etc.)</p> <p>9. To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with</p> <p>10. To raise awareness of the risks faced by the art industry</p> <p>11. To remind cultural institutions, art amateurs and merchants that the money paid for one object of uncertified provenance can support trafficking and finance a war</p> <p>12. To see cultural heritage as a non-renewable and threatened resource</p> <p>13. To set up rapidly efficient training actions, allowing different professional communities to communicate together, creating toolkits to improve the knowledge of this phenomenon</p>	<p>10. To share stories, both successful and unsuccessful.</p> <p>11. To use social media to disseminate information.</p>
<p><b>General</b></p> <p>1. Local professionals must be involved in the preservation of their cultural heritage. In a “globalized” time, when local has an impact on global and reversely, we have to work on each stage of the looting process, starting from the source countries and remembering that all European countries are source countries as well.</p> <p>2. To promote an active involvement of the art market, forgetting the passive attitude common to some of them. Actors of the market should adopt a responsible behaviour, as well as good practices. The fear of shaming and punishing is not enough.</p> <p>3. To raise awareness among the ordinary citizens. We are currently facing a paradox: people are demanding for more culture, they are interested in cultural heritage protection, however they are still admiring controversial figures of looters, romantic tombaroli, as if treasure hunting could create a link with the past.</p>	

### 3.6 Research and Technological Development

Due to the origins of the NETCHER project, born within the Horizon 2020 research programme, we should not be amazed that 81 recommendations address this group, the third rank of the list.

In particular, this group has received 24 recommendations within the “Understand” area, 11 in the “Prevent” area, 18 in the “Act” area, 22 in the “Preserve/Repair” area, and 6 with a General theme. The two areas more concerned are “understanding” and “preventing”, well connected to the nature of the R&D sector, from which new knowledge and effective tools are expected.



When analysing the key words most frequent in the text, we see the relevance of the terms “studies”, “technologies”, “phenomena”, “standards”, while the most frequent verbs are “explore”, “access”,

“develop”, “increase” and “connect”. A single recommendation well representing the main contributions requested to the sector is:

*To provide tools in order to facilitate interprofessional cooperation, in accordance with the professional ethics of each of these communities*

The following table presents the recommendations addressed to the Cultural Heritage sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. To address the issues of access, open data accessibility and incomplete data, considering the diversity of existing databases</li> <li>2. To apply advanced technology to the identification of the individual artefact (marking and describing the object)</li> <li>3. To apply advanced technology to the monitoring of circulating cultural goods (automatic crosschecking of both art market and cultural heritage databases, building up and regular updating of interoperable databases)</li> <li>4. To avoid creating new databases, but to rather ensure interoperability</li> <li>5. To carry out a historical study of techniques of conservation</li> <li>6. To carry out a history of national and international policies and of their impact on cultural heritage looting and trafficking</li> <li>7. To carry out a long-term study of the trafficking routes based on the monitoring of circulating artefacts</li> <li>8. To carry out in-depth studies, especially to identify the roots and effects of the phenomenon</li> <li>9. To carry out in-depth surveys in social sciences to understand the function(ing) of free ports</li> <li>10. To carry out sociological studies on the actors in the field of trafficking of cultural goods</li> <li>11. To connect national and international databases</li> <li>12. To develop digital tools allowing for more efficient data research on the web</li> <li>13. To develop technical tools, an investment that exceeds the possibilities of individual countries and institutional national actors</li> <li>14. To encourage interoperability between databases</li> <li>15. To ensure sustainability and interoperability between databases</li> <li>16. To improve goods' identification by</li> </ol>	<ol style="list-style-type: none"> <li>1. To carry out studies about the phenomena of money laundering through trafficking in cultural goods, connections with terrorist financing that extend from excavated countries to market countries, freeport systems, modulations and reactions of the art market</li> <li>2. To connect the question of the fight against looting to other domains: digital humanities; sustainable development; cooperation for development assistance</li> <li>3. To define and promote open source tools</li> <li>4. To ensure broader approaches and communication strategies on the problem of trafficking of cultural property to gain some support from embassies</li> <li>5. To facilitate the emergence of new “hybrid” professional profiles</li> <li>6. To give greater importance to the notion of “best practices”: this involves setting standards consisting in benchmarks and levels of requirement that institutions and civil society agree to apply</li> <li>7. To provide a list of references, as a first step, so that the collection of data can be used to develop further academic strategies.</li> <li>8. To provide higher education in this specific field, possibly through a dedicated degree.</li> <li>9. To provide tools in order to facilitate interprofessional cooperation, in accordance with the professional ethics of each of these communities</li> <li>10. To set up an operational and simple circuit to report looting on sites and stolen objects when they appear on the market, for the benefit of several professional communities</li> <li>11. To train professional communities</li> </ol>



