

# ARTS MONUMENTS AND ARCHIVES



A  
PROVISIONAL TECHNICAL MANUAL  
FOR  
CIVIL AFFAIRS/MILITARY GOVERNMENT

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SECTION I  
INTRODUCTION

INTRODUCTION



## INTRODUCTION

Purpose  
of the  
Manual

1 The protection and preservation of monuments, fine arts and archives, during and after hostilities, is one of the obligations with which the United States is charged under International Law and is defined in the Department of the Army Field Manual, 27-5, entitled "United States Army and Navy Manual of Civil Affairs/Military Government", October 1947, paragraph 9. Efficiently discharging responsibilities which are assigned to the Arts, Monuments and Archives team or cell within a military government organization requires frequent reference to established principles, procedures and rules. Therefore, the purpose of this manual is to impart a knowledge of the responsibilities, operation and functions of an Arts, Monuments and Archives team to those military government personnel who are assigned the task of preserving, protecting and restoring structures, objects and archives of cultural, artistic, religious and historical importance. It is designed, then, to accomplish the following:

- a. Integrate information to explain team structure, function and operation.
- b. Provide instructional material to orient and train -
  - (1) Present personnel in assigned and subsequent duties.
  - (2) New personnel in preparation for assignments.
- c. Establish a record in the form of an operational guide for use in actual operation in liberated or occupied territories.

This manual is written on the group level and is in no way to be construed other than as a provisional technical manual to be utilized as a guide and for training purposes. It should serve as a valuable guide for all Civil Affairs/Military Government personnel since it comprehends general obligations and practices that will, undoubtedly, be consistently required of their service. All of the material contained herein should be regarded as subject to being superseded by subsequent directives, policies and procedures to be issued by higher Headquarters. However, this presentation represents a study of practices in the past and current policies stated in such a way as to acquaint CA/MG personnel with the basic tenets of the Arts, Monuments and Archives team.

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### Scope of the Manual

2 The scope of this manual will cover operational procedure outlining team functions in the combat phase and the post-combat phase. It is well to point out here that there is no marked change, insofar as the Arts, Monuments and Archives team is concerned, in the functions when the tactical situation changes from the combat to the post-combat phase. However, since the primary purpose of CA/MG is to assist military operations, the functions of the team during the combat phase are confined, on the whole, to protection and preservation. Close co-ordination with other teams within the military government organization, higher and lower echelons, and with other services and commanders of tactical troops is obviously important and necessary. Reference will be made from time to time throughout the manual to co-ordination and there is contained in this manual a paragraph pertaining to co-ordination (see team co-ordination synopsis p 32.) and also a chart indicating the relationship and co-ordination with other sections and teams of a military government organization. The scope also includes reports and forms necessary for efficient administration and operation; check lists of action to be taken in the first twenty-four hours and action to be taken in the first thirty days; first aid measures for protection of art treasures and monuments; bibliography for further reference and research; and lastly, a glossary of terms.

### Importance of the Problem

3 A history of civilization and liberty is written in the artistic and historic monuments and shrines throughout the world, monuments and shrines which fall victim to destruction in time of war and to the vandalism and lust of invaders. When this record of history disappears or is destroyed, some essential part of our intellectual heritage goes with it. The protection and preservation of artistic and historic resources arises not only from a national interest and our obligations under International Law but from a superior international responsibility. Every nation, every commander in the field, and every individual has a moral obligation to preserve the historic and artistic monuments which are the heritage of mankind and held in admiration and affection by all the world. It is, therefore, imperative that the Arts, Monuments and Archives teams embark on their mission in the wake of battle to prevent looting and further destruction through lack of knowledge as to the value and importance of monuments, shrines and objects of art on the part of tactical troops and to prevent deliberate damage. During sieges and bombardments, commanders of tactical forces

## INTRODUCTION

can do much to prevent destruction by taking all necessary precautions to spare, as far as possible, buildings devoted to the arts when such buildings are not being used for military purposes. AMA personnel have a responsibility in this connection to inform tactical commanders in the area of operations of the location and importance of such structures. The importance of the proper security and protective measures as outlined in this manual under "Operational Procedure" cannot be overstressed as the first and primary step to the protection and preservation and eventual restitution of monuments and archives.

Closely allied, and in some instances more important, to the responsibility pertaining to the protection and preservation of monuments and art treasures is that with regard to archives. The scope of archives, especially in modern, highly organized countries, is extensive. The protection and preservation of such, hence, constitutes an important aspect of CA/MG operations. Every military government activity will entail the use of enemy public documents, business papers, files and records of every kind, official and unofficial. Military, political, administrative business and historical interests will be equally concerned with them. The preservation of such records and files is of the utmost importance in connection with disarmament, the eradication of political institutions detrimental to our national policies, the control of property, and generally, for the imposition of control.

Mission 4 a. General: The general mission of the Arts, Monuments and Archives team concerning the protection of shrines and works of art is contained in the Department of the Army Field Manual 27-5, which states "Except where military necessity makes it impossible, historical and cultural monuments, works of art and religious shrines will be preserved."

With regard to the protection of archives and records, the general mission of the Arts, Monuments and Archives team as expressed in the aforementioned manual is "Since archives and records, both current and historical, of all branches of government of the occupied area are of immediate and continuing use to CA/MG, it is essential to seize and protect them."

b. Specific: Expanding the general mission into more specific missions, the Arts, Monuments and Archives team will have as its objectives, the following responsibilities:

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- (1) To protect, preserve and control all cultural structures, objects, archives, books and documents and to secure them, in so far as practicable, from deterioration and as a result of war and military occupation.
- (2) To make cultural materials of whatever ownership available for restitution or replacement in kind as directed by the office of CA/MG affairs.
- (3) To charge civilian agencies concerned with structures and materials with their administration and upkeep as rapidly as is consistent with the achievement of the objective of CA/MG.



SECTION II  
OPERATIONAL PROCEDURE



OPERATIONAL  
PROCEDURE



OPERATIONAL PROCEDURES  
COMBAT PHASE

Functions in the Combat Phase      5 General: Arts, Monuments and Archives teams will be supplied with official lists of structures, objects and archives to be protected in the area to be occupied. These lists should be augmented by utilization of Army Service Forces Manuals, Baedekers, atlases and similar references for the area of operation. Supplementary lists of additional monuments and cultural institutions and city plans showing the locations of such buildings will be made available as needed to assist teams in reporting on the condition of the buildings listed and in protecting them from military use or damage, so far as military necessity permits. Standard and local guide books may be obtainable and local inhabitants may be able to give valuable information and help. Also in locating cultural material, teams will request assistance from the intelligence personnel of all units in the area and arrange with them to forward to the teams any information or lead which might assist them in the discovery of cultural materials. Priority of function is determined only after an initial inspection of the targets and an estimate of the situation is made. Therefore, the order in which the functions are listed does not necessarily indicate priority.

Protection and Preservation      6 The function of protection and preservation is the primary function of the Arts, Monuments, and Archives team during the combat phase. The functions of restoration, restitution and disposition, with the exception of emergency restoration, are confined, generally to the post-combat phase. Listed below are specific categories of responsibility with which teams will be concerned during the combat phase.

Cultural Structures      7 The term "cultural structures" includes monuments and other buildings or sites of religious, artistic, archaeological, historic or similar cultural importance, such as: statues and other immovable works of art; churches, palaces and similar public or private buildings of architectural or historic importance; museum, library and archival buildings; parks and gardens attached to such buildings; and ruins of historical or archaeological importance.

a. Security: After cultural structures have been located in the area with the aid of official lists and other more comprehensive lists, the AMA team should, in co-ordination with the Public Safety team, post notices placing cultural structures off limits to military and civilian personnel and to post guards utilizing military police or tactical troops around the building or area.



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b. Emergency restoration: Teams should co-ordinate with the Public Works and Utilities team and with other military and civilian construction agencies in procuring critical supplies for emergency restoration and protection of cultural structures.

c. Military Use of Cultural Structures: AMA personnel should initiate appropriate action to avoid the use for military purposes of all churches and buildings on official lists within their area. When military necessity requires the use of cultural structures, AMA teams should make arrangements to:

- (1) Inform the commanding officer of the unit using the building of the necessity for protecting it and its contents from pilfering and defacement.
- (2) See that portions of the building particularly liable to pilferage and defacement are placed off limits.
- (3) See that valuable movable contents not of military use are stored and sealed in a place inaccessible to troops. (see paragraph 8-sub par c - page 10)
- (4) Arrange with the military commander in the area that military occupants move out at the earliest possible moment.

d. Prohibition of Demolition: Appropriate steps should be taken, as military necessity permits, to ensure that no portion of damaged churches, monuments on official lists or such structures as AMA personnel deem of importance, are demolished or the debris thereof removed, except under supervision. Demolition by military personnel of damaged cultural structures should be prohibited except as a public safety measure. Debris which must be cleared for military traffic should be collected together within the walls of the building.

e. Civilian Personnel: A portion of the civilian superintendents, directors, custodians and other specialist personnel at the local administrative level will probably remain at their posts and be available to protect and preserve their charges. Every effort should be made to locate them and after they have been properly cleared by the Special Branch their services will prove invaluable for future administrative purposes, evaluation and appraisal, cataloguing and inventorying, and in the protection and preservation of cultural structures.



