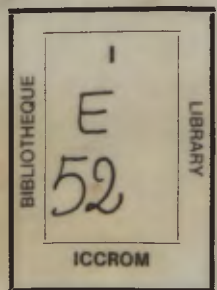


centres for  
the conservation  
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of movable  
cultural property  
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- Analysis and Perspectives
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Seminars-workshops on the evaluation  
of training programs on conservation  
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Latin America and the Caribbean  
Bogotá-Colombia, November 1986

Final Report  
Bogotá-Colombia



International Centre for the Study  
of the Preservation and Restoration  
of Cultural Property - ICCROM

Instituto Colombiano  
de Cultura - COLCULTURA

Regional Project for Cultural Training  
and Development UNESCO Region I





# centres for the conservation and restoration of movable cultural property in latin america and the caribbean



- Analysis and Perspectives
- Training Programs

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**International Centre for the Study  
of the Preservation and Restoration  
of Cultural Property - ICCROM**



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**Regional Project for Cultural Heritage  
and Development UNDP/UNESCO**



**Seminar-workshop on the evaluation  
of training programs on conservation  
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Bogota-Colombia, November 1985

**Final Report**

(abridged version)

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• Training Programs  
• Analysis and Perspectives

Global Workshop on the Evaluation  
of Training Programs on the Conservation  
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Lima, October 1987



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of the Preservation and Restoration  
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Instituto Colombiano  
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## Foreword

The rich cultural heritage of Latin America and the Caribbean is famous all over the world. The impressive monuments, magnificent works of art, utilitarian objects of surprising beauty and deep traditions all form a part of the backbone of what is universally considered the uniqueness of this region.



The rich cultural heritage of Latin America and the Caribbean is famous all over the world. The impressive monuments, magnificent works of art, utilitarian objects of surprising beauty and deep traditions all form a part of the backbone of what is universally considered the uniqueness of this region.

The rich cultural heritage of Latin America and the Caribbean is famous all over the world. The impressive monuments, magnificent works of art, utilitarian objects of surprising beauty and deep traditions all form a part of the backbone of what is universally considered the uniqueness of this region.

Today this patrimony is under constantly growing threat of extinction through the actions of man and nature alike and, therefore, has to be protected. The national authorities in many countries of the region have recognized the need for concrete actions; this has resulted in the creation of specialized legislation and institutions in the field of cultural preservation.

Internationally very little is known about the work that is being done to take care of the cultural heritage or the entities and individuals involved in these activities. This

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state of affairs is particularly alarming in the case of similar institutions and professionals in other parts of the world. The mutual lack of information results in isolated, sometimes duplicated efforts and hinders a truly international dialogue and development.

This publication seeks to be an introduction for professionals and institutions outside Latin America and the Caribbean to one vital aspect of the cultural preservation work in the region, namely the centers in charge of the conservation and restoration of movable objects. During the past decades these centers have evolved rapidly, facing the challenges of the tasks at hand and striving constantly to achieve a higher standard of performance. Providing adequate training for the personnel of the centers has been a crucial element in this process and has been especially stressed in the recopilation of the data presented here.

This data was originally collected for a working document for the "Seminar-Workshop on the Evaluation of the Training Programs in the Field of Conservation of Movable Objects in Latin America and the Caribbean", organized by the Colombian Institute of Culture COLCULTURA, the International Centre for the Study of the Preservation and the Restoration of Cultural Property — ICCROM, and the Regional Project for Cultural Heritage and Development UNDP/UNESCO and held in Bogotá, Colombia, in November 1985. Before the event a questionnaire was sent to all the participating institutions. The questionnaire consisted of two parts, the first one concentrating on the structure and facilities of the centers as such and the second on their training activities.

The information presented in this publication does by no means intend to be complete, but rather to function as a basis for further work. Situations and circumstances change rapidly, especially in this politically and economically unstable region, affecting sometimes radically the activities in the cultural sector. However, even though some of the details may be loosing their accuracy — for better or for worse— we believe that this survey illustrates some of the main tendencies, goals and problems of the work in the field of preservation, conservation and restoration of cultural property in Latin America and the Caribbean.

In general terms, the recent developments in this field in Latin America and the Caribbean are not unlike the ones that have taken place in other parts of the world. However, the regional and national realities have generated original approaches and a comparison can prove to be both interesting and fruitful. By making the information contained in this survey available, the Regional Project wishes to contribute to an ever-increasing international exchange of ideas and experiences on an institutional and individual level.

The English language edition is an abridged version of the original published in Spanish. The Spanish version also includes the round table discussions of the Bogotá meeting, with the intention of further clarifying the issues under discussion. We hope this version in English encourages its readers to cross the language barrier and to venture to familiarize themselves with the terminology in Spanish as well as the statements that their Latin American and Caribbean colleagues have made when talking about their work.

**Sylvio Mutal**  
**Chief Technical Advisor**  
**and Regional Coordinator**  
**Regional Project for Cultural**  
**Heritage and Development**  
**UNDP/UNESCO**

## Introduction



### The Seminar

In Latin America and the Caribbean the 70's and 80's have seen the birth of various centers dedicated to the restoration, conservation and preservation of cultural heritage. This process has included the founding of several centers working in the field of movable objects. Very different in size, facilities and institutional context, they all share a dedication to a vast array of functions and responsibilities. Having worked, so far, relatively isolated from each other, in recent years growing need has developed to share and exchange experiences and to establish more unified strategies for the future.

Aware of these needs and of the lack of a suitable platform for their discussion, the Regional Project of Cultural Heritage and Development UNDP/UNESCO has, together with the different national authorities, under-

taken a series of activities to further communication between the centers. In 1984 the "First Meeting of Restoration Center Directors in Latin America" was organized in Havana, Cuba, gathering together for the first time representatives from 13 centers. On this occasion, several themes emerged as worthy of further analysis and discussion. Among these was the issue of the training of personnel, which is one of the fundamental elements for the adequate and efficient functioning of a center.

As a first approach to this theme, the Colombian National Institute of Culture (COLCULTURA) and the Regional Project of UNDP/UNESCO, together with ICCROM, organized in November 1985 the "Seminar-Workshop on Evaluation of Training Programs in Conservation of Movable Cultural Objects in Latin America and the Caribbean". This five-day event brought to the

National Restoration Center of Santa Clara in Bogotá participants from 18 centers in 13 countries of the region, all of which had had previous experience of some kind in training programs.

Due to the complexity of the subject, it was deemed useful to collect some basic information prior to the event, in order to ensure that maximum use could be made of the discussion at the meeting. To this effect, an extensive questionnaire was established which consisted of two parts, one concerning the centers as such and the other, its training activities. The results were compiled into two volumes respectively, and were used as the working document at the seminar.

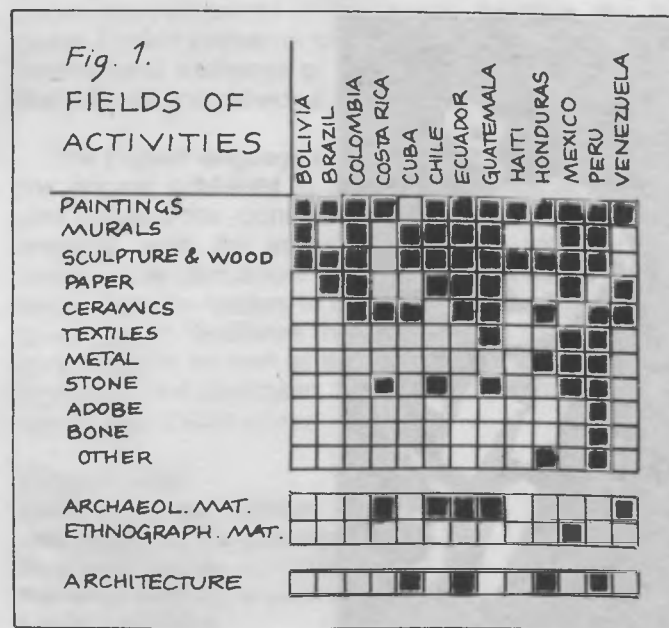
## The Restoration Centers

The unstable political and economical conditions that have characterized the recent decades in the region have greatly hindered, in many countries, the efforts to create a defined cultural policy. For the restoration centers, being a relatively new phenomenon, this has meant an uphill struggle in trying to find their role and consolidate their position. Faced with a tremendously rich cultural heritage and the ever-increasing threats against it, only in a few cases have the centers been able to pass from the stage of what could be termed as "rescue actions" to the implementation of a comprehensive long-term work plan on a national scale.

Various international entities have participated in the efforts of the national authorities. This participation has been fundamentally economic in character, including donations of equipment, financing of scholarships and visits of foreign experts. Most of all however, it is thanks to the dedication and resourcefulness of the individuals working in the field of restoration, that valuable and interesting work is being carried out in many countries.

The centers usually are part of the national entities in charge of cultural heritage. Some universities and banks with important collections have also established centers to take care of their collections. The chart indicating the areas in which the centers work (Fig. 1) shows clearly that the restoration of paintings, murals and sculptures is the most widely practiced, whereas in other important

areas, such as textiles and metals, services are offered only in few centers. This focus on painting and sculpture is due, not only to the great quantity of objects in need of attention, but to the lack of qualified personnel in the other fields.



With time, the centers have become increasingly aware of their limitations. Not only are they unable to respond to the restoration needs of various materials, but also feel the need to provide a better service on a national scale. This has resulted in a number of projects aimed at decentralization. Among restorers there has also emerged discussion about the social dimension of restoration, moving the work away from the closed surroundings of workshops toward more community-oriented programs.

The growing number of centers and of persons working in this field has accentuated the long-felt need to establish standards of performance and to officially recognize restoration as a career. This would enable an objective evaluation of restorers who have studied abroad in relation to the national conditions and it would basically enhance the opportunities for all restorers in

the job market. In countries like Colombia, where only authorized restorers are allowed to work on cultural property, such a framework would also have legal consequences.

## The Training Programs

Even though several centers state that training is one of their principal functions, they usually cannot devote enough attention to it. The amounts assigned to training in the annual budgets are minimal, and few centers have staff dedicated exclusively to this aspect. This means that training is generally carried out on the margin of regular activities, in the form of occasional courses given by the staff of the center and by foreign visiting experts, when possible. Apart from that are the centers that have established schools which function in close cooperation with or directly at the center. Of these the most notable examples are the School of Restoration, Conservation and Museology at Churubusco, Mexico and the School of Restoration, Conservation and Museology, in Bogotá. These schools offer courses on various levels — from basic to professional. In Cusco, Perú, the Interamerican Center of Restoration, Conservation and Museology organizes yearly courses for restoration technicians. The regional importance of these institutes is obvious, since almost all centers have on their staff restorers trained at least in one of the above programs. These schools, however, with the exception of Mexico, lack official status for offering officially-recognized degrees.

In the countries where the centers operate in connection with universities, restoration training programs have been developed as part of the universities' activities. Usually these programs are a specialization option for Fine Arts majors, students at the post-graduate level, or for professionals in Fine Arts or other related subjects. For other countries as well, cooperation with academic entities has been seen as a possible solution for the officialization of training.

The consolidation of restoration degrees is, however, only one of the aims. When planning training activities on a national and regional scale, it is necessary to keep in mind the different-level personnel needed, according to the characteristics of each country's cultural heritage. In order to avoid overproduction, it is also necessary to

consider realistically the absorption capacity of the different governmental and private institutions, and to consider creating job opportunities through an increasing awareness of the authorities in charge of the relevant entities. So far, no studies have been carried out concerning these points. Some initial conclusions could be drawn, however, from the cultural heritage inventories and job-opportunity studies that do exist.

All the countries do not at present have the resources for developing a national program of professional restoration training, nor the need for it. This makes international cooperation all the more important in planning the contents of such courses, and calls for strengthening even more so, the possibilities of sending students from other parts of the region to centers with extensive training programs.

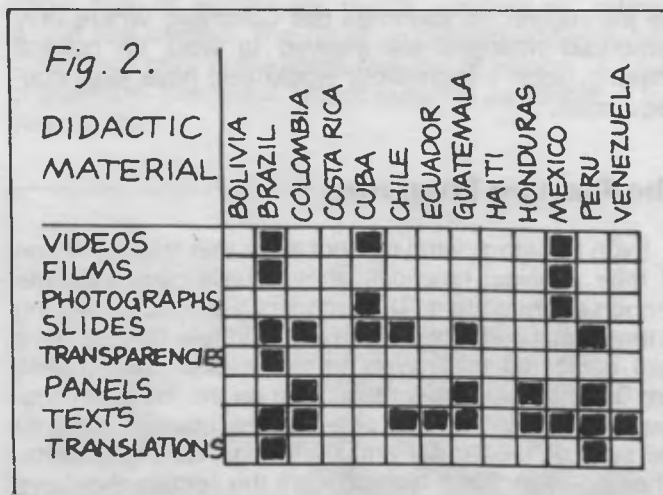
Even though the presently-existing small-scale courses cannot be considered sufficient as the restorer's only means of training, these courses should by no means be abolished. On the contrary, they should be further developed as an important form of introductory programs and refresher courses. One of their advantages is that they relate directly to the particular local conditions. The list of activities carried out in the different centers shows a great variety. This richness of approach should not be lost. Also, it should be kept in mind that for many museums and institutions, it is not possible to send persons from their limited staff to attend courses which last several years, and so these shorter courses offer the only alternative during the transition, until full professionals can be employed.

Several centers stressed the inherent interdisciplinarity of restoration as a science, the importance of the study of the theory, and of the underlying principles that guide the restorers work. Since the centers generally cannot afford employing experts in every field, the solution often lies in consultations with outside entities. In the application of this advice and information, sufficient background knowledge is vital, and it should be included in the curricula of courses at all levels.

The possibilities for cooperation between the centers are great. While it is necessary to organize regional projects for establishing overall strategies, it is hoped too, that the individual contacts made during the seminar

give more immediate results. Presently, the centers all struggle in isolation, while often having similar problems. One of the problems is the lack of qualified teachers. As the courses are usually given by restorers without any pedagogical experience, although having very valuable knowledge, they may not always be able to transmit this knowledge efficiently. Other problems include the lack of didactic material and reference literature in Spanish and the high cost of calling upon foreign experts. If the centers were to coordinate their individual projects, duplicated efforts would be avoided and a greater number of people would benefit. A starting point could be the exchange of teaching material prepared at different centers (Fig. 2). Another interesting possibility is the exchange of **stagiaires** between centers in order to learn new techniques and exchange experiences.

In conclusion, it can be said that the overall message of the seminar was very positive. While a lot remains to be done, it was an encouraging experience to see the amount of work that has been and is being done in the field of training. The wide range of subjects discussed was another proof of the fact that training cannot be treated as an isolated issue. Training as such is not the aim only a tool for providing the Latin American and Caribbean centers with personnel equipped with a professional vision and qualified skill in restoration. The dedication and resourcefulness that have brought about



the results that we see now are needed when trying to respond the challenges of today. The development will benefit not only the Latin American and Caribbean region, but the restoration community worldwide.

**Katriina Simila**  
**Associate Expert**  
**Regional Project for**  
**Cultural Heritage and**  
**Development UNDP/UNESCO**

# Final Document



## Final document read at the working session, November 15, 1985

1. The participants confirm the fact that the cultural heritage of Latin America and the Caribbean is endangered and that its safeguard depends on the professionals who work in the field of culture: architects, archaeologists, archivists, librarians, conservators, museum staff and restorers, as well as on the general public.

2. An examination of the courses established at present in Latin America and the Caribbean shows the following types:

A) Courses given regularly, three to five years long (called "professional courses"). Students are accepted without any previous formal training in restoration.

B) Courses given regularly or sporadically, one week to twelve months long (called "information courses" or "sensibilization courses"). Students are accepted without any previous formal training in restoration.

C) Courses given sporadically, one-week to six-months long (called "training courses"). Students accepted have had no previous formal training in restoration but have a long practical experience.

D) Courses given sporadically, one-week to six-months long, (called "updating courses"). Participants are professionals in restoration.