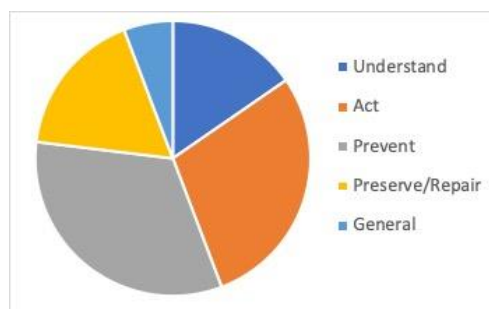
<p>cataloguing “orphan objects”</p> <ol style="list-style-type: none"> <li>17.To increase collaboration between researchers and archaeologists</li> <li>18.To increase information accessibility, classifiers and training models could be important instruments</li> <li>19.To integrate existing vocabularies</li> <li>20.To propose possible solutions, not by the generation of new databases, but rather by connecting analytical data and working on automatic alerts from image recognition</li> <li>21.To regulate access, since a public database can be part of the looting process</li> <li>22.To take into account social networks research tools for modelling the various social actors in the field of trafficking</li> <li>23.To use the ICOM “Red lists” and to apply data mining techniques from image and/or metadata, as a starting point</li> <li>24.To work from the basis of relevant case studies</li> </ol>	
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To assess the economic and social impact of looting and trafficking of cultural goods through collaborative studies with the participation of different specialists (e.g. criminologists, economists, archaeologists, sociologists, etc.)</li> <li>2. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>3. To connect the numerous tools and databases together</li> <li>4. To cope with stolen objects many years ago that now re-appear</li> <li>5. To deliver contents based on security forces inputs, to the registers of needs, good practices, risks and ethics</li> <li>6. To demonstrate further the link between cultural heritage and terrorism and apply the Palermo Convention</li> <li>7. To explore the capacities of new technologies and new innovative tools</li> <li>8. To identify ways of standardization and normalization, notably in due diligence.</li> <li>9. To increase interoperability of the several databases created in the last decades, that currently prevents the efforts of cooperation to be really efficient. The creation of FAIR data (findable, accessible, interoperable, reusable) is a requirement for the future</li> <li>10.To increase the technical and creative</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. As reference datasets provide identification resources, e.g. by image recognition, to structure data according to international standards and to translate it into standardised data.</li> <li>2. Through interdisciplinarity, to identify and share common vocabularies, standard setting (e.g. typologies), etc.</li> <li>3. To allocate further funding, e.g. skilled human resources, for digitisation.</li> <li>4. To become more familiar with existing legal frameworks.</li> <li>5. To carry out evidence-based policing research, based on specific questions.</li> <li>6. To carry out further behavioural research as regards the professional community.</li> <li>7. To carry out research surveys to ascertain how effective legal measures and conventions are</li> <li>8. To combine different institutions and individuals, that have different capabilities and resources</li> <li>9. To create navigation systems and contents according to user profiles: archaeologist, LEA, curators, general public, etc.</li> <li>10.To ensure updated inventories with photographs of cultural objects, or at least their description, for example through the Object ID</li> <li>11.To explore automated processes, automatic</li> </ol>

<p>human resources for fighting against looting and trafficking of cultural heritage for lobbying ideas at transnational level</p> <ol style="list-style-type: none"> <li>11. To involve security forces in designing the legal frameworks at national, European and international levels, and to the inventory and analysis for interoperability of the existing tools</li> <li>12. To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with</li> <li>13. To notify national police, or INTERPOL when noticing a suspicious activity concerned with illicit trafficking of cultural goods</li> <li>14. To promote a better implementation of the 1995 UNIDROIT convention</li> <li>15. To see cultural heritage as a non-renewable and threatened resource</li> <li>16. To set up a multilingual search engine.</li> <li>17. To set up a user-friendly platform with access to case laws, or summaries and the laws of all countries, in English</li> <li>18. To set up rapidly efficient training actions, allowing different professional communities to communicate together, creating toolkits to improve the knowledge of this phenomenon</li> </ol>	<p>recognition of images of artefact</p> <ol style="list-style-type: none"> <li>12. To explore technical advances, computer-based technologies (in particular 3D-models) and new technologies for preservation and reconstruction; it can help to understand patterns of damage, and thus the organisation and activities of looters. This can be crucial in determining criminal activities and identifying the perpetrators</li> <li>13. To explore the potential of IIF - International Image Interoperability Framework to record data on objects together with images.</li> <li>14. To explore the potential of web scanning and statistics.</li> <li>15. To facilitate interdisciplinary research.</li> <li>16. To improve access to data</li> <li>17. To increase capacity building</li> <li>18. To record objects in both image and text, data and metadata (e.g. Object ID) for the purpose of identification</li> <li>19. To reinforce cooperation between institutions</li> <li>20. To set up international standards, with standards-based resources linked to international frameworks.</li> <li>21. To use international standards for photography /recording, DNA, sediments analysis.</li> <li>22. To work for interoperability between datasets and central sustainable archives</li> </ol>
<p><b>General</b></p> <ol style="list-style-type: none"> <li>1. Local professionals must be involved in the preservation of their cultural heritage. In a “glocalized” time, when local has an impact on global and reversely, we have to work on each stage of the looting process, starting from the source countries and remembering that all European countries are source countries as well.</li> <li>2. Technological and human issues share the common need of creating connections among databases and among people. Databases raise issues of security, and also issues of reliability of the data they are hosting. A common vocabulary is fundamental, able to interlink different databases and also effective in improving communications of people from different professional fields.</li> <li>3. To increase collaboration among research disciplines, hard and social sciences. Even if dialogue is sometimes difficult, even if methods and timescales are different, the NETCHER Seminars have demonstrated the usefulness of this dialogue.</li> <li>4. To run in-depth studies of the actors, since looting and trafficking is a global phenomenon, to be tackled with interdisciplinary tools.</li> <li>5. To train archaeologists not only as professionals, following strict protocols of investigation and recording, but also open as for communicating to the general public, making them responsible of their cultural heritage.</li> <li>6. Together with the in-depth studies of the many actors of the looting problem, to launch a wide reflection on practices of cultural heritage practitioners. To analyse the impact of archaeological work, cultural heritage policies and to compare it at a European scale.</li> </ol>	



### 3.7 Media and general public

Last but not least, the general public was also taken into consideration in the analysis, through the actions suggested to the media to raise awareness and keep citizens informed about the relevance of the problem. As an empowerment of the general public is highly required, to make it feel responsible and involved in the process (as much as it is now in the field of environment and climatic change), 52 recommendations have been addressed to this group.



In particular, this group has received 8 recommendations within the “Understand” area, 17 in the “Prevent” area, 15 in the “Act” area, 9 in the “Preserve/Repair” area, and 3 with a General theme. The distribution among the different areas is here quite balanced, in comparison with other groups where some areas got a much higher number of recommendations!

The most frequent terms are here “public”, “communities”, “communication”, “stereotypes”, while the most frequent verbs are “raise”, “support”, “ensure”, and “increase”. The recommendation that can better synthesize the messages to be given to the general public is:

*To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking*

The following table presents the full set of recommendations addressed to the Cultural Heritage sector.