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f. Periodic Inspections: Inspections of cultural structures in the area should be made periodically for the following purposes:

- (1) Record the physical condition.
- (2) Check security measures.
- (3) Observe the progress of any repairs undertaken.
- (4) Obtain photographic records showing all damage, structural faults or facts, methods of repair, and the condition before and after repairs.

g. Inspection Reports: Reports of these inspections should be rendered as outlined in this manual under the section labeled "Reports and Forms." Report forthwith, in writing, any cases which may come to your notice of looting, wanton damage and negligence on the part of tactical troops or civilians, to the appropriate Military Government authorities for action.

Cultural Objects 8 The term "cultural objects" includes all movable goods of importance or value either religious, artistic, documentary, scholarly or historic, the disappearance of which constitutes a loss to the cultural heritage of the country concerned. This definition includes recognized works of art, as well as such objects as rare musical instruments, precious stones, books and manuscripts, scientific documents of an historic or cultural nature, and all objects usually found in museums, collections, libraries and historic archives.

a. Security: All museums, galleries and repositories of works of art should be closed and placed off limits and immediate steps taken to secure by guards, in co-ordination with the Public Safety team, all accumulations of art objects from clandestine removal. A "freeze" of all cultural materials in the area, regardless of ownership, pending decision from higher headquarters regarding their disposition, should be initiated.

b. Collections Perpetuating Militarism and Adverse Political Ideologies: All collections of works of art or other cultural objects the intent and purpose of which are the perpetuation of militarism or political ideologies will be closed and their contents taken into custody for later examination individually with a view to the possible inclusion of objects of purely cultural or historic value in general museum collections according to their class.

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c. Removal for Material Security: Where the preservation of movable works of art from deterioration, exposure to weather, dampness, fire, looting, etc., necessitates their removal to a new storage place, proper consideration should be given the following when selecting the new storage place:

- (1) A storage place which can be properly secured.
- (2) Weatherproofing and protection from the elements.
- (3) Space, proper light and humidity-particularly important in storing and preserving paintings.

d. Inventory: When movable works of art and collections of art treasures are removed for material security purposes an inventory of all objects should be taken utilizing the Property Card Art as set forth in the Reports and Forms section of this manual. Time may not permit, at the early stages of the combat phase, the taking of a detailed inventory as is possible when removing objects to Central Collecting Points in the later stages of the combat phase and during the post-combat phase, in which case a more simplified method of inventory should be initiated until such time as a more detailed account can be given.

e. Civilian Personnel: See paragraph 7c.

f. First Aid Protection for Art Treasures: See paragraph 14 page 20.

g. Care and Handling of Art Objects: See paragraph 15 page 25.

Repositories of Cultural Materials

9. The authorities of the country in which the area of operation lies will have, undoubtedly, maintained air raid and other precautions to protect monuments and works of art. Valuable collections will have been evacuated to depots far removed from danger and therefore remote also from the cities, with the result that extremely valuable caches of works of art may be found in relatively remote parts of the country. In the event of a breakdown of administrative control such isolated depots will be exposed to thief, fire and weather.

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a. Discovery and Report of Repositories: Known repositories will be listed in the Official Lists. Reports of other repositories will come to the attention of the Arts, Monuments and Archives teams as they are discovered by the tactical troops, other military units and Military Government Companies in the field. Reports may come from intelligence reports from the S-2 of the Military Government organization, the Public Safety team, tactical unit commanders, or from the civilians themselves. AMA teams should investigate repositories of cultural materials discovered and reported and render reports of such investigations on Monthly Consolidated Field Report Form (see "Reports and Forms" section).

b. Security: Where deemed necessary by the AMA team, repositories containing suspected or identified looted or works of art of great value or importance will be placed under adequate security guard until evacuated to Central Collecting Points. Co-ordination with the Public Safety team is necessary for the posting of off limits signs and the posting of guards. Repositories not containing such materials will be placed under the care of qualified civilians against custody receipt or, if of minor importance, looted and sealed, until released against custody receipt to responsible officials or civilians.

c. Visitor Control: Visitors should not be admitted to any repository without the express written permission of the responsible AMA officer or of such civilians as may be designated by proper authority.

d. Evacuation from Repositories: Cultural materials in repositories should be evacuated to Central Collecting Points or to other locations as soon as possible after Central Collecting Points have been established. Where movement is so deemed necessary, cultural materials liable to damage or deterioration in their present locations should be evacuated first; thereafter, looted materials; and finally, other cultural materials.

e. Spot Surveys: AMA personnel should ensure that spot surveys of closed crates and of objects not crated are made of each repository before evacuation. Such surveys should be checked against inventory records.

f. Care and Handling of Art Objects: See paragraph 15 page 25

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Central Collecting Points & Depots 10 The establishment and operation of a Central Collecting Point, another important function of the Arts, Monuments and Archives team, will, in general, be a function during the latter part of the combat phase and during the post-combat phase. The supervision and control of the operation of a Central Collecting Point is the responsibility of AMA personnel. Due regard should be given in the selection of buildings, to adequacy of space, condition of weather proofing, temperature and humidity, and in providing for their custody, maintenance and security.

a. Purpose: Central Collecting Points are established for the purpose of receiving, surveying and preparing for directed disposition:

- (1) Looted cultural materials, i.e., cultural objects and archives, books and miscellaneous documents, except modern commercial archives.
- (2) Cultural materials evacuated from temporary repositories.
- (3) Any other materials which the AMA officer may designate.

b. Personnel: AMA officers in charge of Central Collecting Points may employ and utilize properly vetted civilian personnel. Personnel should be procured through the Labor team and screened by the Special Branch of the Military Government Organization.

c. Inventorizing: All cultural materials in Collecting Points should be inventoried utilizing the Property Card Art as set forth in the "Reports and Forms" section of this manual.

d. Looted Cultural Materials: Unopened cases containing cultural materials clearly identifiable by their markings as loot from one of the United Nations need not be inventoried, but records should be kept to identify the cases and the nature of the contents. Cases containing cultural materials, the contents of which cannot be identified otherwise, will be opened and their contents checked or inventoried.

e. Photographic Records: Photographic reproductions in appropriate size should be made of all cultural materials

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COMBAT PHASE

inventoried. The photographs should be attached to the Property Card Art. At the discretion of the AMA officer, larger size in black and white and color photographs suitable for study and research may be made of all important objects of which no such record is available to be forwarded to higher headquarters. All photographs made should be used exclusively by military government organizations, higher headquarters or such agencies as may be authorized.

Archives, 11 The term "cultural and historic archives" includes all accumulations of documents, public and private or ecclesiastical, which relate to the functions of institutions now inactive which are not within the province of other military authorities. The term "modern archives" includes all accumulations of the same nature which relate or contribute to the functions of institutions now or recently active which are not within the province of other military authorities. The term "books" includes printed or otherwise duplicated volumes and pamphlets, except those primarily considered to be works of art (cultural objects). "Miscellaneous documents" includes collections of papers, photographs, ephemera, and the like which are not, however, the ordered official records of an institution. The chief types of archives are:

a. Public Administration by Government - through ministries and other offices, with their various sections and departments and their district offices.

b. State and Provincial Administration - ancient and modern; older archives generally at the capitol of the state or province; current archives in the state ministries or other offices concerned.

c. Regional Administration - ancient and modern; ancient archives occasionally preserved in special repositories; modern in offices concerned in chief towns in each area.

d. Legal Administration - including the supreme or high courts and the court of appeals.

e. Police Administration - at all of the above-mentioned administrative levels.

f. Town Administration - ancient and modern in every town of importance.

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g. Political Party Administration - through head offices, chief district offices and district headquarters.

h. Semi-Public Administration - that of institutions which, though private in origin, do work of a public character; such as universities, educational or charitable institutions, great banks and insurance companies, public utility companies and large industrial concerns. Archives normally maintained at governmental archives centers or semi-public buildings. The protection and preservation of public archives should not contravene or preclude any activity in this respect by the CA/MG Specialists concerned therewith.

i. Private Administration - whether by individuals or bodies: archives most frequently are those of families possessing or having once possessed large estates or castles and considerable control of local government; generally preserved at the estates or castles.

j. Church Administration - archives preserved at seats of dioceses, cathedral chapters, and important monasteries; also at a few Jewish centers.

k. Other Archives - note particularly the possible importance of those archives of smaller towns or communes and parishes which contain the registers of birth, marriages and deaths, both civil and ecclesiastical; the smaller local offices of food and labor registration, or police, post offices, finance, taxation and other divisions of government; all notaries, whose collections cover the records of private contracts and business of all kinds and go back in some cases to very early dates; branch offices of banks; and any commercial or industrial organizations of considerable size.