3. Due note is taken, with satisfaction, of the growing interest and participation of some universities in the region in the teaching of subjects related to the conservation of the cultural heritage, as well as of the agreements established between universities and conservation centers for training purposes in this field. Nonetheless, it would be desirable that these universities and joint programs take into account the norms and criteria herein mentioned in regard to the appropriate academic professionalization of restorers.

4. After examining the development of professional training courses for the restoration of movable objects in Latin America

and the Caribbean, we conclude that the necessary conditions have not yet been reached which would allow the establishment of post-graduate programs.

5. Although some training or information courses are given for the restoration of paper, metals and textiles, examination of the professional programs shows an absence of these subjects, notwithstanding the fact that these materials are abundant and especially endangered in Latin America and the Caribbean.

6. It is recognized, at present, that only those persons having received training as professional restorers for three years or more can intervene objects.\* The same should be accepted throughout Latin America and the Caribbean. Many persons now working in the "restoration" of objects in Latin America have had no formal training. This same situation holds true in other parts of the world.

7. Architects, archaeologists, librarians, archivists and museum personnel lack specific training for the conservation of movable objects. Therefore, it would be desirable to include, in the curriculum of these career-programs, the subjects related to the conservation of movable objects. Also, updating courses should be given to graduates in these fields.

8. Due note was taken of the fact that some national conservation and restoration centers have established special programs geared toward the community, to inform on matters related to the safeguard of the cultural heritage. Given the fact that the participation of the public is deemed important in safeguarding this heritage, it would be beneficial to encourage such programs in all institutions devoted to the conservation of the cultural heritage, as well as in the media and the educational system.

\* Resolution of the Dresden Conference, Definition of "restorer" accepted by the Executive Council of ICOM.

9. Notwithstanding the fact that the existing training programs are not all they should be, regarding the optimum training that restoration professionals should receive, it is estimated that an ideal solution will not be found in the near future, due to technical, material and economic deficiencies in the region in general, and in some countries in particular.

10. Nonetheless, it would be desirable that governments and international technical and financing organizations, as well as operational projects within the UN system (UNDP-UNESCO, etc) as well as other organizations such as ICCROM take into account, in the coming years, the necessity to gradually adapt existing training programs to the needs and requirements of the profession of restoration and conservation.

11. To this effect, innovative and creative programs should be adapted progressively to existing programs. Also, new projects and information programs should be implemented.

12. We also realize that, meanwhile, the existing training programs must not be abandoned, although they do not totally comply with the requirements of our profession, but should

continue, one way or another. Graduates from these courses should exclusively be dedicated to the **prevention** of deterioration of the movable objects comprising the cultural heritage as well as to conservation as a whole in Latin America and the Caribbean.

13. We believe one of the best ways to improve training, both theoretically and practically at levels is to have an exchange of specialists, professors and consultants take place between countries in Latin America and the Caribbean, as well as with countries outside the region.

14. To this effect, it would be desirable to promote the exchange of trainees and professors through bilateral agreements, as well as through horizontal cooperation via international organizations, especially those within the UN system (UNDP-UNESCO, etc) as well as other inter-governmental organizations such as ICCROM. A "horizontal" exchange should also include documents and the exchange of scientific and technical knowledge between restoration and museology centers, universities and other similar technical and academic institutions.





## Addendum to the Final Document

Bearing in mind the content of the document read, where the need to establish the training of restorers as a profession at a university level is reiterated, we propose the following addendum:

1. The Latin American countries should formulate cultural and educational policies regarding the training of the human resources required for the protection, conservation and restoration of the cultural heritage.

Thus, professional educational programs in the field of restoration would be part of the development plans of each country, with multiple cultural, educational, social and economic correlations.

2. Due note is taken of the need to work towards establishing the characteristics (profile) of the restorer in Latin America, having as a framework the generic character of the profession on an international level and the functions proper to a restorer in our countries.

The definition of the professional profile constitutes an essential methodological step to determine the type of professional we need to train in the region, as well as the scientific, technical and humanistic knowledge he must possess and the ability and dexterity he must also have.

3. In close link with the above, it is advisable to establish policies and specific research projects in two areas:

- Identification and technical description of the objects and goods which comprise the cultural heritage of each country, for this is the object of the profession.
- The epistemological, scientific, methodological and technical guidelines of restoration as a scientific discipline which is being consolidated. This includes the characteristics of its object, theoretical foundations, specific methodology, appropriate technology, etc.

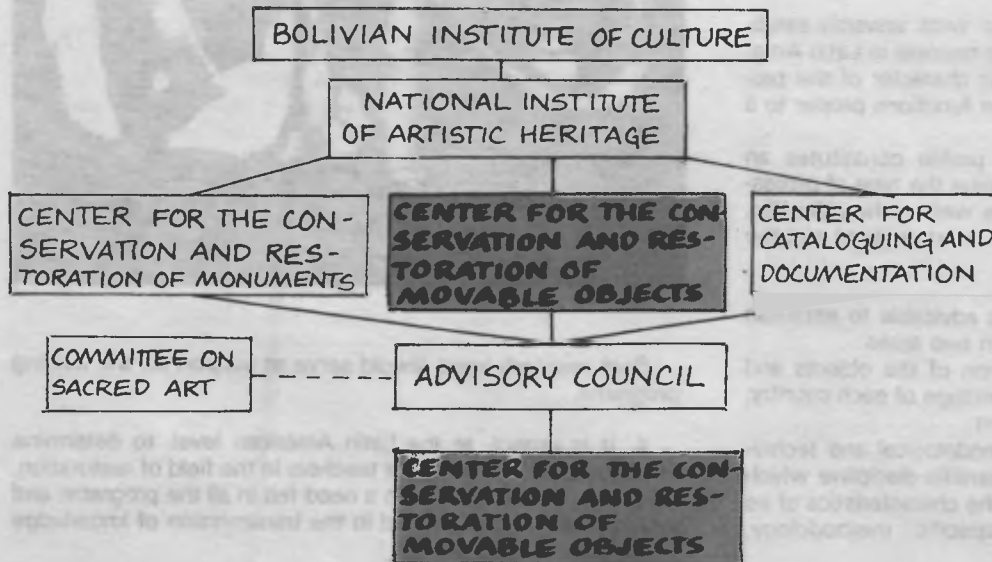
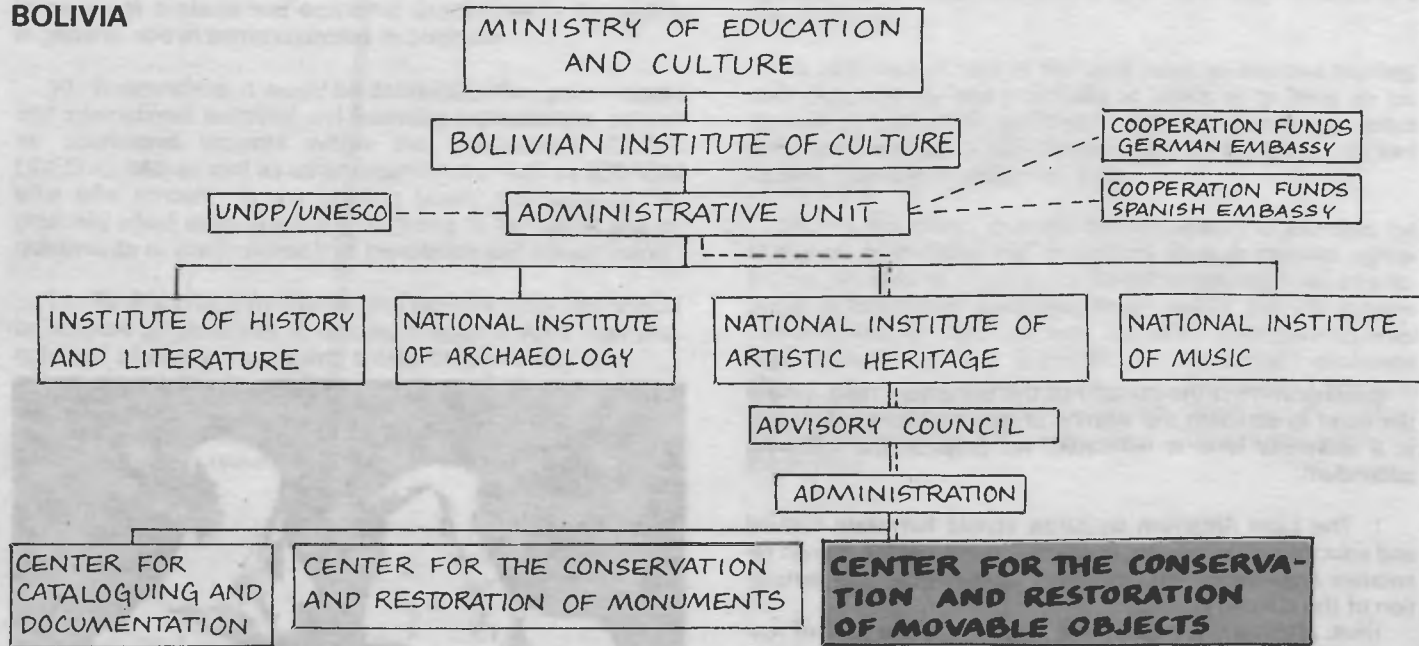


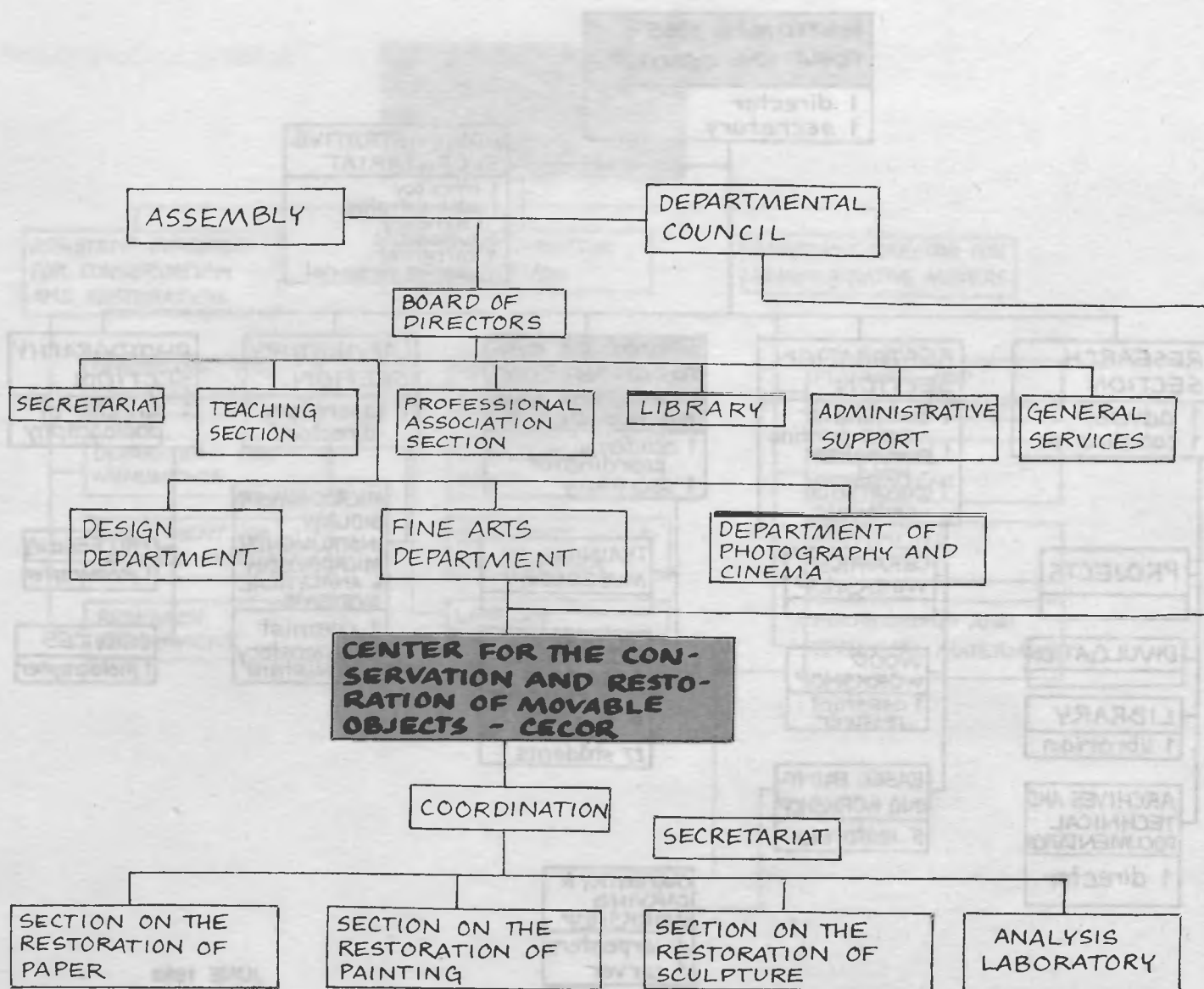
Both research areas should serve as support for the training programs.

4. It is urgent, at the Latin American level, to determine strategies for the training of teachers in the field of restoration. This would be an answer to a need felt in all the programs and would mean a step forward in the transmission of knowledge in this new discipline.