Understand	Prevent
<ol style="list-style-type: none"> <li>1. Considering that a significant damage to cultural heritage results from the use of metal detectors, to raise awareness on damages and efforts done</li> <li>2. To consider trafficking as a global social phenomenon</li> <li>3. To highlight that good results are obtained in countries with strong dedicated units</li> <li>4. To launch information campaigns to discredit possession of goods of illegal provenance</li> <li>5. To raise awareness about the concept of traceability</li> <li>6. To raise awareness among professional communities and in European societies</li> <li>7. To raise public awareness</li> <li>8. To reinforce communication and warning to the general public</li> </ol>	<ol style="list-style-type: none"> <li>1. Publications and conferences raise awareness of and enhance engagement by local communities.</li> <li>2. The EU should enforce advertising campaigns (such as for wildlife in airports, TV, or the ones developed by Health Ministries, etc.).</li> <li>3. To address public stereotypes about antiquities that can be reinforced by press communities</li> <li>4. To base awareness-raising programmes about looting and trafficking on the knowledge of existing legal frameworks</li> <li>5. To better inform professional communities as to the potential of quality-information sharing</li> <li>6. To create reliable, comprehensive and accessible information, on which the efficiency of education and awareness processes relies</li> <li>7. To encourage participative projects as a way of integrating civil society and the general population in a virtuous approach to cultural heritage</li> </ol>

	<ol style="list-style-type: none"> <li>8. To enhance collaboration, and more effective protection of cultural heritage, through engagement by the local population and targeted communication strategies.</li> <li>9. To ensure broader approaches and communication strategies on the problem of trafficking of cultural property to gain some support from embassies</li> <li>10. To give a central place to education and awareness about the fight against illicit trafficking of cultural goods and looting</li> <li>11. To involve several kinds of audience, such as the general public and schools, all trades in interaction with cultural heritage and cultural heritage professionals, the art market, the press, the embassies, etc.</li> <li>12. To propose practical and concrete awareness-raising, addressing first local communities</li> <li>13. To publish archaeological information for ensuring control and attention.</li> <li>14. To raise awareness to these issues among the community of purchasers.</li> <li>15. To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking</li> <li>16. To support school education programmes by “social archaeology”, defined as a new profile of archaeologists and cultural heritage professionals who, in addition to traditional skills, are able to present cultural heritage to different publics, finding new approaches and using cultural mediation</li> <li>17. To target diverse audiences, such as children for raising awareness.</li> </ol>
<p><b>Act</b></p> <ol style="list-style-type: none"> <li>1. To achieve a critical mass for facing this threat, thanks to the use of key media</li> <li>2. To adopt a global and integrated approach</li> <li>3. To better demonstrate the links between organized crime and trafficking in cultural goods</li> <li>4. To ensure that criminal offences foreseen by conventions are criminally punishable, considering the currently insufficient prosecution and ratify the Nicosia Convention</li> <li>5. To increase communication and awareness raising, in order to avoid the dissemination of stereotypes and false pictures of the issue</li> <li>6. To inform general public and art amateurs</li> </ol>	<p><b>Preserve / Repair</b></p> <ol style="list-style-type: none"> <li>1. To empower young people to reject the propaganda of violent extremism and mobilise them for the defence of their shared heritage</li> <li>2. To ensure easy access to international instruments and norms.</li> <li>3. To increase financial and material resources for the creation of inventories, with a focus on feasible and practical solutions. Complex technical solutions are only indicated when they are proven to lead to the freeing up of resources for other tasks.</li> <li>4. To increase political will so that the required measures can be implemented</li> <li>5. To raise awareness as regards less obvious</li> </ol>

<p>that, due to the many conflicts in antiquities supplier countries, the probability of buying a looted object on the art market is very high</p> <ol style="list-style-type: none"> <li>7. To launch ad hoc advertising campaigns to address this problem, similar to the existing ones against brand counterfeiting and trafficking in protected animal species (poster in airports, warning messages on the Internet, etc.)</li> <li>8. To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with</li> <li>9. To notify national police, or INTERPOL when noticing a suspicious activity concerned with illicit trafficking of cultural goods</li> <li>10. To perform a specific action towards the information communities and more particularly journalists</li> <li>11. To promote a Trans-Domain Cooperation for Fighting Against Illicit Traffic of Cultural Heritage</li> <li>12. To promote EU instruments (e.g. resolutions), that can help in the protection of cultural heritage and the fight against illicit trafficking.</li> <li>13. To raise awareness of the risks faced by the art industry</li> <li>14. To remind cultural institutions, art amateurs and merchants that the money paid for one object of uncertified provenance can support trafficking and finance a war</li> <li>15. To see cultural heritage as a non-renewable and threatened resource</li> </ol>	<p>and slow destruction, for example from climate change, agriculture or natural erosion, which takes place beyond public perception, posing its own specific problems and challenges</p> <ol style="list-style-type: none"> <li>6. To raise awareness on the cultural and economic value of cultural heritage in countries where it is most under threat</li> <li>7. To raise the media's awareness, without focussing on the spectacular events only</li> <li>8. To share stories, both successful and unsuccessful.</li> <li>9. To use social media to disseminate information.</li> </ol>
<p><b>General</b></p> <ol style="list-style-type: none"> <li>1. Local professionals must be involved in the preservation of their cultural heritage. In a "globalized" time, when local has an impact on global and reversely, we have to work on each stage of the looting process, starting from the source countries and remembering that all European countries are source countries as well.</li> <li>2. To promote an active involvement of the art market, forgetting the passive attitude common to some of them. Actors of the market should adopt a responsible behaviour, as well as good practices. The fear of shaming and punishing is not enough.</li> <li>3. To raise awareness among the ordinary citizens. We are currently facing a paradox: people are demanding for more culture, they are interested in cultural heritage protection, however they are still admiring controversial figures of looters, romantic tombaroli, as if treasure hunting could create a link with the past.</li> </ol>	

## 4. Conclusions

NETCHER is going to complete its first set of activities in March 2021, with the conclusion of the project funded by the European Union within the framework of the Horizon 2020 programme. This does not mean that its network - including the group of experts, the platform, the MOCC, as well as the many awareness, dissemination and training tools set-up by the project - will also come to an end. The sustainability plan developed by the project partners with the support of the experts, stakeholders, associations, public and private institutions that have been mobilised by NETCHER, has already mapped out the way to continue its work.