Every military government activity in a liberated or occupied territory will entail the use of public documents, business papers, files and records of every kind, official and unofficial. Military, political, administrative, business and historical interests will be concerned with them. It is the responsibility of the AMA team to ensure the preservation from destruction, alteration or concealment of all records, documents, plans or archives of value to the attainment of the objectives of Civil Affairs/Military Government. The AMA team should be responsible for the supervision of the following functions:

a. Objectives: The investigation and recording of the present location and condition of known collections and of other



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collections that may be discovered; the protection of all such collections; the organization and supervision of suitable personnel to maintain custody thereof; and the exploitation of such collections through maintenance of a central reference file in the military government organization.

b. Security: Archives and records of interest to CA/MG should be seized and held as outlined in official lists of archives or as instructed by subsequent directives from higher headquarters. Such steps should be taken as are consistent with military necessity to ensure that no wanton damage is done to records and archives by tactical troops or civilians. Buildings and other places containing records and archives of interest to CA/MG should be placed out of bounds and off limits to troops. Records and archives may be of greatest value in the location in which they were created. Therefore, unless required for military purposes or safe preservation, no attempt should be made to remove them.

c. Removal of Collections: Collections located in their proper locations, or in temporary locations, should not be removed unless such action is necessary for their security and preservation or for reproduction, cataloging or other exploitation. When necessary for such reasons collections should be removed to Central Collecting Points. Removal should be conducted under expert supervision in such manner as to preserve the integrity and arrangement of the collection and with adequate measures to ensure preservation and security during the process of removal. When a new location is necessary the following points should be taken into consideration:

- (1) Housing in dry buildings free of fire hazards and vermin.
- (2) Use of suitable shelving and/or containers.
- (3) Retention in comprehensible order and adequate labeling and cataloging.
- (4) Control of access to repositories, by locking entrances, posting of guards, ordinary police measures in co-ordination with the Public Safety team.

OPERATIONAL PROCEDURES  
COMBAT PHASE

d. Access to Records and Archives and Use by Interested CA/MG Specialists Concerned: The interest of various sections and teams of a military government organization in records and archives is apparent. The AMA team should facilitate in every way possible the use of records and archives under their control by authorized users. They should, as far as practicable, ensure that the users are impressed with the necessity of handling the contents of the archives with care and that they are replaced after examination in the order in which they were found. In many instances archives, records and files of institutions can be turned over directly to the elements of military government concerned for their protection and preservation as the tactical situation permits.



OPERATIONAL PROCEDURES  
POST-COMBAT PHASE

Functions in the Post-Combat Phase 12 General: The functions of the Arts, Monuments and Archives team during the post-combat phase are broader in scope and will permit operations on a larger scale. It will entail, in addition to continued protection and preservation, the functions of restoration, restitution and disposition, exchange of cultural materials, transfer of civilian owned cultural materials to civilian custody, and transfer of public and privately owned cultural institutions and structures to their proper custody. Close co-operation and co-ordination with the Property Control team of a military government organization is necessary in the post-combat phase in functions pertaining to restitution and claims. Co-ordination with other elements of military government is taken up in paragraph Team Co-ordination Synopsis Page 32 of this manual. It should be stressed at this point that the AMA team on the group level administers and supervises the operations of the above functions by lower echelons of military government. However, in order to observe the progress of teams or cells under the control of the group and to meet any special problems which arise pertaining to protection, preservation and restitution, close co-operation and co-ordination with them must be maintained.

Restitution and Disposition 13 The function of protection and preservation is a continual one throughout the combat and post-combat phase but the functions of restoration and disposition are additional functions which are generally considered to be responsibilities during the post-combat phase. However, the tactical situation may permit commencing programs of restitution, transfer of cultural materials and return of control to civil administration. Heretofore, the function of restoration, was one of emergency. This function of emergency restoration will continue as AMA personnel deem necessary but the function of restoration as such, will be turned over to civilian administration as rapidly as the military situation permits. Restoration, of course, is dependent upon the availability of labor, material and supplies. In the light of the above functions, listed below are specific categories of responsibilities with which teams will be concerned during the post-combat phase.

a. Reconstitution of Civilian AMA Agencies: Civilian agencies concerned with arts, monuments and archives will be established at such time as the military situation permits with appropriate subordinate organizations. Former organizations, records and specialist personnel may be utilized, to the extent

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POST-COMBAT PHASE

available, after elimination of all adverse political factions and otherwise unsuitable personnel.

b. Return of Administration to Civilian Agencies: Return of administrative responsibility for cultural structures and objects to civilian agencies should not be authorized until the following has been accomplished:

- (1) Such agencies are adequately and properly manned to handle such responsibility.
- (2) Adequate investigation and search has been made within the area of operation to identify all looted cultural materials and to secure the same.
- (3) All public and private records and collections have been screened for information and for looted objects.
- (4) All publicly and privately owned structures and objects have been inventoried.

c. Supervision: After authorizing the return of AMA administrative responsibility to civilian agencies, the AMA team should supervise their operations to ensure that they comply with instructions from the Office of Military Government and from higher headquarters. To this end, AMA personnel will be required -

- (1) To ensure by inspections that cultural structures and materials in the area of operation or jurisdiction are preserved and protected from deterioration and spoliation.
- (2) To ensure that agencies make adequate reports of their activities and expenditures.
- (3) To supervise in person important operations such as the repair of major cultural structures and the evacuation of repositories containing valuable looted cultural materials.

d. Religious Structures and Objects: Administrative responsibility and control by ecclesiastical organizations over cultural structures and objects owned by them may be authorized, subject to the supervision of AMA personnel and to reasonable requirements for inventories and reports.

OPERATIONAL PROCEDURES  
POST-COMBAT PHASE

e. Preparation for Restitution of Looted Cultural Materials: All identifiable looted cultural materials should be taken into custody (see paragraph 8a) and should be evacuated to a Central Collecting Point. In order to aid in identifying and locating looted cultural materials, custodians of all collections of cultural objects should be required to submit lists of accessions since a particular date. Such lists should be checked against catalogues or inventories made before that date.

f. Return of Identifiable Loot in Anticipation of Restitution: Clearly identified looted cultural objects of major importance may be released on the authority of military government to the authorized representative of the claimant nation against receipt as outlined in "Reports and Forms" section of this manual.

g. Transfer of Former Enemy-Owned Cultural Objects: Cultural objects clearly identified and of minor value may be released to proper owners or agencies against receipt.

h. Report of Releases: All such releases should be reported in the Monthly Status of Cultural Objects Report (see "Reports and Forms" section of this manual.)

i. Release of Archives, Books, and Miscellaneous Documents: The release of collections, records and parts thereof (except military and political party archives) to civilian agencies and institutions may be authorized, subject to such conditions and such continuing supervision and control as may be determined to be desirable.

j. Licensing of Art Dealers: Art dealers may be licensed by such agencies as regulations from higher headquarters may direct with the right of review and revocation retained by Civil Affairs/Military Government.

k. Art Dealers Reports: Such reports as may be required should be furnished on Inventory and Sale Card for Art Dealers as set forth in "Reports and Forms" section of this manual.



OPERATIONAL PROCEDURES  
FIRST AID PROTECTION

First Aid  
Protection  
for Art  
Treasures &  
Monuments

14 General: Artistic and Historic Monuments are of many sorts, but can be classified for present purposes under the headings Churches, Palaces, Monuments, and Cultural Institutions. Churches in European towns or cities are civic as well as religious institutions, and often

contain the most important works of art, archives, and records. They are almost invariably the most venerated monuments. The Palace in Europe does not necessarily mean the dwelling of a wealthy or princely family. It may have been converted into a public building, and contain an art gallery, library, museum, or archives. Monuments is a catch-all term, including archaeological sites, structures of artistic importance, and historical remains. Cultural Institutions include museums, galleries, libraries, and scientific collections or collections of documents, and are often casualties of war, not only through direct military action but also because of neglect during attack or invasion.

The first work of protecting and salvaging artistic and historic monuments in Europe must be carried out in large part by the forces in the field. The following first-aid measures have been briefly outlined to help them in this work:

a. Local Personnel In almost every small town in Europe some responsibility for supervision of cultural treasures has been fixed. The responsible person may be the priest, or the school teacher, or even a local collector. He will, however, be part of a highly developed organization heading up in the national government. In every case the special knowledge of these men and women will be of assistance in locating and identifying these works, and will be invaluable in carrying out operations which are technical in their nature.

b. Buildings In the case of buildings designated for conservation, a guard, a pass system, and a system of periodic inspections are requirements. Damaged buildings should be inspected as to their solidity. It should be remembered that demolition of partly damaged structures is one of the gravest hazards to which monuments are subject. For those marked as of cultural interest, ordinary props and shoring up of walls, vaults, and ceilings should be used so that no portion of the building be destroyed. It is equally important that fragments of any damaged building, often appearing merely as a heap of rubble, should not be removed from the site, but should be carefully protected for future examination by experts, because restoration

OPERATIONAL PROCEDURES  
FIRST AID MEASURES

often can be made from relatively minute fragments. Movable contents of value may be safeguarded by removal to a better protected place, especially if the building is in danger of collapse.

c. Archaeological Sites In most European countries numerous excavations for archaeological study, both ancient and medieval, will be encountered. These are often open areas containing only foundations and trenches, and so may appear to contain very little of importance. But nothing on an excavated site, however small and insignificant in appearance, is without importance to scholarship. Consequently it is desirable to post adequate guard over an excavation and its headquarters (which will contain in its storerooms finds from the digs and in its files irreplaceable records); to find the local inspector and the local guards; and to locate and keep watch over the antique dealers of the neighborhood, some of whom might take the opportunity of purloining or receiving objects from the site. Baskets or trays of pottery fragments are especially important, being the chief means of dating the strata in excavations, and so must not be disturbed or deprived of their labels. Earth strata are frequently so excavated as to expose them like successive steps. These, and mud brick walls or rubble foundations, are often so fragile that they should not be trodden upon. Partial restorations of columns, etc., are often set up rather insecurely in archaeological areas, and might collapse with danger to life and limb if roughly handled. Frescoes in excavated tombs are especially fragile. Even a slight explosion of a flash-bulb may dislodge them from a wall. Hence if gunfire is still in the neighborhood, such frescoes should be protected by shock absorbent material, blankets and sandbags placed with a slight air space between them and the walls. Above all, men must be cautioned against chipping off souvenirs, picking out mosaic tesserae or pieces of fresco, or even picking up carved-stone fragments or potsherds from the ground.

d. Paintings on Canvas and Wood With paintings as with other movable objects, protection of those in reasonably good condition should be undertaken before those badly damaged are collected and salvaged. If there is possible danger from explosion (as of artillery or mines), unharmed paintings should be placed paint side against a blanket covered solid surface. Where paintings have to be moved for safekeeping or protection, those in good condition should be transported, in frames if possible, to a safe place. Those already damaged should be carefully carted in a horizontal position and stored in a safe place until the attention of an expert can be given them.

