

The illicit trafficking of cultural property from the Iphan database: an analysis of the rescued cultural goods

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ABSTRACT

Objective: this study aims to analyze the cultural goods rescued from the Sought Cultural Goods Database of the Institute of National Historical and Artistic Heritage, considering its implications, access and relevance in combating the illicit trafficking of cultural property in Brazil. **Method:** exploratory character according to the objectives, documental according to the procedures, and documental analysis for the collection and description of data. The corpus of the research comprises 131 recovered cultural goods consulted in the Iphan's database of Sought Cultural Goods. Results: the database showed a lack of standardization in the identification of cultural property, a low index of rescued goods compared to the total of sought goods, with the last insertion in 2015, and a high occurrence of essential fields not filled in, such as authorship, title and time/period. **Conclusions:** although the results show a lag in the maintenance of the database and the need for a more active engagement in the cooperative aspect, not only for the specific public as collectors and buyers of antique objects, it was possible to conclude a vast field of research and discoveries that can be fundamental in combating the illicit trafficking of cultural property from the perspective of rescued property.

Keywords: searchable cultural property database; IPHAN; rescued property; illicit trafficking of cultural property; cultural heritage.

INTRODUCTION

The Illicit Trafficking of Cultural Property, better known as ITCG, is not a new agenda. In ancient times, looting as reference for a culture of conquest marked by the cultural and territorial identification of goods, were considered licit during the war. An example was the looting of the Parthenon, in Athens (480 BC), in regard to which Greece still claims the return of the lost goods that are under the custody of the British Museum (Soares, 2018).

Discussing the ITCG is making reference to collecting, since most offenders are collectors, engaging in a set of everyday practices that are intrinsic to any human being: the act of collecting items. The unconceived, isolated and systematic idea of property is supported by a set of goods that can have different purposes, such as the pleasure of accumulating, obtaining financial gain, decoration as a symbol of power, among others. Gonçalves (2009) states that the result of such collecting activity is related to the formation of property, and that one must reflect on collections as the formation of identity, and not only focus on the aesthetic and technical values.

Cultural property is part of a collective heritage, formed by collective subjects who, by means of the discourse embedded in the property, create and recreate social relationships, values and meanings. The conception of collective heritage stems from the sense of loss, especially after the massive destruction of cultural property, such as that which took place during the Second World War. Thus, there is an urgent need for protective measures to be developed for our cultural heritage. On a global scale, the 1970 United Nations Educational, Scientific and Cultural Organization (Unesco) Convention, which established measures to ensure the protection of cultural property is taken as a reference.

The National Institute of Historic and Artistic Heritage (IPHAN) founded in 1937, has among its main missions, the preservation, conservation, safeguarding and monitoring of cultural heritage (IPHAN, 2014). In order to ensure these missions and witnessing numerous losses in cultural goods, IPHAN developed the Database of Sought Goods (BCP, in Portuguese) in the fight against ITCG, which aims to be a cooperative database acting in favor of both the dissemination and of being a fundamental tool to find such sought-after cultural property (IPHAN, 2014).

The main purpose of this paper is not to cover the topic in all its breadth, but to place the subject within the perspective of rescued goods and analyze these goods considering their implications, access and relevance in fighting the illicit trafficking of cultural property in Brazil. Thus, the aim of this research is to analyze the descriptions of Brazilian cultural property present in IPHAN's Database of Sought Goods (BCP), from 1990 to the present day (IPHAN, 2014).

The main justification for conducting this research is, essentially, discussing Brazilian cultural property and the heritage losses resulting from illicit trafficking. This problem has repercussions on how the Brazilian government addresses this situation, as well as on the registration of wrongful acts. Therefore, the discussion focuses on the relationship between cultural property and patrimonialization processes in the country.

Accordingly, work began by a brief discussion of the ITCG in the country, in which the means of loss, examples of renowned institutions that did not escape criminal activity, as well as the main legal measures to protect cultural heritage such as the Hague (1954), Unesco (1970), Unidroit (1995) Conventions and Executive Order No. 25/1937 (Brasil, 1937) were listed.