However, the end of the community contribution is a holding point to measure the relevance of the actions carried out till now and to fine tune the strategic objectives and mission – making them perfectly in line with the evolution of the challenge in the last years. It is also time to make even more evident the tangible support that NETCHER is giving to the different actors concerned with the implementation of effective strategies for fighting the looting and trafficking of cultural goods. This document respond to such a need, and has been developed to present the recommendations addressed to policy makers and to all the different categories of professionals interested in the actions run by the NETCHER.

As already underlined in the concluding remarks of the Forum organised by the project in Lyon, in February 2020, NETCHER has the mission of exploring the different directions followed until now, and proposing new ones, with the objectives to connect all the existing activities under a unique umbrella. In Chapter 3, the different recommendations reinforce some trends that have been already identified by the workshops and seminars organised by the project, addressing all the different dimension of the problem.

A relevant focus is given of the need of a national implementation of the international directives proposed in this area. Within this context, NETCHER is expected to play a key role in advocacy, acting as an alerting force and a platform to facilitate the exchange of different ideas.

The importance of common databases has been also highlighted. Here NETCHER can play the role of promoting the use of European programmes for research and innovation finalised to increasing the access to the large amount of data that are not currently used in the questions concerned with the traffic of cultural goods.

The need to increase cooperation among European policies has been also stressed, due to the need of defining the key topics for new Interdisciplinary researches in languages, concepts and in the definition of a common vocabulary.

All these considerations converge to a common direction, which can be synthesised by the discussion for creating a European Agency, as well as for defining a transnational governance tool, that will guarantee the sustainability of the network of experts that has been mobilised by NETCHER and whose passion and expertise cannot be lost.

## 5. Annex 1: The Full Set of Recommendations

From where	Theme	Recommendation	
NETCHER groups' activities	Traffic channels & Actors	1. To focus on destination countries	Understand
NETCHER groups' activities	Traffic channels & Actors	2. To increase the checks on buyers	
NETCHER groups' activities	Traffic channels & Actors	3. To launch information campaigns to discredit possession of goods of illegal provenance	
NETCHER groups' activities	Traffic channels & Actors	4. To raise public awareness about looting and trafficking of cultural goods	
NETCHER groups' activities	Traffic channels & Actors	5. To raise awareness about the concept of traceability	
NETCHER groups' activities	Traffic channels & Actors	6. To improve goods' identification by cataloguing "orphan objects"	
NETCHER groups' activities	Traffic channels & Actors	7. To increase collaboration between researchers and archaeologists	
NETCHER groups' activities	Traffic channels & Actors	8. To carry out in-depth surveys in social sciences to understand the function(ing) of free ports	
NETCHER groups' activities	Traffic channels & Actors	9. Considering that a significant damage to cultural heritage results from the use of metal detectors, to raise awareness on damages and efforts done	
NETCHER groups' activities	Traffic channels & Actors	10. To involve the judiciary in educational programmes	
NETCHER groups' activities	Traffic channels & Actors	11. To spread the word about the role of UNESCO.	
NETCHER groups' activities	Traffic channels & Actors	12. To increase vigilance on the sales of fakes or sales of originals as copies	
NETCHER groups' activities	Traffic channels & Actors	13. To foster collaboration at both national and international levels	
NETCHER groups' activities	Traffic channels & Actors	14. To highlight that good results are obtained in countries with strong dedicated units	
NETCHER groups' activities	Traffic channels & Actors	15. To connect national and international databases	
NETCHER groups' activities	Traffic channels & Actors	16. To encourage interoperability between databases	
NETCHER groups' activities	Traffic channels & Actors	17. To learn from other traffic/experiences and share good practices	
NETCHER groups' activities	Traffic channels & Actors	18. To carry out in-depth studies, especially to identify the roots and effects of the phenomenon	
NETCHER groups' activities	Traffic channels & Actors	19. To map the dissemination of traffic in European countries	
NETCHER groups' activities	Traffic channels & Actors	20. To organise the fight with operational tools	

NETCHER groups' activities	Traffic channels & Actors	21. To increase cooperation between professional communities
NETCHER groups' activities	Traffic channels & Actors	22. To ensure sustainability and interoperability between databases
NETCHER groups' activities	Traffic channels & Actors	23. To set up an operational and simple circuit to report looting
NETCHER groups' activities	Traffic channels & Actors	24. To develop digital tools allowing for more efficient data research on the web
NETCHER groups' activities	Traffic channels & Actors	25. To create an ID for each object, at least at the scale of a site
NETCHER groups' activities	Traffic channels & Actors	26. To increase the number of people dedicated to fighting against trafficking of cultural heritage
NETCHER groups' activities	Traffic channels & Actors	27. To raise awareness among professional communities and in European societies
NETCHER groups' activities	Traffic channels & Actors	28. To organise cross-cutting training modules
NETCHER groups' activities	Traffic channels & Actors	29. To reinforce communication and warning to the general public
Seminar 1 Q5. How to design effective communication strategies?	Traffic channels & Actors	30. To make a specific focus on languages and national frameworks
Seminar 1 Q5. How to design effective communication strategies?	Traffic channels & Actors	31. To take good quality photos, ensuring that objects/artefacts are easily identified
Seminar 1 Q5. How to design effective communication strategies?	Traffic channels & Actors	32. To involve more actively the purchasers and the private sector, as they are key actors
NETCHER groups' activities	Provenance & Traceability	33. To consider trafficking as a global social phenomenon
NETCHER groups' activities	Provenance & Traceability	34. To carry out sociological studies on the actors in the field of trafficking of cultural goods
NETCHER groups' activities	Provenance & Traceability	35. To take into account social networks research tools for modelling the various social actors in the field of trafficking
NETCHER groups' activities	Provenance & Traceability	36. To carry out a long-term study of the trafficking routes based on the monitoring of circulating artefacts
NETCHER groups' activities	Provenance & Traceability	37. To carry out a historical study of techniques of conservation
NETCHER groups' activities	Provenance & Traceability	38. To carry out a history of national and international policies and of their impact on cultural heritage looting and trafficking
NETCHER groups' activities	Provenance & Traceability	39. To develop technical tools, an investment that exceeds the possibilities of individual countries and institutional national actors