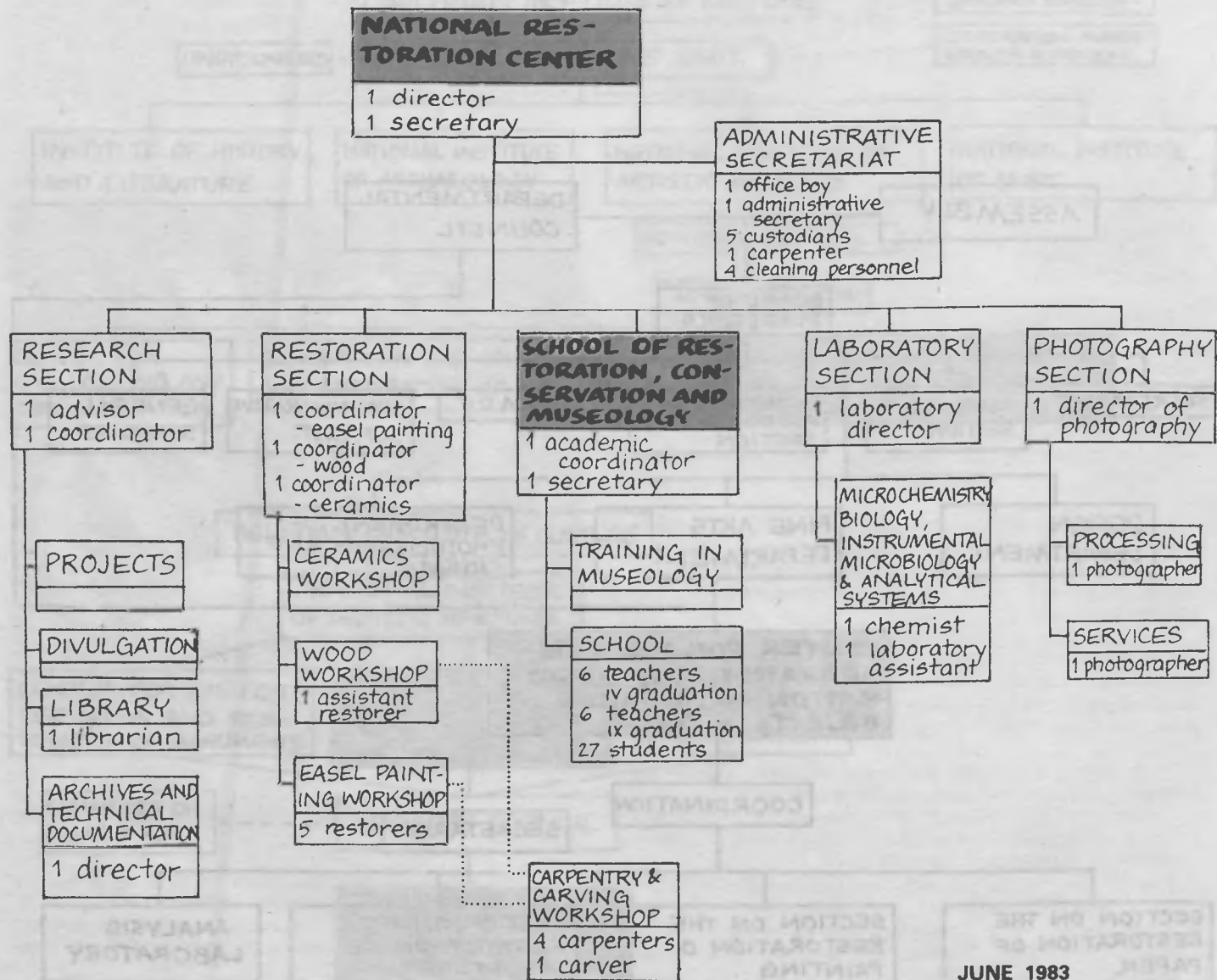
# Institutional Organization Charts

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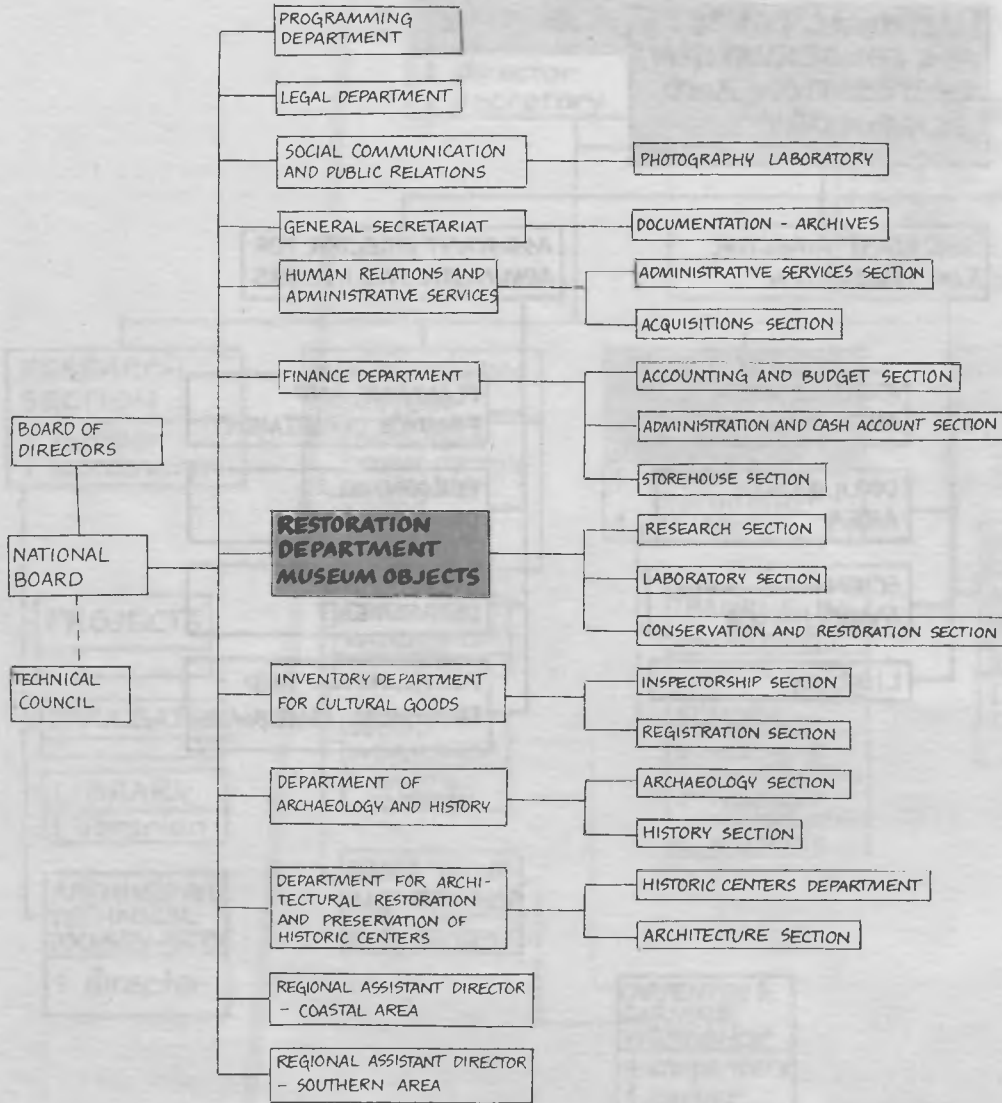


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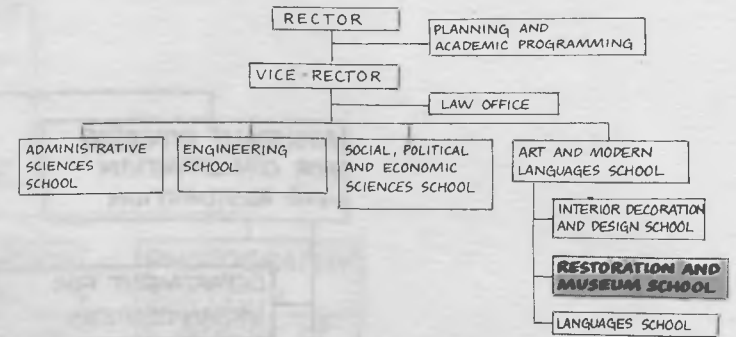
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MUSEOLOGY**ASSISTANT DIRECTOR  
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AND RESTORATIONDEPARTMENT FOR  
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MONUMENTSDEPARTMENT FOR  
MOVABLE OBJECTSRESEARCH  
DEPARTMENTASSISTANT DIRECTOR  
FOR PROMOTIONTEACHING AREA  
METHODOLOGYDIVULGATION  
AREASCIENTIFIC INFOR-  
MATION AREA

LIBRARY

ASSISTANT DIRECTOR FOR  
ADMINISTRATIVE MATTERSPLANNING AND  
FINANCE DEPARTMENTPERSONNEL  
DEPARTMENTACCOUNTING  
DEPARTMENTFURNISHINGS AND  
TECHNICAL MATERIALS



TECHNICAL ACADEMIC STRUCTURE



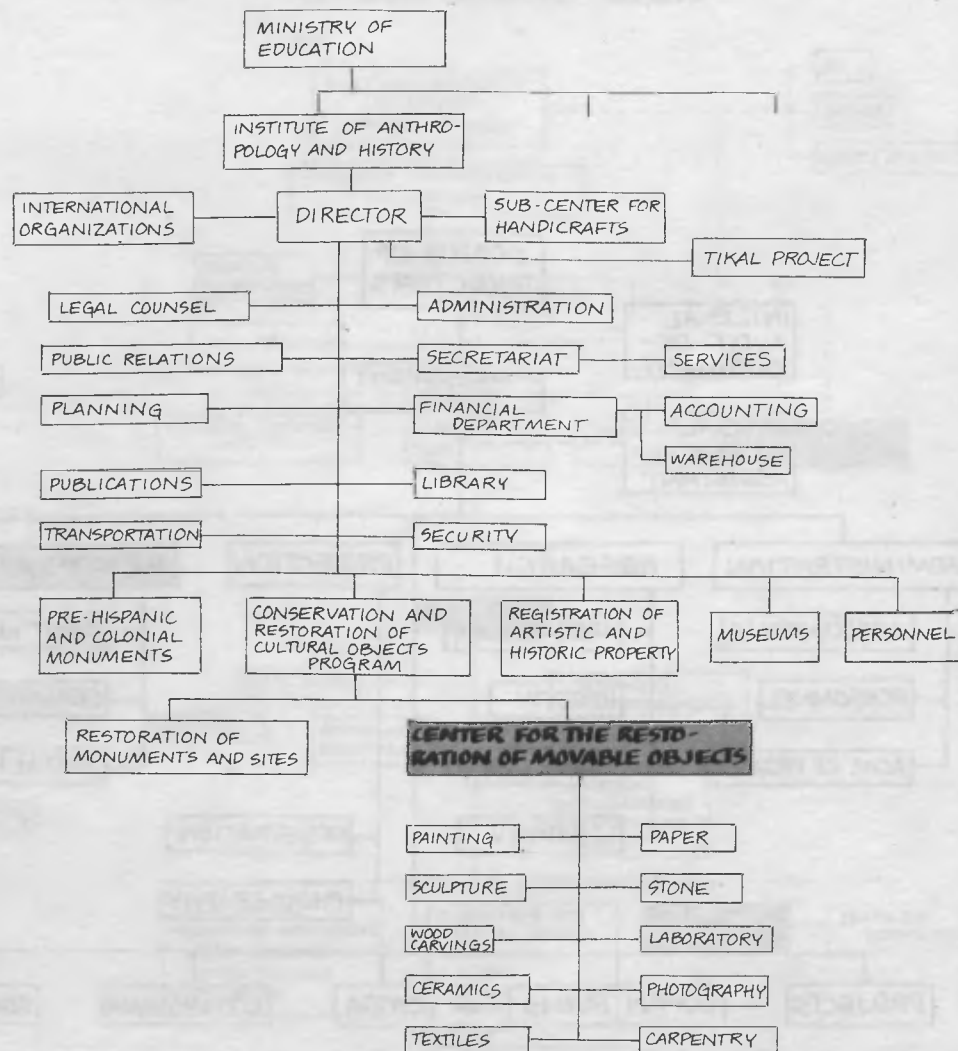
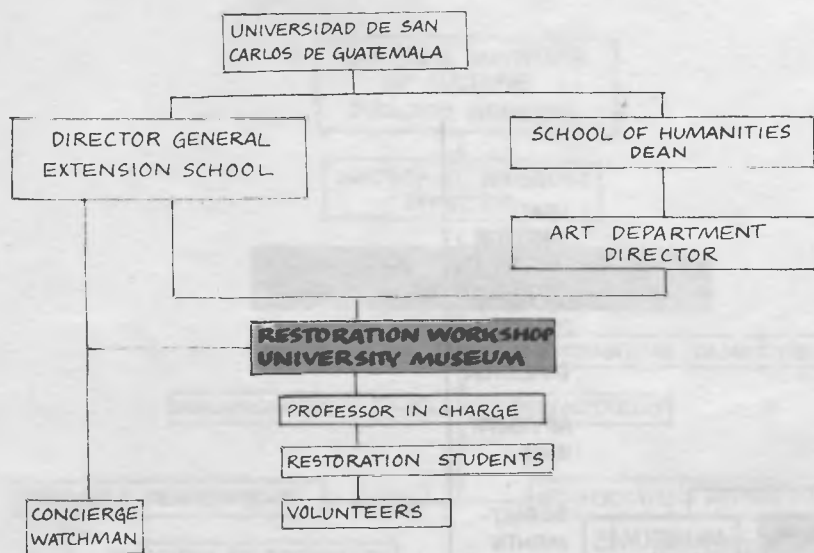
# GUATEMALA