BRIEF APPROACH TO THE ILLICIT TRAFFICKING OF CULTURAL PROPERTY IN BRAZIL

The Museum of Art of São Paulo Assis Chateaubriand, Thomas Cohn Gallery, Pinacoteca Station, Itamaraty, Chácara do Céu Museum, Ipiranga Museum, Mário de Andrade Library and Universidade Federal do Rio de Janeiro are renowned institutions that have fallen victim to the Illicit Trafficking of Cultural Property. In view of these examples, it should be noted that the majority of the goods belong to museums, religious sites, galleries, libraries and even private homes.

The two most well-known and publicized ways of loss of cultural property in the country are theft and robbery, although most newspaper headlines treat them as synonyms, it should be noted that, based on the Brazilian Criminal Code, they are completely different criminal offenses. In addition to theft and robbery, other hardly-discussed means of loss are also responsible for the ITCG, which according to Soares (2020) are:

- 1) Escavações ilícitas de objetos arqueológicos, incluindo escavações subaquáticas;
- 2) Remoção de bens culturais durante conflitos armados ou ocupação militar;
- 3) Exportação e importação ilícitas de bens culturais;
- 4) Transferência ilegal de propriedade de bens culturais;
- 5) Produção, comércio e uso de documentação falsificada;
- 6) Tráfego de propriedades culturais falsas ou forjadas;
- 7) Conspiração/participação em um grupo criminoso organizado;
- 8) Lavagem/branqueamento, conforme referido no artigo 6 da Convenção de Crime Organizado, de bens culturais traficados, e da Lei 9.605/98 (Brasil, 1998)¹.

This way, in order to understand the motivation of criminals to engage in this form of trafficking, Christofoletti (2017) presented three levels of satisfaction and purposes: 1) greed of collectors to decorate their homes; 2) selling associated with money laundering; and 3) *artnapping*, a form of theft and resale to the insurance companies themselves. According to these three levels, the author claims that illegal actions are undertaken by individuals who are knowledgeable about the goods they wish to appropriate, and not only undertaken on account of financial stimulus, but also on the pleasure of acquiring invaluable goods.

In Brazil, there is no regulation addressing the ITCG. Meanwhile, the adoptions of protective measures is the responsibility of the 1970 Unesco Convention. It is noteworthy that Brazil has been a member of Unesco since 1972, as opposed to Chile, which became a member in 2014 and has public policies in place aimed at fighting the ITCG. In this regard, diplomat João Batista Lanari Bo offers accurate criticism, because due to the lack of specific legislation, the evasion of our cultural heritage becomes increasingly threatened by new unlawful practices:

Sabemos que a jurisdição sobre o tráfico tem ampliado sua atuação, sobretudo nos países onde a prática tem se intensificado. Mas, e no Brasil, como o país lida jurídica e politicamente com o tráfico ilícito de obras de arte e bens culturais? [O] aprofundamento nas discussões sugere que o Brasil ainda está muito atrasado no quesito legislação específica, a despeito de possuir uma das mais progressistas legislações sobre o patrimônio do mundo, pois não possui legislação própria para a temática “tráfico de obras de arte”, embora seja signatário de diversas convenções sobre o assunto e pratique a cooperação internacional conforme propugna a convenção de Haia, obtendo sucesso em algumas operações de resgate, repatriação e mapeamento (Bo, 2003, p. 47)².

The 1970 Unesco Convention is the fundamental legal mechanism used in Brazil to fight the ITCG, which focuses on prohibiting the import, export and transfer of illicit ownership of cultural property, which is one of the main causes for the weakening of cultural heritage. The roles of the Convention referred to in art. 5 are:

- a) contribuir para a preparação de projetos de leis e regulamentos destinados a assegurar a proteção ao patrimônio cultural, e particularmente a prevenção da importação, exportação e transferência de propriedade ilícitas de bens culturais importantes;
- b) estabelecer e manter em dia, com base em um inventário nacional de bens sob proteção, uma lista de bens culturais públicos e privados importantes, cuja exportação constituiria empobrecimento do patrimônio cultural nacional;
- c) promover o desenvolvimento ou a criação das instituições científicas e técnicas (museus, bibliotecas, arquivos, laboratórios, oficinas etc.) necessárias para assegurar a preservação e a boa apresentação dos bens culturais;
- d) organizar a supervisão das escavações arqueológicas, assegurar a preservação *in situ* de certos bens culturais, e proteger certas áreas reservadas para futuras pesquisas arqueológicas;
- e) estabelecer, com destino aos interessados (administradores de museus, colecionadores, antiquários etc.), normas em conformidade com os princípios éticos enunciados na presente Convenção, e tomar medidas para assegurar o respeito a essas normas;
- f) tomar medidas de caráter educacional para estimular e desenvolver o respeito ao patrimônio cultural de todos os Estados e difundir amplamente o conhecimento das disposições da presente Convenção;

cuidar para que seja dada a publicidade apropriada aos casos de desaparecimento de um bem cultural. (Unesco, 1972, emphasis added)³.

The 1954 Hague Convention was created in the context of armed conflicts or declared war with the mission of protecting, safeguarding, respecting and identifying cultural property (Brasil, 1954). As a turning point, the 1995 Unidroit Convention committed its legal measures strictly to the restitution of stolen cultural property and the return of cultural property removed from the territory of a member state.

This Convention provides for the possibility of compensation for individuals who return the property, to the extent that they prove that it was stolen property, and that they have acted with zeal and responsibility in acquiring such property (Resolução ..., 2000). As previously mentioned, there is still no specific law concerning the ITCG at the national level, but there are a variety of legal frameworks regarding the protection of heritage, such as Executive Order No. 25/1937 (BRASIL, 1937), aimed at movable goods. Table 1 lists twelve national laws concerning the protection of cultural property:

Table 1 – Main national legal measures related to cultural property

LEGISLATION	SUMMARY
Executive Order No. 25, of November 30, 1937	Addresses the protection of the national historic and artistic heritage.
Executive Order No. 2.848, of December 7, 1940	Criminal Code General Provisions.
Executive Order No. 3.866, of November 29, 1941	Provides for the protection of goods in the Serviço do Patrimônio Histórico e Artístico Nacional.
Law No. 3.924, of July 26, 1961	Provides for archaeological and prehistoric monuments.
Law No. 4.845, of November 19, 1965	Prohibits the export of works of art and crafts produced in Brazil, until the end of the monarchy.
Law No. 5.471, of July 9, 1968	Provides for the export of old books and Brazilian bibliographic collections.
Legislative Order No. 71, of November 28, 1972	Approves the text of the convention on the measures to be adopted to prohibit and prevent the import and transfer of ownership of cultural property.
Decree No. 72.312, of May 31, 1973	Promulgates the convention on the measures to be adopted to prohibit and prevent the import and transfer of ownership of cultural property.
Law No. 11.904, of January 14, 2009	Establishes the statute of museums and other provisions.
Law No. 11.906, of January 20, 2009	Creates the Instituto Brasileiro de Museus – IBRAM.
Law No. 12.840, of July 9, 2013	Provides for the allocation of goods of cultural, artistic or historical value to museums, in the events it describes.
Decree No. 8.124, of October 17, 2013	Regulates provisions of Law No. 11.904, of January 14, 2009, which establishes the Statute of Museums, and Law No. 11.906, of January 20, 2009, which creates the Instituto Brasileiro de Museus – IBRAM.

Source: Prepared by the authors (2022).

According to Estadão newspaper in an article written in 2007, Brazil ranked fourth globally in terms of theft of cultural works (Brasil ..., 2007). The present reality is no different, as the country ranks between the 8th and 10th in the list of countries where the ITCG affects the economy, being it the third most profitable type of traffic moving more than six billion dollars (Christoforo, 2021). Alarming data that show latent deficiencies in measures and actions toward the security of cultural property, generating irreparable losses to the country's cultural heritage.

Further considering this subject, the factors that hinder the work on the opposite side in the fight against the ITCG are unreported theft, shortage of experts in cultural property, lack of inspection facilitating the use of counterfeit documents as well as illicit export and import, specific protective measures, lack of relevant information in identifying goods on electronic sites, and, mainly, the lack of inclusion of society as a protagonist in the effective protection of property.