NETCHER groups' activities	Provenance & Traceability	40. To apply advanced technology to the identification of the individual artefact (marking and describing the object)	
NETCHER groups' activities	Provenance & Traceability	41. To apply advanced technology to the monitoring of circulating cultural goods (automatic crosschecking of both art market and cultural heritage databases, building up and regular updating of interoperable databases)	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Provenance & Traceability	42. To address the issues of access, open data accessibility and incomplete data, considering the diversity of existing databases	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Provenance & Traceability	43. To avoid creating new databases, but to rather ensure interoperability	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Provenance & Traceability	44. To use the ICOM "Red lists" and to apply data mining techniques from image and/or metadata, as a starting point	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Provenance & Traceability	45. To increase information accessibility, classifiers and training models could be important instruments	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic	Provenance & Traceability	46. To propose possible solutions, not by the generation of new databases, but rather by connecting analytical data and working on automatic alerts from image recognition	



institutions and programs, with the aim of combating illicit trafficking of cultural goods?			
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Provenance & Traceability	47. To work from the basis of relevant case studies	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Provenance & Traceability	48. To integrate existing vocabularies	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Provenance & Traceability	49. To regulate access, since a public database can be part of the looting process	
NETCHER groups' activities	Education & Awareness	50. To give a central place to education and awareness about the fight against illicit trafficking of cultural goods and looting	Prevent
NETCHER groups' activities	Education & Awareness	51. To involve several kinds of audience, such as the general public and schools, all trades in interaction with cultural heritage and cultural heritage professionals, the art market, the press, the embassies, etc.	
NETCHER groups' activities	Education & Awareness	52. To train cultural heritage keepers such as owners, institutions and associations with the purpose of preventing robberies	



NETCHER groups' activities	Education & Awareness	53. To deepen the demonstration of the roots and effects of looting and trafficking, in order to serve as an educational basis and as awareness material
NETCHER groups' activities	Education & Awareness	54. To carry out studies about the phenomena of money laundering through trafficking in cultural goods, connections with terrorist financing that extend from excavated countries to market countries, freeport systems, modulations and reactions of the art market
NETCHER groups' activities	Education & Awareness	55. To address public stereotypes about antiquities that can be reinforced by press communities
NETCHER groups' activities	Education & Awareness	56. To inform further the police, justice and customs communities about the implications of trafficking in cultural goods, as the so-called "minor" damage to cultural heritage is not taken seriously
NETCHER groups' activities	Education & Awareness	57. To ensure that the information provided by education does not deepen national differences, in order to avoid maintaining deep national divergences, but serves to raise awareness among future generations with a minimum of harmonization on content
NETCHER groups' activities	Education & Awareness	58. To show and demonstrate to the public strong coordination between the professional communities involved in the fight against illicit trafficking
NETCHER groups' activities	Education & Awareness	59. To support school education programmes by "social archaeology", defined as a new profile of archaeologists and cultural heritage professionals who, in addition to traditional skills, are able to present cultural heritage to different publics, finding new approaches and using cultural mediation
NETCHER groups' activities	Education & Awareness	60. To base awareness-raising programmes about looting and trafficking on the knowledge of existing legal frameworks
NETCHER groups' activities	Education & Awareness	61. To train professional communities
NETCHER groups' activities	Education & Awareness	62. To facilitate the emergence of new "hybrid" professional profiles
NETCHER groups' activities	Education & Awareness	63. To create reliable, comprehensive and accessible information, on which the efficiency of education and awareness processes relies
NETCHER groups' activities	Education & Awareness	64. To give greater importance to the notion of "best practices": this involves setting standards consisting in benchmarks and levels of requirement that institutions and civil society agree to apply
NETCHER groups' activities	Education & Awareness	65. To define and promote open source tools

NETCHER groups' activities	Education & Awareness	66. To set up an operational and simple circuit to report looting on sites and stolen objects when they appear on the market, for the benefit of several professional communities
NETCHER groups' activities	Education & Awareness	67. To establish cooperation with South Mediterranean countries in EU programmes
NETCHER groups' activities	Education & Awareness	68. To encourage participative projects as a way of integrating civil society and the general population in a virtuous approach to cultural heritage
NETCHER groups' activities	Education & Awareness	69. In Middle East / North Africa countries, to bring into play the actors of the export business that are interested in developing more ethical and sustainable networks locally
NETCHER groups' activities	Education & Awareness	70. To ensure broader approaches and communication strategies on the problem of trafficking of cultural property to gain some support from embassies
NETCHER groups' activities	Education & Awareness	71. To better inform professional communities as to the potential of quality-information sharing
NETCHER groups' activities	Education & Awareness	72. To provide tools in order to facilitate interprofessional cooperation, in accordance with the professional ethics of each of these communities
NETCHER groups' activities	Education & Awareness	73. To connect the question of the fight against looting to other domains: digital humanities; sustainable development; cooperation for development assistance
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Education & Awareness	74. To propose practical and concrete awareness-raising, addressing first local communities
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Education & Awareness	75. To enhance collaboration, and more effective protection of cultural heritage, through engagement by the local population and targeted communication strategies
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones	Education & Awareness	76. To create a repository of good practices, including specific details on projects, their funding and the communities they target, as well as specificities of archaeological sites/problems addressed, in order to enable comparison and replication of good practices. A first simple repository (up- and downloadable)

need to be developed? How can they be harmonized?		could initially suffice. It could be upgraded in time to include a search function by keywords (place, funding, communities addressed, project typology)	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Education & Awareness	77. To target diverse audiences, such as children for raising awareness	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Education & Awareness	78. To give access to data/information	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Education & Awareness	79. To provide a list of references, as a first step, so that the collection of data can be used to develop further academic strategies	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Education & Awareness	80. To publish archaeological information for ensuring control and attention	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not	Education & Awareness	81. Publications and conferences raise awareness of and enhance engagement by local communities	

