



INTERPOL



ASSESSING CRIMES AGAINST CULTURAL PROPERTY 2021



SURVEY OF INTERPOL MEMBER COUNTRIES

OCTOBER 2022



# ID-ART

CAPTURE THE ART  
CAPTURE THE CRIMINALS

**GET INSTANT, DIRECT ACCESS TO 52,000 CERTIFIED POLICE RECORDS OF STOLEN AND MISSING ART OBJECTS.**

ID-Art app gives mobile access to INTERPOL's Stolen Works of Art database. By scanning, searching and reporting, you can help identify stolen cultural property, reduce illicit trafficking, and increase the chances of recovering stolen items.

Police, customs officers, private collectors, art dealers and art enthusiasts can:

- Check if an item has been reported to INTERPOL as stolen
- Create an inventory of private art collections
- Report an item as stolen
- Report a cultural site at risk, or an illicit excavation

**JOIN THE COLLECTIVE EFFORT TO PROTECT OUR CULTURAL HERITAGE.**

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The app is available free of charge for Apple and Android mobile devices.

It is available in INTERPOL's official languages: Arabic, English, French, Spanish.



App Store



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# CONTENTS



<b>INTRODUCTION</b>	<b>4</b>
<b>PARTICIPATING COUNTRIES</b>	<b>6</b>
<b>NUMERICAL DATA</b>	<b>7</b>
OFFENCES, ARRESTS AND OFFENDERS	8
STOLEN OBJECTS	10
SEIZED OBJECTS	12
IN-DEPTH COMPARISON: SEIZURES FROM ILLICIT EXCAVATIONS AND COMMON THEFTS	14
REPORTED ILLICIT EXCAVATION SITES	15
REPORTED ATTACKS AGAINST CULTURAL PROPERTY	15
<b>STATISTICAL DATA</b>	<b>16</b>
INVOLVEMENT OF ORGANIZED CRIME GROUPS AND INTERMEDIARIES	17
LOCATION AND INTERNATIONAL IMPLICATIONS	18
INTERNATIONAL SMUGGLING ROUTES	19
<b>DATA ON FORGERIES</b>	<b>20</b>
OFFENCES, ARRESTS AND OFFENDERS	21
SEIZED COUNTERFEIT OBJECTS	22
<b>APPENDICES</b>	<b>23</b>
APPENDIX 1: OPERATION PANDORA VI	24
APPENDIX 2: ID-ART	26
APPENDIX 3: LIST OF MAIN DOCUMENTS ON CULTURAL HERITAGE PROTECTION	29
APPENDIX 4: THE MOST WANTED WORKS OF ART OF 2020 AND 2021	31



# INTRODUCTION



## Cultural heritage crime

The illicit trafficking of cultural property affects all countries worldwide, without exception, whether as a source, transit zone or destination of smuggled cultural items. As we have seen in the past five surveys, a cultural object can, for example, be stolen in Country A, transported to Country B and then sold in Country C.

Where nations differ is in the degree of awareness of the national authorities; not all countries have the same access to data on this type of crime, nor the same understanding of its links to organized criminal and terrorist groups.

The illicit trafficking of cultural property is a major source of revenue for organized crime groups and terrorists alike which is used to strengthen their national and international operational capability and attract new recruits.

The various links that make up the chain of illicit trafficking are revealed in different ways by the authorities in member countries. Moreover, stolen art objects as well as looted cultural items may be a source of profit which fuels other crimes.

However, thefts, robberies, illicit excavations, illegal exporting, money laundering, corruption and destruction may vary among countries and regions worldwide. At the end of the day, these situations are illicit activities that must be tackled by law enforcement agencies with the same energy and determination they use to fight other crimes.

In addition, international cooperation and sharing intelligence and sensitive data is the only way to tackle this transnational serious crime. We need to remember that this type of crime is market driven.

It is now clear that organized criminal groups target specific categories of cultural items requested by collectors in a particular area. Conflict-torn regions, areas over which the authorities have no control, remote heritage sites or underwater cultural sites are particularly vulnerable to criminal activity to satisfy market demands.

The Internet has become a marketplace for buying and selling cultural objects which is further encouraging the illicit traffic, giving the police and customs officers new challenges to face. Fighting cultural heritage crime is further complicated by the lack of available resources to monitor online sales, and the restricted groups of potential purchasers of illicitly trafficked objects of art.

## INTERPOL's 2021 Survey

This publication is a follow-up to the five previous surveys on crimes against cultural property and is intended to help understand this global phenomenon. In addition, the aim is to identify a common strategy to fight against the illicit traffic of cultural property that can succeed at national, regional and international level.

As in the past, this edition contains both numerical and statistical data on crimes that were committed in 2021 in various regions of the world. In total, 74 INTERPOL member countries across four different regions answered the questionnaire sent to all our National Central Bureaus (NCBs).

It is clear from the data gathered this year that it remains pertinent to consider four main regions: Africa, the Americas, Asia and South Pacific, and Europe, making it possible to identify the main contributing factors and the different criminal trends, how the NCBs are adapting their behaviour to the national and regional environment, where crimes are most frequently committed and the main trafficking routes.

The data were collected thanks to the support and the participation of specialized police units, the customs authorities and ministries of culture. In this framework, is important to highlight that not all member countries were able to provide this information as many do not have dedicated national stolen works of art databases.

Another factor is the absence of specialized police units dedicated to fight this transnational serious crime, the varying degree of importance placed on it and the scale of resources mobilized by different countries.

If this type of crime is to become less risky and more lucrative, it is vital to fill existing gaps in fighting the illicit trafficking of cultural property.

Examples could be increasing the number of specialized national units dedicated to the protection of cultural heritage, creating a national stolen works of art database, ideally linked to the INTERPOL database, and better understanding complex issues which hinder the effective investigation and prosecution of cultural heritage crime.

#### **How we can help**

INTERPOL, in line with its mandate to serve its member countries, has set up specific capacity building activities for the national police to introduce them to this complex crime and to encourage the creation of national cultural heritage units.

The latest success is the decision taken by the Mongolian government on 30 December 2021 to establish a special Police Unit on Combatting Illicit Trafficking of Cultural Property under the National Police Agency.

It should be remembered that halting the illicit traffic of cultural property and protecting countries' heritage, history, and identity is a priority also recognized by international and regional organizations including ICCROM, ICOM, UNESCO, UNIDROIT, UNODC, WCO, EUROPOL, OSCE and the SARCCPO member countries.

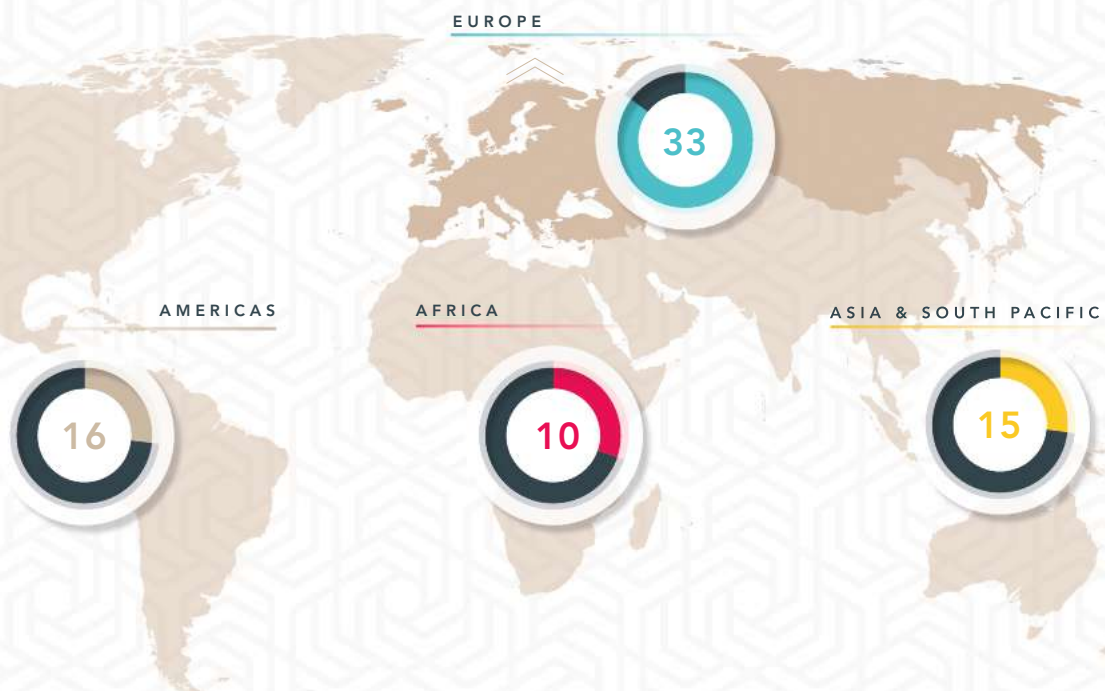
INTERPOL's vision and its global role in supporting member countries in tackling cultural crime have been highlighted on several occasions by the United Nations Security Council (Resolution 2199/2015 and 2347/2017) and General Assembly (Resolutions 73/130/2018 and the one on 6 December 2021), as well as by the Conference of the Parties to the UNTOC Convention (COP/2020/L.10).

Similar recommendations have also been made by the UNSC Monitoring Team (most recently in the 28th report pursuant to Resolutions 1526/2004, 2253/2015 in July 2021) and by UNESCO.

Unfortunately, this lack of awareness among governments creates fertile ground for the criminals who consider the illicit traffic of cultural property a high-profit/low-risk activity. If our member countries, with INTERPOL's guidance and support, strive to raise national awareness about this crime, fewer opportunities for easy money would be available.

# PARTICIPATING COUNTRIES

74 COUNTRIES  
ANSWERED THE QUESTIONNAIRE



Algeria  
Argentina  
Australia  
Austria  
Azerbaijan  
Bahrein  
Belarus  
Bosnia Herzegovina  
Brazil  
Bulgaria  
Burkina Faso  
Cambodia  
Cameroon  
Canada  
Chile  
Cyprus  
Czech Republic  
Colombia  
Costa Rica

