

Boston College High School

Model UN Conference

XXXII



UNESCO: Stolen Antiquities



Chair: Simón Trejo

Co-Chair: Elijah Lamousnery

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Letter from the Chair

Dear Delegates,

Welcome to BC High's 32nd Model UN Conference! My name is Simón Trejo and this is my third year participating in Model UN. I am involved in the Cross Country and Track teams here at BC High, as well as the Mock Trial club and I help out with Tech in our theater department productions.

Model UN has been a place for me to expand my knowledge about international and domestic politics, enhance my debate and public speaking skills, and foster relationships with students from all across Massachusetts. I hope your time at our conference, and my committee will allow for you to do the same.

Finally, if you would like to be considered for an award please send your position papers to me before the committee starts. Thank you for participating in BCHMUN XXXII. I look forward to meeting you soon!

Cordially,

Simón Trejo '25 Protocol Officer

s.trejo25@students.bchigh.edu

Letter from the Co-Chair

Dear Delegates,

Welcome to BC High's 32nd Model UN Conference! My name is Elijah Lamousnery and this is my second year participating in Model UN. I am involved in the Lacrosse program and Business Club, as well as the Social Justice Council and Investment Club. I also help out in the enrollment office often with working events like Open House and doing tours with prospective families.

Model UN has had such a vital impact on my life as a BC High student. I met some of my best friends on Model UN trips. One of those trips I took this fall, we went to Stanford MUN. I have also gone to NAIMUN in Washington D.C. which was hosted by Georgetown University.

I look forward to being your co-chair as we work to resolve the problem of stolen antiquities. Many of the pieces were robbed from colonies during the imperial conquests of Europe. Though this problem may be old, I believe that your diplomacy and perseverance will bring a resolution to the issue.

Cordially,

Elijah Lamousnery '26 Co-Chair

ee.lamousnery26@students.bchigh.edu

Introduction

The return of artifacts and antiquities to their countries of origin is a crucial matter and the debate relating to the matter is extensively contested as opinions from both sides try to seek justice while actively supporting their point of view. Those who support the repatriation of cultural artifacts believe that the return of those artifacts could not only benefit greatly to the countries where the artifacts find their origin but also act as a proper expression of justice. While those who argue for the return of the stolen artifacts, consider it highly positive for a museum to be able to offer a diverse range of art and educate visitors about different cultures. The countries whose artifacts belong could gain great economic earnings as they can sell them to museums or create museums of their own to encourage tourism and travel to places with traditionally low tourism.



Although repatriation of cultural artifacts is admittedly a difficult procedure to conduct, in the past decades, reasonable progress has been made, since many countries of origin have agonized in order to achieve the return of their national artifacts. These artifacts have uncertain legal status and were acquired after 1970, but many museums as well as collectors have decided to cooperate with the countries of origin and participate in the repatriation of those cultural artifacts. On the other hand, the issue becomes more convoluted when the return of the artifacts is exclusively based upon the claims of the country towards its cultural heritage and its right to the wholeness of it. In the modern globalized community, according to the opponents of the return of cultural artifacts, it is considered highly positive for a museum to be able to offer a diverse range of art and educate visitors about different cultures. As a result, when the cultural

property is located outside the country of origin, but the means through which the objects were claimed are legal, the repatriation requests invoke "a denial to cultural exchange", according to James Cuno, president, and CEO of the J. Paul Getty Trust. Besides, there are additional difficulties which create doubts on whether the artifacts should be returned to their countries of origin, such as the nations' ability to preserve them, the environment in which those objects are going to be transported (regions with low financial capacity for taking care of the artifacts, conflict/war regions) and the eventuality that the nation of origin no longer exist and multiple countries claim these objects. As it can be seen, the question of returning national artifacts is a complex one and while trying to find solutions to it, it is important that cultural artifacts are always treated with respect and that a common resolution to all sides is found to preserve and protect the cultural heritage.