facilitate the work of looters and fraudulent art dealers?			
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Education & Awareness	82. To provide higher education in this specific field, possibly through a dedicated degree	
Seminar 1 Q5. How to design effective communication strategies?	Education & Awareness	83. The EU should enforce advertising campaigns (such as for wildlife in airports, TV, or the ones developed by Health Ministries, etc.)	
Seminar 1 Q5. How to design effective communication strategies?	Education & Awareness	84. To raise awareness to these issues among the community of purchasers	
Seminar 1 Q5. How to design effective communication strategies?	Education & Awareness	85. To set up a dedicated repository of public campaigns	
Seminar 1 Q5. How to design effective communication strategies?	Education & Awareness	86. To enforce due diligence requirements and ICOM Code of Ethics upon museums that buy cultural goods	
NETCHER groups' activities	Operational & Legal interventions	87. To implement embargoes and moratoria	Act
NETCHER groups' activities	Operational & Legal interventions	88. To leverage UNESCO reputation to reinforce internationalization	
NETCHER groups' activities	Operational & Legal interventions	89. To involve the UN Security Council	
NETCHER groups' activities	Operational & Legal interventions	90. To identify ways of standardization and normalization, notably in due diligence.	
NETCHER groups' activities	Operational & Legal interventions	91. To promote a better implementation of the 1995 UNIDROIT convention	
NETCHER groups' activities	Operational & Legal interventions	92. With respect to due diligence from a property law perspective, to go beyond the actual punishment of losing property (beyond the sole confiscation and adopting legal prosecutions)	

NETCHER groups' activities	Operational & Legal interventions	93. To ensure that criminal offences foreseen by conventions are criminally punishable, considering the currently insufficient prosecution and ratify the Nicosia Convention
NETCHER groups' activities	Operational & Legal interventions	94. To connect the numerous tools and databases together
NETCHER groups' activities	Operational & Legal interventions	95. To set up a user-friendly platform with access to case laws, or summaries and the laws of all countries, in English
NETCHER groups' activities	Operational & Legal interventions	96. To explore the capacities of new technologies and new innovative tools
NETCHER groups' activities	Operational & Legal interventions	97. To promote soft-law instruments and exchanges of best practices.
NETCHER groups' activities	Operational & Legal interventions	98. To create more public-private partnerships
NETCHER groups' activities	Operational & Legal interventions	99. To create an interagency body with legal authority
NETCHER groups' activities	Operational & Legal interventions	100. To re-write EU regulation ensuring that most countries accept it
NETCHER groups' activities	Operational & Legal interventions	101. To cope with stolen objects many years ago that now re-appear
NETCHER groups' activities	Operational & Legal interventions	102. To demonstrate further the link between cultural heritage and terrorism and apply the Palermo Convention
NETCHER groups' activities	Operational & Legal interventions	103. To raise awareness of the risks faced by the art industry
NETCHER groups' activities	Operational & Legal interventions	104. To adopt a global and integrated approach
NETCHER groups' activities	Operational & Legal interventions	105. To see cultural heritage as a non-renewable and threatened resource
NETCHER groups' activities	Operational & Legal interventions	106. To promote a Trans-Domain Cooperation for Fighting Against Illicit Traffic of Cultural Heritage
NETCHER groups' activities	Operational & Legal interventions	107. To remind cultural institutions, art amateurs and merchants that the money paid for one object of uncertified provenance can support trafficking and finance a war

NETCHER groups' activities	Operational & Legal interventions	108. To better demonstrate the links between organized crime and trafficking in cultural goods
NETCHER groups' activities	Operational & Legal interventions	109. To notify national police, or INTERPOL when noticing a suspicious activity concerned with illicit trafficking of cultural goods
NETCHER groups' activities	Operational & Legal interventions	110. To increase interoperability of the several databases created in the last decades, that currently prevents the efforts of cooperation to be really efficient. The creation of FAIR data (findable, accessible, interoperable, reusable) is a requirement for the future
NETCHER groups' activities	Operational & Legal interventions	111. To increase communication and awareness raising, in order to avoid the dissemination of stereotypes and false pictures of the issue.
NETCHER groups' activities	Operational & Legal interventions	112. To invite judicial, customs and police institutions to not underestimate the seriousness of the matter: trafficking is sometimes considered a hobby similar to a passion for history
NETCHER groups' activities	Operational & Legal interventions	113. To set up rapidly efficient training actions, allowing different professional communities to communicate together, creating toolkits to improve the knowledge of this phenomenon
NETCHER groups' activities	Operational & Legal interventions	114. To achieve a critical mass for facing this threat, thanks to the use of key media
NETCHER groups' activities	Operational & Legal interventions	115. To perform a specific action towards the information communities and more particularly journalists
NETCHER groups' activities	Operational & Legal interventions	116. To make sure that press release, storytelling, specific websites and flyers provide good quality information to alert these professional communities to the realities, scale and dangers of the trafficking in cultural goods, providing them with information to work with
NETCHER groups' activities	Operational & Legal interventions	117. To inform general public and art amateurs that, due to the many conflicts in antiquities supplier countries, the probability of buying a looted object on the art market is very high
NETCHER groups' activities	Operational & Legal interventions	118. To launch ad hoc advertising campaigns to address this problem, similar to the existing ones against brand counterfeiting and trafficking in protected animal species (poster in airports, warning messages on the Internet, etc.)
NETCHER groups' activities	Operational & Legal interventions	119. To start from an effective identification of the partners, within the art market professional community, more attentive to the problem of trafficking