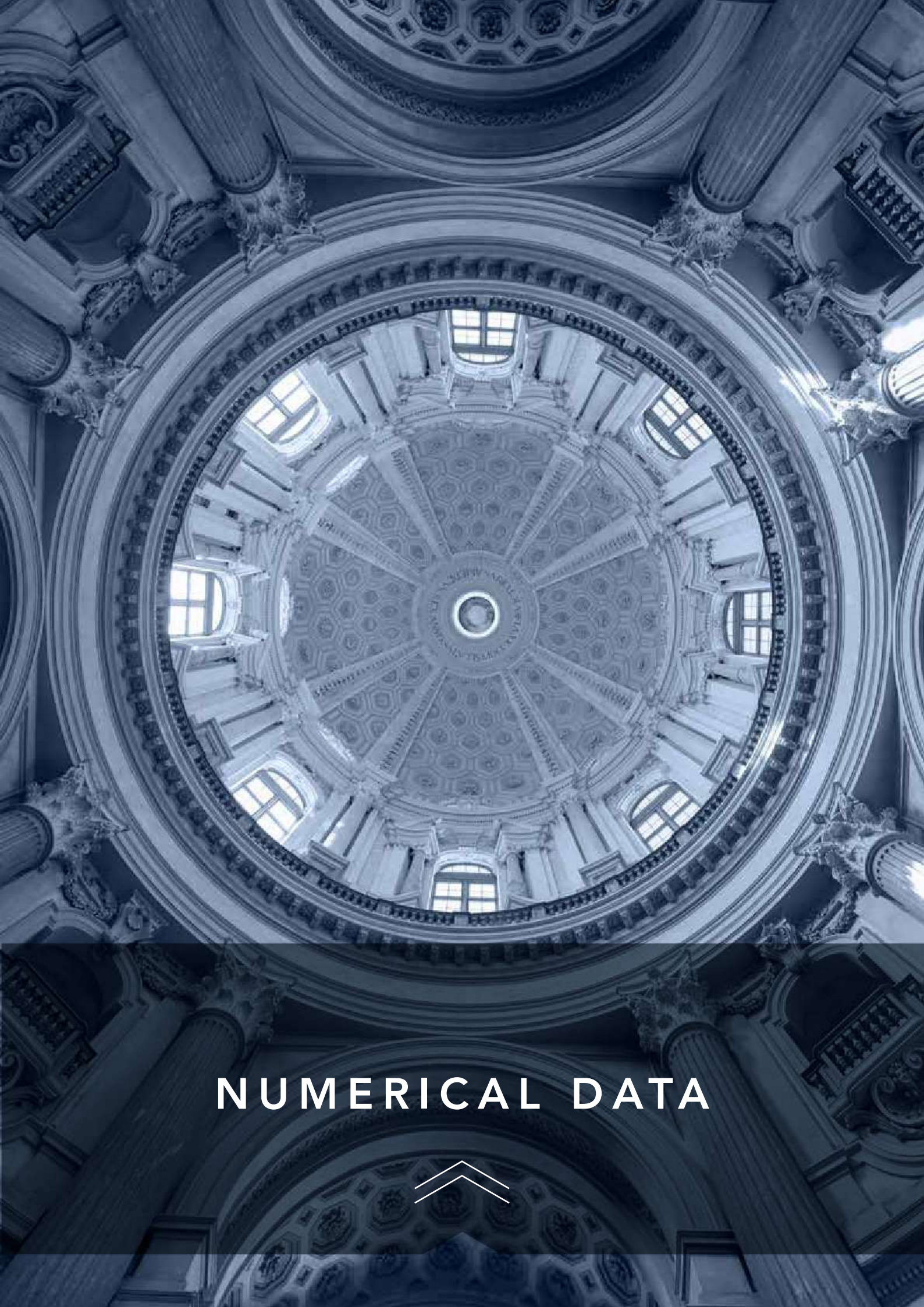
El Salvador  
Ecuador  
Eswatini  
Finland  
France  
Gabon  
Georgia  
Germany  
Greece  
Guatemala  
Israel  
Italy  
Japan  
Jordan  
Korea  
Latvia  
Lebanon  
Liechtenstein  
Luxemburg

Malta  
Mexico  
Moldova  
Mongolia  
Montenegro  
Morocco  
Nepal  
North Macedonia  
New Zealand  
Norway  
Palestine  
Paraguay  
Pakistan  
Peru  
Portugal  
Romania  
San Marino  
Saudi Arabia  
Senegal

Slovakia  
Slovenia  
Spain  
St Kitts & Nevis  
Sudan  
Sweden  
Switzerland  
Tchad  
The Netherlands  
Türkiye  
United Kingdom  
United Arab Emirates  
United States of America  
Uruguay  
Vatican City State  
Venezuela  
Zambia

Please note that data from the years 2019 to 2020 has been included from our previous publications: consequently, the fact that some countries participated in the previous surveys must be taken into consideration when examining the trends depicted in the graphs.





NUMERICAL DATA







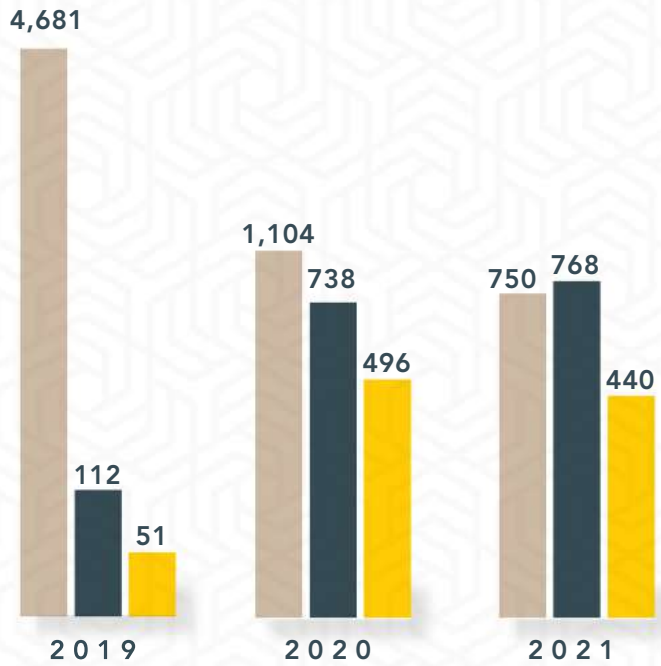
# OFFENCES, ARRESTS AND OFFENDERS

The following group of charts indicates the total number of offences related to works of art and antiquities, the number of arrests, and how many offenders were reported in 2019, 2020 and 2021.

» TOTAL OFFENCES, ARRESTS, OFFENDERS IN 2021:  
■ 9,947 ■ 1,448 ■ 4,937

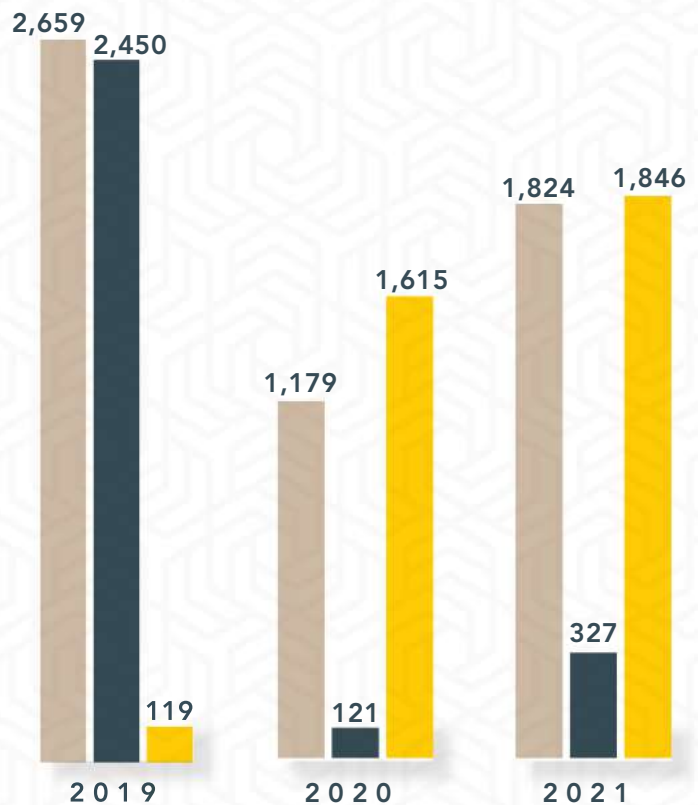
## AFRICA »

In the African region, the total number of offences and offenders decreased this year. However, this may be due to a decline in the number of participating countries since 2019.



## ASIA AND SOUTH PACIFIC »

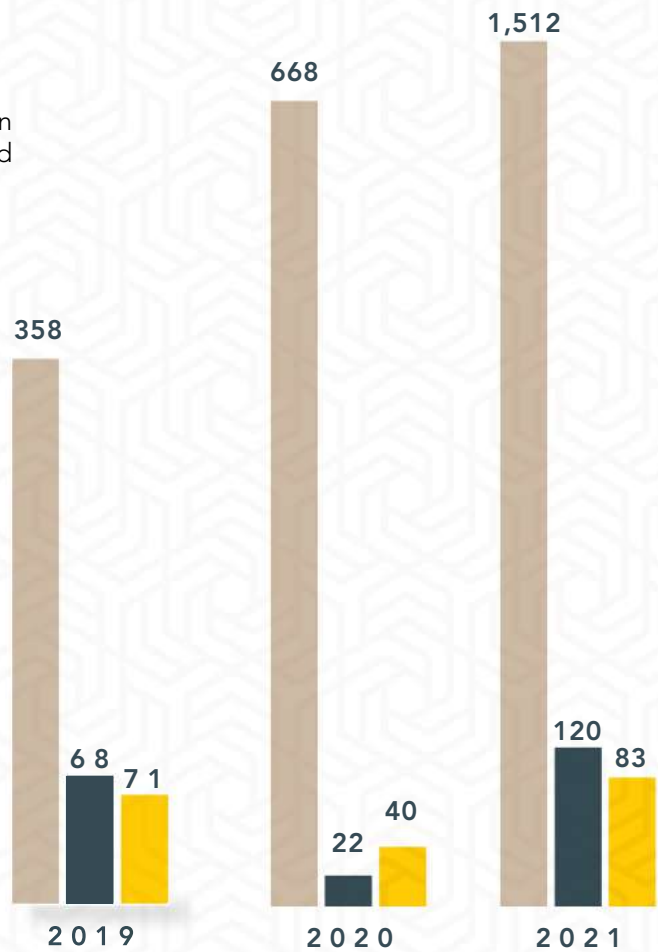
In Asia, the graph indicates a considerably higher number of offenders in 2021 compared to the previous year. In the reported number of offences and arrests also it is possible to observe a higher amount.





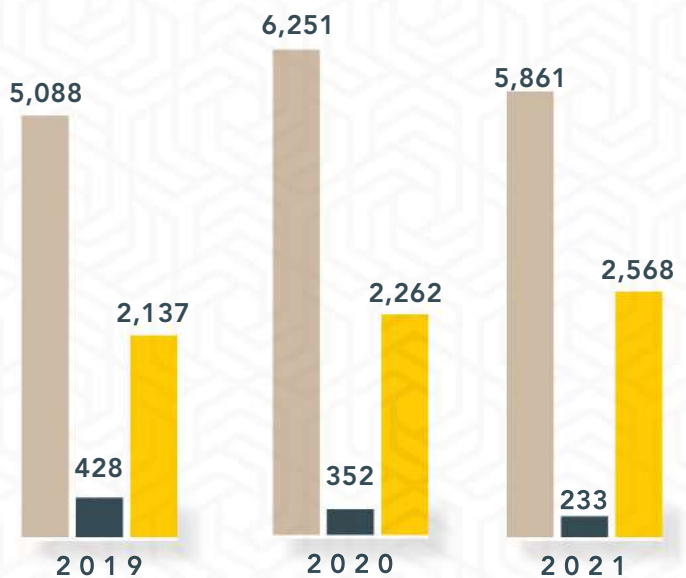
## AMERICAS >>

In the Americas, the number of offences reported in 2021 is more than double those reported in 2020 and is significantly higher than in 2019.



## EUROPE >>

The European countries confirmed a similar trend to previous years with a significantly higher number of offences and offenders than arrests in 2021. Moreover, the number of offences decreased for the first time.



■ OFFENCES ■ ARRESTS ■ OFFENDERS



## STOLEN OBJECTS

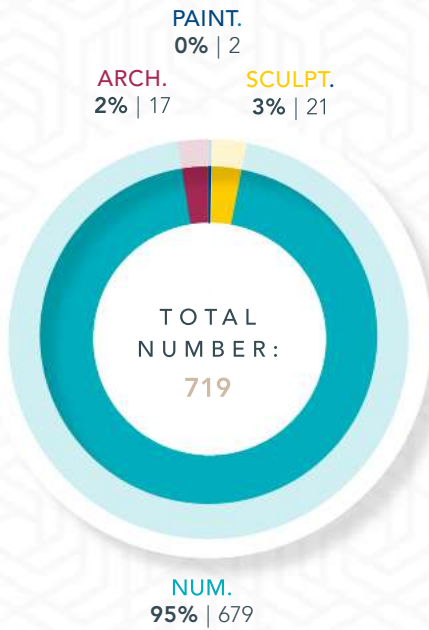
The following charts indicate the number of objects stolen in each category in 2021. These numbers are also presented as percentages to give a clearer picture of the current situation in each region of the world.