Background Information

Cultural Internationalism

The definition of internationalism according to the Oxford Dictionary reads as “the principle of cooperation among nations, for the promotion of their common good, sometimes as contrasted with nationalism, or devotion to the interests of a particular nation.” According to the idea of cultural Internationalism the protection and enjoyment of all cultural property is a universal matter which concerns all citizens of the world, regardless of the location of the artifact or its cultural basis. Thus, the items that consist the cultural property are a "possession" of the global community, and it is encouraged that the country with the best resources available and the most proper environment should retain the artifact and be responsible for the preservation of another country’s cultural property with the intention of taking care of it in order to adequately preserve it. With this in mind, items of cultural heritage that are located in other countries than the ones that were originally manufactured, such as Nefertiti's Bust and the Elgin Marbles, should continue to exist in the Neues Museum in Berlin and in the British Museum respectively, since in those museums they are ultimately protected. Furthermore, by



being located in prominent museums, the artifacts are available to be admired and visited by the whole world. In a globalized community such as the one we reside in, museums should have a broad, encyclopedic role by promoting and exhibiting works of art- paintings, artifacts, music, or dance, that represent the diverse cultures from all around the world, in the greatest possible extent, always in accordance with the law. In other words, it is advised that the cultural artifacts are not viewed through their political boundaries, but they participate in offering a more cosmopolitan point of view and a mutual, precise understanding of the culture in general. However, nations all around the world tend to use their cultural property as a distinguishing feature among other countries, which goes hand in hand with the nation's historical and ethnic roots. The above-mentioned factor usually constitutes an obstacle as far as the implementation of the principle of cultural internationalism is concerned. Finally, it should be mentioned that the 1954 Hague Convention represents the internationalist ideas concerning the management of cultural property.

Cultural Nationalism

According to the Stanford Encyclopedia of Philosophy, nationalism has two basic definitions: “(1) the attitude that the members of a nation have when they care about their national identity, and (2) the actions that the members of a nation take when seeking to achieve (or sustain) self-determination.”³ “Cultural nationalism generally refers to ideas and practices that relate to the intended revival of a purported national community's culture.”⁴ Based on this ideology, the cultural property of each country consists of a source of power for the nation and needs to be used as such while underlying the national interests, benefits, values, mentality, and pride. Moreover, it is supported that these artifacts should remain within the borders of the country where they were created and obtain a significant role to benefit “cultural definition and expression, to shared identity and community”. Many countries choose to declare an ownership claim of all subsoil or underwater cultural property, which is located within the national boundaries, which may be either unknown or discovered, in order to protect their cultural artifacts. In the hope that by declaring the ownership claim their national artifacts could be preserved, those countries of origin reassured that the artifacts that were discovered would be

A word cloud centered around the word 'CULTURAL' and 'NATIONALISM'. The words are arranged in a circular pattern, with 'CULTURAL' and 'NATIONALISM' being the largest and most prominent. Other words include 'TRADITIONS', 'MODERATE', 'LIBERAL', 'ETHNIC', 'SPECTRUM', 'INCLUDE', 'TEND', 'FOCUS', 'CONCEPTS', 'SHAPED', 'NATIONALIST', 'MODERNISM', 'LARGER', 'SMALLER', 'COMMON', 'DEFINED', 'INTERMEDIATE', 'MOVEMENTS', 'LANGUAGE', 'ANCESTRY', 'HAND', 'POSITION', 'IDENTITY', 'RACE', 'FORM', 'NATION', 'TEND', 'MYSTICISM', 'NATIONAL', 'MANIFEST', 'COMMON', 'TEND', 'TRADITIONS'.

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the ownership claim of a country of origin could be a determinant factor in stopping the undocumented digging and the export of illegally obtained artifacts.