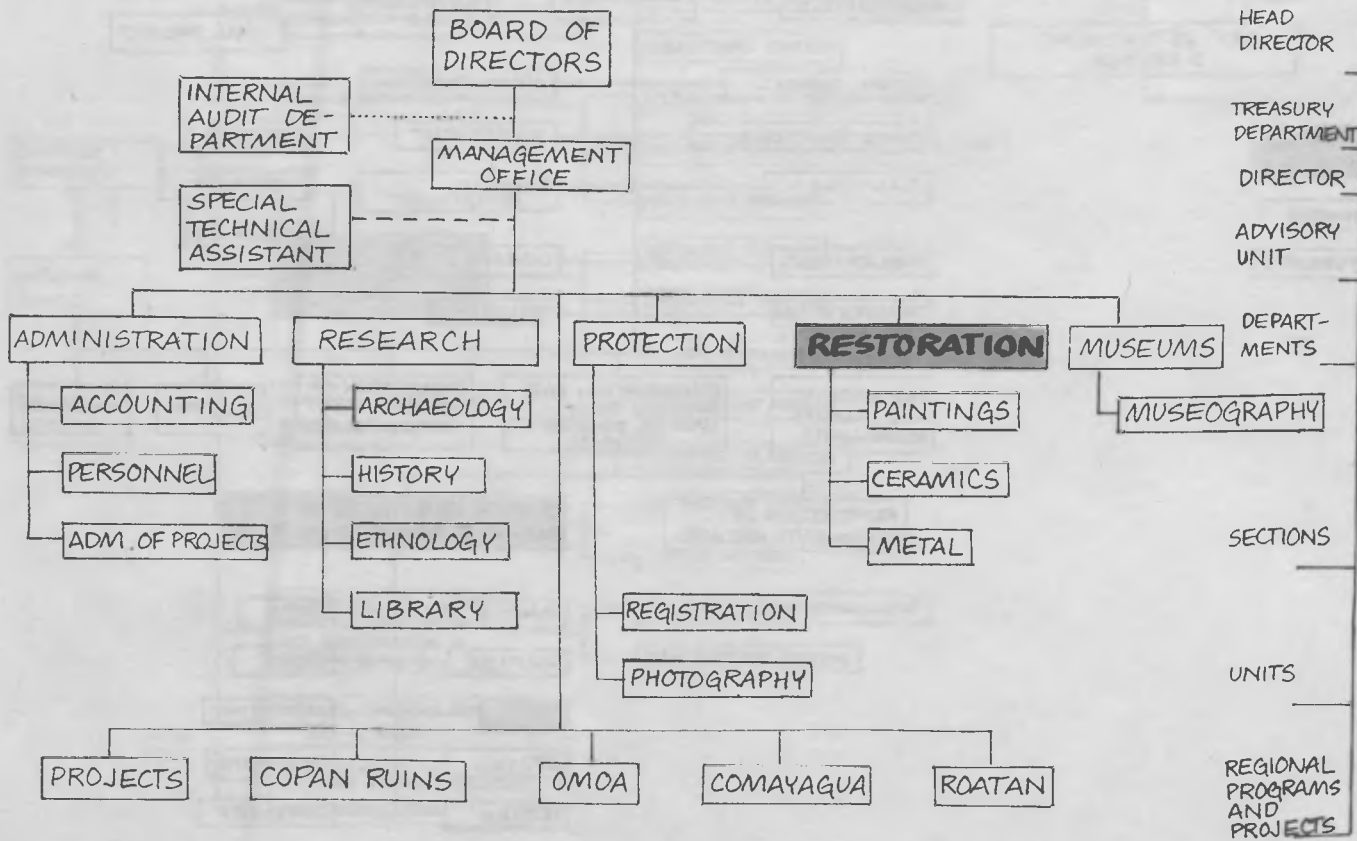
CAPITULO

INSTITUTO NACIONAL DE CULTURA

## UNIVERSIDAD DE SAN CARLOS DE GUATEMALA

## INSTITUTO DE ANTROPOLOGIA E HISTORIA (IDAEH)

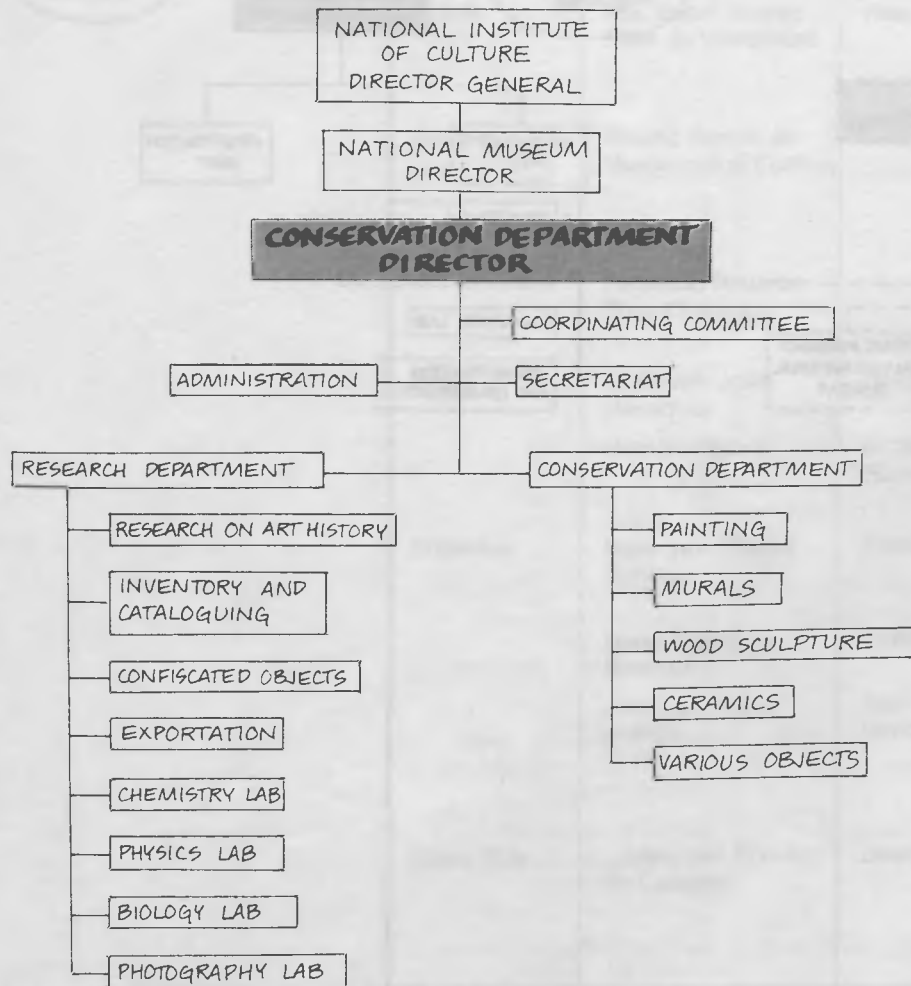




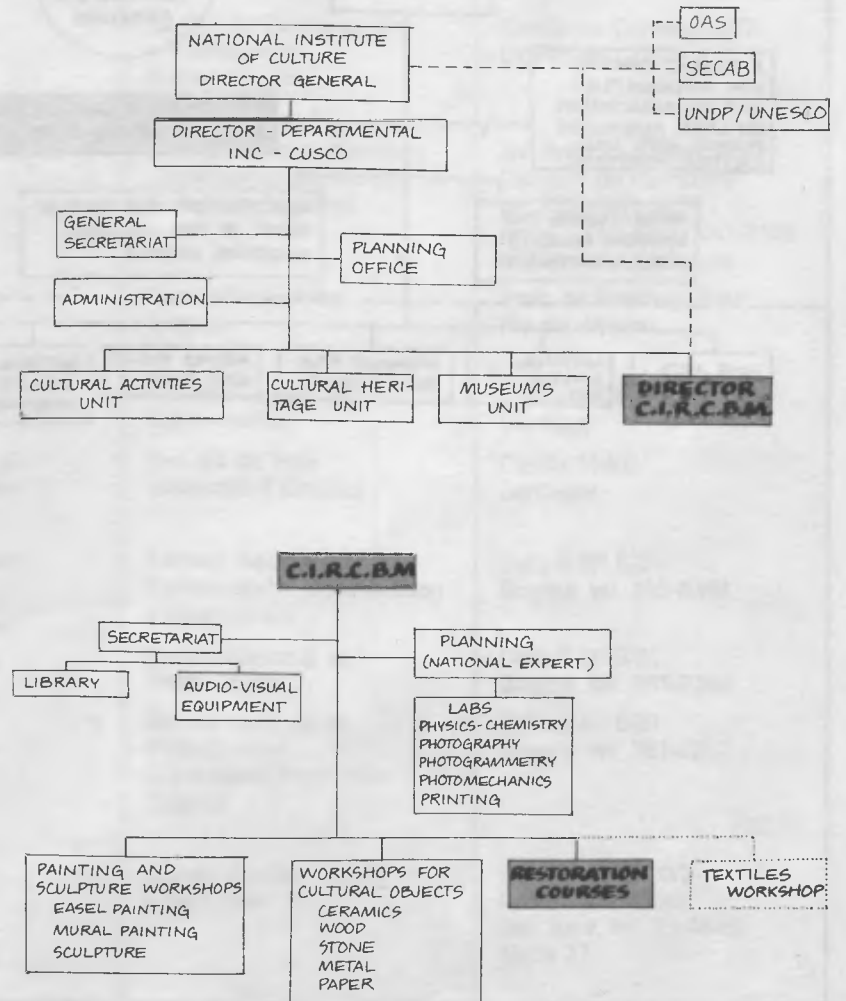


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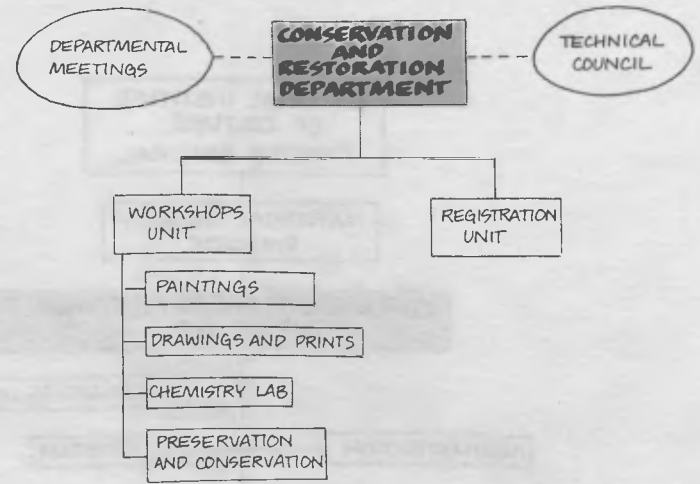
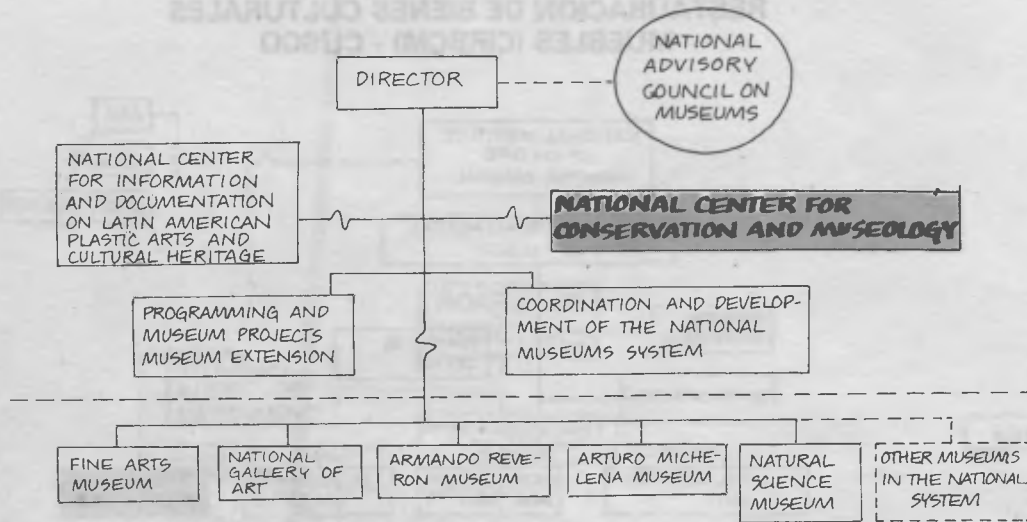
### INSTITUTO NACIONAL DE CULTURA



### CENTRO INTERAMERICANO SUB-REGIONAL DE RESTAURACION DE BIENES CULTURALES MUEBLES (CIRBCM) - CUSCO



VENEZUELA

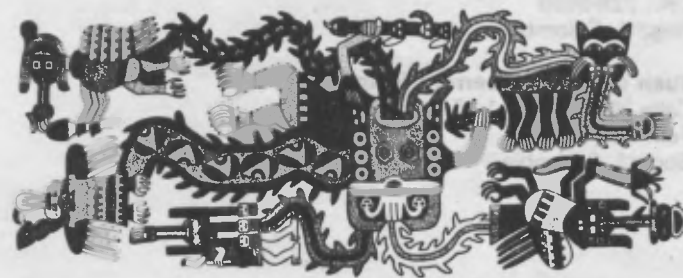


## Participants

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# Working Document

# Questionnaire

1. Name of the center  
2. Address  
3. Telephone  
4. Fax  
5. E-mail  
6. Website  
7. Year of establishment  
8. Type of center  
9. Number of staff  
10. Number of students  
11. Number of courses  
12. Number of projects  
13. Number of publications  
14. Number of exhibitions  
15. Number of events  
16. Number of awards  
17. Number of grants  
18. Number of partnerships  
19. Number of collaborations  
20. Number of international relations  
21. Number of national relations  
22. Number of local relations  
23. Number of regional relations  
24. Number of national relations  
25. Number of international relations

I. PURPOSE OF THE RESTORATION CENTER  
II. MAIN AMERICA AND THE CARIBBEAN  
1. Name of the center  
2. Address  
3. Telephone  
4. Fax  
5. E-mail  
6. Website  
7. Year of establishment  
8. Type of center  
9. Number of staff  
10. Number of students  
11. Number of courses  
12. Number of projects  
13. Number of publications  
14. Number of exhibitions  
15. Number of events  
16. Number of awards  
17. Number of grants  
18. Number of partnerships  
19. Number of collaborations  
20. Number of international relations  
21. Number of national relations  
22. Number of local relations  
23. Number of regional relations  
24. Number of national relations  
25. Number of international relations

With the aim of preparing the working document for the Seminar-Workshop, a questionnaire was designed jointly by Katriina Simila of the UNDP/UNESCO Regional Project for Cultural Heritage and Development, Rosa Inés Ospina (COLCULTURA) and Agnes Ballestrem from ICCROM.

The questionnaire consisted of two parts: in the first, general information on the restoration centers was compiled; the second part deals with training activities at the centers.

Answers were abridged and presented in charts during the Seminar-Workshop.

## I. PROFILE OF THE RESTORATION CENTERS IN LATIN AMERICA AND THE CARIBBEAN

1. History of the center
2. Organization and budget
3. Field of work
4. Premises
5. Equipment
6. Materials
7. Personnel
8. Extension
9. Divulgarion
10. Relations with other centers
11. Research
12. Future perspectives

### 1. History of the Center

- \* When was the center founded? (year)
- \* Reasons that led to its foundation
- \* What were the center's first activities?
- \* Who provided funding?
 

Government	_____	%
Donations	_____	%
International Organizations	_____	%
Other	_____	%

### 2. Organization and Budget

- \* Please submit a chart of the center giving information about the following:
  - entities on which the center depends, administratively
  - entities on which the center depends, financially
  - administrative departments into which it is divided
  - decision-taking mechanisms at the center.
- \* What are the center's main aims?
- \* Are there any laws which determine the status and/or field of action of the center?
- \* Annual budget: Total amount (US\$)
 

Source		
Government	_____	%
Foundations	_____	%
Clients	_____	%
Other	_____	%
Distribution:		
Premises	_____	%
Personnel	_____	%
Materials	_____	%

- |             |       |   |
|-------------|-------|---|
| Equipment   | _____ | % |
| Maintenance | _____ | % |
| Training    | _____ | % |
| Research    | _____ | % |
| Others      | _____ | % |

### 3. Field of Work

- \* In which restoration fields does the center offer services?
- \* Has there been a special emphasis on any of these fields during the last few years? Why?
- \* Where do the objects to be treated come from?
- \* What are the criteria, when stipulated, to accept or refuse these objects?
- \* Who selects the objects to be restored?

### 4. Premises of the Center

- \* Area \_\_\_\_\_m<sup>2</sup>
- \* Since when has the Center operated at its present premises?
- \* What was the original function of the building?
- \* Has the building undergone modifications to meet some specific need of the Center?
 

( ) YES		( ) NO
---------	--	--------

 Which ones?
- \* Do other institutions or entities share the same building?
 

( ) YES		( ) NO
---------	--	--------

 Which ones?
- \* Is the center independent of these organizations or is there some kind of cooperation?
- \* Working areas
- \* Does the center have special work areas for:
 

An easel-painting workshop?	( )	( )
A mural-painting workshop?	( )	( )
A workshop for wood??	( )	( )
A workshop for stone?	( )	( )
A workshop for ceramics?	( )	( )
A workshop for textiles?	( )	( )
A workshop for paper?	( )	( )
A workshop for stained glass?	( )	( )
A workshop for metal?	( )	( )
A chemistry lab?	( )	( )
A physics lab?	( )	( )
A biology lab?	( )	( )
A photography lab?	( )	( )
Warehouse?	( )	( )



Carpentry-shop? ( )  
 Library? ( )  
 Research? ( )  
 Archives/files? ( )  
 Auditorium? ( )  
 Other? ( )

\* Are the premises suited to the present needs of the center?  
 ( ) YES ( ) NO

\* What are the Center's main problems as to premises?

## 5. Equipment

\* What kind of specialized equipment does the center have?

\* Where did it come from?  
 Acquired with the Center's own funds ( )  
 Manufacturer's donations ( )  
 National foundation donations ( )  
 International foundation donations ( )  
 Private enterprises ( )  
 Public enterprises ( )  
 Others \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

\* Does the center have some sort of cooperation agreement with other entities in order to obtain services, equipment and/or specialized personnel?

( ) YES ( ) NO

Type of entity: \_\_\_\_\_ Type of services: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

\* Are these services free? ( )  
 Paid for by the center? ( )  
 In exchange for Center services? ( )  
 Which ones? \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

\* Is there an urgent need for new equipment?  
 ( ) YES ( ) NO

Describe the needs and type of equipment.

## 6. Materials

\* Financing of working materials  
 Center budget \_\_\_\_\_ %  
 Donations \_\_\_\_\_ %  
 Clients \_\_\_\_\_ %  
 Other \_\_\_\_\_ %

\* How much of the materials used are produced nationally? \_\_\_\_\_ %  
 How much is imported \_\_\_\_\_ %  
 Describe here groups of materials which are produced  
 Nationally \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

Imported materials \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

\* Has the Center had any particular difficulties regarding required materials, namely?

— Was it difficult to find products appropriate to the local conditions ( )  
 — High costs ( )  
 — Orders must be made way in advance ( )  
 — Storage conditions are not in accordance with manufacturer's recommendations ( )  
 — Difficulty in obtaining information on the composition and property of materials ( )  
 — Other \_\_\_\_\_  
 \_\_\_\_\_

\* The Center carries out research

— On materials used by it ( )  
 — In order to find new materials ( )  
 — To substitute imported materials ( )  
 — On traditional techniques and materials ( )  
 — Other \_\_\_\_\_  
 \_\_\_\_\_

## 7. Personnel

\* Number of permanent staff members of the Center  
 POSITION \_\_\_\_\_ N° \_\_\_\_\_

MONTHLY SALARY US\$ \_\_\_\_\_ IS HE/SHE SPECIALLY TRAINED (YES/NO) \_\_\_\_\_  
 \_\_\_\_\_

\* Where did the staff receive special training?  
 In what areas?

At the center (courses/as a trainee)

In the country (where)

Abroad (where)

\* Does the center have temporary personnel?  
 ( ) YES ( ) NO

In what areas?

( ) Students/trainees

( ) How many per year?

( ) Persons hired for specific projects

( ) How many per year?

- ( ) Volunteers  
 ( ) How many per year?

- \* Does the center offer training courses or programs for its staff members?  
 ( ) YES ( ) NO  
 What type of courses or programs?

### 8. Extension

- \* Does the center carry out conservation or restoration work outside its premises?  
 ( ) YES ( ) NO  
 Workshops ( )  
 Evaluations ( )  
*In situ* restoration ( )  
 Other \_\_\_\_\_  
 \* What kind of objects are treated outside the premises of the center?  
 \* Who are the recipients of such activities?

### 9. Divulgateion

- \* What information channels does the center employ to divulge its work?  
 Newsletter ( )  
 Regular contribution to some publication (which one?) ( )  
 Mass media (radio, TV, newspapers) ( )  
 Other \_\_\_\_\_  
 \* Does the staff carry out divulgation activities outside the institution?  
 ( ) YES ( ) NO  
 \* Are visits organized at the Center?  
 ( ) YES ( ) NO  
 For whom?