OPERATIONAL PROCEDURES  
FIRST AID MEASURES

The following are conditions of damage likely to be encountered:

- (1) Flaking or peeling paint
- (2) Saturated canvases
- (3) Torn canvases
- (4) Water-saturated panels
- (5) Wrinkled or loose canvases
- (6) Flaking frescoes

All these conditions require expert attention and should be reported to the proper authorities.

Packing of panel paintings for transportation should aim at avoiding extremes of temperature and humidity, and also any damage from shock. Soft insulating material should be used with panels, and when possible a double casing of air tight and water-proof material, to maintain an even air condition; but air tight containers cannot be used for storage. Remember that bad roads and springless metal wagons are likely to damage delicate objects in transportation, and provisions should be made for such possibilities. Undamaged canvases in transport should be kept vertical, long side to ground. Framed pictures should be transported in their frame, with paper pasted over any glass to minimize dangers of breakage.

o. Storage Paintings should not be kept in sealed air tight containers except for brief periods of transportation. For storage they should be left in their frames, hung on screens if available, or when space is limited placed vertically in wooden racks raised off the ground, face to back, with cardboard or pads between each. If paintings must be removed from frames they should be stored in the same way; but canvases must not be allowed to touch each other and should be separated by sheets of cellophane or pads. Mold can best be prevented by maintaining a constant normal temperature with relative humidity between 40 degrees and 60 degrees and a free circulation of air. Thymol vapor is destructive to the varnish of paintings and must not be used near them as an insecticide. Direct sunlight on paintings should be avoided in storage; but as complete darkness, on the contrary, darkens oil or varnish, a moderate light is most satisfactory in storage areas.



OPERATIONAL PROCEDURES  
FIRST AID MEASURES

f. Paints, Printed Books, and Manuscripts Books, prints, and documents from archives present the problems arising from damage to the "support" paper, silk, vellum, etc., on which the writing or printing stands. Deterioration from storage is mostly due to mold and insects. Torn sheets should not be prematurely mended; the essential thing is to keep the fragments together in an envelope or box. Adhesives should not be used except by an expert. Pages stuck together or to something else should be left alone. Wet pages in damaged books should be dried by opening the book flat and letting as much air circulate about them as possible. Leather bindings can be kept from decay by rubbing in any suitable dressings such as vasoline, lanolin, or castor oil, after wiping with a damp cloth following a day's airing.

g. Statuary and Reliefs Sculpture offers fewer difficulties than painting and records, but certain precautions beyond the obvious ones are to be noted. Stone and metal should be kept as dry as possible, in humidity well below 72 degrees, while wood needs a certain amount of dampness for safe storage. Wooden casing provides a better insulation against heat than metal.

Wooden struts inside cases are bad, because they transmit shock; the packing should be done with cushioning material, such as excelsior wrapped in paper, and this should be always dry. Fixed wooden objects that have been damaged by blast or hits should have their splinters and hanging pieces detached, but any repairs or restoration must await the attention of experts. In all such cases the preservation and careful labeling of fragments is important.

h. Arms and Armor Arms and armor are to be protected from dampness causing rust by being kept in a dry place and coated with mineral oil or white vasoline. They never should be cleaned with acid.

i. Textiles Textiles should be stored under the same conditions as those outlined for paintings. Storage of textiles should include a wrapping in brown paper, but not with paper of high sulphite content, nor waterproof tar paper. Cleaning of textiles should not be attempted by anyone but an expert; if folding is unavoidable, fold or roll with the lining in.

j. Scientific Collections So far as possible, scientific collections should be left in whatever condition they are found until an expert can re-establish their organization. Insect pests will attack zoological specimens when their cases are broken, and this will require the proper use of insecticides. In

OPERATIONAL PROCEDURES  
FIRST AID MEASURES

these as in all other collections, no object should be separated from its label, and if removal of an entire collection is necessary in all cases the inventory or catalog should go with it. In any situation at all, the military authority will always do well to call upon the advice of any professional expert available, be he enemy or ally.

k. Conclusion Remember that your work is to apply first aid and not to attempt to do the work of experts.

The following "don'ts" are, with some additions, a summary of the more important of the directions given above:

- \* Do not demolish portions of damaged buildings.
- \* Do not remove debris containing architectural or sculptural fragments.
- \* Do not move things more than is necessary.
- \* Do not remove any labels.
- \* Do not store objects under or near plumbing or steam pipes.
- \* Do not store works of art in areas that are below drainage levels.
- \* Avoid extremes of temperature and humidity and any damage from shocks.
- \* Do not use water, soda-acid, or foam fire extinguishers on works of art.
- \* Do not expose any paintings to direct sunlight or store for a long time in total darkness.
- \* Do not make a "drumhead" of a painting on canvas.
- \* Do not forcibly flatten wrinkled or loose paintings on canvas.
- \* Do not use glue or paste in mending torn paper, vellum, silk, etc.
- \* Do not use tar paper in storing textiles.
- \* Consult local personnel and experts whenever possible.



OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

Paintings 15 Hazards of mechanical violence to be guarded against: abrasion, puncture, fracture, disintegration. Other hazards include: extreme heat, water and dampness, sudden changes of temperature and humidity, dirt.

General Handling Rules

a. No one shall handle, move, or carry more than one painting at a time. Carry it with one hand beneath and the other at the side of the picture, both at points where the frame is solid. Never carry a painting by the top of the frame or by the stretcher.

b. Large paintings must be moved by no fewer than two men, one of whom is experienced in correct handling of paintings. (By "large" is meant large enough to be awkward for one man. It does not mean that it is all right for one man to move anything he happens to be strong enough to lift.)

c. Do not stack paintings—one leaning against the other—unless it is absolutely unavoidable, and then only with permission of the curator or other responsible person in charge.

d. Separate paintings with composition sheets (corrugated cardboard, compo board, etc.), if stacking is absolutely necessary. Stack the largest painting first, followed by smaller ones in order, with no more than five paintings in one stack. Each composition sheet must completely cover the larger of the two paintings it separates.

e. Paintings standing on the floor must rest on pads or padded wooden strips.

f. Separate paintings on side trucks with composition sheets. There must never be so many paintings on a truck that the outside painting, or its frame, extends beyond the edge of the truck. Pad the floor of the truck to prevent damage to frames.

g. Do not move large, heavy paintings on side trucks unless the truck's supporting framework is high enough, that is, at least two thirds the height of the picture. The weight must be borne by the frame resting against the truck support: it should never be borne by the stretcher alone.



OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

h. Lash paintings in place before the truck is moved. Two men must accompany each loaded, moving truck. At least one of them must be an experienced man.

i. Avoid direct contact with painted surfaces at all times. Do not attempt to remove slight scratches, rubbed spots, or dirt marks with your hand, a cloth, or by any other means.

j. If paint flakes or frames become detached, save all the pieces. Repairs are much easier if all the parts are available.

Large Objects 16 Hazards of mechanical violence to be guarded against: abrasion, fracture, disintegration. Other hazards include: extreme heat, water and dampness, sudden changes of temperature and humidity, dirt.

General Handling Rules

a. Sculpture:

- (1) Moving large sculpture is a technical problem. Do not attempt it with too little help or without competent direction. Haste in handling may result in injury to the handlers or damage to the objects.
- (2) Do not carry heavy sculpture by hand, even if you are able to lift it. It should always be moved on padded trucks, supported and, if necessary, tied to prevent harmful movement while the truck is in motion.
- (3) Examination of the object before handling is particularly recommended for sculptural material. Knowing the points of weakness in advance is important to the safe movement of the piece. When there is any doubt about whether or not it is strong enough to withstand the strain of transit, get the advice of the AMA officer in charge.

b. Woodwork and Furniture:

- (1) Always move woodwork or furniture on trucks or trolleys (dollies). Never slide or push such objects along the floor, for legs and bases are usually in a weakened condition owing to age or previous damage.

OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

- (2) Always lift chairs under the seat rail, never by the backs or arms. Carry tables and other furniture by the solid parts of their framework, not the ornamentation.
- (3) Cover upholstered furniture in transit, as delicate fabrics are difficult to clean. Do not touch the upholstery on the arms, seats, or backs of chairs or sofas.
- (4) Do not overload flat-bed trucks. Placing chairs, etc., on top of tables or other objects is a dangerous practice. Separate pieces of furniture with pads to prevent contact, if more than one is placed on the truck at the same time. Do not allow objects to extend beyond the edge of the truck. Unlocked drawers and cabinet doors as well as folding table tops, movable parts, etc., must be held in place (tied if necessary), to prevent damage in transit.
- (5) Remove marble tops for transit and transport them in vertical position on side trucks. Do not carry them horizontally, as they may break of their own weight.
- (6) Wood paneling is seldom as strong as it looks. Movement of it should never be undertaken without sufficient help and proper supervision. As moldings and trim are lightly attached, do not try to lift or move woodwork by projecting parts.
- (7) Preserve all fragments which may become detached.

Small  
Objects

17 Hazards of mechanical violence to be guarded against: abrasion, puncture, fracture, disintegration. Other hazards include: extreme heat, water, dampness, sudden changes in temperature, humidity and dirt.

a. Ceramics, Enamels, Glass, etc:

- (1) Never handle any objects unnecessarily. Work with proper supervision.



OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

- (2) Move only one object at a time and carry it with one hand underneath. Unpack trays over padded tables so that detached parts will not be lost or damaged.
- (3) Do not lift small, fragile objects by handles, rims, or other projections, for these parts may have been broken and repaired. Hold the body of the piece gently but firmly. Check each object in and out of the tray when it is composed of more than one part. Pack each part separately within the tray or crate.
- (4) Always use padded trays for moving small objects. Do not move them by hand except for placement in trays. Use sufficient cotton or padding within the tray or crate to prevent contact with other objects. Whenever possible, objects should be so placed that they do not project above the top of the tray.
- (5) Make sure that hands are clean. Use gloves or tissue when handling objects with glazed, polished metal or other highly finished surfaces. (All such materials show finger marks, which are difficult to remove.) Apply this rule to mat finishes and painted decorations as well. Smooth-surfaced objects are hard to handle with gloves or tissue; with them, extra care is necessary.
- (6) Do not move trays by hand from one part of the building to another. Use the trucks provided for the purpose, if available. Speed and jarring in motion should be strictly avoided. Take time to do the job properly.

b. Small Sculptures: To avoid chipping and scratching in transit, small, heavy objects should always be set on pads and carefully supported so that the weight is evenly distributed.

c. Ivories and Wood Carvings: Ivories and small wood carvings are affected by sudden changes of atmosphere. Do not leave such pieces near open windows or doors, particularly during the winter months.

OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

d. Arms and Armor: Arms and elements of armor are subject to damage in many ways. Such materials should not be handled by the inexperienced except under competent direction. Always handle with gloves as finger marks cause rust. Any exposure to dampness should be avoided.

e. Jewelry: Never place cotton in direct contact with jewelry. It will catch on delicate parts, may loosen settings and thus cause loss of stones. Wrap jewelry in tissue first and then in cotton, if added protection is needed. (Ivories, enamels, and old glass should be treated in the same way, that is, wrapped in tissue first, then in cotton.) Staff supervision is necessary when working with jeweled objects.

f. Save all parts which become detached

Textiles 18

a. Tapestries and Rugs.

- (1) Never lift mounted textiles so that all the weight is borne by the fabric alone. Use the supporting bar, roller, or stretcher for lifting and handling textiles.
- (2) Avoid stretching, tugging and pulling. Textiles which seem to be sturdy are frequently old, worn or repaired. They tear easily.
- (3) Remove screw eyes, wires, or other projections before rolling textiles on supporting bars. In storage such projections wear through and injure fabrics permanently. Roll tapestries and rugs evenly, avoiding wrinkling and creasing. Roll lined material face out.
- (4) Rugs and tapestries on rollers should not be picked up by one man or grasped at the middle of the bar. Use two men, one supporting each end, for greater protection of this type of material in transit.



OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

- (5) Do not pile rolled or folded textiles one on top of another unless it is absolutely necessary. This practice results in broken threads which are virtually impossible to repair.
- (6) Observe safety rules when removing rugs and tapestries from exhibition. There should be a man at the foot of each ladder in use, to steady it.

b. Costumes and small textiles:

- (1) Handle mounted textiles by the stretcher or frame. Even slight pressure on tightly stretched fabrics causes serious damage.
- (2) Avoid folding textiles, laces, costumes, etc., whenever possible. If it is necessary to fold them, tissue paper should be placed in the folds to prevent creasing.
- (3) Clean hands are essential in working with textiles. Many fabrics are so fragile that cleaning is impossible.
- (4) Cover costumed manikins in transit and in temporary storage. They should be lifted by the framework when moved, to avoid soiling or tearing the costumes.
- (5) After removing textiles, costumes, etc., from exhibition, be sure that all pins are removed to prevent rust stains and blood stains from scratched fingers.

Works on Paper      19 Works in this group are among the most fragile and easily damaged in the museum. Treat them with the consideration they deserve. They are not to be handled unless under proper supervision.

a. Drawings, Water Colors, Prints, Miniatures, Etc.

- (1) Handle as little as possible and only with clean hands. Never touch material of this kind with wet, sticky, or dirty hands.



OPERATIONAL PROCEDURES  
CARE AND HANDLING OF ART OBJECTS

- (2) When moving unmounted material, lift each sheet by the upper corners so that it hangs free without buckling. Use great care to avoid bending, cracking or tearing. Support such works on clean cardboard when carrying them by hand.
- (3) Never stack prints, drawings, etc., one on top of another unless they are matted or are separated by cellophane, glassine or tissue paper. Do not allow newsprint, prints matter, or other paper of poor quality to come into direct contact with the objects. Cover works, awaiting installation or transportation, with tissue paper to exclude dust and dirt.
- (4) Do not permit works on paper to be shuffled or rubbed against each other. Difficult and expensive re-touching is the only way in which damage in this manner can be repaired.
- (5) Do not expose prints, drawings, water colors, and illuminated manuscripts to direct sunlight whether on exhibition, awaiting installation, or in storage.



b. Rare Books.

- (1) Many bindings which appear to be in good condition are extremely fragile. Leather bindings are easily stained. Do not handle rare books unless it is necessary for you to do so.
- (2) Turn the pages from the upper, outer corners when it is necessary to open books. Moistened fingers are extremely harmful to paper.
- (3) Books should be opened gently so as not to crack the bindings; never try to make an open book lie flat. Avoid stacking open books one on top of another. Do not place open books face down, or stand books on their front edges, whether on tables, trucks, or shelves.

SECTION III

CHARTS



CHARTS

## CHARTS

Typical MG  
Group Organi-  
zational  
Chart  
(Page 34)

This chart is a typical organizational chart of a Military Government Group based on the Department of the Army T/O & E 41-500 and indicates the flow of command responsibility and the distribution of functional responsibilities. A Military Government Group organization must be flexible in order to most effectively carry out the missions for which it was created, and therefore, this chart is in no way to be construed other than as a typical organizational chart.

Typical Arts,  
Monuments &  
Archives  
Organization-  
al Chart  
(Page 35)

The Arts, Monuments & Archives team organizational chart is based on type team EH as provided for in the Department of the Army T/O & E 41-500, 3 Jun 48, and outlines the authorized personnel, their designated MOS and SSN, and authorized rank. Flexibility is possible with the utilization, as authorized, of type teams EI and EJ when the situation makes increased personnel necessary.

Typical Team  
Functional  
Chart  
(Page 36)

The functional chart outlines the areas of responsibility with which the Arts, Monuments and Archives team will be concerned. It should be stressed again that this chart is typical and therefore, not necessarily all inclusive. It should not be taken other than as a suggested outline of functional responsibility and supervision.

Team  
Co-ordination  
Chart  
(Page 37)

The team co-ordination chart was designed to indicate the areas of co-ordination of the Arts, Monuments and Archives team with other teams within the Military Government organization as envisioned in operation. The extent to which the AMA team co-ordinates with any team is, of course, dependent upon the situation. This chart is therefore, a suggested list of co-ordination with the various elements of Military Government and the area of co-ordination most likely to be involved.