Art Crimes

Although a formal criminological definition for art crimes does not exist, art and cultural property crimes—which include theft, fraud, looting, and trafficking across state and international lines—are “a looming criminal enterprise with estimated losses in the billions of dollars annually.” The illegal trafficking of cultural property is an extremely profitable underground black market. There are several reasons why committing a crime related to art nowadays is easier than ever before. First of all, the current situation of political instability, corruption, and easily changeable laws concerning the repatriation of cultural artifacts, which plague some of the “source countries” of cultural property, encourages the illegal trafficking of those items. Additionally, the penetrable borders and the improved methods of transportation are another element that adds to the flourishing of illegal trafficking. Items of cultural property are often stolen from museums, private collections, archaeological sites but also churches. Notably, churches, galleries, and museums put themselves at a security disadvantage, since they are publicly open, in comparison with private collections, where a higher level of security can be attained. Unfortunately, from the objects that are taken from all the above-mentioned locations, only an estimated five to ten percent are ever



recovered within a period that usually covers more than thirteen years. The commitment of crimes of such nature could be separated into two categories; the first circumstance is crimes of art which are committed during periods of war, military occupation, or colonial rule and the second one is cultural property which is looted during periods of peace. The cultural property during these two circumstances is either plundered, taken by different capitulation agreements, or looted, smuggled, and illegally excavated in order to be promoted to the underground international market, where no respect is being shown to these objects and the eventuality of damage is always really high.

Bona Fide Purchasers

“A bona fide purchaser otherwise known as a good faith purchaser is a purchaser who buys property of another without notice that some third person has a right to, or interest in, such property, and pays a full and fair price, at the time of such purchase, or before he/she has notice of the claim or interest of such other in the property, without having any suspicious circumstances to put him/her on inquiry.”⁷ Therefore, it is understandable that the people who are characterized as bona fide purchasers do not have any relevant clue for having doubts concerning the legitimacy of the items obtained. In other words, such purchasers should be protected in order not to deter sellers and buyers from participating in the legal trade, because of fear of prosecution for theft and loss of a great amount of money. For this reason, there is a regulation legislated by the UNESCO Convention, according to which items of cultural property can be returned in exchange of payment or compensation, in order to protect those kinds of purchasers. Although this measure is suitable for the creation of a safer environment towards the purchasers, it could possibly cause a number of problems for the countries of origin, which do not have the financial capability to provide those kinds of compensation and as a result do not retain the cultural artifacts back. On the other hand, in order for a possessor to be entitled to compensation, the bona fide purchaser must prove that he/she was not informed that the purchased item was stolen when the acquiring procedure took place, i.e. due diligence was implemented. The character of the parties, the price paid, whether a register was consulted, and whether an export certificate existed are some important elements in the determination of

whether due diligence existed or not. Luckily for the countries that are financially limited, if the 7 *Merritt v. Railroad Co.*, 12 Barb. (N. Y.) 005 and *Spicer v. Waters*, 05 Barb. (N. Y.) 231 and *Cottrell*, supra note 1, at 636 possessor is not in the position of proving the due diligence, the source nation has the right to regain the item of cultural property without being obliged to pay financial compensation.

Nazi-looted Art

During World War II, the Nazis systematically looted more than 600,000 works of art from Europe's national museums and mainly Jewish private owners, looting an estimated 20% of the art of Europe. The total of these actions is considered to be one of the biggest robberies in history and until today the vast majority of those items are not recovered by their legitimate owners. After the end of the war, several efforts were made by the U.S. and other allies, through the Safe-haven Program, in order to identify and detect those stolen objects and return the looted items back to their rightful owners. However, despite the fact that numerous items were never found, an additional obstacle was the fact that the forces that were accountable for the detection and return of the cultural objects that were looted during WWII returned them to source countries and not individuals. After that, several organizations were created, such as the Art Loss Register and the Holocaust Art Restitution Project, with the intention of creating databases of missing works and finding the above-mentioned items. In 1998, 44 nations agreed to the Washington Principles on Nazi-Confiscated Art, which stated 11 international legal guidelines for looted art restitution. At the present time, international efforts are still being made, with the aim of returning the items to their legitimate owners or their families.