METHODS

According to its purposes, this is exploratory research, which “[...] visa prover o pesquisador de maior conhecimento sobre o tema ou problema de pesquisa em perspectiva” (Mattar, 2001, p. 13)⁴. To deepen the understanding of the research object, a document analysis was conducted. The study was developed in two steps, as described below:

STEP 1: DATA COLLECTION

Searches in the Database of Sought Cultural Goods⁵: for data collection in the BCP, search was conducted using the “Rescued” field, with no temporal delimitation and covering all Brazilian states and cities (image 1). Data was collected on June 28 and 29, 2022. All rescued goods recovered from the BCP were considered; no criteria was applied for choosing the records.

Image 1 – Search page for goods rescued at the BCP

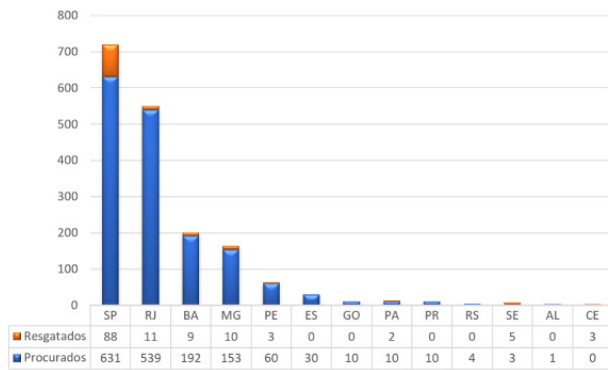
Source: BCP official website (IPHAN, 2014).

STEP 2: DATA ANALYSIS

Definition of the universe of the study: 131 cultural goods were recovered at the BCP. Data was collected using software *Microsoft Excel*, containing: Federal State (UF), BPC No., name of object, year of rescue/UF (state of the country where the cultural good was found), time/period and notes (absence of photographs, additional information and typing errors in the year of rescue).

Identification and analysis of rescued goods: while conducting the analysis, it was possible to establish categories in order to condense, represent, interpret and overcome the uncertainties of the relationships in expressing the description of the information. The first step consisted in creating a full list with the amount of both rescued and sought-after goods contained in each state (chart 1) on June 24, 2022. The second step was based on an item-by-item analysis of only the states that had rescued goods, in order to obtain statistical data to illustrate the panorama of these goods in their typologies, times, state and year of rescue. Finally, the last step, one of the most crucial ones, was to clarify the implications, access and relevance that this data represents in the fight against the illicit trafficking of cultural property.

Chart 1 – Distribution of states by cultural goods sought and/or rescued from the BCP



Source: Prepared by the authors (2022).

States: Acre, Amazonas, Amapá, Distrito Federal, Maranhão, Mato Grosso do Sul, Mato Grosso, Paraíba, Piauí, Rio Grande do Norte, Rondônia, Roraima, Santa Catarina and Tocantins did not have any cultural goods sought and/or rescued in the BCP.

GOODS RESCUED FROM THE BANCO DE DADOS DE BENS CULTURAIS PROCURADOS

The alarming level of cases involving listed cultural goods that are the target of illegal actions in Brazil has generated a concern, mainly of practical nature. IPHAN, with the guiding mission of preserving the cultural heritage and ensuring compliance with legal mechanisms, created in 1997, during the *Luta Contra o Tráfico Ilícito de Bens Culturais*, campaign, the Banco de Dados de Bens Culturais Procurados (BCP) which was only made available on the Internet the following year in partnership with the Federal Police (PF), Interpol and the Federal Revenue (IPHAN, 2014).

According to the federal authority, the BCP aims to disclose the sought-after cultural goods, provided they are listed, under legal instruments such as: a) art. 155 of the Criminal Code⁶; b) art. 180 of Executive Order No. 2.484/19403⁷; c) art. 62 of Law No. 9.605/1998⁸. The target audience is collectors and buyers of antique objects.

The website also provides information on registration for art dealers and auction agents, in addition to pointing out cases of disappearance of cultural goods in Latin American countries, such as: Colombia, Bolivia and Chile (IPHAN, 2014).