In Africa, in 2021, 62% fewer items were reported stolen to the police compared to 2020. This can be explained by the fact that the data was received from fewer countries and some data were not aligned with the previous year. This situation shows clearly that the difference between the contributing countries can affect the analysis of the criminal phenomenon. The reporting system for thefts can vary and is not centralized which makes it difficult to draw a national and regional picture.

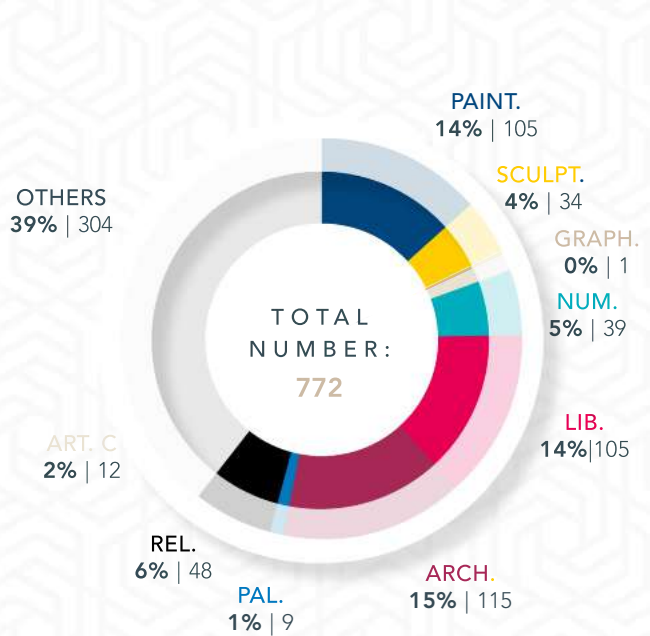
The Americas also reported a sharp decrease in stolen items. The type of objects most frequently stolen in 2021 fell into the “others” category followed by archeological items, whereas the majority of items were numismatic in 2020 and archeological in 2019. In the Asia region, library materials ranked highest in 2021 (1,358) as opposed to archeological items in 2020 (853) and numismatic items the previous year (184). Numismatic objects were the most frequently stolen in Europe in 2021 (9,654), as was the case in 2020 (9,675) while archeological items headed the list in 2019 (17,607).

» TOTAL STOLEN OBJECTS IN 2021:  
22,927

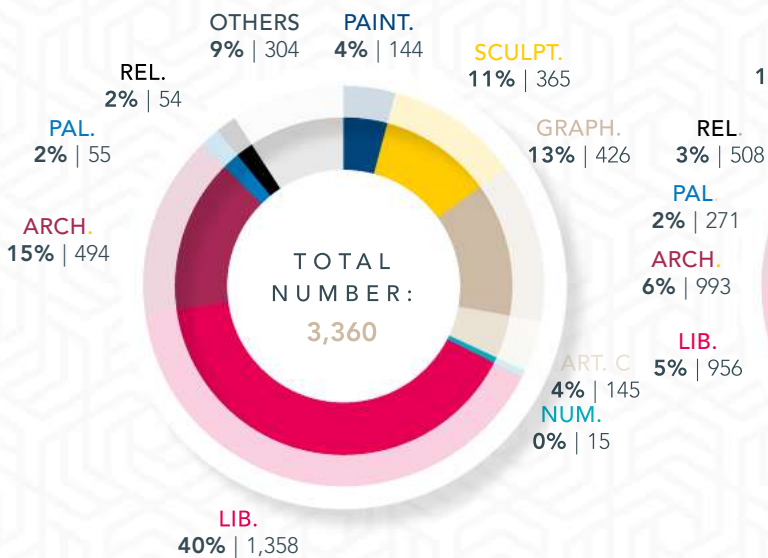
AFRICA



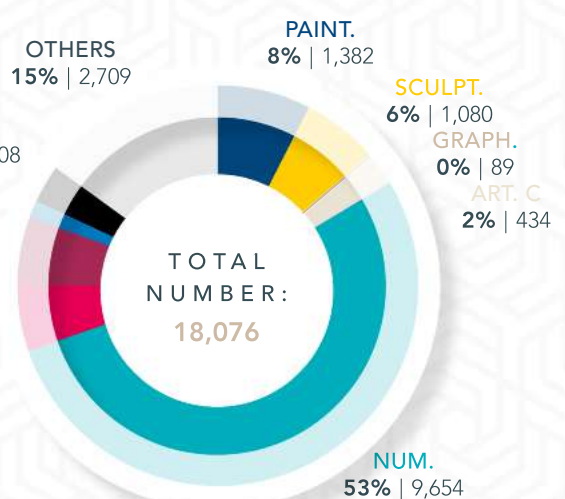
AMERICAS



ASIA AND SOUTH PACIFIC

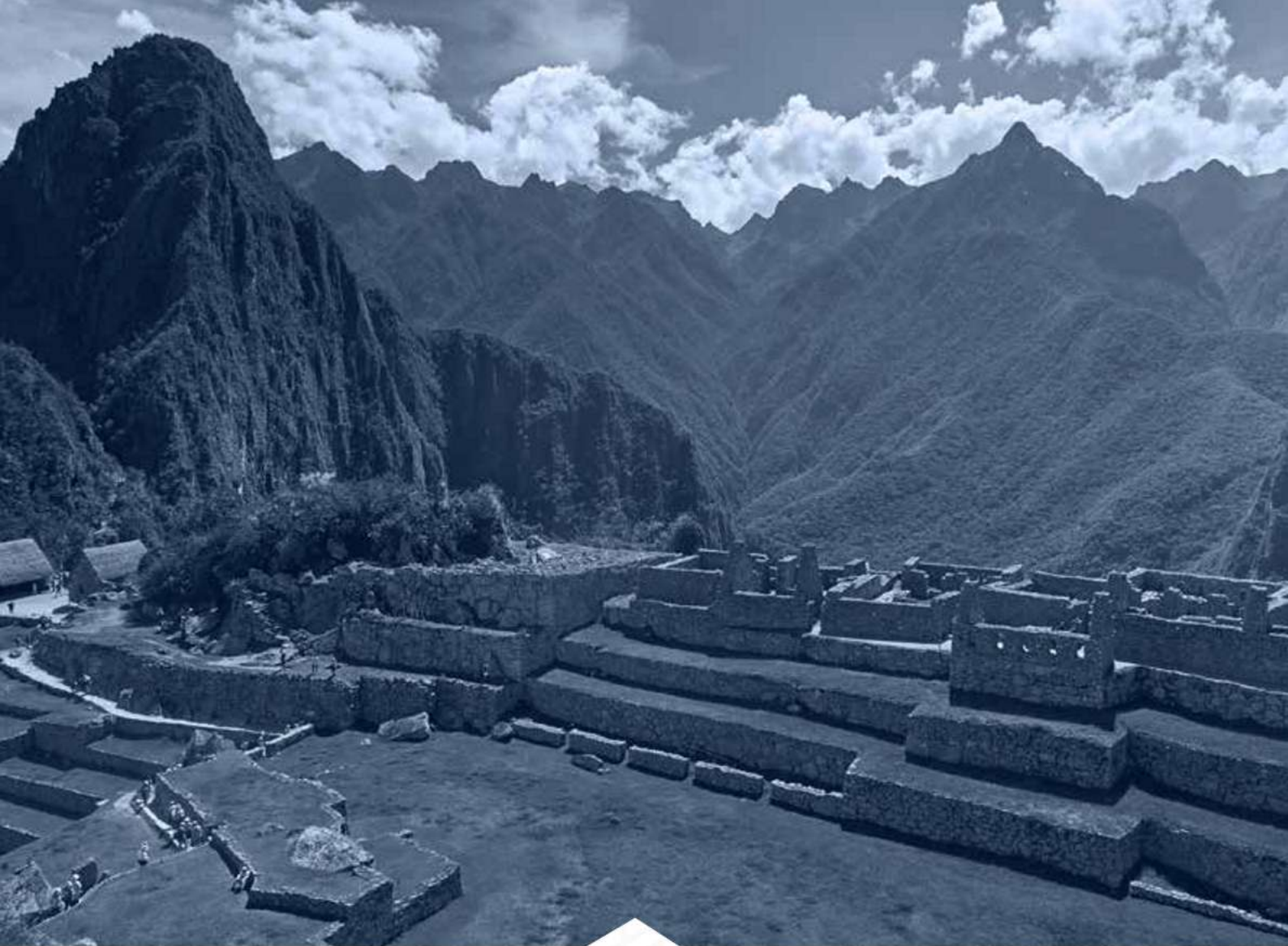


EUROPE



- PAINTINGS
- NUMISMATIC ITEMS
- PALEONTOLOGICAL ITEMS
- SCULPTURES
- LIBRARY MATERIALS
- OTHERS
- GRAPHICS
- ARCHAEOLOGICAL ITEMS
- ARTISTIC CRAFT
- RELIGIOUS ITEMS





## SEIZED OBJECTS

The following charts indicate the number of objects seized by law enforcement agencies in each category in 2021. These numbers are also presented as percentages to provide a clearer representation of each part of the world.

Similarly to the data regarding stolen items, Africa reported that the highest number of seized objects in 2021 were numismatic (18,481) as it was in 2020 (23,112), while in 2019 they were archaeological (19,202). The total amount of seized objects of art in the region was the highest in the last years (27,590). Indeed in 2020 were seized 25,537 items, while in 2019 a total of 8,213.

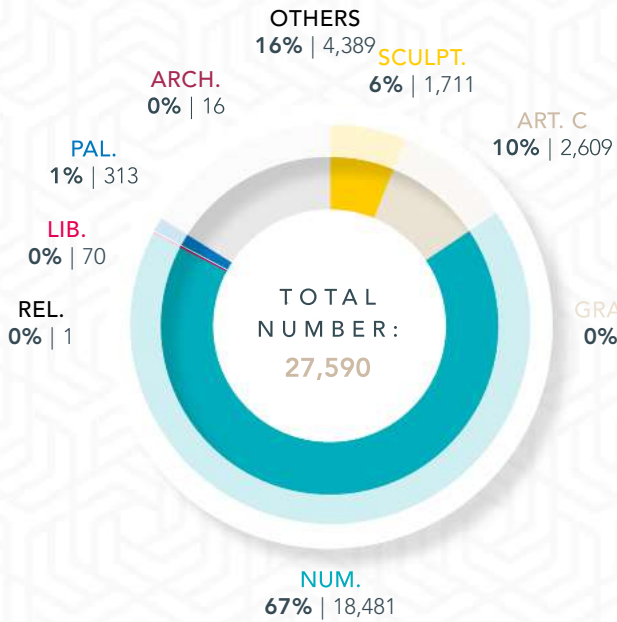
American countries reported that the majority of seized items in the region were archaeological (2,266) while paleontological items in 2020 (12,631) and numismatic items in 2019 (3,000) were the most commonly seized objects.

In line with the data gathered the previous year, Asia reported that the most seized objects were numismatic items in 2021 (50,000), as in 2020 (224,316), having reported 5,000 objects in the same category in 2019.