Major Countries and Organizations Involved

European Union

It is well-known that one of the primary goals of the European Union is to achieve a free trade of goods within the internal market, and a free movement of people as well as ideas regardless of the existing political borders in the EU. On the other hand, it should always be kept in mind

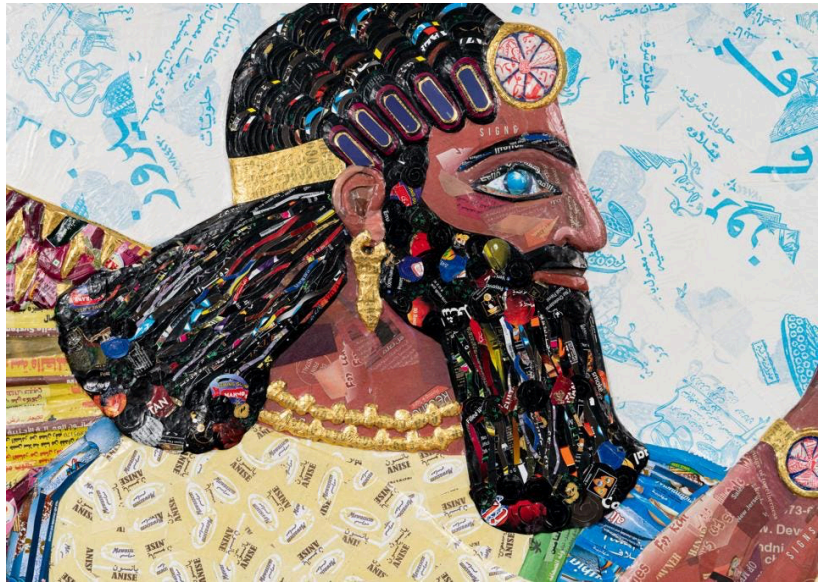


that the cultural heritage of each country-member of the EU should be protected. Consequently, in order to prevent the illegal trafficking of art from one country to another, the EU enacted the following rules, “the European Union Regulation on the Export of Cultural Goods” and the “Export Control in the European Union Directive on the Return of Cultural Objects”. Moreover, it is well known that the EU is compromised by countries rich in history and cultural property like Greece and Italy. Many of those countries strive to reclaim their cultural property located in other countries, which many times are members of the EU as well. Consequently, legal cases may arise and disputes between the countries of the Union may be created, with international organizations, such as UNESCO, trying to resolve the issue by providing bilateral settlements. The United States of America is characterized as a market country, as it actually buys culture in order to exhibit it in various museums that offer a broader cultural view. Besides the repatriation of items that consist part of external diverse cultures and are located in museums of the United States, another significant problem that the US has to face is the management of indigenous native American cultural artifacts. Although indigenous communities have recovered cultural artifacts within the legal structure of the Native American Graves Protection and Repatriation Act (NAGPRA), there was not a similar development concerning the cases of international repatriation. Another significant issue covers the requests for the repatriation of cultural artifacts which belong to Latin American countries. The antiquities are located in several countries such as Brazil and Argentina, and are reclaimed from other Latin American countries such as Peru and

Ecuador. The United States is one of over 115 states parties to the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property.

Middle East

Supporting the cultural internationalism and protecting the cultural artifacts by sending them to countries where they could be preserved has been a fierce passion for museum directors, historians, archeologists, and the international community along with numerous organizations.



The reason for that is the

systematic destruction of cultural property located in the Middle East by the Islamic State (ISIS), who consider those items to be symbols of idolatry. Cases such as the one in Palmyra in Syria or the ancient Assyrian archaeological site of Nimrud in Iraq, where artifacts and archeological sites have been smashed and destroyed, lead UNESCO to describe the events as war crimes. “They are not destroying our present life, or only taking the villages, churches, and homes, or erasing our future – they want to erase our culture, past, and civilization,” said Habib Afram, the president of the Syrian League of Lebanon. As a result, those destructions have renewed the debate over the repatriation of antiquities. On the other hand, there have been several doubts concerning whether Western museums, collectors, and others try to safeguard and reassure the protection of these monuments by transferring them or refusing to repatriate them or if it is an attempt to exploit the current situation and turn this cultural nightmare to their own advantage.