### 10. Relations with other centers

- \* Does the center cooperate with other national or international restoration centers? How does it establish cooperation relations and with whom?  
 \* Does the center receive national or international advise?  
 TYPE OF ADVISING \_\_\_\_\_ WHERE DOES IT COME FROM? \_\_\_\_\_  
 \* Does the staff participate in meetings, conferences, etc. dealing with their special field of work?  
 ( ) YES ( ) NO  
 How many per year? \_\_\_\_\_  
 \* Does the center subscribe to national or international publications dealing with the center's field of work?  
 ( ) YES ( ) NO  
 How many per year? \_\_\_\_\_  
 \* Does the center feel it is conversant with the activities carried out by other institutions in the Latin American region?  
 ( ) YES ( ) NO  
 Why?

### 11. Research

- \* In what fields does the Center perform research?  
 \* Does the center have staff members exclusively dedicated to research?  
 ( ) YES ( ) NO  
 How many?  
 \* What is the aim of research carried out?  
 \* How are the research findings divulged?  
 a) At the Center \_\_\_\_\_  
 b) Outside the Center \_\_\_\_\_

### 12. Future perspectives

- \* What are the long-term aims of the center?  
 \* How are these objectives (aims) made concrete in the center's planning?

## II. TRAINING PROGRAMS

1. Background
2. Programs
3. Material
4. Teachers
5. Students
6. Graduates
7. Future perspectives

### 1. Background

1. How is the restoration personnel trained in your country?
2. What is the role played by your institution in this training?
3. How did the idea of having training courses develop?
4. What organizations contributed to implement this idea and how?
5. How often are training activities organized (if they are not permanent)?
6. What is the reason for this frequency?
7. What infrastructure did you have at the start of these activities?
8. What human and pedagogical resources were available?
9. What financial resources did you have?
10. Before or after programming training activities, has a nationwide survey been made of the movable cultural objects and their situation?
11. How does the educational legislation of your country define the different training categories (Ex: assistant, technician, professional...)?
12. Do the training activities in your institution take into account these categories? How?
13. Are diplomas (degrees) given to the participants? Title of the degree (or diploma). Who gives it?

### 2. Programs (Curriculum)

1. Please indicate the different types of training activities which have been set up/are set up/are planned in your institution. Give dates, length of time, and number of participants in each, as well as the degree obtained.

TYPE OF ACTIVITY	DATE	DURATION
N° OF PARTICIPANTS	DEGREE	

- Please give the **syllabus** for each of the different **types** of training activities. We are interested in the following aspects:
- Training aims

- Subjects taught
  - Distribution of subjects according to different fields of knowledge
  - Methodology
  - Timetable or schedule
  - Percentage of theory/and practice
  - Requisites in order to complete studies
2. Who planned the contents?  
(Please indicate their position and professional level)
  3. Have you used an existing training program as a model for your activities? Explain.
  4. Are you familiar with other training programs in Latin America? Which ones?
  5. How has this knowledge influenced the programming of your activities?
  6. Is research taken into account when planning training programs? Who is in charge of it?
  7. Do you plan visits or other activities outside your institution? What is their purpose?

### 3. Materials

1. What kind of support material do you use in your training activities?
2. Where does it come from?
3. Who decides what the needs are, regarding these support materials?
4. Who chooses these materials?
5. Have any educational materials been developed by your institution?
6. How was this material divulged?
7. In what field do you have the greatest need for didactic material?
8. The bibliography used in the training programs comes from:
 

Your own country	_____	%
Latin America	_____	%
U.S.A. and Canada	_____	%
Europe	_____	%
Other	_____	%
9. Is there a library or a documentation center at the institute?
10. Do the students use other libraries outside the institution?

### 4. Teachers

1. Does the institution have full-time teaching personnel? How many?

2. How many teachers are there? Total number of teachers in each program?
3. Where does the teaching staff for the training activities come from?
4. What kind of work relationships do the teachers have with the institution?
5. In general terms, what is the teachers training level?
6. Have the teachers any training in:
  - Pedagogy?
  - Restoration?
7. Is there a continuity in the programs, in the sense of having the same teachers? (YES/NO)
8. How do you rate the income level of these teachers as compared with state teachers? (Good/Fair/Poor)
9. Do you have foreign teachers? (Field/Origin)
10. What are the main problems which presently affect teaching at your institution?

## 5. Students

1. What are the requirements to participate in the training programs?
2. Are there any restrictions?
3. Is there any type of preference within the selection process?
4. Who is in charge of students selection and what procedure is employed?
5. What percentage of applicants is admitted to the programs?
6. What expenses must the students meet during training?
7. How do the applicants find out the existence of the training programs?
8. Where do the students come from?
 

They work in the institution	_____	%
Local	_____	%
From other parts of the country	_____	%
From abroad	_____	%
9. Is there a student organization? What is its aim?

## 6. Graduates

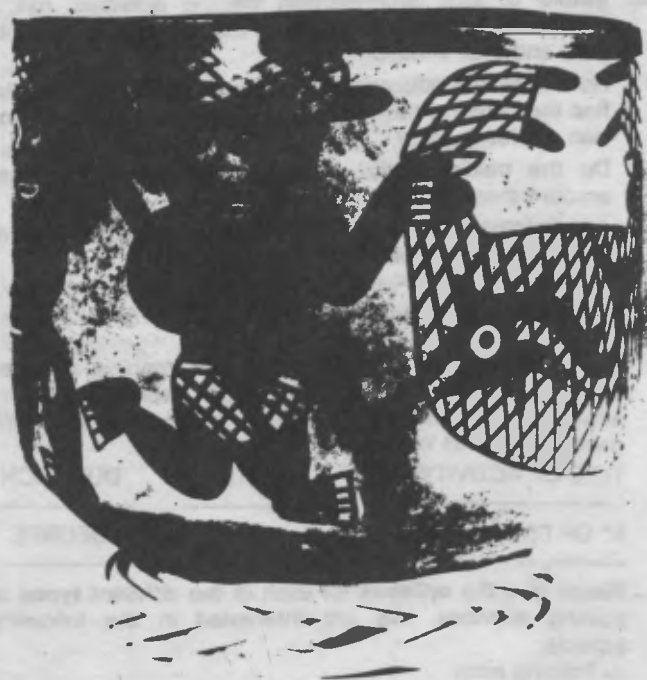
1. How many graduates are there to date?
2. Is the institution carrying out any follow up with respect to the activities of the graduates?
3. What ties do graduates maintain with the institution?
4. Distribution of graduates working in restoration, and their income levels  
(Good/Fair/Poor)

Assimilated by:

- The Institution
  - Working in public institutions
  - Independent workers
  - Working in private sector
  - Working abroad
5. Have graduates organized themselves? (YES/NO)  
To what end?
  6. Do the graduates have the possibility of furthering or updating their knowledge in one way or another?

## 7. Future Prospects

1. Have the changing needs in the field of restoration been assessed?
2. How would you assess the importance given by your institution to training activities?
3. What are the present trends in the development of its training activities?
4. What channels are available to your institution as to current information on training activities in the restoration and conservation field both at the national and international levels?



# Restoration Centers in Latin America and the Caribbean

## 1 HISTORY OF THE CENTER

1. When was the center founded? (Year)
2. What reasons led to the creation of the center?
3. What were the first activities of the center?

4. Who provided funding? — Government %
- Donations %
- International organizations %
- Others %

	1. YEAR	2. REASONS THAT LED TO ITS CREATION	3. FIRST ACTIVITIES	4. FINANCING (%)			
				GOV.	DONAT.	INT.	OTHERS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	1975	— To protect cultural heritage through internationally recognized scientific methods, following the example of neighbouring countries	— Restoration of easel paintings of the National Museum of Art	20		80	(UNESCO)
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	1980	— To improve operating conditions of the Restoration course — To develop a permanent set of restoration, materials analysis and training	— Restoration Course (specialization)	100			(Agreement between Gov. and UFMG)
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	1982	— Attempt to set up a Restoration Workshop at the Museo Nacional de Bellas Artes (closed in 1980) — UNESCO consulting services, Dr. A. E. Werner, 1979 — Diagnosis of Museums DBAM and UNDP/UNESCO, 1981	— Installation of laboratories — Work on easel painting and paper — Setting up of chemistry laboratory — Institutional contacts — Equipment implementation (Donation UNDP/UNESCO)	70		30	
Pontificia Universidad Católica de Chile — Escuela de Arte	1982	— To plan and execute actions allowing use of art students' abilities in rescuing cultural heritage	— Organization of an experimental workshop — To establish contacts with other professionals and institutions of the area				100 % ordinary budget of the University
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	1974	— Support to the Italian-American Institute (IIIA) in order to create a center of regional influence	— Administrative organization — Setting up inventories in museums — Starting restoration of easel paintings	50		50	(IIIA)
<b>COSTA RICA</b> Museo Nacional	1973	— To meet the conservation and restoration needs of National Museum material	— Treatment of pre-Columbian materials (Ceramics)	100			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	1982	— The Executive Committee Agreement of the Council of Ministers (Decree Law N° 77) established the Center, Institutionalizing what constituted a line of activity fostered by revolutionary changes in determining cultural values	— Creation of a small provisional administrative structure — Initial selection and participation of skilled personnel — To undertake and complete necessary research work — To undertake restoration of the Plaza Vieja and the Historic Center of Havana — To start restoration of the Santa Clara Convent — To plan a Postgraduate Course to update knowledge — To publicize and rescue natural historic monuments — To establish contacts with similar centers — Other assignments for architectural projects	91.3		8.7	

	1. YEAR	2. REASONS THAT LED TO ITS CREATION	3. FIRST ACTIVITIES	4. FINANCING (%)			
				GOV.	DONAT.	INT.	OTHERS
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	1974	— Lack of a public or private organization to prevent destruction of cultural heritage — Lack of human and financial resources	— Departments of cultural possessions inventory and of museumworthy cultural items — Subsequently, the departments of architectural restoration and historical centers, as well as those of archaeology and history were established	13		83	
Museo del Banco Central	1982	— Protection and restoration of historical and artistic works in the reserves of the Museo del Banco Central — Contribution through specific projects to save cultural assets in different parts of the country	— Preservation, conservation and restoration works according to established priorities (works of the reserve and of projects in the central area of the country).	100			
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	1981	— Saving the University's cultural possessions — Workshop-School created as part of the Museo Universitario	— Record of the University's cultural possessions — Photographic record of the items — Detachment of mural paintings — Personnel training (Restoration and Museography) — Cleaning and conservation of the building (partially destroyed by earthquake, 1976)				
Instituto de Antropología e Historia	1977	— Destruction due to the earthquake of February 4, 1976	— Rescue and inventory of objects of cultural heritage	50		50	(OAS)
<b>HAITI</b> Ecole Nationale des Arts	1983	— Need to save easel paintings and others threatened with loss	— Restoration of antique Haitian paintings	60		40	
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	1977	— Need for research, preservation, conservation and restoration of cultural works of the country — Defense, diffusion and appreciation of heritage; consciousness-raising	— Restoration of archaeological material (Ceramics/Stone/Bone)	99		1	
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	1961	— Need for personnel trained in Mexico — For due compliance with the duties of the Mexican cultural heritage curator as stipulated by Law for the INAH (Instituto Nacional de Antropología e Historia)	— Restoration of mural paintings of 16 century convents	100			
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	1973	— Need for conservation of artistic objects of cultural heritage — INC Charter	— Organization, provision of equipment and training of personnel	90		10	
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	1975	— Formal agreement between the Government of Peru and the OAS in 1981 — Cuzco's historical subregional importance	— Training courses — Rescue, treatment and restoration of works of art	50		50	
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	1977	— Lack of specialized technical personnel in textile conservation at national level	— Construction of Center premises at what is now the Museum's Textile Department. Held: First Textile Conservation Course. Following year, Second Course				

	1. YEAR	2. REASONS THAT LED TO ITS CREATION	3. FIRST ACTIVITIES	4. FINANCING (%)			
				GOV.	DONAT.	INT.	OTHERS
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	1983	— An institutional void in the country concerning preservation, conservation and restoration of cultural objects, as well as personnel training	— Course on preservation in the interior of the country — Installation of Chemistry Lab, with UNESCO support — Course: "Indoor Climate and Lighting within the Museum" by ICCROM	75		25	

## 2 ORGANIZATION AND BUDGET

1. What are the Center's general objectives?
2. Are there any laws which determine the Center's status and/or field of work?
3. Annual budget: Total amount (US\$)

Source	— Government	%	Distribution	— Premises	%
	— Foundations	%		— Personnel	%
	— Clients	%		— Materials	%
	— Others	%		— Equipment	%
				— Maintenance	%
				— Training	%
				— Research	%
				— Others	%

	1. GENERAL OBJECTIVES	2. LEGAL FRAMEWORK	3. ANNUAL BUDGET													
			SOURCE				DISTRIBUTION (%)									
			GOV.	FOUN.	CLI.	OTHERS	PREM.	PER.	MAT.	EQUI.	MAIN.	TRAIN.	RES.	OTHERS		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	— Conservation, protection and restoration of artistic heritage, thus reaffirming and protecting cultural identity	— Does not exist specifically for the Center; based on general monum- laws and the creation of the IBC	US\$ 18,000			70% Germ. Govt.		50	30	15		5				
			30%			30% UNDP UNESCO										
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— Training of human resources — Research and development of techniques — Consciousness-raising with respect to preservation — Rendering of services	— There is no Law; however there is an internal regulation	US\$ 206,000					97	1	1		1				
			99%			1%										
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— Actions pertaining to cultural heritage — Consultancy for institutions — Dissemination and teaching — Research	— Not specified	Not defined					5	70	5	5	2	3			10 Consult. trips
Pontificia Universidad Católica de Chile — Escuela de Arte	— School of Art: Final course on Restoration — Objectives: To train professionals, in theory and practice, in conservation and restoration of works of art	— University Center, dedicated to instruction, research and extension services — To be debated: a professional certificate in Restoration														

	1. GENERAL OBJECTIVES	2. LEGAL FRAMEWORK	3. ANNUAL BUDGET												
			SOURCE				DISTRIBUTION (%)								
			GOV.	FOUN.	CLI.	OTHERS	PREM.	PER.	MAT.	EQUI.	MAIN.	TRAIN.	RES.	OTHERS	
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Conservation and restoration of objects of cultural heritage</li> <li>— Research on cultural heritage and work practices</li> <li>— Education and training of personnel</li> </ul>	— Law 163 of 1963	US\$ 208,375				0.2	59	9	9	3	15	3	1.5	
			86%		10%		4%								
<b>COSTA RICA</b> Museo Nacional	<ul style="list-style-type: none"> <li>— Conservation of cultural objects deposited in the National Museum of Costa Rica</li> </ul>	— Non existent													
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— Conservation and preservation of cultural assets of high historical or artistic value</li> <li>— Advise on conservation and restoration work performed by local agencies of the People's Power throughout the country</li> <li>— To establish general criteria and national standards (Cons. and Rest.); enforcement</li> <li>— To achieve scientific and technical development on conservation and restoration</li> <li>— To train professionals, technicians and workers</li> <li>— Diffusion of the value of cultural heritage and consciousness-raising as to the needs for conservation and restoration</li> <li>— To establish international relations</li> </ul>	— Decree-Law N° 77 of the Council of Ministers of the Republic of Cuba	US\$ 1,156,800				53	22	5	10	1	4	3	2	
			91%				9%								
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	<ul style="list-style-type: none"> <li>— To comply with and enforce the Law on Cultural Heritage and its regulation as well as carry out the duties stipulated in Art. 4 of said Law</li> </ul>	<ul style="list-style-type: none"> <li>— Law and Regulations on Cultural Heritage</li> <li>— Law of Culture</li> <li>— Organic Law on Financial Administration and Control</li> <li>— Law and Regulation on Civil Service and administrative career</li> </ul>	US\$ 358,160					55	1			1	1	1	41
			82%				18%								
Museo del Banco Central	<ul style="list-style-type: none"> <li>— Protection and restoration of contemporary as well as pre Columbian and Colonial historical and artistic heritage of the country</li> <li>— Research on processes, materials and techniques employed in execution of the works (anthropological and historical interest)</li> <li>— Training and specialization of technicians and professionals</li> </ul>	<ul style="list-style-type: none"> <li>— Provisions established in the Law on National Cultural Heritage</li> <li>— Recommendations and standards of ethics as appearing in conferences and international bulletins</li> </ul>													