NETCHER groups' activities	Operational & Legal interventions	120. To involve security forces (police, border control staff) to the description of the state of the art, the offender processes, their modus operandi, flows, routes and waypoints	
NETCHER groups' activities	Operational & Legal interventions	121. To deliver contents based on security forces inputs, to the registers of needs, good practices, risks and ethics	
NETCHER groups' activities	Operational & Legal interventions	122. To involve security forces in designing the legal frameworks at national, European and international levels, and to the inventory and analysis for interoperability of the existing tools	
NETCHER groups' activities	Operational & Legal interventions	123. To strengthen cooperation among the officers involved in the definition of the different European policies for better identifying the interdisciplinary challenges of fighting against looting and trafficking of cultural heritage, such as languages, concepts, common vocabulary	
NETCHER groups' activities	Operational & Legal interventions	124. To reinforce the capacity of the actors involved in fighting against looting and trafficking of cultural heritage	
NETCHER groups' activities	Operational & Legal interventions	125. To mobilise key experts among the actors involved in fighting against looting and trafficking of cultural heritage for lobbying ideas at transnational level	
NETCHER groups' activities	Operational & Legal interventions	126. To increase the technical and creative human resources for fighting against looting and trafficking of cultural heritage for lobbying ideas at transnational level	
NETCHER groups' activities	Operational & Legal interventions	127. To replace the top-down dimension on the legal framework for fighting against looting and trafficking of cultural heritage by a bottom-up approach, able to facilitate the exchange of different ideas	
NETCHER groups' activities	Operational & Legal interventions	128. To facilitate a more direct involvement of the professionals active in the sector, useful for better connection among people and standards, and assessing what already exists	
Seminar 1 Q5. How to design effective communication strategies?	Operational & Legal interventions	129. To promote EU instruments (e.g. resolutions), that can help in the protection of cultural heritage and the fight against illicit trafficking	
Seminar 1 Q5. How to design effective communication strategies?	Operational & Legal interventions	130. To set up a multilingual search engine	



Seminar 1 Q5. How to design effective communication strategies?	Operational & Legal interventions	131. To assess the economic and social impact of looting and trafficking of cultural goods through collaborative studies with the participation of different specialists (e.g. criminologists, economists, archaeologists, sociologists, etc.)	Preserve / Repair
NETCHER groups' activities	Preservation & Reconstruction	132. To create and promote FAIR data (Findable, Accessible, Interoperable, Reusable)	
NETCHER groups' activities	Preservation & Reconstruction	133. To apply anonymity, as preservation can also mean preservation of heritage professionals	
NETCHER groups' activities	Preservation & Reconstruction	134. In certain sensitive cases, to restrict accessibility to data in order to ensure the safety of cultural heritage and cultural heritage professionals	
NETCHER groups' activities	Preservation & Reconstruction	135. To reinforce physical means and implement simple common-sense measures to ensure the security of cultural heritage	
NETCHER groups' activities	Preservation & Reconstruction	136. To promote activities that prevent damage and theft, and that reconstruct damaged cultural heritage	
NETCHER groups' activities	Preservation & Reconstruction	137. To empower young people to reject the propaganda of violent extremism and mobilise them for the defence of their shared heritage	
NETCHER groups' activities	Preservation & Reconstruction	138. To raise awareness as regards less obvious and slow destruction, for example from climate change, agriculture or natural erosion, which takes place beyond public perception, posing its own specific problems and challenges	
NETCHER groups' activities	Preservation & Reconstruction	139. To increase capacity building	
NETCHER groups' activities	Preservation & Reconstruction	140. To reinforce cooperation between institutions	
NETCHER groups' activities	Preservation & Reconstruction	141. To exchange data as far as possible, that is essential for successful outcomes and the pooling of resources and skills, and also for the integration of workflows	
NETCHER groups' activities	Preservation & Reconstruction	142. To explore technical advances, computer-based technologies (in particular 3D-models) and new technologies for preservation and reconstruction; it can help to understand patterns of damage, and thus the organisation and activities of looters. This can be crucial in determining criminal activities and identifying the perpetrators	
NETCHER groups' activities	Preservation & Reconstruction	143. To raise the media's awareness, without focussing on the spectacular events only	
NETCHER groups' activities	Preservation & Reconstruction	144. To raise awareness on the cultural and economic value of cultural heritage in countries where it is most under threat	

NETCHER groups' activities	Preservation & Reconstruction	145. To reinforce cooperative action
NETCHER groups' activities	Preservation & Reconstruction	146. To work for interoperability between datasets and central sustainable archives
NETCHER groups' activities	Preservation & Reconstruction	147. To combine different institutions and individuals, that have different capabilities and resources
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Preservation & Reconstruction	148. To create a central database or inter-operability tool, linked to already existent resources
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Preservation & Reconstruction	149. To create navigation systems and contents according to user profiles: archaeologist, LEA, curators, general public, etc.
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Preservation & Reconstruction	150. To use international standards for photography /recording, DNA, sediments analysis
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Preservation & Reconstruction	151. To promote a European programme for massive digitalisation/modern documentation, for prevention, identification, investigation/recognition (immediate and long term) and restitution/recovery
Seminar 1 Q1. Which tools are accessible and can be shared between professional	Preservation & Reconstruction	152. To work for prevention, that is strongly connected to digitisation, requires social tools, legislation and assessments of risks

communities? Which ones need to be developed? How can they be harmonized?			
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Preservation & Reconstruction	153. To define levels of access to data	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Preservation & Reconstruction	154. To explore the potential of web scanning and statistics	
Seminar 1 Q5. How to design effective communication strategies?	Preservation & Reconstruction	155. To set up a “Reward programme” for contributors with economic/scientific benefits, according to contributors’ interest (archaeologists, LEAs, curators etc.)	
Seminar 1 Q5. How to design effective communication strategies?	Preservation & Reconstruction	156. To create an interdisciplinary EU agency for heritage conservation and the fight against illicit trafficking fully connected to international organisations and involving experts, that would ensure coordination among the various existing European projects and improve the sharing of practices and human resources	
NETCHER groups’ activities	Return & Restitution	157. To ensure updated inventories with photographs of cultural objects, or at least their description, for example through the Object ID	
NETCHER groups’ activities	Return & Restitution	158. To improve access to data	
NETCHER groups’ activities	Return & Restitution	159. To explore the potential of IIIF - International Image Interoperability Framework to record data on objects together with images	
NETCHER groups’ activities	Return & Restitution	160. To explore automated processes, automatic recognition of images of artefact	
NETCHER groups’ activities	Return & Restitution	161. To record objects in both image and text, data and metadata (e.g. Object ID) for the purpose of identification	
NETCHER groups’ activities	Return & Restitution	162. To increase financial and material resources for the creation of inventories, with a focus on feasible and practical solutions. Complex technical solutions are only indicated when they are proven to lead to the freeing up of resources for other tasks.	
NETCHER groups’ activities	Return & Restitution	163. To increase political will so that the required measures can be implemented	