Africa



Similar to the situation in the Middle East is the situation in Africa, as conflict zones such as the one in Mali or Somalia threaten the integrity of cultural items or have already destroyed them. Collateral damage, smuggling, illegal trade, and exploitation, which cultural artifacts are facing, have raised an international alert. At the same time, several countries have decided to use antiquities as tools of diplomatic policy outside of armed conflict. An example of a country that followed the above-mentioned tactic is Nigeria, which has a history of succeeding in repatriation.

Art Recovery International (ARI) Art Recovery International is an organization that consists part of the Art Recovery Group ("ARG"). "Art Recovering International (ARI) is a full service which is activated mainly in the private sector, namely for private individuals, insurance companies, law firms, governments and law enforcement agencies, museums, art dealers and auction houses."⁸ Their goal is to develop strategies and advise their clients on how to identify, oversee, detect, and recover legally and ethically, the stolen, lost, and argued items of cultural property.

FBI Art Theft Program This program is an initiative of the Federal Bureau of Investigation, which also includes the Art Crime Team. The above-mentioned team is composed of sixteen special agents who are responsible for recovering stolen items of art and cultural property in assigned geographic regions. Additionally, in order to conduct their investigations to the most efficient possible degree, the Bureau has operated the National Stolen Art File, a record that includes all the stolen artifacts from all around the world, which were reported to the FBI.

INTERPOL

INTERPOL (the International Criminal Police Organization) is another essential organization that addresses criminal cases concerning cultural property and works towards the elimination of the theft of cultural artifacts. As it is described as an organization that encourages international police cooperation among the 190 member countries, Interpol also disposes of a database of stolen works of art and items of cultural property.

Timeline of Events

Uninvolvement: Relevant Resolutions, Treaties and Events

UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property The UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property was adopted by UNESCO in 1970 and is one of the most important conventions concerning the protection of cultural property on an international and bilateral level. It was understood that the illegal trafficking of cultural artifacts was posing a threat to the perseverance of heritage. This convention establishes legal measures based on international cooperation, with the intention of preventing the illicit export and import of cultural goods, encouraging the restriction of items to their countries of origin, as well as the trade of stolen items in the black market, while also proposing detailed solutions to the problem. Unfortunately, to this date only 125 member states have become parties of the Convention and a great number of countries have not ratified yet, as many of the measures which are provided, are seen as repellant for the market countries.

Convention for the Protection of Cultural Property in the Event of Armed Conflict The Convention for the Protection of Cultural Property in the Event of Armed Conflict was created in 1954. The convention was enacted mainly by the alert of the massive Destruction of Cultural Property in 1954 The Convention for the Protection of Cultural Property in the Event of Armed Conflict

1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export, and Transfer of Ownership of Cultural Property 1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects distraction of cultural artifacts during World War II. It concentrates on the protection of cultural property during periods of conflict and military occupation. A great number of measures were taken in the context of this convention, both concerning peacetime provisional safeguarding measures and measures planned to be implemented in the event of an armed conflict based on international cooperation and mutual commitment.

UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects The UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects was adopted in 1995 in Rome with the aim of complementing and expanding the

UNESCO

Convention. The UNIDROIT Convention addresses the illegal trade of cultural items, the theft of cultural artifacts, and the illicit export of them. One of the most important proposals of this convention is the more intense protection of cultural artifacts, through the expansion of the cultural property definition and the legislation of more expanded rights upon the claiming and reinstitution of such items. Additionally, further measures were taken regarding the compensation of bona fide purchasers or possessors as well as the issue of repatriation of indigenous people's cultural heritage.