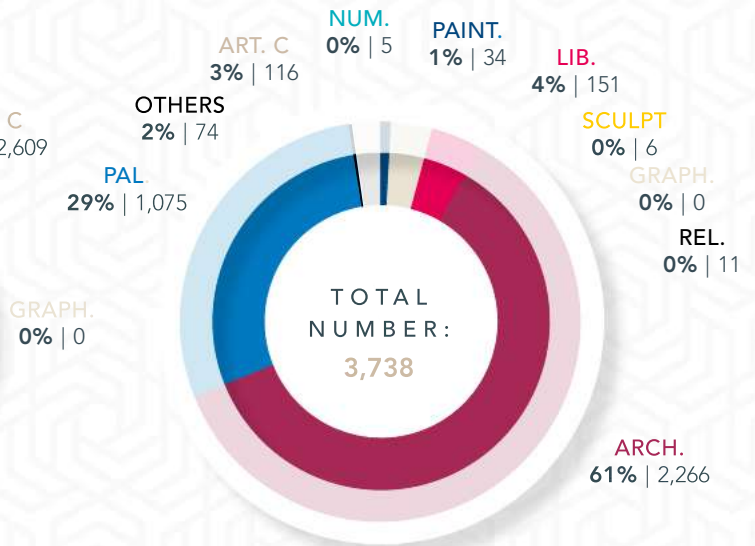
In the European region, the data received confirm that archeology is the most important category among the seized items. Indeed the majority in 2021 were archeological (24,955) as it was in 2020 (24,955) and in 2019 (66,358).

» TOTAL SEIZED OBJECTS IN 2021:  
170,045

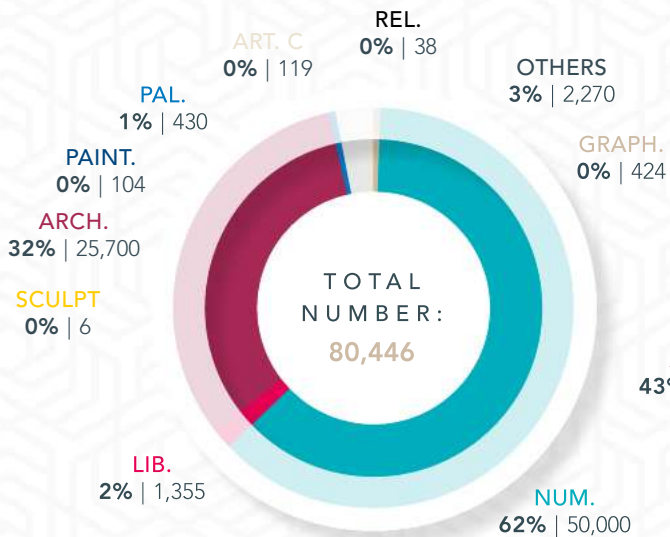
AFRICA



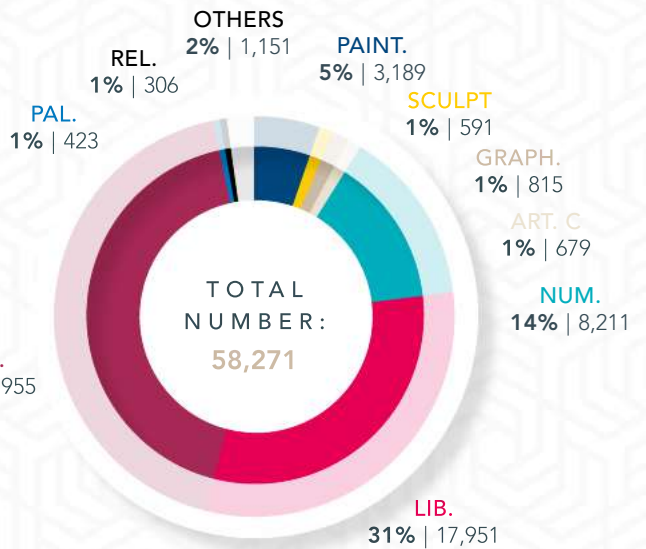
AMERICAS



ASIA AND SOUTH PACIFIC



EUROPE



- PAINTINGS
- NUMISMATIC ITEMS
- PALEONTOLOGICAL ITEMS
- SCULPTURES
- LIBRARY MATERIALS
- OTHERS
- GRAPHICS
- ARCHAEOLOGICAL ITEMS
- ARTISTIC CRAFT
- RELIGIOUS ITEMS





## IN-DEPTH COMPARISON: SEIZURES FROM ILLICIT EXCAVATIONS AND COMMON THEFTS

This section compares items from illicit excavations (numismatic items, archaeological and paleontological items) with the rest of the seized objects in each region of the world.

Numismatic, archaeological and paleontological items remain the primary category seized by law enforcement agencies in all regions of the world. Since 2017, all countries have reported a significantly higher proportion compared to other types, probably because cultural heritage sites tend to be less well protected than other cultural sites, archaeological objects can be located relatively easily using metal detectors and law enforcement agencies struggle to prove illicit provenance or export.

Individuals and organized criminal groups are also encouraged to deal in numismatics and common archaeological and paleontological items due to the limited financial value of each piece which may,

in some countries, discourage the authorities from seeking prosecution given the cost and difficulties in obtaining prosecutable evidence.

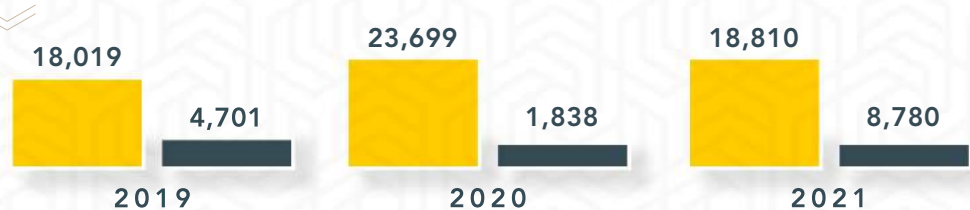
For criminals, however, dealing with hundreds or thousands of common coins is an excellent opportunity to make money without or with limited risks. Moreover, coins and little bronzes are often readily available in remote areas and can be accessed using metal detectors. Objects can then be sold online on platforms which are difficult to control as well as at flea markets, particularly in countries where no specialized police units exist or specialist investigators are few and far between.

Data from 2019 and 2020 have also been provided to give a more accurate picture of the trends on seizures in the past years.

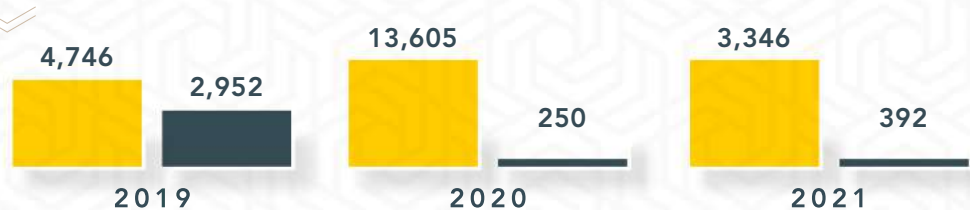
**ILLICIT EXCAVATIONS:** numismatic items, archaeological and paleontological items

**OTHER:** Remaining categories

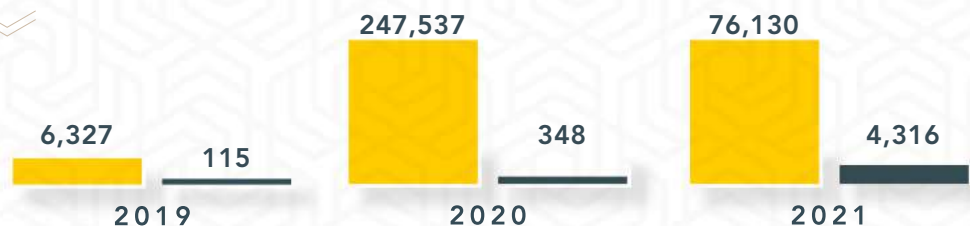
### AFRICA



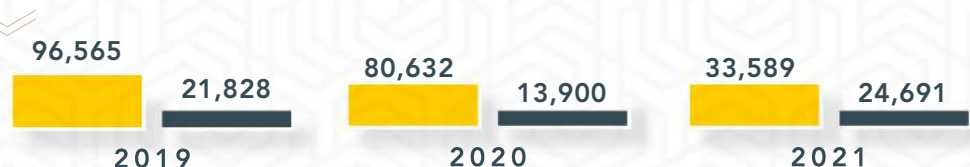
### AMERICAS



### ASIA AND SOUTH PACIFIC



### EUROPE



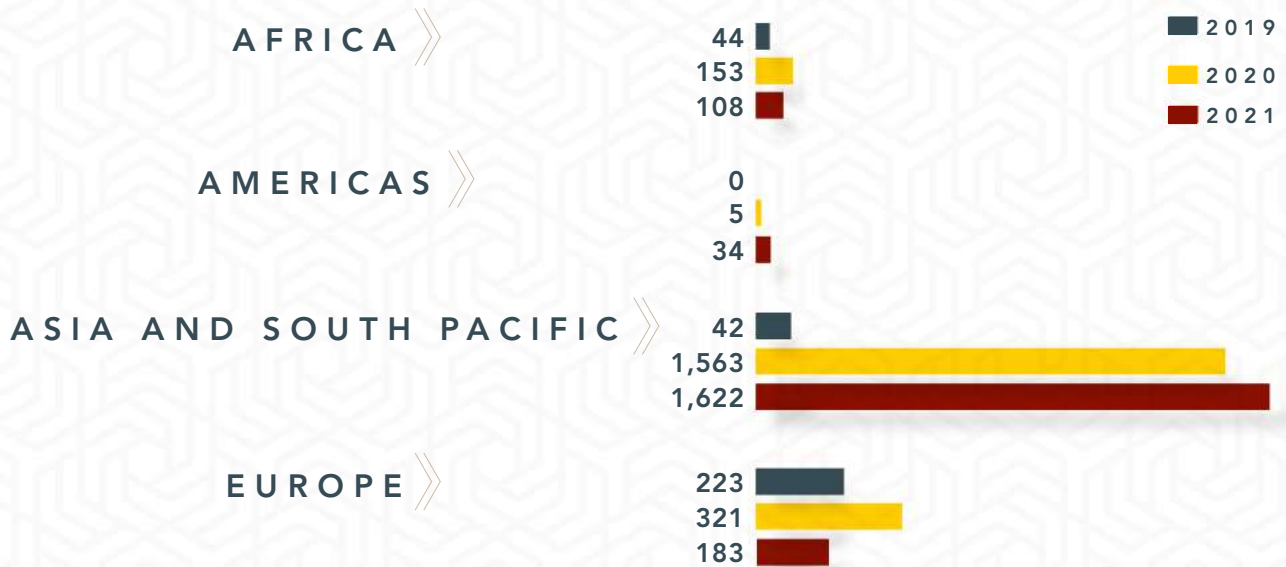




## REPORTED ILLICIT EXCAVATION SITES

The following section focuses on the number of illicit archaeological excavations in the four regions. African countries reported 108 excavations, the Americas 34, Asia 1,622, and Europe 183.