The structure of the computerized public consultation system is composed of seven fields for the sought-after goods and eleven for the rescued ones (image 1). The BCP provides three types of searches: sought-after, rescued or both, including the choice of language (English or Portuguese). When a search is conducted, its result(s) are shown according to their BCP number (BCP No.) in ascending order. Image 2 shows a fragment of four of the seven cultural goods rescued in Rio de Janeiro (RJ). The search criteria was: Situation “Rescued”, State “RJ” and City “all”.

Image 2 – Fragment of the search result of cultural goods rescued at the BCP

BCP number	Object's name	Title	State	City	Situation	Photo
8	OBJETO DE ARTES (LITURGICAL)		RJ	Rio de Janeiro	Rescued	
28	VEGAL		RJ	Rio de Janeiro	Rescued	
38	VEGAL		RJ	Rio de Janeiro	Rescued	
38	CRUCIFIXO		RJ	Rio de Janeiro	Rescued	

Source: BCP official website (IPHAN, 2014).

According to image 2, the database consists of eight fields, namely: BCP No., Name of object, Title, State, City, Situation, Photograph and details. In view of the above, it should be highlighted that: 1) the “Name of object” field is standardized, as all the words are all in capital letters; 2) usually the “Title” field is not filled in; 3) fields “City” and “Situation” are also standardized, words starting with capital letters; 4) the “Photograph” field may not have any images and there is a mark above the image indicating the situation of the cultural good; and 5) the “Details” field draws attention for its color, and because of the brief information it brings, it is one of the most important fields of the BCP, because when selected, it shows fields identification, dimensions, report (sought goods) and rescue (rescued goods), as shown in image 3:

Image 3 – Record sheet for goods rescued at the BCP



Source: BCP official website (IPHAN, 2014).

When clicking on the “details” field, there are three divisions, namely, identification, dimensions and rescue with their respective fields bringing specific information about the cultural good (image 3); there is no standardization in how these fields are filled out. Research was based on internationally-recognized cultural objects identification standard, *Object ID*⁹, as a reference point to analyze the fields adopted by IPHAN in the BCP.

The *Object ID* fields are: 1) Type of object; 2) Materials and techniques; 3) Measurement; 4) Inscriptions and markings; 5) Distinctive features; 6) Title; 7) Subject; 8) Date or period; 9) Creator (ICOM, 1999, our translation)¹⁰.

The *International Council of Museums (ICOM)* provides a Checklist of the *Object ID Standard* in seventeen languages, in which it assigns four categories for identifying archaeological, cultural or artistic objects, namely: 1) Take pictures; 2) Answer these questions (according to the nine fields already described in the previous paragraph); 3) Write a brief description; 4) Protect information. The BCP lacks actions aimed at the third and fourth category, since the “Sought” Situation only includes a “Report” field, which is how the society in general can engage with the database by reporting a case via text message, but due to the absence and lack of standardization of information in the other fields, it becomes impracticable to reach a good number of reports.

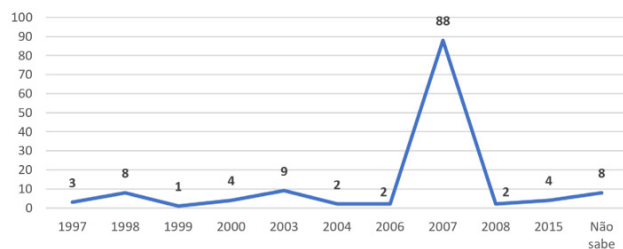
As shown in image 3, seven fields are not filled in, which, to a certain extent, shows that there is no use having such essential fields that contribute to the fight against illicit trafficking, if there is a remarkable discrepancy in how they are filed out, showing the need for them to be revisited and updated in the BCP. In view of this, empty fields were found in 131 rescued goods: 30 for “Title”, 58 for “Authorship”, 13 for “Material”, 8 for “Date” and 7 for “Time/Period”. Fields representing the dimensions had deficiencies, such as “Weight (g)”, field that was left empty in 129 cultural goods.