Previous Attempts To Solve The Issue

In cooperation with either private or federal organizations, each source country has tried to repatriate and regain their cultural items which are located within the borders of the country. In fact, the procedure of the repatriation of cultural artifacts is difficult to implement since the existence of numerous legal and ethical problems is a



considerable obstacle. Nowadays, most Western museums tend to acknowledge the need for the return of items of cultural property back to their countries of origin, especially if found that the artifacts were taken under cruel circumstances. Such museums are the Cleveland Museum of Art, the Getty Institute, and the Honolulu Museum of Art etc. However, despite the efforts being made, especially by culturally “rich” countries such as Greece, Italy, and Turkey, and even with the cooperation of the UN, many masterpieces remain away from their countries of origin, although the vast majority of the international community asks for their repatriation. Artifacts, which are numbered among those artifacts are the Elgin Marbles, The Louvre's Egyptian Frescos, Nefertiti's Bust, The Hottentot Venus, Ramses Mummy, Euphronios Krater, Priam's Treasure, Koh-I-Noor Diamond, Geronimo's Skull, Chinese Bronzes, and many others. More specifically, in October 2014, lawyer Amal Clooney along with Mr. Robertson and David Hill, members and head of the International Association for the Reunification of the Parthenon

Sculptures, started and fought for the return of the displayed artifacts in the British Museum. UNESCO has also taken action concerning the issue by asking the British government to enter mediation regarding the case, something which the United Kingdom has failed to do and, as a result, giving Greece the right to conduct legal proceedings against both the government and the museum. However, there are cases of repatriation that were effective such as the one in 2010, when Peru reached an agreement with the Peabody Museum at Yale University concerning Inca artifacts that had been the subject of dispute for nearly a century, or the planned return of sarcophagi from Israel to Egypt. It is apparent that these cases represent the meaning of cooperation between countries of conflicting ideologies via diplomatic settlements.

Possible Solutions

Since there are many matters which need to be addressed from a legal, ethical, historical and criminological point of view concerning the repatriation of cultural artifacts, the solutions required need to be manifold and practical. First of all, it is imperative to re-examine and address clearly the definition of cultural property creating one which will fully cover the significance of it and will aid the protection of artifacts. Furthermore, it is important to establish a balance concerning the main two ideologies, cultural internationalism, and cultural nationalism, which are both supported by different countries and influence the way that each country tries to handle the issue. In addition, “the illegal trade of cultural property threatens not only the physical integrity of the items themselves, and the sites they came from, but also the cultural heritage of the affected nations.”⁹ Consequently, regulations have to be strengthened and controls need to be implemented, via means such as but not limited to: certification of origin, more severe control in Custom Houses, consultancy of experts, cohesive definition for the exportation and importation of cultural property, and stronger security methods and strategies towards the combat of the illegal trade of cultural property as well as theft. Moreover, it is fundamental to encourage international cooperation and mutual understanding between the source countries and the market countries, governments, individuals, federal and private institutions, and organizations, in order to be able to find solutions that will satisfy, to the most possible extent, the interests of both parties. Additional legislation, realization of conventions, settled agreements, or even trials are some of the measures that could be taken in order to face the issue properly and surpass the variety of ethical and legal dilemmas that influence the examined question.

Delegations

1. United States: The U.S. supports the repatriation of stolen antiquities, emphasizing cooperation with source countries and adherence to international agreements. It recognizes the cultural importance of returning artifacts to their places of origin while maintaining a commitment to global cultural exchange.

2. Greece: Greece advocates for the return of cultural artifacts, especially the Parthenon Marbles, highlighting their historical and cultural significance. The delegation underscores the need to rectify historical injustices and strengthen national identity through the repatriation of these treasures.

3. United Kingdom: The UK defends the retention of certain artifacts, citing the importance of maintaining global cultural exchange in prominent museums. It acknowledges the significance of repatriation but emphasizes the educational value of diverse collections in British institutions.