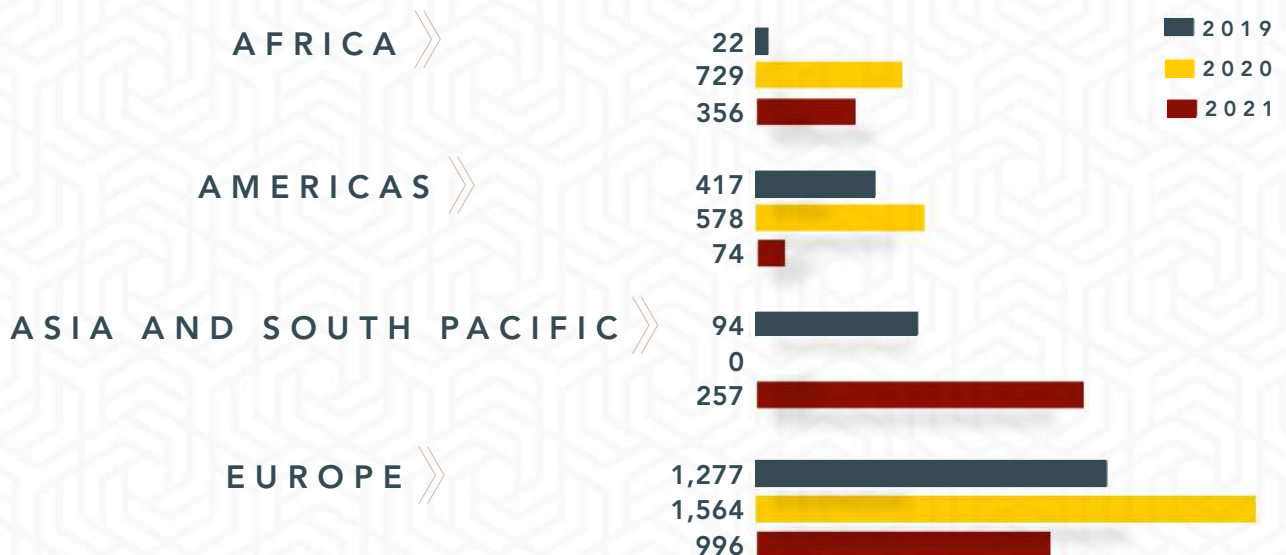
This is the second year since 2017 in which Asian countries reported more illicit excavations than any other region. The few reports do not reflect the scale of paleontological and archaeological items seized each year by law enforcement agencies. This can be explained by the failure to report illicit excavations in remote areas and underwater cultural heritage sites or objects obtained using metal detectors.



## REPORTED ATTACKS AGAINST CULTURAL PROPERTY

This graph indicates the number of attacks against cultural property, including physical attacks, destruction and vandalism. Africa reported 356 attacks, the Americas 74, Asia 257 and Europe 996.

With the exception of Asia, where there was a noticeable increase in 2021, the other three regions reported fewer attacks than the previous year. It is important to highlight that this year INTERPOL did not receive any data from conflict zones.







# STATISTICAL DATA







## INVOLVEMENT OF ORGANIZED CRIME GROUPS AND INTERMEDIARIES

The illicit traffic of cultural property is a transnational serious crime that affects all countries worldwide. Organized criminal groups that operate at national and regional level are the main perpetrators as they are best placed to travel easily across countries and continents in order to sell smuggled items in foreign market places. Individuals may be involved in stealing or looting objects but lack the structured network necessary for trafficking.

Criminal organizations are unlikely to engage in activities that are risky and not lucrative for the sake of it. They respond to market needs, stealing and exporting items on demand. This is also true of terrorists who are recognized by the UN Security Council as beneficiaries of the income gained from the illicit trafficking of cultural property from Syria and Iraq.

However, the official stakeholders in the art market and the most important collectors do not have criminal connections. Business intelligence is provided by intermediaries who are familiar with the market and liaise between the criminal organizations and final collectors around the world. Unfortunately, due to the lack of specialized police units as well as the costs of and the difficulties in carrying out international investigations to identify and arrest the main links in the chain of illicit traffic of cultural property, they are not usually on the national police's radar.

In view of this, one of the main priorities at national, regional and international level should be the identification of the intermediaries involved actively in the illicit trafficking of cultural property. Identifying and dismantling the different criminal networks providing the business intelligence is the only possible way to concretely tackle the phenomenon in the medium term.





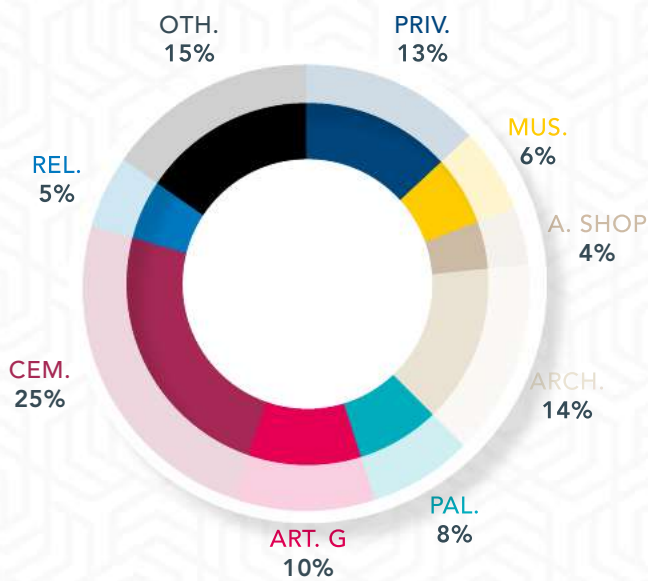
## LOCATION AND INTERNATIONAL IMPLICATIONS

The following charts indicate where crimes against cultural property are most common in each region of the world.

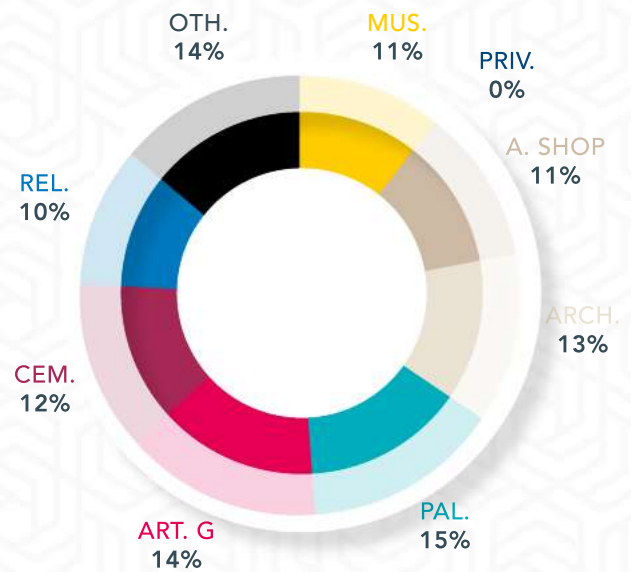
In Africa, member countries reported that the majority of crimes against cultural property were committed in cemeteries (25%) and on archaeological sites (14%). The most common location in the Americas were

paleontological sites (15%), followed by art galleries (14%). In Asia, cemeteries came first (14%), followed by religious buildings (12%) and archaeological sites (12%). The graphs reveal a different situation in Europe, where private homes and religious buildings are the most exposed location (14%) followed by art galleries (13%). Cemeteries in Europe are not the most frequent targets.

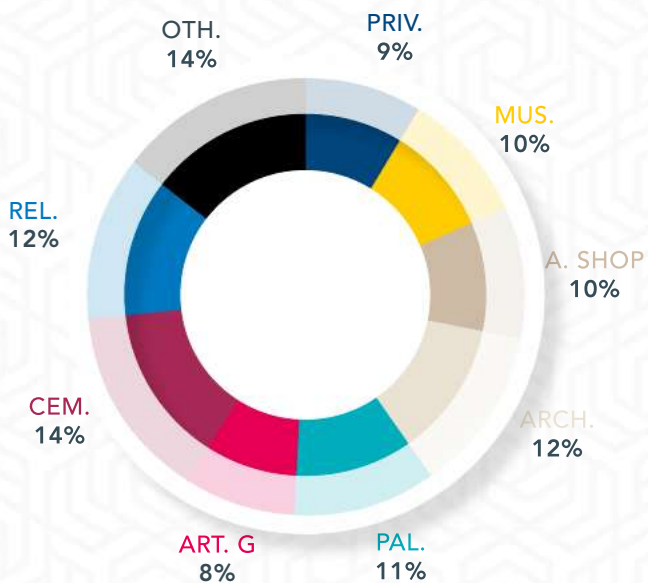
### AFRICA



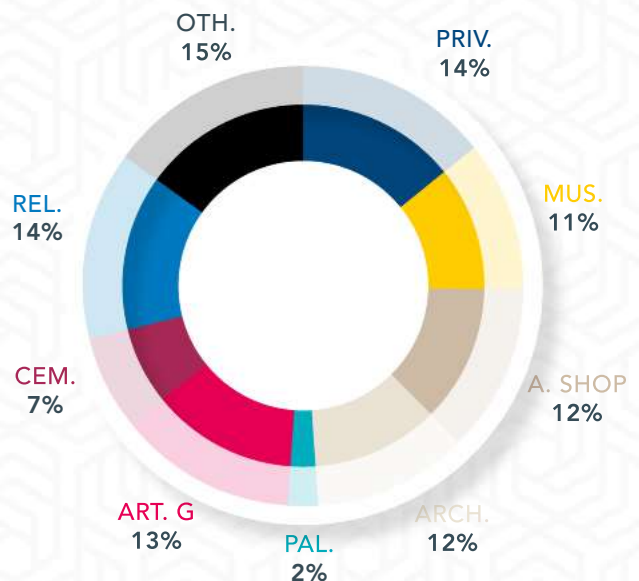
### AMERICAS



### ASIA & SOUTH PACIFIC



### EUROPE



RELIGIOUS BUILDINGS  
PRIVATE HOMES  
PALEONTOLOGICAL SITES

CEMETERIES  
ART GALLERIES  
ANTIQUE SHOPS

MUSEUMS  
ARCHAEOLOGICAL SITES  
OTHERS



## INTERNATIONAL SMUGGLING ROUTES

The international smuggling routes shown on this map are the approximate itineraries used from one country or continent to another. The data from our member countries only shows what it was possible to identify thanks to intelligence and seizures made by police and customs officers. Indeed, for INTERPOL, each country is and may be a source, transit or destination for illicit stolen and exported artworks. The graph does not differentiate between the two. An illicitly exported item could have a licit provenance and never have been stolen or illicitly excavated. At the same time, looted or stolen items are quite normally illicitly exported.

Countries in Africa reported that in 2021 objects from their territory were trafficked especially to Europe,

while only one country reported that it was a transit country for North America, Europe and Africa as well.

American countries reported that their cultural objects tend to be exported to Europe, North America and the Middle East.