CHARTS

Teen/Civilian  
Agencies Co-  
ordination  
Chart

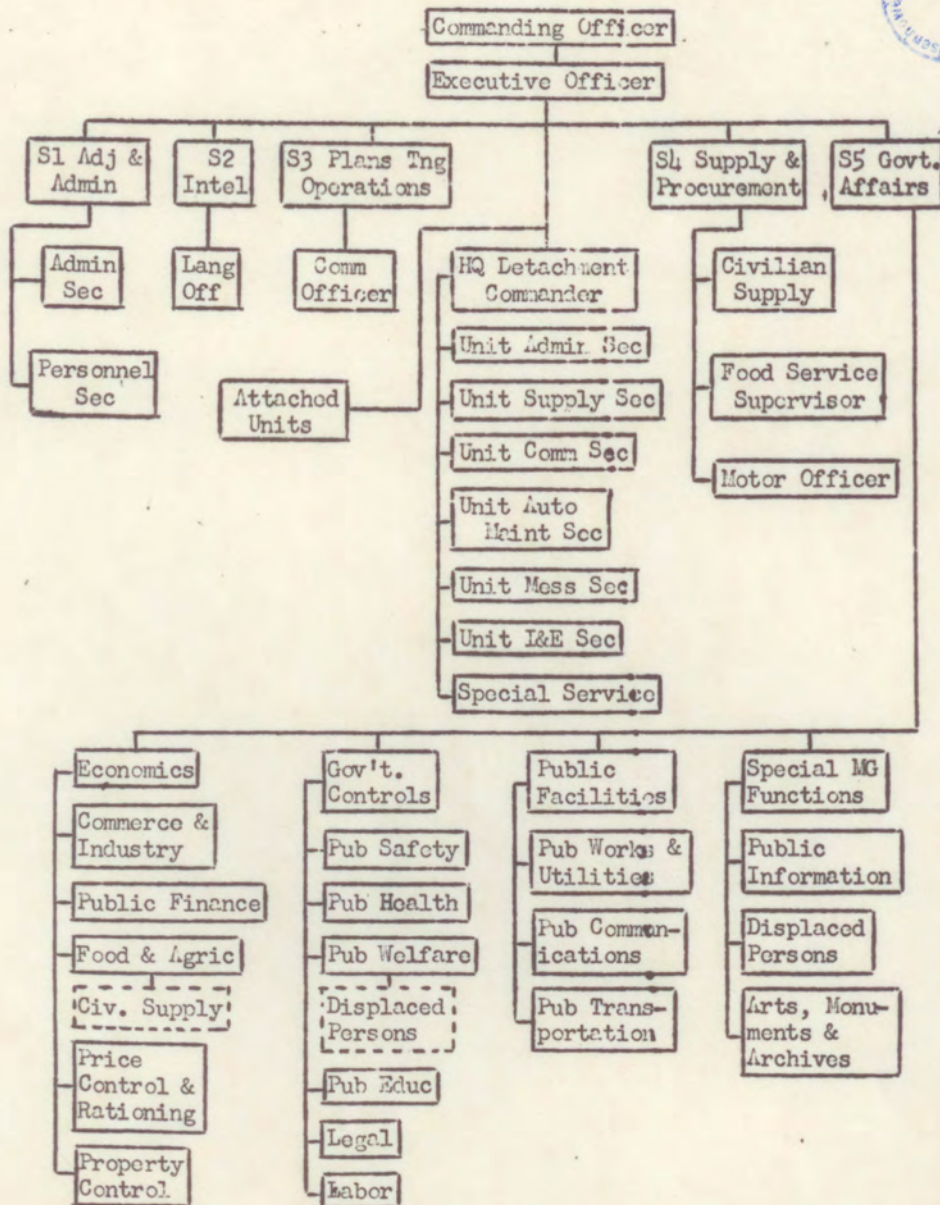
(Page 38)

This chart indicates the various civilian societies and institutions within the scope and supervision of the Arts, Monuments and Archives team. In a highly socialized country, administration and supervision of cultural institutions can be controlled through governmental agencies on all levels. The chart is, however, not confined to such a society but indicates the possible area of supervision and control of cultural institutions under any form of government. Hence, such institutions can be supervised through either governmental agencies or through private institutions or societies.



CHARTS

TYPICAL ORGANIZATION CHART: MILITARY GOVERNMENT GROUP

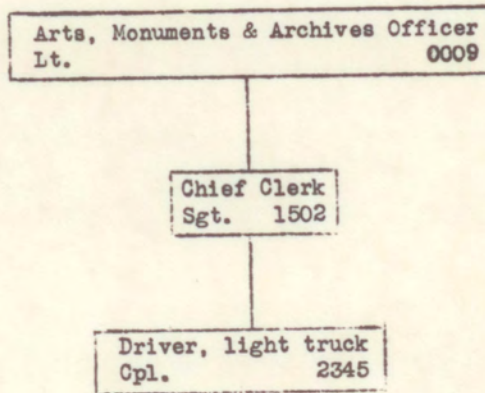


----- Dotted Line Indicates  
For Training Only

BASED ON T/O & E  
41-500 3 June 48

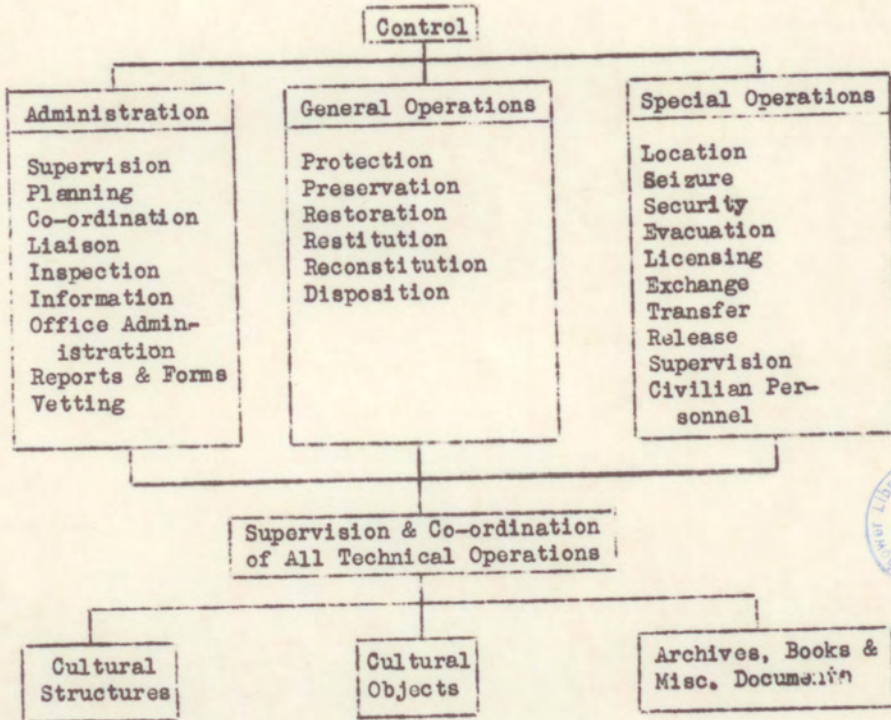
CHARTS

ARTS, MONUMENTS & ARCHIVES TEAM ORGANIZATIONAL CHART<sup>\*</sup>



\* Based on T/O & E 41-500, type team (EH).

ARTS, MONUMENTS & ARCHIVES TEAM FUNCTIONAL CHART



CHARTS

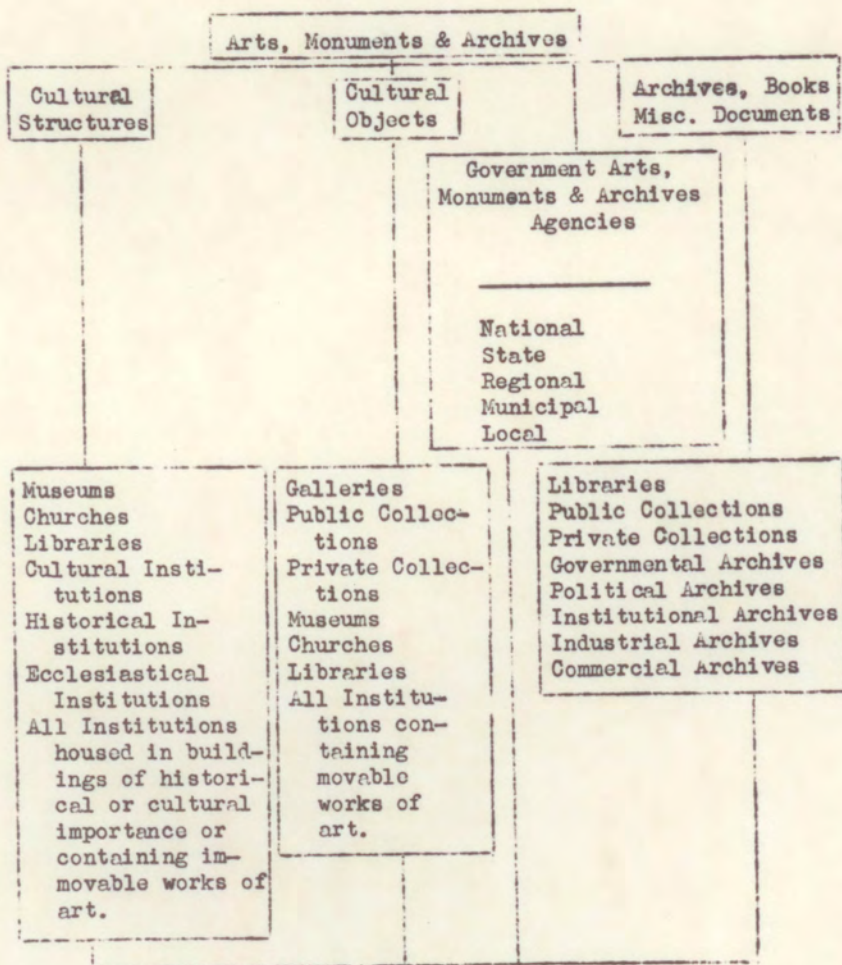
ARTS, MONUMENTS AND ARCHIVES TEAM CO-ORDINATION CHART

Co-ordination with:		
Section	Team	Area of Co-ordination
Economics	Food and Agr.	Archives and records
	Civil. Supply	Archives and records
	Commerce & Ind.	Archives and records
	Public Finance	Archives and records
	Property Contr.	Restitution, archives and records, property requisition
	Price C and R	Archives and records
Governmental Controls	Public Safety	Security measures, archives and records
	Special Branch	Clearance of civilian personnel
	Public Health	Archives and records
	Public Welfare	Archives and records
	Education	Collections, archives and records
	Labor	Procurement of labor needs, archives and records
Special Functions	Legal	Restitution, claims, archives and records
	PI and PW	Dissemination of information, archives and records
Public Facilities	Pub. Works & U	Procurement of supplies for emergency restoration, archives and records, repair and rehabilitation of museums
	Public Commun.	Archives and records
	Public Transp.	Transportation of movable works of art, archives and records
S-2		Intelligence reports in re caches, repositories, collections, interpreters and translators, looting, archives and records
S-5		Administration and supervision