4. Italy: Italy staunchly advocates for the repatriation of illegally obtained artifacts, pointing to its extensive cultural history and the importance of these items to its national identity. With a focus on combating illicit trafficking, Italy seeks international cooperation to rectify historical injustices and preserve its cultural treasures.

5. Egypt: Egypt urges the return of ancient Egyptian artifacts, emphasizing their cultural importance and historical context. The delegation focuses on the repatriation of items that were removed during different historical periods, seeking recognition and respect for its rich heritage.

6. Germany: Germany supports a balanced approach, considering the significance of artifacts to both source countries and global cultural understanding. The delegation emphasizes the importance of diplomatic solutions and international cooperation to address repatriation issues.

7. Turkey: Turkey calls for the repatriation of artifacts, with a focus on addressing the impact of illegal excavations and trafficking. The delegation stresses the importance of protecting its cultural heritage and seeks collaborative efforts to curb the illicit trade of cultural artifacts.

8. France: France emphasizes the importance of cultural exchange but acknowledges the need for restitution in cases of proven theft. The delegation supports international efforts to address art crimes and strives to find a balance between preserving its cultural heritage and fostering global understanding.

9. China: China emphasizes the historical injustices related to artifacts looted during colonial periods. The delegation stresses the importance of reclaiming these cultural treasures, not only for national pride but also to address the global impact of historical exploitation. China seeks collaborative solutions to restore its cultural heritage.

10. India: India seeks the repatriation of cultural treasures, aiming to reconnect with its historical and artistic legacy. The delegation underscores the significance of these artifacts to its cultural identity and advocates for international cooperation in addressing the complexities of repatriation.

11. Russia: Russia emphasizes the protection of its cultural heritage and may prioritize bilateral agreements over global initiatives. The delegation focuses on responsible museum practices and may engage in discussions about the importance of national identity in cultural preservation.

12. Japan: Japan supports international cooperation in addressing art crimes and acknowledges the significance of repatriation in specific cases. The delegation emphasizes ethical considerations in acquiring cultural artifacts and seeks collaborative solutions to protect global cultural heritage.

13. Brazil: Brazil advocates for the return of indigenous artifacts, emphasizing their cultural and historical importance. The delegation calls for international support to address issues related to the preservation and repatriation of artifacts linked to its indigenous heritage.

14. Mexico: Mexico is at the forefront of combating the illegal trade of cultural artifacts. The delegation advocates for the return of specific items with a focus on indigenous heritage. Emphasizing the significance of cultural identity, Mexico encourages international efforts to curb illicit trafficking and protect its rich cultural legacy.

15. Nigeria: Nigeria highlights the impact of conflict on cultural heritage, advocating for international support in preserving artifacts. The delegation emphasizes the need for responsible practices in acquiring cultural items and stresses the importance of restitution to preserve its historical legacy.

16. South Africa: South Africa stresses the importance of restitution for cultural artifacts taken during colonial periods. The delegation advocates for international collaboration in addressing

the complexities of repatriation and the significance of returning items linked to its cultural heritage.

17. Canada: Canada supports responsible acquisition practices by museums and may advocate for the return of specific artifacts. The delegation emphasizes the importance of transparent processes and ethical considerations in addressing repatriation issues.

18. Australia: Australia balances the importance of global cultural exchange with acknowledging the significance of repatriation. The delegation emphasizes responsible museum practices and supports international efforts to address the complexities of stolen antiquities.

19. Spain: Spain advocates for the return of artworks stolen during periods of conflict, particularly during the Spanish Civil War. The delegation emphasizes the need for restitution to address historical injustices and protect its cultural heritage.

20. Israel: Israel stresses the importance of protecting cultural artifacts in conflict zones and may seek international assistance. The delegation emphasizes the impact of conflict on cultural heritage and supports collaborative efforts to address repatriation issues.