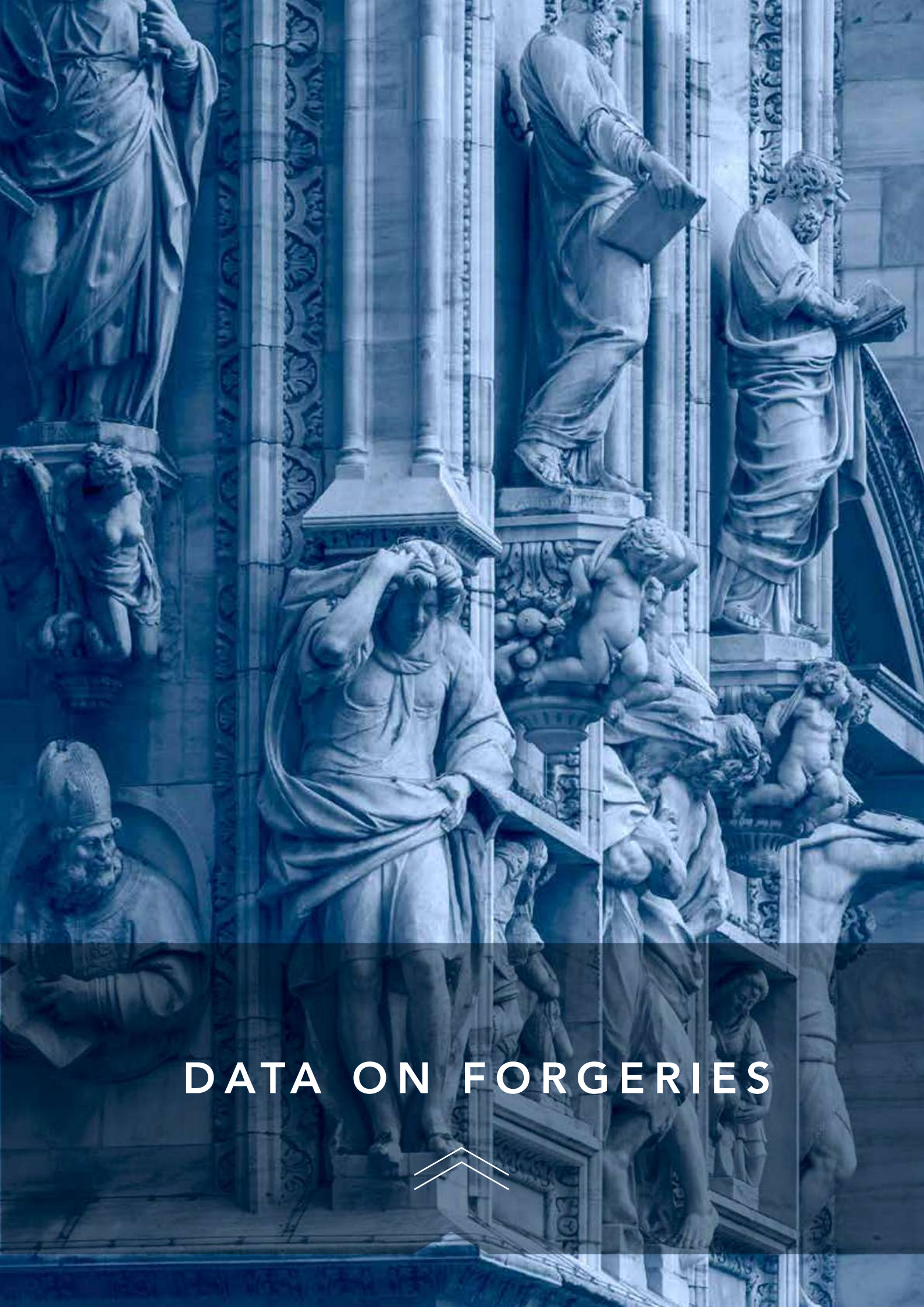
Countries in the Asian region reported that they were a source for Europe, Asia and the Americas as well as a destination for objects coming from the Middle East and North America.

Europe has been identified as a destination area from most countries in the other regions of the world. Cultural objects from Europe circulate within the region, or are transferred to either North America, Asia or Eastern countries.



Once again, the analysis of the crimes committed in 2021 shows that illicit trafficking in cultural property is a transnational serious crime that is a truly global phenomenon. The routes indicated on the map only provide an indication of the itineraries used by the criminals and are not exactly reproduced because some investigations and routes are under attention.





# DATA ON FORGERIES







# OFFENCES, ARRESTS AND OFFENDERS

This chapter focuses specifically on forged cultural objects.

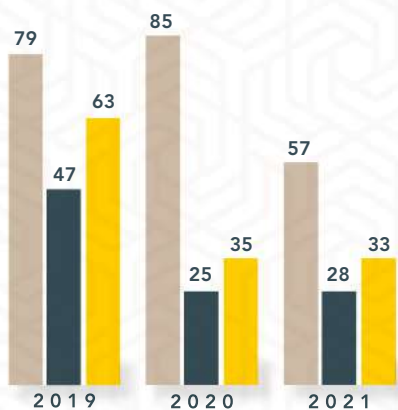
The following charts indicate the total number of offences regarding fake works of art and antiquities, and the number of arrests and offenders reported in 2021.

The graph show a slight increase in offences, arrests and offenders in the Americas and in the Asia & South Pacific region in 2021 compared to 2020. African and European countries, on the other hand, reported fewer offences, arrests and offenders compared to the previous year.

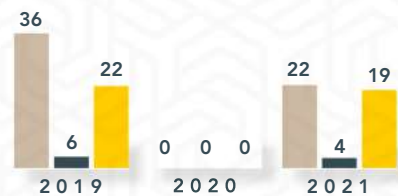
» TOTAL OFFENCES, ARRESTS, OFFENDERS IN 2021:

416 44 420

## AFRICA



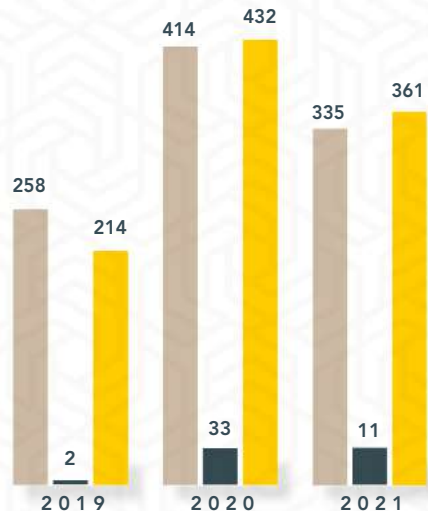
## AMERICAS



## ASIA & SOUTH PACIFIC



## EUROPE





# SEIZED COUNTERFEIT OBJECTS

The following charts indicate the number of counterfeit objects seized by law enforcement agencies in each category in 2021. These numbers are also presented as percentages to give a clearer picture of the current situation in each region of the world.

The information sent by member countries has shown in previous years that organized crime groups are the main actors involved in the trafficking of counterfeit artworks both at the national and international level.

Criminals frequently operate in groups of two or three – as is the case for the traffic of legitimate cultural heritage. They have strong ties to larger organized groups.

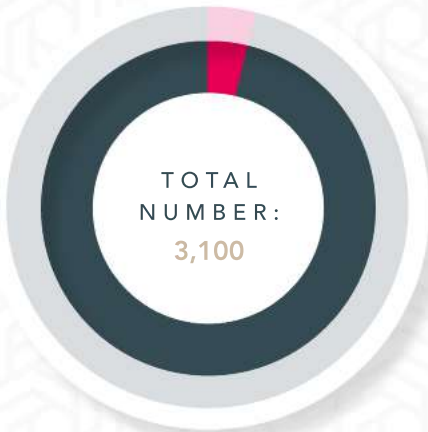
In 2021, paintings represented the highest number of seized counterfeit objects in Europe (1,247) followed by graphics items (752). It should be noted that data from Asia was provided by only one country.