Cultural goods BCP No.: 997, 998, 1002, 1003 and 1157 received a “NOT IDENTIFIED” standard for “Authorship”, however, such standard did not apply to the other numbers. BCP No. 622 had “NO IDENTIFICATION” written in its “Time/Period” field. Given the above, there is a lack/application of normative policies in how data is entered for each good, in order to facilitate international cooperation, the inventory of a collection, as well as the fight against ITCG, even if the goods have already been rescued.

Despite the fact that the research did not focus on the sought goods, a survey was carried out in the 1,643 sought goods, and it was possible to corroborate the lack of use, mainly, of fields “Authorship”, “Title” and those related to the dimensions, which can hinder the recovery, location and tracking of the goods and possible reporting.

Chart 2 shows the temporal variations of the year of rescue of cultural goods in the BCP from 1997 to 2015.

Chart 2 – Temporal distribution of the year of rescue at the BCP



Source: Prepared by authors (2022).

Year 1997 begins with three rescued religious worship goods from the 18th and 19th centuries belonging to the state of Bahia. In 1998, there is a considerable increase showing that eight goods from the state of Rio de Janeiro were rescued, all of which sacred art from the 18th and 19th centuries. It should be noted that the BCP was launched on the Internet in 1998, demonstrating that this practical tool has been in use since then in the fight against the ITCG. In 1999, only one good was rescued, a baptismal font in the state of São Paulo without a date or period.

From year 2000 onward, the number of goods rescued grew until 2003, where the states of Minas Gerais and Sergipe had their goods returned, all religious in nature: saint, altar palm, Calvary, Our Lady and torchbearer angel. Years 2004 to 2006 showed stability; in the Northeast, the states of Pernambuco and Sergipe stood out, respectively, and as in previous years, the goods were also sacred art.

Year 2007 was a turning point in rescuing other types of cultural goods other than sacred art.

Despite obtaining an unexpected index of 88 cultural goods rescued, showing high discrepancy compared to the other years, 79 banknotes and 5 medals were rescued as a result of the theft of over 600 banknotes, coins and medals taken place at the Museum of the State of São Paulo. However, year 2007 does not only represent São Paulo, other states such as Rio de Janeiro and Ceará also stood out. Closing the temporal analysis, after 2007 there was a sharp decline; in 2008, only two goods were rescued. These two were paintings by Pablo Picasso¹¹ and Cândido Portinari, respectively "O Retrato de Suzane Bloch" e "O Lavrador de Café", found in the state of São Paulo. Finally, year 2015 once again brought back sacred art goods from the states of Rio de Janeiro, Pernambuco and São Paulo. Of the eight goods that did not have their years of rescue entered in the BCP, two¹² had "01/01/1" entered in "Date", which appears to be a typing error.

Data show that the BCP still has low rates of rescued goods, operational weaknesses and that there is a lag in information for each cultural good. Therefore, this results in the lack of supervision and actions by the authority responsible for making this database better known, efficient and meaningful for society, corroborating the research conducted by Perrein (2016, p. 70) on databases that act in the fight against the ITCG, when the researcher states that "Com uma ação de documentação bem realizada se potencializa a possibilidade de encontrar um bem desaparecido, enquanto a falta de informações pode resultar muito provavelmente na perda definitiva das peças"¹³.

FINAL CONSIDERATIONS

This paper was based on the assumption that the issue of Illicit Trafficking of Cultural Property will never cease, since this type of trafficking is one of the most profitable in the world. The numerous cases of loss of cultural goods mainly reveal ongoing weaknesses in the protective measures; if, on the one hand, illegal actions allow for enrichment, on the other, our cultural heritage remains impoverished.

When working on the aspect of goods rescued from IPHAN's Banco de Dados de Bens Culturais Procurados, it was noted that these goods are highly relevant objects in the scientific field and that their implications lie within the impracticability of systematized information, due to the absence of fields considered essential for identifying an object, as well as the scarcity of periodic maintenance in the database.

Regarding access, the BCP, despite the fact that it is an electronic website available to any individual, does not have effective mobilization so that the population, based on what is being disclosed about the rescued goods, can cooperate in the database to help search for the sought goods. Access remains more restricted to collectors, buyers of antique objects, auction agents and art dealers.