21. Iran: Iran calls for the repatriation of artifacts, particularly those removed during political turmoil. The delegation underscores the importance of these cultural items to Iran's historical narrative and national identity. Iran seeks support from the international community to address the challenges it faces in protecting and reclaiming its heritage.

22. Iraq: Iraq urges international support in preventing the illegal trafficking of artifacts, particularly in conflict zones. The delegation emphasizes the impact of conflict on cultural heritage and seeks collaborative solutions to protect and repatriate artifacts.

23. Syria: Syria calls for assistance in protecting cultural heritage sites and repatriation efforts affected by ongoing conflict. The delegation highlights the challenges it faces due to conflict and seeks international cooperation to address the preservation and return of cultural artifacts.

24. Lebanon: Lebanon emphasizes the importance of preserving artifacts amid regional instability. The delegation advocates for international support in protecting its cultural heritage and may seek collaborative efforts to address repatriation issues.

25. South Korea: South Korea advocates for international collaboration in addressing art crimes and may support restitution efforts. The delegation emphasizes the importance of protecting cultural heritage and supporting global initiatives to curb illicit trafficking.

26. North Korea: North Korea emphasizes the protection of its cultural heritage and may approach international cooperation cautiously. While focused on safeguarding its artifacts, the delegation may engage in discussions about responsible acquisition practices and addressing art crimes within the framework of global collaboration.

27. Argentina: Argentina supports repatriation efforts, emphasizing the importance of cultural identity and heritage. The delegation may advocate for the return of specific artifacts tied to its history and may seek international cooperation to address repatriation issues.

28. Peru: Peru advocates for the return of artifacts, particularly those connected to indigenous cultures. The delegation emphasizes the significance of repatriation in preserving its cultural heritage and seeks international support to address the complexities of reclaiming artifacts.

29. Chile: Chile stresses the importance of international cooperation to combat art crimes and trafficking. The delegation supports responsible museum practices and may advocate for the return of specific artifacts tied to its cultural heritage.

30. Ghana: Ghana strongly advocates for the repatriation of artifacts, particularly those with historical and cultural significance. The delegation emphasizes the need for responsible museum practices and addressing cases of theft.

31. Kenya: Kenya has a firm stance on the repatriation of cultural artifacts, emphasizing the importance of preserving its cultural heritage. The delegation calls for international cooperation to address cases of illegal trafficking.

32. Switzerland: Switzerland supports international cooperation in addressing the illegal trade of cultural artifacts. The delegation emphasizes responsible acquisition practices and may engage in discussions about the importance of transparency in preserving global

33. Cambodia: Cambodia strongly advocates for the repatriation of artifacts, especially those linked to its historical sites. The delegation emphasizes the impact of illegal trafficking on Cambodia's cultural heritage.

34. Mali: Mali has a robust position on the repatriation of artifacts, particularly those affected by conflict and looting. The delegation emphasizes the importance of international collaboration in preserving Mali's cultural heritage.

35. Algeria: Algeria takes a strong stance on the repatriation of cultural artifacts, especially those tied to its historical and archaeological sites. The delegation addresses the impact of illegal trafficking on Algeria's cultural heritage.

Questions to Consider

- How should museums and private collectors handle antiquities with unclear provenance? What responsibilities do institutions and collectors have in ensuring ethical acquisition practices?
- What ethical considerations surround the ownership and display of stolen antiquities? How can the international community promote ethical practices in dealing with cultural artifacts?
- What international laws and conventions address the trade and repatriation of stolen antiquities? How effective are these legal frameworks in preventing the illicit trade of cultural heritage?
- What measures have individual nations taken to protect their cultural heritage? How do national policies address the repatriation of stolen antiquities?
- How can countries collaborate to prevent the illegal trafficking of stolen antiquities? Are there successful examples of international cooperation in repatriating stolen cultural artifacts?
- What challenges do countries face when attempting to repatriate stolen antiquities? How can these challenges be addressed at both national and international levels?

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