» TOTAL NUMBER OF SEIZED FAKE OBJECTS IN 2021: 5,773

## AFRICA

NUM. ITEMS  
4% | 129

OTHERS  
96% | 2,971

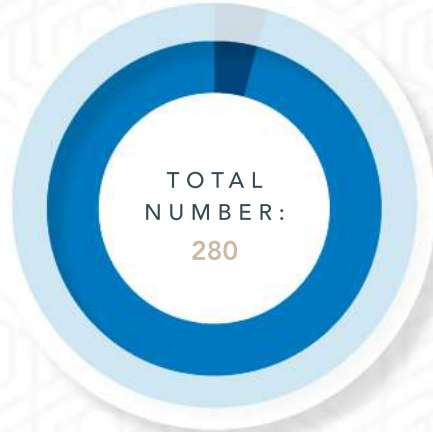


TOTAL  
NUMBER:  
3,100

## AMERICAS

SCULPT.  
2% | 7

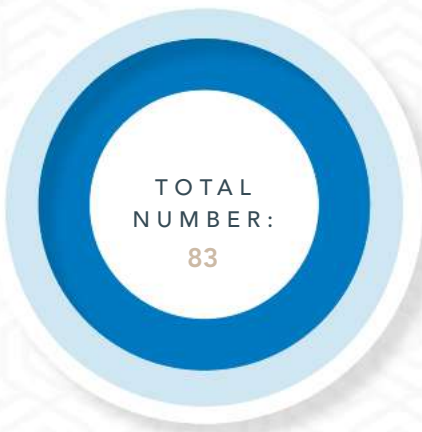
PAINT.  
98% | 273



TOTAL  
NUMBER:  
280

## ASIA & SOUTH PACIFIC

PAINT.  
100% | 83



TOTAL  
NUMBER:  
83

## EUROPE

OTHERS  
0% | 9

GRAPH.  
33% | 752

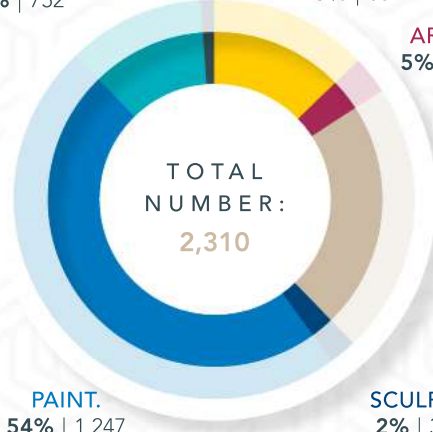
ARCH. ITEMS  
3% | 85

ART. C  
5% | 106

LIB.  
0% | 3

REL.  
0% | 1

NUM. ITEMS  
3% | 71



TOTAL  
NUMBER:  
2,310

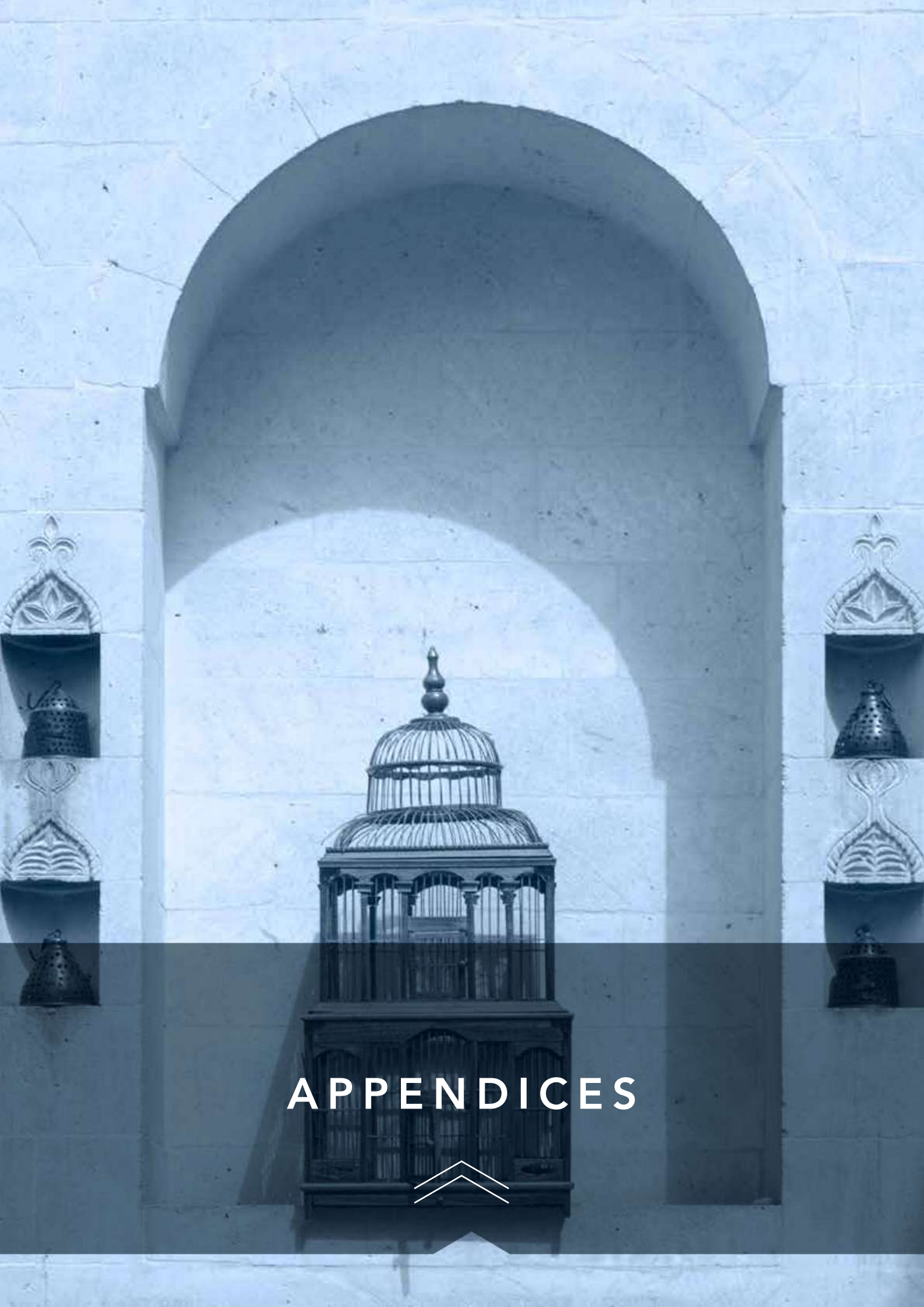
PAINT.  
54% | 1,247

SCULPT.  
2% | 36

- PAINTINGS
- SCULPTURES
- GRAPHICS
- ARTISTIC CRAFT

- NUMISMATIC ITEMS
- LIBRARY MATERIALS
- ARCHAEOLOGICAL ITEMS
- RELIGIOUS ITEMS

- PALEONTOLOGICAL ITEMS
- OTHERS



# APPENDICES







## APPENDIX 1 OPERATION PANDORA VI



### 52 ARRESTS IN OPERATION ACROSS 28 COUNTRIES TARGETING TRAFFICKING IN CULTURAL GOODS

Seized pieces include archaeological objects, furniture, coins, paintings, musical instruments and statuettes.

LYON, France – A global operation targeting illicit trafficking in cultural goods has led to 52 arrests and the seizure of 9,408 cultural artefacts across the world. These priceless items include archaeological objects, furniture, coins, paintings, musical instruments and statuettes.

Operation Pandora VI, the operational phase of which ran from 1 June to 30 September 2021, saw law enforcement authorities in 28 countries carry out checks and controls in airports and at border crossing points, as well as in auction houses, museums and private homes.

Special focus was placed on the monitoring of online markets. To that end, a cyber patrol week was organized by the National Police Force of the Netherlands (Politie) to identify suspicious sales online.

Over 170 investigations are still ongoing, as a result of which more seizures and arrests are anticipated as investigators around the globe continue their pursuit of those spoiling and destroying cultural heritage.

Led by Spain (Guardia Civil), Pandora VI was coordinated at the international level by Europol, INTERPOL and the World Customs Organization (WCO). Operational Coordination Units working 24/7 were established by Europol on one side, and the WCO and INTERPOL on the other, to support the exchange of information as well as to disseminate alerts, warnings and perform cross-checks in different international and national databases.



### Operational highlights

French Customs (Douane) seized 4,231 archaeological objects which included approximately 3,000 coins, as well as bells, buckles, rings and pieces of pottery which were looted from archaeological sites by a single individual using a metal detector. In a separate case, French Customs also seized three ancient statuettes dating back to the La Tolita – Tumaco pre-Columbian culture.

The Spanish National Police (Policía Nacional) recovered a treasure consisting of 91 gold coins from the Roman Empire worth an estimated half a million euros on the black market. The investigation began after these coins were detected in a well-known auction house in Madrid. The investigators later identified the Spanish archaeological site from which these coins were looted.



Officers from U.S. Customs and Border Protection (CBP) seized a shipment containing 13 pieces of ancient Mexican artefacts from the Post-Classic to the Aztec era, including one skull and 12 adzes (chopping tools).

A processional cross dating from the 13th century was recovered by Romanian Police (Poliția Română) and returned to the Evangelical Church Museum of Cîsnădie, from where it was stolen in 2016. The object had been recorded in INTERPOL's Stolen Works of Art Database and was identified via INTERPOL's ID-Art mobile app.

Italy's Carabinieri Corps (Arma dei Carabinieri) seized 79 archaeological goods of different types and age in the Mediterranean region. These goods were lacking documentation certifying their lawful origin or import into the national territory.

The Art and Antiques Crime Unit (National Police Force of the Netherlands) recovered two Kees Verweij paintings which had been reported as stolen, following

checks of an online sales catalogue involving an Amsterdam auction house.

Officers from the Hellenic Police (Ελληνική Αστυνομία) recovered a marble column dating back from the Roman period, alongside 13 ancient coins and 3 pottery vessels dating back from the Hellenistic period.

Metal detectors remain a hot commodity amongst looters, with seven European law enforcement authorities reporting the seizure of 90 metal detectors destined for illicit use at archaeological sites.

#### International coordination

Europol, as co-leader of this action, played a key role in implementing the entire operation by facilitating information exchange and providing analytical and operational support. The WCO provided its CENcomm secure communication channel and facilitated intelligence exchange among different agencies.

INTERPOL, through its I-24/7 secure communication system, connected countries in the Balkans and

#### Pandora VI participants:

INTERPOL Member countries: Albania, Austria, Bosnia & Herzegovina, Bulgaria, Cyprus, France, Germany, Greece, Ireland, Italy, Malta, The Netherlands, Norway, Poland, Romania, Serbia, Slovakia, Spain, Sweden, Hungary, Latvia, Lithuania, Montenegro, North Macedonia, Portugal, Switzerland, United Kingdom and United States.

Third party: Kosovo



European Union participating in the exchange of information, supporting the entire operation with a dedicated expert to double check searches against INTERPOL's Stolen Works of Art Database in order to locate and identify items that had been stolen and items that were still missing.

Operation Pandora, which was first launched in 2016, is an annual law enforcement operation. To date, it has netted 407 arrests and resulted in the recovery of 147,050 cultural goods.





## APPENDIX 2

### ID-ART

#### 1<sup>st</sup> ANNIVERSARY OF ID-ART, INTERPOL'S FIRST APP

On 6 May 2022, ID-Art, INTERPOL's first app, celebrated a year in action. Since it was launched, the app has been downloaded more than 21,000 times in more than 164 countries.

The top five countries in terms of downloads are the United States, France, the Netherlands, Italy and India. 33% of ID-Art users are women and 67% are men

94% use the App on a regular basis and have generated more than 632,700 interactions.



These interactions include manual and visual searches, creating a personal inventory in the app, or reporting a stolen cultural object that has been found.

Thanks to ID-Art, a number of stolen cultural objects have been returned. Among them, the Carabinieri's unit for the protection of cultural heritage identified two stolen statues on sale on a commercial platform.

Authorities in the Netherlands recovered two stolen paintings after the Dutch Art Crime Unit followed up checks on an online sales catalogue involving an Amsterdam auction house.



The Romanian National Police recovered a processional cross dating from the 13th century in July 2021. The Spanish National Police also retrieved three gold coins dating back to the Roman Empire:

The Spanish Guardia Civil recovered two stolen Renaissance panels (see below).

#### RENAISSANCE PANELS FROM 1540 RECOVERED

Two Renaissance panels painted in 1540 were stolen from the main altarpiece of the Church of Santa Marina del Barcial del Barco (Zamora) in 1979.

The first panel depicts John the Evangelist and Saint Peter, and the second depicts Saint Andrew and Saint James the Greater.

The panels were owned by an art lover and antiques expert who believed them to have been legally acquired.

He used the ID-Art app to check if the artworks featured in INTERPOL'S Stolen Works of Art database. The ID-Art app uses visual search and cutting-edge image-recognition software to match artworks. ID-Art confirmed they were in fact stolen.



The owner alerted the Guardia Civil who were able to confirm that the panels had been stolen. The two panels were returned to the church in April 2022 by the Guardia Civil's specialized unit.

## HOW ID-ART WORKS

ID-Art empowers the fight against stolen works of art and cultural heritage crimes. It is a new tool to collectively protect our common heritage.

The app helps identify stolen cultural property, reduce illicit trafficking, and increase the chances of recovering stolen works and artefacts.



Quick and easy mobile access strengthens the combined response to safeguarding our common heritage. It can be downloaded free of charge in INTERPOL's official languages: Arabic, English, French and Spanish.

The multi-faceted app gives access to the INTERPOL database of Stolen Works of Art to check if an object is registered as stolen.

In addition, it is possible to create an inventory of private art collections, report an item as stolen, warn of cultural sites potentially at risk or denounce illicit excavations.

### Access to INTERPOL's database

ID-Art provides direct smartphone access to INTERPOL's database of Stolen Works of Art. This database contains more than 52,000 cultural objects and has been populated by 134 member countries.

This database is the only global database in existence containing certified police information on stolen and missing objects of art. App features include:

### Checking if an object is registered as stolen

This is possible by means of a manual or visual search. A manual search entails entering details such as object type, medium, technique, title, artist's name, or country of provenance.

Visual searches use cutting-edge image-recognition software to match a photo of the artwork against items recorded in the database.

### Reporting an item as stolen

If a manual or visual search throws up a match, a report can be made via the app.

INTERPOL can then follow up as appropriate, passing the information to national law enforcement authorities if necessary.



### Creating an inventory of private art collections

Museum curators, auction house representatives, private collectors, artists or simply members of the general public can create personal catalogues of cultural objects using images, recorded features, and locations.

Should an inventoried item be stolen, the information can be exported and reported to law enforcement which greatly enhances the chances of recovery.



## COMMUNICATIONS CAMPAIGN LAUNCHED IN COLLABORATION WITH SPECIALIZED POLICE UNITS

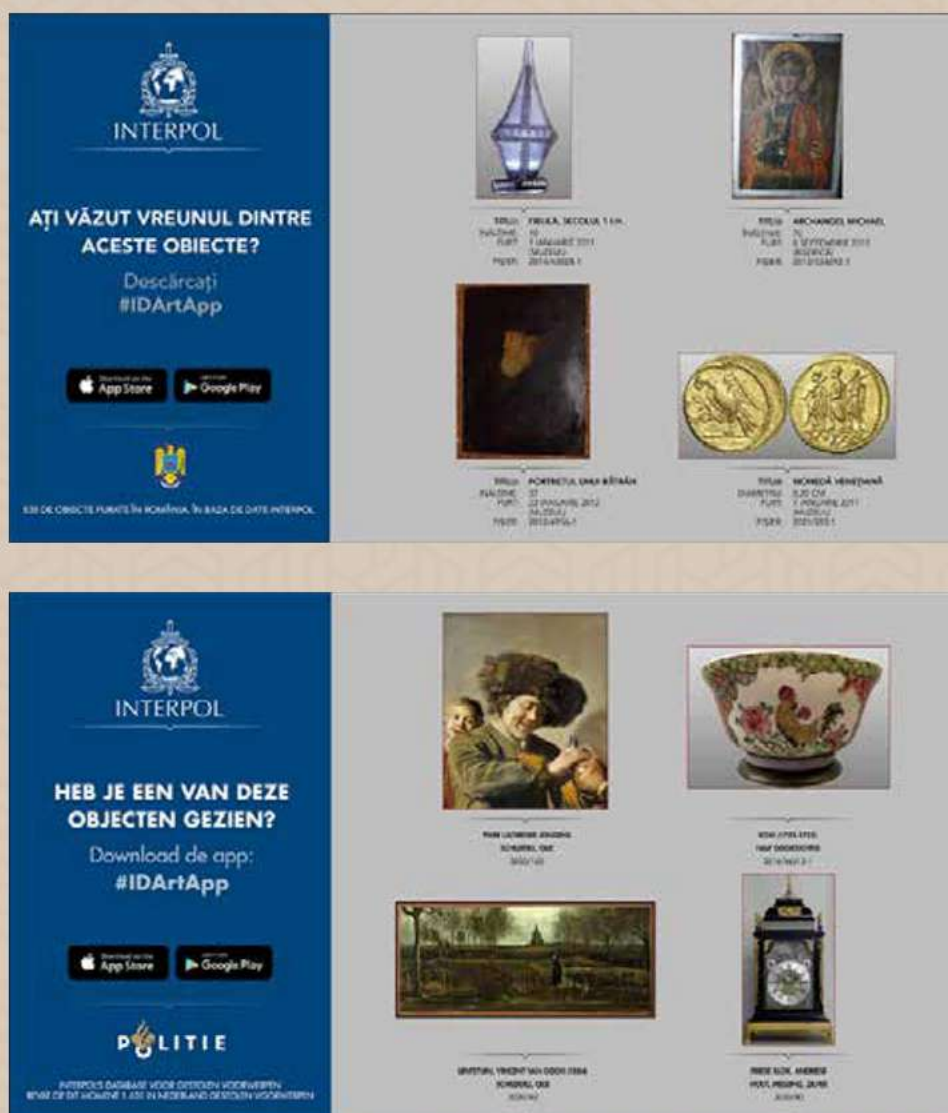
In April, INTERPOL kicked off a communications campaign in collaboration with specialized police units dedicated to the protection of cultural heritage.