NETCHER groups' activities	Return & Restitution	164. To examine cases based on the laws and regulations of the country where those cultural goods were created or discovered.	
NETCHER groups' activities	Return & Restitution	165. To carry out research surveys to ascertain how effective legal measures and conventions are	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Return & Restitution	166. To move beyond object identification by linking data through specific standards	
Seminar 1 Q1. Which tools are accessible and can be shared between professional communities? Which ones need to be developed? How can they be harmonized?	Return & Restitution	167. To assess the effective implementation of the International Image Interoperability Framework (IIIF)	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Return & Restitution	168. To set up international standards, with standards-based resources linked to international frameworks	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Return & Restitution	169. As reference datasets provide identification resources, e.g. by image recognition, to structure data according to international standards and to translate it into standardised data	

Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Return & Restitution	170. To allocate further funding, e.g. skilled human resources, for digitisation.	
Seminar 1 Q2. How to enhance the set of data and archive collection that already exist in academic institutions and programs, with the aim of combating illicit trafficking of cultural goods?	Return & Restitution	171. To ensure easy access to international instruments and norms	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Return & Restitution	172. To use the FAIR approach: Findable – voluntary; Accessible – voluntary; Interoperable – compulsory; Reusable – compulsory	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Return & Restitution	173. For the purpose of avoiding looting, to keep find spot location data at a safe degree of vagueness	
Seminar 1 Q3. How to ensure that open access to the NETCHER Platform does not facilitate the work of looters and fraudulent art dealers?	Return & Restitution	174. To ensure regulation of open data-sharing and publication, e.g. standard practices for GIS data, management of personal data, data on private properties and location data	
Seminar 1 Q4. How to structure cooperative actions	Return & Restitution	175. To carry out evidence-based policing research, based on specific questions	

to foster interdisciplinary research on the phenomena of cultural heritage looting?			
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Return & Restitution	176. To facilitate interdisciplinary research	
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Return & Restitution	177. To promote networking as it ensures cooperation within a larger community of stakeholders	
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Return & Restitution	178. To collect lessons from pilot projects	
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Return & Restitution	179. Through interdisciplinarity, to identify and share common vocabularies, standard setting (e.g. typologies), etc.	
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Return & Restitution	180. To carry out further behavioural research as regards the professional community	
Seminar 1 Q4. How to structure cooperative actions to foster interdisciplinary research on the phenomena of cultural heritage looting?	Return & Restitution	181. To become more familiar with existing legal frameworks	

Seminar 1 Q5. How to design effective communication strategies?	Return & Restitution	182. To share stories, both successful and unsuccessful	
Seminar 1 Q5. How to design effective communication strategies?	Return & Restitution	183. To use social media to disseminate information	
Forum n°1 & Seminar n°2	Connecting Different Professions	184. Technological and human issues share the common need of creating connections among databases and among people. Databases raise issues of security, and also issues of reliability of the data they are hosting. A common vocabulary is fundamental, able to interlink different databases and also effective in improving communications of people from different professional fields	General
Forum n°1 & Seminar n°2	Connecting Different Professions	185. To increase collaboration among research disciplines, hard and social sciences. Even if dialogue is sometimes difficult, even if methods and timescales are different, the NETCHER Seminars have demonstrated the usefulness of this dialogue	
Forum n°1 & Seminar n°2	Connecting Different Professions	186. Together with the in-depth studies of the many actors of the looting problem, to launch a wide reflection on practices of cultural heritage practitioners. To analyse the impact of archaeological work, cultural heritage policies and to compare it at a European scale	
Forum n°1 & Seminar n°2	Connecting Different Professions	187. To promote an active involvement of the art market, forgetting the passive attitude common to some of them. Actors of the market should adopt a responsible behaviour, as well as good practices. The fear of shaming and punishing is not enough.	
Forum n°1 & Seminar n°2	Connecting Different Professions	188. To raise awareness among the ordinary citizens. We are currently facing a paradox: people are demanding for more culture, they are interested in cultural heritage protection, however they are still admiring controversial figures of looters, romantic tombaroli, as if treasure hunting could create a link with the past	
Forum n°1 & Seminar n°2	Connecting Different Professions	189. To train archaeologists not only as professionals, following strict protocols of investigation and recording, but also open as for communicating to the general public, making them responsible of their cultural heritage	



Forum n°1 & Seminar n°2	Connecting Different Professions	190. To increase the common understanding of highly diverse national heritage codes. Adoption of a common legal framework should be encouraged, and – even more urgently - a common prosecutorial language should be developed. The final goal could be the creation of an international court for crimes against world cultural heritage similar to the Den Haag Court for crimes against humanity.
Forum n°1 & Seminar n°2	European Task Force	191. To consider the idea of a European Task Force dedicated to more coordination, and more efficiency. Two main fields of action have been identified: operation and expertise. The task force should be instrumental in triggering repressive actions, led by police forces, identify and interlink the appropriate experts requested to respond to the needs of expertise of LEAs
Forum n°1 & Seminar n°2	Global Approach in Using Technology	192. To run in-depth studies of the actors, since looting and trafficking is a global phenomenon, to be tackled with interdisciplinary tools
Forum n°1 & Seminar n°2	“Glocal” Approach in Involving People	193. Local professionals must be involved in the preservation of their cultural heritage. In a “glocalized” time, when local has an impact on global and reversely, we have to work on each stage of the looting process, starting from the source countries and remembering that all European countries are source countries as well
Forum n°1 & Seminar n°2	Managing the Future in a Global Way	194. To connect all the actors working on the field, addressing problems of poverty, of sustainable rural development, of sustainable cultural and touristic development. This is true also at the other end of the process, when looted objects are sold: there will be no sustainable solution without the active involvement of magistrates and art market