	1. GENERAL OBJECTIVES	2. LEGAL FRAMEWORK	3. ANNUAL BUDGET																
			SOURCE				DISTRIBUTION (%)												
			GOV.	FOUN.	CLI.	OTHERS	PREM.	PER.	MAT.	EQUI.	MAIN.	TRAIN.	RES.	OTHERS					
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	<ul style="list-style-type: none"> <li>— Rescue, conservation and restoration of cultural possessions of the University</li> <li>— To promote and implement conservation and preservation of artistic heritage of the country</li> <li>— To prepare restoration experts in various specialties</li> </ul>	<ul style="list-style-type: none"> <li>— The University Charter and the Research Project of the University Museum</li> </ul>	There is no specific budget; it is supported by the Faculty of Humanities, the Division of University Extension and the Department of General Services																
Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— Conservation and restoration of cultural heritage possessions</li> <li>— To publicize and promote objects of cultural heritage</li> <li>— Training of personnel</li> </ul>	<ul style="list-style-type: none"> <li>— Present legislation on cultural heritage</li> </ul>	US\$ 20,000	60%						68	24		8						
<b>HAITI</b> Ecole Nationale des Arts			US\$ 10,200							60	20	15	5						
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	<ul style="list-style-type: none"> <li>— To increase the technical capacity as well as personnel, equipment and funds for technical assistance in restoration</li> </ul>	<ul style="list-style-type: none"> <li>— Internal Department Regulation and regulations for Section Heads (Workshops)</li> </ul>	100%	0.5%						75	15	10	5						
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	<ul style="list-style-type: none"> <li>— Restoration of cultural objects, buildings; museology and museography; building appurtenances (altarpieces, mural paintings, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>— INAH Charter</li> </ul>	US\$ 500,000	95%			5%			50	30	10	3		5		2		
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	<ul style="list-style-type: none"> <li>— Research, classification, conservation and restoration of artistic cultural objects</li> </ul>	<ul style="list-style-type: none"> <li>— Supreme Decree No. 01 and 17-84ED</li> </ul>	US\$ 23,230	70%	25%	5%				80	8	5	1	5	1				
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	<ul style="list-style-type: none"> <li>— Rescue and preservation of paintings and sculptures (Colonial and Republican) of member states of the Andean region</li> <li>— Cooperation with member states (Andean region) providing counsel on preparation and execution of rescue and preservation projects</li> <li>— To instruct and train personnel of those countries</li> <li>— Rescue and preservation of historic monuments, artistic and archaeological heritage</li> </ul>		US\$ 100,000	30%	30%	20%	20%			10	20	10	10	10	20	10	10		
Museo Nacional de Antropología y Arqueología Dpto. de Textiles																			

COUNTRY	1. GENERAL OBJECTIVES	2. LEGAL FRAMEWORK	3. ANNUAL BUDGET									
			SOURCE				DISTRIBUTION (%)					
			GOV.	FOUN.	CLI.	OTHERS	PREM.	PER.	MAT.	EQUI.	MAIN.	TRAIN.
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología -- CONAC	<ul style="list-style-type: none"> <li>— Conservation and restoration of objects of cultural heritage</li> <li>— Instruction of technical and specialized personnel</li> <li>— National inventory of cultural objects</li> <li>— Counsel and diffusion</li> </ul>	<ul style="list-style-type: none"> <li>— Resolution No 074 of the National Council for Culture (CONAC) of 12-19-83</li> </ul>	No budget available, so far. It will have one from 1986 on.									

### 3 FIELD OF WORK

1. In which restoration fields does the center offer services?
2. Has the workload increased significantly in some field(s) during the last few years? Why?
3. Where do the objects to be treated come from?
4. What are the criteria, when stipulated, to accept or reject items?
5. Who is in charge of selecting the assignments?

	1. FIELDS	2. INCREASED WORKLOAD	3. SOURCE	4. CRITERIA	5. SELECTION
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	<ul style="list-style-type: none"> <li>— Easel painting</li> <li>— Mural painting</li> <li>— Sculpture</li> </ul>	<ul style="list-style-type: none"> <li>— Mural painting</li> <li>Work is being carried out at four sites outside of La Paz, with foreign financing</li> </ul>	<ul style="list-style-type: none"> <li>— Church</li> <li>— University of Tarija</li> <li>— National Museum of Art</li> </ul>	<ul style="list-style-type: none"> <li>— State of conservation of the object</li> <li>— Financing of the restoration</li> <li>— Importance of items in the history of Bolivian art</li> </ul>	A team: <ul style="list-style-type: none"> <li>— An art historian</li> <li>— A representative of the Institute of National Artistic Heritage</li> <li>— Center restoration experts</li> <li>— Representative of requesting Institution</li> </ul>
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles -- CECOR (UFMG)	<ul style="list-style-type: none"> <li>— Painting</li> <li>— Polychrome sculpture</li> <li>— Documents, paper</li> </ul>	<ul style="list-style-type: none"> <li>— Paintings on canvas and wood</li> <li>/ Important work requests. The Center has a greater number of specialists in these fields</li> </ul>	<ul style="list-style-type: none"> <li>— University</li> <li>— Public, religious and private institutions</li> </ul>	<ul style="list-style-type: none"> <li>— Should belong to one of the Center's fields of activity</li> <li>— Time availability</li> <li>— Should involve a work of artistic or historical value</li> </ul>	<ul style="list-style-type: none"> <li>— The coordinator</li> </ul>
<b>CHILE</b> Centro Nacional de Restauración	<ul style="list-style-type: none"> <li>— Easel painting</li> <li>— Polychrome wood</li> <li>— Paper and documents</li> <li>— Chemical analysis</li> <li>— Stone</li> <li>— Archaeological material (being installed)</li> </ul>	<ul style="list-style-type: none"> <li>— Archaeological material</li> <li>/ Because of active research</li> <li>— Documents</li> <li>— Conservation in general (Museol., Archaeol., Bibl.)</li> </ul>	<ul style="list-style-type: none"> <li>— Collections of public museums</li> <li>— Private institutions or individuals</li> </ul>	<ul style="list-style-type: none"> <li>— Its importance as an object of cultural heritage</li> <li>— Restoration problem (whether of interest for development of restoration experts)</li> </ul>	<ul style="list-style-type: none"> <li>— Office of the Director of the Center</li> <li>— Private works of art</li> <li>DBAM Director authorizes</li> </ul>
Pontificia Universidad Católica de Chile -- Escuela de Arte	<ul style="list-style-type: none"> <li>— Easel painting</li> <li>— Mural painting</li> <li>— Consultations</li> </ul>		<ul style="list-style-type: none"> <li>— University</li> <li>— Private sector</li> </ul>	<ul style="list-style-type: none"> <li>— Object type classification</li> <li>— Types of problems</li> </ul>	<ul style="list-style-type: none"> <li>— Line leader and technical team</li> </ul>

	1. FIELDS	2. INCREASED WORKLOAD	3. SOURCE	4. CRITERIA	5. SELECTION
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— Easel painting — Polychrome sculpture — Ceramics — Mural painting — Paper	— Easel painting — Mural painting / Due to great frequency of occurrence in the country	— Museums — Churches — Public enterprises	— Should belong to the national heritage — Private collections are rejected	
<b>COSTA RICA</b> Museo Nacional	— Pre-Columbian ceramics — Pre-Columbian stone — Easel painting	— Pre-Columbian material / Number of objects to be treated	— Basically from the National Museum	— Only rejected when there is no room or team available for the work	— Headquarters of the Technical Services Section
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— Architectural restoration — Mural painting restoration — Restoration of works of art (stone, ceramics, wood)	— Buildings and mural paintings	— Public institutions	— Historical, artistic or architectural importance of the work and extent of damage	— The Center's Board of Directors
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Mural painting — Easel painting — Monochrome wood — Polychrome sculpture — Architecture		— Religious communities — Private and public collections	— Historical or aesthetic importance or technical interest (conservation problem)	— Generally the corresponding Technical Department
Museo del Banco Central	— Mural painting — Easel painting (on cloth, wood and paper) — Sculpture and religious images — Archaeological ceramics	— Mural painting / Cooperation with projects of architectural restoration of the Museum of the Central Bank	— Reserves of the Bank (Archaeol., Colonial Art, Modern, Contemporary) — Projects of the Bank (different places in the country)	— State of conservation — Historical and/or aesthetic values. Popular culture: symbolic or testimonial content for the community	— Institutional authorities with counsel of technical experts
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	— Ceramics (glass, porcelain, clay) — Easel painting — Mural painting — Wood — Textiles	— Ceramics (earthquake 1976) — Easel painting (School of Law) — Mural painting (donation)	— University — Students	— Established workshops of the Center — Extent of damage — Student needs	— The Director in charge of the Center with the approval of the Head of the School of Arts
Instituto de Antropología e Historia	— Easel painting — History painting — Wood (sculpture, altarpieces, furniture) — Ceramics (pre-Hispanic, Colonial) — Stone — Textiles — Paper	— Wood sculpture — Easel painting	— Entire country	— Community needs	— Workshop Director — Sessions with Restoration Experts
<b>HAITI</b> Ecole Nationale des Arts	— Paintings, mural — Paintings, other — Sculpture	— Paintings	— Museo del Panteón Nacional	— All that can still be saved	— Management of the Museo del Panteón and of the Escuela Nacional de Bellas Artes
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Departamento de Restauración					

	1. FIELDS	2. INCREASED WORKLOAD	3. SOURCE	4. CRITERIA	5. SELECTION
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— Easel paintings — Mural paintings — Ceramics — Polychrome sculpture — Graphic documents; documentary materials — Ethnographic mater. — Textiles — Metals	— Easel paintings — Ceramics — Founding of new regional museums	— INAH collections — Explorations in archaeological areas carried out by INAH	— too much work; however, they are not rejected. There is a change of program according to priorities	— Workshop coordinators establish pace according to INAH programs once priority of material is established
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional  Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco  Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Easel paintings — Mural paintings — Sculpture — Ceramics — Adobe — Plaster of buildings — Chemical-physical lab tests  — Easel paintings — Mural paintings — Sculpture — Altarpieces — Marquetry — Others (textiles, ceramics, stone, bone and metal) — Textile conservation	— Polychrome sculpture / Due to requests by religious orders — Plaster checking / Municipal campaigns  — All	— State — Church  — Institutions, temples, palaces, large, colonial houses, archaeological deposits; they constitute Peruvian heritage  — Museo Nacional de Antropología y Arqueología	— Quality of cultural objects — State of emergency  — Defense and conservation of cultural objects is a state policy, without rejections	— Director of the Center  — INC of Peru through the Bureau of Cultural Heritage in coordination with Center's technical experts
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— Pictorial works — Ceramics — Archaeological mat. — Drawings and prints	— Greater and increasing demands for pictorial works and paper	— So far, the collection of the Galería de Arte Nacional and other official museums (national)	— They must belong to a public collection — Of historical, artistic or documentary interest — Urgent need of intervention	— Written requests; technical advice with guidance and support from specialists (when necessary)

## 4

## PREMISES OF THE CENTER

1. Area of premises (m<sup>2</sup>)
2. Since when has the Center operated at the present site?
3. What was the original function of the building?
4. Has the building undergone alterations to meet some specific need of the Center? (Yes/No) Which?
5. Do other organizations share the same building? (Yes/No) Which ones?
6. Is the Center independent of these organizations or is there some kind of cooperation?
7. Work areas
8. Do the present facilities meet the Center's needs?
9. What are the Center's main problems regarding the building?

	1. AREA	2. YEAR	3. ORIGINAL FUNCTION		4. ALTERATIONS		5. & 6. OTHER ORGANIZATIONS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	80 m <sup>2</sup>	1975	— Living quarters; at present, Museo Nacional de Arte	NO		YES	— National Institute for Art. Heritage — National Museum of Art — National Center for Cons. and Restoration of Historical Buildings / Normally there is teamwork with these organizations
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	400 m <sup>2</sup>	1980	— Specially built for the Center	NO		NO	
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	300 m <sup>2</sup>	1980	— Annexes of the present Museo Nacional de Bellas Artes, provisionally used as library	NO		YES	— Museum of Fine Arts
Pontificia Universidad Católica de Chile — Escuela de Arte	100 m <sup>2</sup>	1982	— Building built for artistic activities	NO		YES	— Other artistic specialties (painting, engraving, drawing) / Cooperation in technical problems
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	1,750 m <sup>2</sup>	1974	— Law school — Fine Arts school	YES	— Environmental remodelling — Complete improvement of areas	YES	— Subdirectorate of Cultural Heritage — Division of Cult. Her. Inventory — National School for Cons., Rest. and Museology / Administrative independence Closely related programs
<b>COSTA RICA</b> Museo Nacional	14 m <sup>2</sup>	1973	— Residence	YES	— Installation of fans and ventilators	YES	— Dept. Anthropology and Hist. of the National Museum / Permanent relations
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	12,000 m <sup>2</sup>		— Convent	YES	— It is being completely restored and remodelled	NO	
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	1,229 m <sup>2</sup>	1980	— Residence of the Ecuadorian President in 1861 — Headquarters of the Ministry of Education and Sports	YES	— New space distribution (for workshops, chemistry lab, offices)	YES	— A printing shop, an audiovisual center and a social club of the Ministry of Education and Culture
Museo del Banco Central	400 m <sup>2</sup>	1983	— New, for provisional use	YES	— Fiberglass ceiling tiles have been adapted for thermal insulation to obtain an appropriate micro-climate		— Reserve of the Museum for ethnographic items / Independent functions

	1. AREA	2. YEAR	3. ORIGINAL FUNCTION	4. ALTERATIONS		5. & 6. OTHER ORGANIZATIONS	
<b>GUATEMALA</b>							
Universidad de San Carlos de Guatemala Taller de Restauración	255 m <sup>2</sup>	1981	— Since 1856, University quarters. Presently being restored (1976 earthquake)	NO		NO	
Instituto de Antropología e Historia	360 m <sup>2</sup>	1979	— Dominican convent	YES	— Expansion of different areas — Controlled ventilation — Lighting	YES	— Annexes of the Institute of Anthropology and History
<b>HAITI</b>							
Ecole Nationales des Arts	74 m <sup>2</sup>	1983	— Built for the Center	NO		YES	— The Restoration Workshop is part of the National School of Fine Arts
<b>HONDURAS</b>							
Instituto Hondureño de Antropología e Historia Departamento de Restauración	300 m <sup>2</sup>	1977	— It was especially designed for the workshops	YES	— Enlargement of the easel painting workshop and separation of the sculpture workshop	NO	
<b>MEXICO</b>							
Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	2,000 m <sup>2</sup>	1966	— Planned for the Museo del Transporte; it was expanded in 1973	YES	— Divisions to separate the specialty areas	YES	— The National School for Cons., Rest. and Museography / Some restoration jobs are performed jointly Highly skilled personnel as part of the School's teaching staff
<b>PERU</b>							
Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	122 m <sup>2</sup>	1973	— Living quarters	YES	— Water installations and drainage outlets for chemistry lab	YES	— Bureau for Conservation of Historic Monumental Cultural Heritage / Close cooperation
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	1,200 m <sup>2</sup>	1980	— The Bethlehemite Hospital during the Colony, 17th century; men's jail, 20th century	YES	— Electrical and sanitary installations	NO	
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	383 m <sup>2</sup>	1977	— Storehouse of textile heritage	YES	— Construction and expansion	NO	
<b>VENEZUELA</b>							
Centro Nacional de Conservación, Restauración y Museología — CONAC	200 m <sup>2</sup>	1980	— Museum of Fine Arts, 1936-1976 — Gallery of National Art (GAN) since 1976	NO		YES	— National Art Gallery and its Conservation and Restoration Department / Mutual assistance in all programming