ARTS, MONUMENTS AND ARCHIVES  
 SUPERVISION OF  
 CIVILIAN SOCIETIES AND INSTITUTIONS



SECTION IV  
REPORTS AND FORMS

REPORTS AND FORMS



REPORTS AND FORMS

Vicinity  
Report

(Page 41)

The Vicinity Report is a report prepared by lower echelons of AMA personnel regarding conditions in their particular areas of operation. This report will give an immediate estimate of the situation and better enable the AMA team to direct its overall program of protection and preservation. It is an initial report to be submitted in seven days. From it, more comprehensive reports are made as required from higher headquarters. It should be prepared in triplicate, Two copies to be forwarded to the AMA team on the group level.

Status of  
Cultural  
Structure  
Report

(Page 42)

This report is a more comprehensive report and will contain information pertaining to Cultural Structures. It should be prepared by all AMA teams of lower echelons and submitted through channels to the next higher echelon of military government, namely, the group. These reports in turn will be consolidated and submitted in the proper number of copies as directed by higher commanders.

Status of  
Cultural  
Objects  
Report

(Page 43)

The Status of Cultural Objects Report pertains to collections and repositories in the area of operation and should be prepared and submitted upon completion of inspection and inventory or as directed by regulations from higher headquarters. It should be prepared by lower echelons of military government and submitted through channels to the AMA team where the information will be compiled and consolidated and submitted in turn to higher commanders as directed.

Status of  
Collecting  
Points  
Report

(Page 44)

This report should be used after Central Collecting Points have been established. It contains essential information needed by the AMA team to supervise the activities and operations of a Central Collecting Point. From this report, movements of collections to collecting points can be regulated, progress of restitution can be directed, and other essential information pertinent to the mission of the team can be obtained.



REPORTS AND FORMS

Arts. Monu-  
ments & Ar  
chives Mon-  
thly Consol-  
idated Report  
(Page 45)

This report is a statistical summary of all the above reports plus a summary of the AMA team's co-ordinating activities. It should be submitted in the number of copies as directed by higher commanders.

Cultural  
Object  
Inventory  
Card  
(Page 46)

This form is used for inventory purposes when movable works of art and collections of art treasures are moved or otherwise require such record.

Receipt for  
Cultural  
Objects  
(Page 47)

This form is self-explanatory



REPORTS AND FORMS

Arts, Monuments and Archives Team

VICINITY REPORT

\_\_\_\_\_  
(Number)

\_\_\_\_\_  
(Date)

1. INSTRUCTIONS: It is requested that a report be made on \_\_\_\_\_, this headquarters, containing the following information on targets in your area:
  - a) Identification and description.
  - b) Location by province or city and grid coordinates.
  - c) Present condition of structures and collections.
  - d) What security measures have been taken.
  - e) Indicate ownership, directors, curators if known.
  - f) Emergency measures necessary for preservation and additional security.
  - g) Name or recommend reliable civilian administrator to manage each facility.
  - h) Indicate percentage of operational personnel available.
  
2. TARGETS:
  - a) Cultural structures -- museums, libraries, monuments, ruins, and immovable works of art of a religious, artistic, historical, archaeological and cultural nature.
  - b) Cultural objects - movable works of art in museums or in public or private collections of an artistic, religious, historical or cultural nature such as paintings, sculpture, precious stones, etc.
  - c) Archives - accumulations or collections, private or public, of manuscripts, books and documents of religious, historic, and artistic importance.
  
3. ESTIMATE OF THE SITUATION: What, in your opinion, is the overall situation concerning the amount of destruction to the targets in your area, looting by troops or civilians, and the scope of activities which will be involved?
  
4. ACTION TAKEN: What has been done to locate, recover, and secure targets in your area?
  
5. RECOMMENDATIONS: Your suggestions and proposals for accomplishing immediate objectives. --Make report as complete as possible. Missing data and new information to be forwarded within \_\_\_\_\_ days of due date.

REPORTS AND FORMS

Arts, Monuments and Archives Team

Status of Cultural Structures Report

- a. Administration
- (1) Personnel
    - a. Officer, military or civilian
    - b. Enlisted and non-specialist civilian
    - c. Recommendations
  - (2) Field Trips
  - (3) Receipt of Documents
  - (4) Important visitors or events
  - (5) Transportation available
  - (6) Miscellaneous
  - (7) Recommendations
- b. Cultural Monuments
- (1) Name of town and grid coordinates
  - (2) Name of structure
  - (3) Date of inspection
  - (4) War history
  - (5) Condition in detail
  - (6) Contents
  - (7) Present use
  - (8) Name of civilian custodian
  - (9) Action taken
  - (10) Photographic record
  - (11) Name of inspector
- c. Internal Affairs
- (1) Civilian committees appointed
    - a. Breakdown by function
    - b. Names and functions of members
  - (2) Summary of activities of personnel appointed



REPORTS AND FORMS

Arts, Monuments and Archives Team

Status of Cultural Objects Report

- a. Repositories
- (1) Location (town and grid coordinates)
  - (2) Reported (date and source)
  - (3) Inspected (date, name of inspector)
  - (4) Security
  - (5) Type of content
  - (6) Ownership of contents
  - (7) Custodian (name, title)
  - (8) Source of contents (name of public or private collection and place of origin)
  - (9) State of evacuation
  - (10) Movements
    - a. Truck loads moved
    - b. Persons engaged
- b. Repositories Falsely Reported
- (1) Location (town and grid coordinates)
  - (2) Date investigated and comments
- c. Collections
- (1) Location (town and grid coordinates)
  - (2) Type
  - (3) Contents remaining in building
  - (4) Contents evacuated
  - (5) Condition of building
  - (6) Condition of contents
  - (7) Civilian personnel
  - (8) Security
  - (9) Movements



REPORTS AND FORMS

Arts, Monuments and Archives Team

Status of Collecting Points Report

- a. Administration
- (1) Location and name of each building
  - (2) Personnel
    - a. Military
    - b. Civilian
    - c. Other (specialists, liaison)
  - (3) Building
    - a. Security
    - b. State of repair
    - c. Normal maintenance
    - d. Heating supplies
  - (4) Receipt of documents
  - (5) Important visitors or events
  - (6) Miscellaneous
  - (7) Recommendations
- b. Summary of Operations
- (1) Estimated total number of objects on hand, under the following categories, stating the number from individual repositories or from individual collections, with the name of the presumed owner, if known:
    - a. Works of art and art objects
    - b. Books
    - c. Archives (running feet)
  - (2) Total number of objects inventoried
  - (3) Number of objects inventoried during reporting period.
  - (4) Estimated percentage of total inventoried
  - (5) Estimated percentage of total inventoried during reporting period
  - (6) Number of inventory cards forwarded
  - (7) Number of photographs produced





REPORTS AND FORMS

Arts, Monuments and Archives Team

Monthly Consolidated Report

- a. Statistical summary, collected from the "Monthly Consolidated Arts, Monuments and Archives Report", "Status of Cultural Objects Report", "Status of Collecting Points Report", concerning:
  - (1) Personnel
  - (2) Monuments
  - (3) Repositories
  - (4) Collections
- b. Summary of military government coordinating activities, including field trips
- c. Receipt of documents
- d. Important visitors and events
- e. Miscellaneous
- f. Recommendations



REPORTS AND FORMS

F O R M S

CULTURAL OBJECT INVENTORY CARD (PROPERTY CARD ART)

NG/MFAA/4/F.



Classification:	PROPERTY CARD-ART	No:
Author:	Subject:	Presumed Owner:
Measurements:	Material:	Inv. No.
Weight:		Cat. No.
Depot Possessor:	Arrival Condition	
Depot No:		
Identifying Marks:	Description:	PHOTO
		For office use
		Claim No:
		Other Photos:
		Neg. No:
Bibliography:		Movements:
History and Ownership:		

Condition and repair record:

Location	Copies of Card	Arrival date:	Exit date:
	Forwarded _____ 19__		

RECEIPT FOR CULTURAL OBJECTS

ALLIED CONTROL AUTHORITY  
REPARATIONS, DELIVERIES AND RESTITUTION  
DIRECTORATE RECEIPT FOR CULTURAL OBJECTS



The undersigned, \_\_\_\_\_ duly accredited by the \_\_\_\_\_ Government, hereby acknowledges the receipt on behalf of the said Government, from the \_\_\_\_\_ Commander in Chief in \_\_\_\_\_ for the items described in Schedule A attached hereto.