To this end, the research also understood that before any regulation in favor of fighting the ITCG, it is crucial for society to participate, to relate to cultural goods, in order to preserve them, to create bonds of identity and belonging, bringing them closer to the constant threat that our heritage is under. Without cooperative work, it becomes impossible to free our country from the vulnerability that the Illicit Trafficking of Cultural Property causes, and this does not exclude the operational activities of the database.

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ENDNOTES

1 Translation: “1) Illegal excavations of archaeological objects, including underwater excavations;

- a) Removal of cultural property during armed conflict or military occupation;
- b) Illicit export and import of cultural property;
- c) Illegal transfer of ownership of cultural property;
- d) Production, trade and use of counterfeit documents;
- e) Trafficking of fake or counterfeit cultural property;
- f) Conspiracy/engagement in organized criminal activity;
- g) Laundering, as referred to in Article 6 of the Convention against Organized Crime of trafficked cultural property, and Law 9.605/98” (Brasil, 1998, editorial translation).

2 Translation: “We are aware that jurisdiction over trafficking has expanded, especially in countries where engagement in such activity has intensified. But, as for Brazil, how does the country legally and politically address the illicit trafficking of works of art and cultural property? [The] deepening of discussions suggests that Brazil is still far behind in terms of specific legislation, despite having one of the most progressive laws on heritage in the world, as it has no legislation concerning “trafficking in works of art”, even though it is a signatory to several conventions on the matter and practices international cooperation as advocated by the Hague Convention, succeeding in some rescue, repatriation and mapping operations” (Bo, 2003, p. 47, editorial translation).

3 Translation: “a) contributing to the preparation of draft laws and regulations aimed at ensuring the protection of cultural heritage, and particularly the prevention of illicit import, export and transfer of ownership of important cultural property;

b) establishing and keeping up to date, based on a national inventory of goods under protection, a list of important public and private cultural goods, the export of which would constitute an impoverishment of the national cultural heritage;

c) promoting the development or creation of scientific and technical institutions (museums, libraries, archives, laboratories, workshops, etc.) necessary to ensure the preservation and good appearance of the cultural property;

d) arranging the supervision of archaeological excavations, ensuring the in-situ preservation of certain cultural goods, and protecting certain areas reserved for future archaeological research;

e) establishing, for stakeholders (museum administrators, collectors, antique dealers, etc.), standards according to the ethical principles set out in this Convention, and adopting measures to ensure compliance with these standards;

f) taking educational measures to encourage and develop respect for the cultural heritage of all States and to widely disseminate knowledge of the provisions of this Convention;

g) being vigilant so that appropriate publicity is given to cases of disappearance of cultural property.” (Unesco, 1972, emphasis added, editorial translation).

4 Translation: “[...] aims to provide the researcher with greater knowledge about the topic or research problem in question” (Mattar, 2001, p. 13, editorial translation).

5 Website: <http://portal.iphan.gov.br/pagina/detalhes/219>.

6 Art. 155. To take, for oneself or for others, another’s tangible personal property (Brasil, 1940, editorial translation).

7 Art. 180. Acquire, receive, transport, carry or conceal, for one’s own benefit or that of others, something that one knows to be the proceeds of a criminal offense, or to influence a third party, in good faith, to acquire, receive or conceal it (Brasil, 1940, editorial translation).

8 Art. 62. Destroy, disable or deteriorate:

I - goods especially protected by law, administrative act or court decision;

II - archive, record, museum, library, art gallery, scientific facility or similar protected by law, administrative act or court decision (Brasil, 1998, editorial translation).

9 Website: https://icom.museum/wp-content/uploads/2020/12/ObjectID_portuguese.pdf.

10 Original: “Type of object; Materials and techniques; Measurement; Inscriptions and markings; distinguishing features; Title; Subject; Date or period; Maker.” (ICOM, 1999).

- 11 A book by Pablo Picasso entitled *Toros* from 1960 was entered as sought goods, being it the only book registered in the database (BCP No. 1236, editorial translation).
- 12 Vases found in Rio de Janeiro having BCP No. 28 and 36.
- 13 Translation: "With a well-performed documentation action, the possibility of finding missing property is enhanced, while the lack of information may very likely result in the permanent loss of the pieces" (Perrein, 2016, p. 70, editorial translation).