**WORKSHOPS**

 Easel painting workshop  
 Mural painting workshop

 Wood workshop  
 Stone workshop  
 Ceramics workshop

 Textile workshop  
 Paper workshop  
 Stained glass workshop

 Metal workshop  
 Chemistry lab  
 Physics lab

 Biology lab  
 Photography workshop  
 Storeroom

 Carpentry shop  
 Library  
 Research

 Archives  
 Auditorium  
 Others

	7. WORK AREAS																	8. DOES IT MEET NEEDS?	9. PROBLEMS							
	EASEL	MURAL	WOOD	STONE	CERAMICS	TEXTILES	PAPER	STAINED GLASS	METAL	CHEMISTRY LAB.	PHYSICS LAB	BIOLOGY LAB	PHOTOGRAPHY	STOREROOM	CARPENTRY	LIBRARY	RESEARCH			ARCHIVES	AUDITORIUM	OTHERS				
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	X	X	X										X	X								X	In situ	NO	— Lack of space for a physics lab — Disinfection of materials — Storeroom for restored works of art — Ceramics workshop — Textile workshop	
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	X		X				X			X			X		X	X					X	X	— Rooms for theoretical classes — X From the School of Fine Arts	NO	— Need for another floor for training activities	
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	X		X	X	X		X			X													X	— Secretariat	NO	— Lack of space — Lack of separate work areas — Problems of natural light and ventilation
Pontificia Universidad Católica de Chile — Escuela de Arte	X	X								X			X	X		X		X	X	X				— Coffee rooms — X Under way	NO	— Poor lighting — Unstable microclimate
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	X	X	X		X		X			X	X	X	X	X	X	X	X	X	X	X	X	X		— Administration — Coffee shop	YES	— Will lack space soon
<b>COSTA RICA</b> Museo Nacional	X		X	X	X	X								X										— Very limited space — Should be relocated	NO	
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología		X	X	X	X				X	X	X	X	X	X		X	X	X	X	X	X			— Architectural Restoration Workshop	NO	— Only one wing of the Convent has been restored so far; inability to house all of Center workers at headquarters office
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	X	X	X							X	X	X	X	X	X	X	X	X	X				X	— Architectural Restoration Office — Archaeology and History Office — Office for Inventory of Cultural Property	NO	— Lack of space to implement the Chemistry Lab; larger workshops to facilitate setting up of other work areas
Museo del Banco Central	X		X		X					X			X	X		X		X						— Conference room — Reserve of Modern and Contemporary Art — Reserve of Furniture with inlay work (Marquetry)	YES (Temp.)	— Lack of varnishing chambers, mechanical ventilation, electric transformer, photographic studio, telephone line — Shortage of transportation service

	7. WORK AREAS																	8. DOES IT MEET NEEDS?	9. PROBLEMS				
	EASEL	MURAL	WOOD	STONE	CERAMICS	TEXTILES	PAPER	STAINED GLASS	METAL	CHEMISTRY LAB.	PHYSICS LAB	BIOLOGY LAB	PHOTOGRAPHY	STOREROOM	CARPENTRY	LIBRARY	RESEARCH			ARCHIVES	AUDITORIUM	OTHERS	
<b>GUATEMALA</b>																							
Universidad de San Carlos de Guatemala Taller de Restauración	X	X	X	—	X	X	X	—	—	X	X	X	X	X	X	—	—	X	—	—	X From the University	YES	
Instituto de Antropología e Historia	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	—	X	X	X	— Administration	YES	
<b>HAITI</b>																							
Ecole Nationale des Arts	X	—	—	—	X	—	—	—	—	—	—	—	X	X	—	—	—	—	—	—		NO	— Too small
<b>HONDURAS</b>																							
Instituto Hondureño de Antropología e Historia Dpto. de Restauración	X	—	X	X	X	—	—	—	X	X	X	—	X	X	—	X	X	X	X	X	— Photo reference files — Offices — National Museum X One ceramics workshop in the Center, another one at Copan Ruines, metal workshop in Fortaleza San Fernando, Omoa (North of the country)	NO	— Lack of space — Poor ventilation and lighting
<b>MEXICO</b>																							
Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	X	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	— Coffee shop — Classrooms — X-rays	NO	— Population growth — Increase in number of specialties
<b>PERU</b>																							
Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	X	X	X	—	X	—	—	—	—	X	X	—	X	X	—	X	X	X	—	—		NO	— Since premises are a historic building, necessary changes or installations are not allowed
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	X	X	X	X	X	X	—	—	X	X	X	X	X	X	X	X	X	X	X	X	— Photogrammetry Workshop — Photomechanics Workshop — Printing shop	YES	— Expansion foreseen
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	—	—	—	—	—	X	—	—	—	—	—	—	X	X	—	—	X	X	—	—		NO	— Present storeroom too small (textile inventory increases continuously)
<b>VENEZUELA</b>																							
Centro Nacional de Conservación, Restauración y Museología — CONAC	X	—	—	—	X	—	X	—	X	—	—	X	X	X	X	—	X	X	—	—	X From the GAN All workshops grant priority to GAN's needs	NO	— Lacks own premises — Size is insufficient — No room for expansion — Special equipment needs reconditioning



## 5 EQUIPMENT

1. What kind of specialized equipment does the center have?
2. Where is it from?
  - Purchased with the center's own funds
  - Donations from manufacturers
    - national foundations
    - international foundations
    - private enterprises
    - public enterprises

3. Does the center have some sort of cooperation agreement with other entities so as to obtain equipment services and/or specialized personnel? (Indicate kind of entities and services)
4. — Are the services free?
  - Paid for by the center?
  - In exchange for center services? (Which?)
5. Is there an urgent need for new equipment?

	1. SPECIALIZED EQUIPMENT	CENTER	MANUF.	NAT. FOUND.	INT. FOUND.	PRIV. ENT.	PUB. ENT.	OTHERS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	— Basic Chemistry Lab equipment — Physical analysis equipment: stereomicroscope, ultraviolet lamp, hand magnifying glasses, X-ray equipment — Photography equipment	—	—	—	X	—	—	— Initial UNESCO donation
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)		X	—	X	X	—	X	
<b>CHILE</b> Centro Nacional de Restauración (DBAM) Pontificia Universidad Católica de Chile — Escuela de Arte	— Hot table, microscopes, pH meter, measuring tools, spatulas. Photographic equipment. X-ray machine (out of order) — Basic equipment for treatment of easel and mural paintings	X	—	X	X	—	—	— UNDP/UNESCO Regional Project — ICCROM — Private
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— X-ray equipment, microscopes (mineralogical, wide-angle, stereomicroscopes), infrared spectrophotometer, disinfection chamber (not installed)	10	—	—	90	—	—	
<b>COSTA RICA</b> Museo Nacional	— Basic equipment, vacuum pumps, electric oven and hot plates, varnishing gun, tools	X	—	—	—	—	—	
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— M/212 surgical microscope, 2 photographic enlargers, 2 Canon photocopiers, Beta video-cassette camera, 4 35 mm photographic cameras, 2 120 mm photographic cameras, 1 Linhoff camera, 1 copying machine for drawings	—	—	—	X	—	—	
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural  Museo del Banco Central	— Polisher, enlarger, analytical balance, ultraviolet lamps, X-ray machine, photographic developing equipment (black and white), microscopes, photographic cameras, fumigation equipment, culture oven, suspension-type dental unit, thermohydrographs, refrigerator, stove, fire extinguishers, vacuum pump, opaque projector, photocopying machine, etc. — Photomicroscope M400 (Leitz), metallographic microscope (Laborlux 12 ME), 2 histological microscopes (Leitz), thin-layer chromatography equipment (Leitz), precision analytical scale (Leitz), Sartorius scale, stove, water bath, vacuum pump and table	X	—	—	—	—	—	— OAS — UNESCO  — Central Bank of Ecuador

	1. SPECIALIZED EQUIPMENT	CENTER	MANUF.	NAT. FOUND.	INT. FOUND.	PRIV. ENT.	PUB. ENT.	OTHERS
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	— Medical and surgical equipment, photographic lab, craft tools, a variety of equipment for easel paintings and paintings on canvas; ceramics and textiles	X	—	—	—	—	—	— Sections of the University — Students' equipment
Instituto de Antropología e Historia	— An 80% complete biochemistry laboratory — A 90% complete photographic laboratory — Office supplies	X	—	—	X	—	—	
<b>HAITI</b> Ecole Nationale des Arts	— All that is needed for restoration of paintings, but not enough quantities	X	—	—	X	—	—	
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— X-ray equipment, microscopes							— UNESCO — OAS — German Government — Japanese Government
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— Hot table, microscopes, enlargers, studio cameras, X-ray equipment, mimeograph, electronic stencil, video-tape equipment, 16 mm projector, slide projector, offset							
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional		X	—	—	X	—	—	
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco		X	—	—	X	—	X	— UNESCO — OAS — SECAB
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Photographic material, instruments, specially designed tables, macroscopes	X	X	X	—	X	—	— Researchers — Private donations
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— 12 thermohydrographs, 20 dehumidifiers, 2 potentiometers, 3 psychrometers (1 aspirator-type, 2 sling), refractometer, 2 water distilling units, microscope, electronic scale, luxometer, ultraviolet-meter, point source illumination	70	—	—	—	—	—	— 30% UNESCO participation program

	3. COOPERATION / SERVICES		4. NATURE			5. EQUIPMENT NEEDS
	ORGANIZATIONS	SERVICES	FREE	PAID	IN EXCHANGE FOR	
<b>BOLIVIA</b> Instituto Bolivano de Cultura (IBC)	<ul style="list-style-type: none"> <li>— Regional corporations (Potosí)</li> <li>— Universities (Potosí, Tarija)</li> <li>— Resident Center (Tiahuanacu)</li> </ul>	<ul style="list-style-type: none"> <li>— Materials and contracts</li> <li>— Expendable materials</li> <li>— Expendable materials</li> </ul>	X	—	Conservation and restoration	<ul style="list-style-type: none"> <li>— One hot table</li> <li>— One biological microscope</li> <li>— One stereomicroscope</li> <li>— Pedestal magnifying glasses</li> <li>— Two hygrometers</li> </ul>
<b>BRASIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— University Departments</li> <li>— National Foundation Pro-Memoria</li> <li>— Technological Center</li> <li>— Foundation of Minas Gerais</li> <li>— UNDP/UNESCO; ICCROM</li> </ul>	<ul style="list-style-type: none"> <li>— Analyses</li> <li>— Advisory services</li> <li>— Analyses</li> <li>— Advisory services</li> </ul>	X	—	Restoration of works of art	<ul style="list-style-type: none"> <li>— Hot table</li> <li>— Complete equipment for thin-film chromatography</li> </ul>
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	<ul style="list-style-type: none"> <li>— ICCROM</li> </ul>	<ul style="list-style-type: none"> <li>— Technical assistance</li> <li>— Equipment</li> <li>— Publications</li> </ul>			Agreed-upon services	<ul style="list-style-type: none"> <li>— Pedestal binocular magnifier</li> <li>— Photographic dark room</li> <li>— Furniture in general</li> <li>— Carpentry tools</li> <li>— Mechanical equipment</li> </ul>
Pontificia Universidad Católica de Chile — Escuela de Arte	<ul style="list-style-type: none"> <li>— National Restoration Center</li> </ul>	<ul style="list-style-type: none"> <li>— Lab analyses</li> <li>— Advisory services</li> <li>— Conservation equipment</li> </ul>	X	—	Advanced courses Audiovisual equipment and materials	<ul style="list-style-type: none"> <li>— General equipment for installation of: Educational labs Chemistry lab Equipment for student practice Physics equipment</li> </ul>
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Ingeominas</li> <li>— National University</li> <li>— District University</li> </ul>	<ul style="list-style-type: none"> <li>— Chemical analyses</li> <li>— Lab analyses</li> <li>— Technical assistance</li> </ul>	X	—		<ul style="list-style-type: none"> <li>— Fadometer (color lightfastness meter)</li> <li>— Wales chromatograph</li> </ul>
<b>COSTA RICA</b> Museo Nacional						<ul style="list-style-type: none"> <li>— Thermohydrographs, stereoscopic microscope, balances and scales, emery, drill press, ultraviolet and infrared lamps, portable industrial X-ray equipment, photographic cameras, tripods, lightmeters</li> </ul>
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— UNDP/UNESCO</li> <li>— Socialist countries</li> </ul>	<ul style="list-style-type: none"> <li>— Equipment and technical assistance</li> <li>— Technical assistance</li> </ul>	—	X		<ul style="list-style-type: none"> <li>— Specialized lab equipment</li> </ul>
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	<ul style="list-style-type: none"> <li>— Universities</li> <li>— Public</li> <li>— Private</li> <li>— International</li> </ul>	<ul style="list-style-type: none"> <li>— Scientific analyses</li> <li>— Specialized professionals</li> <li>— Scientific analyses</li> <li>— Economic services</li> <li>— Professional services</li> <li>— Scientific analyses</li> <li>— Professional services</li> <li>— Specialized personnel</li> <li>— Training</li> <li>— Economic services</li> </ul>	X	X	Consulting services Co-participation	<ul style="list-style-type: none"> <li>— Atomic absorption spectrophotometer</li> <li>— X-ray diffraction</li> <li>— Stereoscopic magnifier</li> <li>— Hot table</li> <li>— Electron microscope</li> <li>— Metallographic microscope</li> <li>— Photogrammetry equipment</li> <li>— Microfilm</li> </ul>

	3. COOPERATION / SERVICES		4. NATURE			5. EQUIPMENT NEEDS
	ORGANIZATIONS	SERVICES	FREE	PAID	IN EXCHANGE FOR	
Museo del Banco Central	<ul style="list-style-type: none"> <li>— Faculty of Geology (U.C.)</li> <li>— Faculty of Chemistry (U.C.)</li> <li>— INIAP Ministry of Agriculture</li> </ul>	<ul style="list-style-type: none"> <li>— Use of labs</li> <li>— Use of labs</li> <li>— Technical consultancy</li> </ul>	X	X	New agreements with possibility for service exchanges are being considered	<ul style="list-style-type: none"> <li>— Atomic absorption spectrophotometer</li> <li>— X-ray table</li> </ul>
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	<ul style="list-style-type: none"> <li>— Program for Conservation and Restoration of Cultural Objects</li> <li>— General Services (USAC)</li> <li>— Chemical Sciences Fac.</li> </ul>	<ul style="list-style-type: none"> <li>— Specialized equipment</li> <li>— Maintenance of building</li> <li>— Student orientation</li> </ul>	X	—		<ul style="list-style-type: none"> <li>— Medical and surgical equipment (scalpel, syringes, masks, gloves)</li> <li>— Illumination (lamps: normal light, infrared, ultraviolet)</li> <li>— Luxometer</li> <li>— Equipment for environmental control</li> <li>— Cleaning equipment</li> </ul>
Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— Individuals</li> </ul>	<ul style="list-style-type: none"> <li>— Restoration</li> </ul>	X	X	Obtaining materials for other restorations	
<b>HAITI</b> Ecole Nationale des Arts	<ul style="list-style-type: none"> <li>— French Government</li> </ul>	<ul style="list-style-type: none"> <li>— Expert in restoration and photography</li> </ul>				<ul style="list-style-type: none"> <li>— A powerful magnifying glass</li> </ul>
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	<ul style="list-style-type: none"> <li>— UNESCO</li> <li>— OAS</li> <li>— German Government</li> <li>— Japanese Government</li> </ul>	<ul style="list-style-type: none"> <li>— Donations and technical assistance</li> <li>— Donations and technical assistance</li> <li>— Donations and technical assistance</li> <li>— Donations and technical assistance</li> </ul>	X	—		<ul style="list-style-type: none"> <li>— Microscope; vacuum bell and attachments; electric stapler; vacuum cleaner; electric polishers; 5-ton tackle; paper restoring machine; photo lab equipment; tools for restoration of ceramics</li> </ul>
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco			X	—		<ul style="list-style-type: none"> <li>— Zeiss photogrammetry equipment</li> <li>— 1 SMK 40 cm and 120 cm photogrammetry unit</li> <li>— 1 Planimat unit</li> <li>— 1 Parallax 50 corrector</li> <li>— 1 negative corrector</li> <li>— 1 industrial radiography set</li> <li>— 1 19 mm video recorder</li> <li>— Camera/monitor/video recorder/mounting island</li> <li>— Professional tape recorder</li> </ul>
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	<ul style="list-style-type: none"> <li>— Universities</li> </ul>	<ul style="list-style-type: none"> <li>— Analyses</li> <li>— Specialization courses</li> </ul>	X	X		<ul style="list-style-type: none"> <li>— X-ray fluorescence analysis equipment (XRFA)</li> <li>— Polarized light microscope for petrographic analysis</li> <li>— Microtome for thin sections</li> <li>— Fisher melting point measuring unit</li> <li>— UV-VIS spectrophotometer</li> <li>— Air conditioning equipment</li> <li>— Dehumidifiers</li> <li>— Audiovisual equipment</li> <li>— Lighting equipment for retouching</li> </ul>