1. The delivery of these items is subject to the following conditions:
  - a. In the event of the items coming within the ambit of a general restitution procedure that may later be established by the Allied Powers, the receiving Government will agree to the transfer being submitted for confirmation by a restitution Commission or other international body which may be established to deal with this matter and will abide by its decision.
  - b. In the event of such confirmation, the transfer will be subject to all the conditions laid down for restitution deliveries generally.
  - c. In the event of items not coming within the ambit of such restitution procedure, the transfer shall be dealt with in accordance with such procedure as may be established for other deliveries.
2. The receiving government hereby certifies that the items described in Schedule A attached were taken out of that country by the enemy.
3. The receiving government undertakes to restore any object which has been delivered to it by mistake:
  - a. To the government of the allied state if the property was removed by the enemy from the territory of the state;
  - b. To the Headquarters of the Zone from which it was shipped, if it had not been removed from the Territory of an Allied state.

REPORTS AND FORMS

4. The receiving government agrees that the occupying power and all its agents and representatives shall be rendered harmless from any claim for loss, damage or deterioration suffered by any item from the time of its removal from the jurisdiction or custody of the country receiving restitution until its return thereto.

\_\_\_\_\_  
Witness

\_\_\_\_\_  
Signature

\_\_\_\_\_  
Date

\_\_\_\_\_  
Signature typed

\_\_\_\_\_  
Place

\_\_\_\_\_  
Title or Capacity of  
Signer



SCHEDULE A

ITEM	DESCRIPTION (Including Statement of Condition of Object)



SECTION V  
CHECK LISTS

C H E C K   L I S T S



CHECK LIST

24 Hour  
Check List  
(Page 51)

The 24 hour check list is a list of functions which must be accomplished in the initial phase of occupation, which may be in the combat phase. It is used to insure that the most essential team operations are performed by Arts, Monuments and Archives personnel, such as location, inspection, security, etc. of cultural structures.

30 Day  
Check List  
(Page 52)

The 30 day check list constitutes periodic inspections of targets, reports of repositories and caches, and also maintains constant security. It provides for coordination and close liaison with the Public Safety Team, Labor Team and Special Branch, regarding the screening of personnel, custodians and specialists to be utilized. If cultural structures are used for military purposes, it defines responsibility for such structures. It provides for the requisition and procurement of essential materials and personnel, the initiation of issuance of instructions to the teams in the field, and the preparation of directives concerning the protection and preservation of cultural structures to all units in the area.



CHECK LIST

ARTS, MONUMENTS AND ARCHIVES TEAM

24 HOUR CHECK LIST

1. Locate cultural structures, collections of art treasures, repositories, collections of archives and records from official lists and from intelligence reports received.
2. Make inspections of the above.
3. Render report of condition.
4. Take necessary security measures.
5. Locate superintendents, directors, custodians and other specialist personnel.
6. Contact tactical and service unit commanders regarding military use of cultural structures if presently used for such purposes.
7. Report wanton damage and looting.
8. Emergency restoration needed.
9. Make an estimate of the situation.





CHECK LIST

ARTS, MONUMENTS AND ARCHIVES TEAM

30 DAY CHECK LIST

- 1. Continue periodic inspections of targets.
- 2. Investigate reports of repositories and caches as they are received.
- 3. Maintain constant security
- 4. Co-ordination with Public Safety, Special Branch, regarding screening of civilian directors, custodians and specialists to be utilized.
- 5. If cultural structures are being used for military purposes, have the following checks made:
  - a. Commanding Officer of the unit using building contracted to be appraised of the responsibility of protection and preservation.
  - b. All portions of the building liable to damage and pilferage placed off limits.
  - c. Movable contents of value stored and sealed in a place inaccessible to troops or removed to a new storage place.
- 6. Prepare monthly report from information contained in vicinity reports received from teams in the field.
- 7. Requisition supplies, if available at this stage of the operations, for emergency restoration through the Public Works and Utilities team.
- 8. Procure, through the Labor team, necessary labor.
- 9. Procure, through the Property Control team, buildings for storing movable works of art removed from repositories, etc., when necessary.



CHECK LIST

- 10. Issue instructions to teams in the field and disseminate information to them pertaining to directives and orders from higher headquarters.
- 11. Prepare directives concerning the protection and preservation of cultural structures to all units in the area.
- 12. Require all civilian superintendents, directors, custodians, etc., to submit records of inventory and the sale and purchase of cultural objects.
- 13. "Freeze" all cultural materials in the area regardless of ownership.
- 14. Make preparations for the selection and procurement, through the Property Control team, of a suitable building to be utilized for a Central Collecting Point.
- 15. Arrange for necessary transportation, through the Public Transportation team, for the moving of collections and caches to other locations for security and preservation reasons.



SECTION VI  
AREA STUDY

AREA STUDY



## AREA STUDY

### Arts, Monu- ments and Ar- chives Area Study

CA/MG units will not normally be trained for a specific area but rather for general area assignments. Towards this end Arts, Monuments and Archives personnel can greatly benefit by study of the general area. Listed below are items of information which, if known, will better prepare the AMA team in directing and carrying out its mission.

a. Cultural History: The history of any country or area is reflected in and influences its art. A study of the social customs and mores should be made because they directly affect the history of art and enable AMA personnel to recognize what is of value and importance to the country and the world alike.

b. Religious Beliefs and Customs: Religion has dominated the art of man from the very beginning. He has dedicated much of his major works of art, which have come down to us through the ages, to his gods and the life hereafter. A study of an area's religious history and customs, therefore, is essential, because a major portion of structures and objects to be preserved and protected will be of a religious nature or stem from religious beliefs and customs.

c. Dominant Leaders in the Field of Art: A study of the leading personalities in the field of art, architecture, etc., of the country is advisable whether they be contemporary or otherwise.

d. Media and Methods Used: A knowledge of the working mediums and methods of art will aid immeasurably, in recognizing the value of any cultural object. For example, in the Far East, jades and ivory play an important part in the art of that area. Familiarity with these mediums then, would have a direct bearing on the mission of the AMA team.

e. Cultural Aspects Important Only to the Country Concerned: Attitudes of the people can be directly affected by the actions of an occupying power with respect to the protection and preservation of works of art and cultural structures. A careful study should be instituted by AMA personnel in respect to this particular problem with the hope of preventing conflict with the indigenous population involving the local standards of art and cultures.



AREA STUDY

f. Methods of Administration and Control of Cultural Institutions: AMA personnel should know the methods of administration and control of cultural institutions as affected by the government and by private parties within the country to be occupied or liberated. Important to know too, are the attitudes and control of schools of thought in the field of art.

g. Location of Cultural Structures: Lastly, a study of the location of the important cultural structures and institutions is vital in planning any overall program of protection and preservation and for making an estimate of the situation.



SECTION VII  
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SECTION VIII

GLOSSARY

GLOSSARY



## GLOSSARY

- CULTURAL STRUCTURES** Monuments, buildings or sites of religious, artistic, archaeological, historic or similar cultural importance, such as; statues, and other immovable works of art; churches, palaces and similar public or private buildings of architectural or historic importance; museums and libraries; parks and gardens attached to such buildings; and ruins of historic or archaeological importance.
- CULTURAL OBJECTS** All movable goods of importance or value either religious, artistic, documentary, scholarly or historic. This definition includes, as well as recognized works of art, such objects as rare musical instruments, precious stones, and all objects found in museums or private and public collections.
- ARCHIVES** Accumulations or collections, private or public, of manuscripts, books and documents of religious, historic and artistic importance. Also records and documents pertaining to institutions recently made inactive or which have been inactive over a period of years.
- MONUMENTS** Any structure, real property, or site, including fixed objects, but exclusive of readily movable objects, which, by reason of its cultural, artistic, historic or archaeological value, should be protected in implementation of the policy of the army commander.
- LOOTED CULTURAL OBJECTS** The term includes all cultural objects acquired directly by duress or wrongful acts of confiscation or spoliation, whether pursuant to legislation, or by procedure purporting to follow forms of law, or otherwise and indirectly by purchase or other transactions regardless of whatever consideration may have been employed.
- SPOILIATION** The act of plundering or robbing, especially in time of war. The act of tampering with, or injuring a document to impair its value as evidence.

(Continued)

EH

GLOSSARY

- HYPOTHECATE** To pledge as security for a debt. To take, as reprisal from the enemy, property or objects.
- REPOSITORY** Any place used to conceal or for purposes of protecting movable works of art from aerial or artillery bombardment.
- FRESCO** A method of wall painting in water colors on fresh plaster. Restoration extremely difficult.
- THYMOL** White crystalline substance with pleasant, aromatic odor, chemically a phenol, obtained from oil of thyme: used in the field of medicine and also as a preservative.