The main objective was to contribute to recovering stolen items using ID-Art as well as raising public awareness about the app and requesting help to tackle the illicit trafficking of cultural heritage.

INTERPOL has asked our member countries for their support by publishing national posters in their social media profiles.

The communications campaign launched in the Netherlands, Romania and France is an example of a best practice with INTERPOL joining forces with its member countries to achieve common objectives.

National posters have been created to showcase objects stolen in each country in the INTERPOL Stolen Works of Art database. The content is created in the local language and encourages the general public to download ID-Art and help law enforcement agencies to recover stolen items.





## APPENDIX 3

# LIST OF MAIN DOCUMENTS ON CULTURAL HERITAGE PROTECTION



### TREATIES AND DECLARATIONS

1954 Hague Convention for the Protection of Cultural Property in the Event of Armed Conflict with Regulations for the Execution of the Convention

1954 First Protocol to the Hague 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;

1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage

1995 UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects

1999 Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict

1999 International Convention for Suppression of Financing Terrorism

2000 United Nations Convention against Transnational Organized Crime

2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage

2001 Universal Declaration on Cultural Diversity and the Action plan for its implementation, Adopted by the General Conference of the United Nations Educational, Scientific and Cultural Organization at its thirty-first session

2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage

2003 UN Convention against Corruption

2003 UNESCO Declaration concerning the Intentional Destruction of Cultural Heritage

2005 UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions

2015 Bonn Declaration on World Heritage, 39th UNESCO World Heritage Committee

2015 Declaration on Culture as an Instrument of Dialogue among Peoples, EXPO, Milano, International Conference of the Ministers of Culture

2015, Statement of the 3rd Meeting of States Parties to the UNESCO 1970 Convention, "Stop Illicit Trafficking of Cultural Property"

2017, Council of Europe Convention on Offences relating to Cultural Property

2018, European Commission Fifth Anti-money laundering and counter terrorist financing Directive

2019, European Parliament Regulation on the Introduction and the Import of Cultural Goods

2020, Council of the European Union Conclusions on EU External Action on Preventing and Countering Terrorism and Violent Extremism

2020, Tenth session of the Conference of the Parties to the United Nations Convention against Transnational Organized Crime. Revised draft Resolution: Combating transnational organized crime against cultural property (CTOC/COP/2020/L.10/Rev.1).

### INTERPOL PUBLICATIONS

2016, "Protecting Cultural Heritage - An Imperative for Humanity", in cooperation with Italy, Jordan, INTERPOL, UNESCO, and UNODC

2016, 2019, "Creating A National Cultural Heritage Unit - The Value of A National Unit Dedicated to Fighting Crimes Against Cultural Heritage and The Illicit Traffic of Cultural Property"

2017, "Assessing Crimes against Cultural Property - A survey of INTERPOL member countries (2013-2016)"

2018, "Assessing Crimes against Cultural Property - A survey of INTERPOL member countries (2017)"

2019, "Assessing Crimes against Cultural Property - A survey of INTERPOL member countries (2018)";

2020, "Assessing Crimes against Cultural Property - A survey of INTERPOL member countries (2019)"

2020, INTERPOL-ICOM "Recommendations on Ensuring cultural heritage security during lockdown: a challenge for museum professionals and police services"

### UN BODIES' RESOLUTIONS

#### UN General Assembly

2012, Resolution 66/180 "Strengthening crime prevention and criminal justice responses to protect cultural property, especially with regard to its trafficking"



2013, Resolution 68/186 “Strengthening crime prevention and criminal justice responses to protect cultural property, especially with regard to its trafficking”

2014, Resolution 69/196 “International Guidelines for Crime Prevention and Criminal Justice Responses with Respect to Trafficking in Cultural Property and Other Related Offences”

2015, Resolution 69/281 “Saving the cultural heritage of Iraq”

2015, Resolution 70/76 “Return or restitution of cultural property to the countries of origin” (latest on the matter)

2015, Resolution 70/178 “Strengthening the United Nations crime prevention and criminal justice programme, in particular its technical cooperation capacity”

2018, Resolution 73/130 “Return or restitution of cultural property to the countries of origin”

2022, Resolution 76/16 “Return or restitution of cultural property to the countries of origin”

### **UN Security Council**

2003, Resolution 1483, “Situation between Iraq and Kuwait, Threats to international peace and security caused by terrorist acts”

2012, Resolution 2056, “Peace and security in Africa”

2013, Resolution 2100, “The situation in Mali”

2015, Resolution 2199, “Threats to international peace and security caused by terrorist acts”

2015, Resolution 2253, “Suppressing Financing of Terrorism”

2017, Resolution 2347, “Condemning unlawful destruction of cultural heritage, and the looting and smuggling of cultural property notably by terrorist groups”

### **Analytical Support and Sanctions Monitoring Team**

2019, Twenty-fourth report of the Analytical Support and Sanctions Monitoring Team submitted pursuant to resolution 2368 (2017) concerning ISIL (Da’esh), Al-Qaida and associated individuals and entities

2021, Twenty-eighth report of the Analytical Support and Sanctions Monitoring Team submitted pursuant to resolution 2368 (2017) concerning ISIL (Da’esh),

Al-Qaida and associated individuals and entities

### **Economic and Social Council**

2004, Resolution 2004/34, “Protection against trafficking in cultural property”

2008, Resolution 2008/23, “Protection against trafficking in cultural property”

2010, Resolution 2010/19, “Crime prevention and criminal justice responses to protect cultural property, especially with regard to its trafficking”

### **UNESCO BODIES’ DECISIONS AND RECOMMENDATIONS**

1962, Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites

1964, Recommendation on the Means of Prohibiting and Preventing the Illicit Export, Import and Transfer of Ownership of Cultural Property 19 November

1972, Recommendation concerning the Protection, at National Level, of the Cultural and Natural Heritage

2011, Recommendation on the Historic Urban Landscape, including a glossary of definitions, 10 November

2015, Strategy for the Reinforcement of UNESCO’s Actions for the Protection of Culture and the Promotion of Cultural Pluralism in the Event of Armed Conflict

2015, Resolution 3.MSP 11, “Operational Guidelines for the Implementation of the 1970 Convention”

2015, Resolution 3.MSP 9, “Emergency Actions”

2015, Recommendation concerning the protection and promotion of museums and collections, their diversity and their role in Society

2015, Recommendation concerning the preservation of, and access to, documentary heritage including in digital form

2015, Operational Guidelines for the Implementation of the Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property (UNESCO, Paris, 1970)


Annex 3: UNESCO, INTERPOL, ICOM Basic Actions concerning Cultural Objects being offered for Sale over the Internet



# APPENDIX 4

## THE MOST WANTED WORKS OF ART OF 2020 AND 2021






**LES ŒUVRES D'ART  
LES PLUS RECHERCHÉES  
THE MOST WANTED  
WORKS OF ART**

N°50 (a)  
Juin / June 2020


Clients représentés dans la base de données d'INTERPOL.  
En cas de découverte ou de renseignements concernant ces objets,  
prière d'aviser les services de police de votre pays, ou INTERPOL.

Clients featured in the INTERPOL database.  
In the event of discovery or information about these objects,  
please inform the police of your country, or INTERPOL.




**ITALY - ROMA**

Titel: Still life with flowers  
Jahr: 1665  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**NETHERLANDS - ROTTERDAM**

Titel: Gold coin  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**ROMANIA - IASI**

Titel: Painting of a man and woman  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**ITALY - ROMA**

Titel: Silver vase  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**NETHERLANDS - ROTTERDAM**

Titel: Landscape painting  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**ROMANIA - IASI**

Titel: Lantern  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**LES ŒUVRES D'ART  
LES PLUS RECHERCHÉES  
THE MOST WANTED  
WORKS OF ART**

N°50 (b)  
Décembre / December 2020


Clients représentés dans la base de données d'INTERPOL.  
En cas de découverte ou de renseignements concernant ces objets,  
prière d'aviser les services de police de votre pays, ou INTERPOL.

Clients featured in the INTERPOL database.  
In the event of discovery or information about these objects,  
please inform the police of your country, or INTERPOL.




**ITALY - ROMA**

Titel: Statue of a woman  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**NETHERLANDS - ROTTERDAM**

Titel: Still life with figures  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**ITALY - ROMA**

Titel: Cup  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**NETHERLANDS - ROTTERDAM**

Titel: Portrait of a woman  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**NETHERLANDS - ROTTERDAM**

Titel: Bread  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**NETHERLANDS - ROTTERDAM**

Titel: Still life with flowers  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**LES ŒUVRES D'ART  
LES PLUS RECHERCHÉES  
THE MOST WANTED  
WORKS OF ART**

N°51 (a)  
Décembre / December 2021

Clients représentés dans la base de données d'INTERPOL.  
En cas de découverte ou de renseignements concernant ces objets,  
prière d'aviser les services de police de votre pays, ou INTERPOL.

Clients featured in the INTERPOL database.  
In the event of discovery or information about these objects,  
please inform the police of your country, or INTERPOL.




**ITALY - ROMA**

Titel: Man in white shirt  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**NETHERLANDS - ROTTERDAM**

Titel: Green vase  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**NETHERLANDS - ROTTERDAM**

Titel: Red glove  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%




**ITALY - ROMA**

Titel: Carved face  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**NETHERLANDS - ROTTERDAM**

Titel: Dark painting  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%



**NETHERLANDS - ROTTERDAM**

Titel: Carved figure  
Jahr: 1664  
Maler: Pieter Paul Rubens  
Abstraktion: 100%  
Abstraktion: 100%

ASSESSING CRIMES AGAINST CULTURAL PROPERTY 2021

31





# INTERPOL

## ABOUT INTERPOL

INTERPOL is the world's largest international police organization. Our role is to assist law enforcement agencies in our 195 member countries to combat all forms of transnational crime. We work to help police across the world meet the growing challenges of crime in the 21st century by providing a high-tech infrastructure of technical and operational support. Our services include targeted training, expert investigative support, specialized databases and secure police communications channels.



[WWW.INTERPOL.INT](http://WWW.INTERPOL.INT)



[INTERPOL\\_HQ](https://www.instagram.com/INTERPOL_HQ)



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