	3. COOPERATION / SERVICES		4. NATURE			5. EQUIPMENT NEEDS
	ORGANIZATIONS	SERVICES	FREE	PAID	IN EXCHANGE FOR	
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco  Museo Nacional de Antropología y Arqueología Dpto. de Textiles  <b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— OAS — SECAB — National University Cuzco — Regional Museum       — Presidential residence	— Specialized personnel and equipment       — Restoration	X	X	Research, scholarships, workshop training          Restoration of cultural objects Consulting services in conservation	— Solltest sieve shaker — Beckman potentiometer — Conductometer — Hot plate with magnetic mixer — X-ray fluorescence — Laser microanalyzer — X-ray diffraction  — Chemistry lab — Photographic material — Larger capacity water softener — Specialized fumigation and maintenance equipment — Sprayer   — X-rays — Hot table — Suction table — Photographic material — Microscope — Gas chromatograph

## 6 MATERIALS

1. Financing of working materials

Center's budget	%
Donations	%
Clients	%
Others	%

2. What groups of materials are mainly local (%)? imported (%)?

	1. FINANCING %					2. LOCAL		IMPORTED	
	CENTER	DONAT.	CLIENTS	OTHERS		%		%	
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	10		10	80	— External financing	40	— Hydrocarbon solvents — Stationery — Some solvents	60	— Linen fabrics — Natural resins — Synthetic resins — Polyvinyl acetates — Solvents — Pigments
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)			100			70	— Adhesives — Chemicals — Photographic paper	30	— Resins — Pigments — Coatings
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	30	70				50	— Fabrics — Glues — Wood	50	— Varnishes — Colors, brushes — Paper — Solvents
Pontificia Universidad Católica de Chile — Escuela de Arte	70	10	20				— Canvas — Solvents — Resins		— Resins — Varnishes

	1. FINANCING %					2. LOCAL		IMPORTED	
	CENTER	DONAT.	CLIENTS	OTHERS		%		%	
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	100					15	— Wood — Hydrocarbon solvents — Binders and adhesives — Glues and waxes	85	— Varnishes — Colors — Chemical solvents — Linen fabrics — Chemical reagents — Photography
<b>COSTA RICA</b> Museo Nacional	100					50	— Solvents — Wood — Tools	50	— Resins — Specialized equipment — Solvents
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	90			10		30	— Construction materials — Office equipment	70	— Photographic equipment — Chemical lab mat. etc.
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	80	20	0.5			70	— Construction — Textiles — Office	30	— Chemicals — Tools — Specialized publications
Museo del Banco Central	100					10	— Wood — Cotton	90	— Resins — Solvents — Rice paper — Brushes — Pigments — Varnishes — Linen — Fumigants — Waterproofing substances
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración					— General Administration, University Extension	25	— Wood — Fumigants and insecticides — Pigments, dyes, paints and colors — Plastic products — Paper — Chemical products	75	— Resins — Brushes — Solvents — Neutralizers — Yarns and fabrics
Instituto de Antropología e Historia	80	10	10			50	— Glues and adhesives — Paper — Wood	50	— Pigments — Varnishes, resins — Chemicals — Photographic supplies — Fabrics
<b>HAITI</b> Ecole Nationale des Arts	30						— Wax — Alcohol — Cotton		— Solvents — Varnishes — Gold and silver leaf plates
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Departamento de Restauración	100						— Solvents — Wood — Stationery — Abrasives		— Varnishes — Pigments — Resins
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	95			5		45	— Solvents — Pigments — Wood — Minor tools — Adhesives	45	— Linen — Solvents — Adhesives — Brushes — Tools

	1. FINANCING %				2. LOCAL		IMPORTED	
	CENTER	DONAT.	CLIENTS	OTHERS	%		%	
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	40	30	30		60	— Wood — Bee's wax — Glues and gums — Staples — Turpentine — Alcohol	40	— Varnishes — Pigments — Melinex — Silicones — Japanese paper — Linen fabric
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	60	20	10	10	50	— Furniture — Materials and tools — Electrical appliances	50	— Equipment and machinery — Lab equipment — Reagents
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	60	20	10	10	30	— Infrastructure	70	— Thymol fungicide — Microscope — Acid-free paper
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC					10	— Ordinary packing materials — Varnishes — Solvents — Nails, staples	90	— Paper and cardboard — Solvents — Synthetic resins — Binding agents — Consolidating agents — Varnish colors — Varnishes and pigments — Raw linen for canvas replacement — Minor tools

3. Has the center had any particular difficulties as to required materials, namely:
- In finding products applicable to local conditions
  - High cost
  - Orders must be placed way in advance
  - Storage conditions do not correspond to manufacturers' recommendations
  - Difficulty in obtaining information on material composition and characteristics
  - Others

4. The center performs research
- On materials used
  - In order to find new materials
  - On substitutes for imported materials
  - On work techniques and traditional materials
  - Others

	3. DIFFICULTIES					OTHERS	4. RESEARCH				OTHERS
	APPLIC.	\$	TIME	STORAGE	DATA		USED	NEW	SUBSTIT.	TRAD.	
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)		YES	YES		YES	— Materials not available in local market	YES		YES	YES	
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	YES	YES	YES				YES	YES	YES	YES	— Aesthetic-historical research
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	YES	YES	YES	YES	YES		YES			YES	
Pontificia Universidad Católica de Chile	YES				YES					YES	

	3. DIFFICULTIES					OTHERS	4. RESEARCH				OTHERS
	APPLIC.	S	TIME	STORAGE	DATA		USED	NEW	SUBSTIT.	TRAD.	
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	YES	YES	YES				YES			YES	
<b>COSTA RICA</b> Museo Nacional	YES	YES	YES	YES	YES						
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	YES	YES	YES		YES		YES	YES	YES	YES	— Historical — Construction — Urban
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	YES	YES	YES	YES	YES		YES	YES	YES	YES	
Museo del Banco Central	YES	YES	YES		YES	— Establish contacts with foreign manufacturing offices	YES	YES	YES		
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	YES	YES	YES			— Limited budget — Import difficulties — Difficult to purchase small amounts					
Instituto de Antropología e Historia	YES	YES	YES		YES		YES	YES	YES	YES	
<b>HAITI</b> Ecole Nationale des Arts		YES			YES		YES	YES	YES	YES	
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	YES		YES		YES			YES	YES	YES	
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	YES	YES				— Not marketed in the country	YES	YES	YES	YES	— New processes
<b>PERU</b> Instituto Nacional de Cultura (INC)		YES	YES					YES	YES	YES	
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco		YES	YES				YES	YES	YES	YES	— On materials available in the region
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	YES	YES							YES	YES	
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	YES	YES	YES		YES		YES		YES		



## PERSONNEL

1. Number of permanent staff members of the center
2. Type of position
3. Monthly salary (US\$)
4. Specialized training (YES/NO)

5. Where has specialized training been received?
  - At the center (Course/Apprentice) — in what fields?
  - In the country (where?) — in what fields?
  - Abroad (where?) — in what fields?

	PERMANENT STAFF					5. TRAINING OF PERSONNEL		
	1. N°		2. POSITION	3. US\$	4. SPEC.	AT THE CENTER	IN THE COUNTRY	ABROAD
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	7	1 6	— Director of the Center — Restoration experts	37 35	YES YES	— Restoration — Easel paintings		Peru — CIRBCM-Cusco Mexico — Interamerican Restoration Center Belgium — IRPA-Brussels Spain Norway
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	10	4 1 1 1 1 1 1	— Restoration expert — Chemistry expert — Chemistry <b>stagiaire</b> — Administration — Maintenance — Assistant restoration expert — Teacher/restoration expert	360 360 180 50 180 700	YES YES  YES	— Restoration	Fundación Casa de Rui Barbosa — Paper	Barcelona — Painting Madrid — Painting Madrid/Paris — Paper
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	7	1 1 1 1 1 1 1	— Chief restoration expert — Head, Restoration section — Restoration expert — Restoration expert — Chemist — Wood restoration expert — Secretary	360 335 270 100 190 80 70	YES YES YES YES YES NO YES		Universities — Educational courses Training Institute — Secretarial training	Italy Mexico
Pontificia Universidad Católica de Chile — Escuela de Arte	4					— Theory — Painting — Conservation	National Center of Restoration	Cusco, Peru — Cultural objects Madrid — Easel painting
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	47	8 2 1 2 11 6 7 10	— Restoration expert — Chemist — Photographer — Head of section — Technicians and assistants — Office personnel — Workers — General services	315 315 300 460 156 156 125 100	YES YES  YES YES/NO	— Restoration of cultural objects		France Cusco, Peru Belgium Spain Italy Mexico Panama



	PERMANENT STAFF					5. TRAINING OF PERSONNEL		
	1. N°		2. POSITION	3. USS	4. SPEC.	AT THE CENTER	IN THE COUNTRY	ABROAD
Museo del Banco Central	6	1	— Acting Director	250	YES	— Mural painting — Easel painting — Wood / Counselling by Polish expert (8 months) — Archaeological ceramics / Counselling by Polish expert (4 months)	Institute for Cultural Heritage (UNESCO counselling) — Mural painting — Easel painting — Ceramics — Wood — Fumigation — Applied chemistry	Mexico Peru Spain — Archaeological ceram — Mural painting — Easel painting — Wood — Metals — Paper
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	1		— In charge of workshop — Guard — Janitor	316	YES NO NO	— Easel painting — Mural painting — Ceramics — Textiles	— Color integration — Easel painting	Mexico — Easel painting Panama — Sculpture
Instituto de Antropología e Historia	17	6 2 6 2 1	— Restoration expert II — Restoration expert I — Rest. assistant II — Rest. assistant I — Chemist-biologist	225 200 175 125 550	YES YES YES YES YES	— Easel painting — Wood painting — Ceramics — Pigments	— National Archives — Antigua Guatemala	Mexico Spain Panama Italy
<b>HAITI</b> Ecole Nationale des Arts	4	1 3	— Person in charge — Apprentice	200 150	YES YES	— At the Center	— With foreign experts	
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	12	1 3 1 3 1 1 1 1	— Head, Ceramics Section — Restoration expert — Head, Easel painting — Restoration expert — Head, Ceramics Section (COPAN Project) — Restoration expert (COPAN Project) — Head, Metals Section	250 200 300 250 200 175 150	YES YES YES YES YES YES YES YES	— Historic monuments	INAH — Ceramics, stone, easel, metal, sculpture	Churubusco, Mexico — Easel, ceramics, mural Cusco, Peru — Monuments, mural, easel sculpture INC, Panama — Ceramics Guatemala — Sculpture, altars, monuments

COUNTRY	PERMANENT STAFF					5. TRAINING OF PERSONNEL		
	1. N°		2. POSITION	3. US\$	4. SPEC.	AT THE CENTER	IN THE COUNTRY	ABROAD
<b>MEXICO</b>								
Escuela Nacional de Conservación, Restauración y Museografía — Churubusco		1	— Director	600	YES	— Bachelor's degree	Mexico D.F. — Administration School U.N.A.M.	France — Easel painting — Paper Rome — Mural painting Spain — Textiles
		6	— Workshop coordinator	350	YES			
		1	— Administrator	360	YES			
		1	— Public dissemination services	200	YES			
		1	— Secretary	200	NO			
		40	— Restoration expert	150-250	YES			
		3	— Researcher	250	NO			
		3	— Chemist	250	YES			
		1	— Biologist	250	NO			
		20	— Administrative personnel	150	NO			
		2	— Storeroom clerk	125	NO			
		3	— Carpenter	150	NO			
			— Others	125	NO			
<b>PERU</b>								
Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	15	1	— Director		YES	— Mural painting — Easel painting	Lima — Convento San Francisco Cusco — Interamerican Center	Mexico Belgium Spain
		1	— Specialist II		YES			
		2	— Specialist I		YES			
		1	— Chemist		YES			
		5	— Restoration technician		NO			
		3	— Researcher		YES			
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	14	1	— Technical coordinator	150	YES	— Restoration of cultural objects — Inventory and cataloguing — Textiles conservation	Lima — Museo Nacional Cusco — Universidad Nacional Cusco — Escuela Superior de Bellas Artes	ICCROM, Italy Complutense, Spain Churubusco, Mexico Instituto de Cooperación Iberoamericana, España
		1	— Academic coordinator	150	YES			
		7	— Restoration specialist	120	YES			
		3	— Restoration technician	100	YES			
		1	— Photographer	85	YES			
		1	— Printing technician	85	YES			
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	2	2	— General curator in charge of the Center		NO			
			— Assistant		NO			
<b>VENEZUELA</b>								
Centro Nacional de Conservación, Restauración y Museología — CONAC	9	1	— Paper restoration expert	360	YES	— Basic conservation — Inventory and records	— Chemistry — History	Mexico — Easel painting Spain — Easel painting Italy — Drawings and prints Peru — Easel painting Panama — Ceramics and archaeological material
		1	— Paintings rest. expert	285	YES			
		1	— Ceramics and A.M. restoration expert	285	YES			
		1	— Chemist	228	YES			
		1	— Restoration assistant	257	YES			
		1	— Historian	285	YES			
		1	— Director (Planning)	560	YES			

6. Does the center employ part-time personnel?

Practicing students  
Individuals hired for specific projects  
Volunteers

— In what fields?  
— In what fields?  
— In what fields?

7. Does the center offer any training programs for its staff?  
— Of what kind?

	6. TEMPORARY PERSONNEL						7. PERSONNEL TRAINING
	per year	STUDENTS	per year	HIRED	per year	VOLUNTEERS	
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	2	— Easel painting — Mural painting	12	— Restoration experts	4		— Occasionally — Conferences on new methods
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	3 3 3	— Painting — Sculpture — Paper	6 2	— Painting — Paper	2	— Painting	— Seminars — Refresher courses
<b>CHILE</b> Centro Nacional de Restauración (DBAM) Pontificia Universidad Católica de Chile — Escuela de Arte	10	— Workshops  — Mural painting — Easel painting — Wood	1-2		3 2	— Workshops	— Offers courses and expedites admission to specialized courses — Theory and practice in keeping with curriculum
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	6	— Easel painting — Ceramics — Wood	7	— Restoration — Research			— Scholarships for regular students of the School — Participation in seminars organized by the School
<b>COSTA RICA</b> Museo Nacional	5	— Ceramics					— Scholarships obtained through UNESCO and OAS programs
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	47	— Architecture — Arts and literature — Chemistry and biology					— Post-graduate and training courses are offered, as well as conference series, etc.
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural Museo del Banco Central	6 3 6 6	— Restoration of cultural objects — Administration — Easel painting — Wood, murals and ceramics	15 20 2 2	— Architecture restoration — Restoration of cultural objects — Archaeology and history — Mural painting	2-4 1 2	— Architecture restoration — Administration — Wood	— Classes on theory and practice — Conferences  — Theoretical and practical counselling — Admission to the laboratory and library (Specialized literature translation system through internal and voluntary cooperation)

	6. TEMPORARY PERSONNEL						7. PERSONNEL TRAINING
	per year	STUDENTS	per year	HIRED	per year	VOLUNTEERS	
<b>GUATEMALA</b>							
Universidad de San Carlos de Guatemala Taller de Restauración	5 5 3 4 4	— Mural painting — Ceramics — Wood — Textiles — Easel painting	2	— Mural Painting — Ceramics	5		— The Center is a workshop-school; no
Instituto de Antropología e Historia			5				— Training with foreign consultants — Talks with technicians of commercial firms — Cultural program of the Instituté (films, audiovisuals, conferences)
<b>HAITI</b>							
Ecole Nationale des Arts	3	— Painting					Yes
<b>HONDURAS</b>							
Instituto Hondureño de Antropología e Historia Dpto. de Restauración	3	— Ceramics — Altars — Easel painting	3-4	— Ceramics — Sculpture — Easel Painting			— Workshop-courses in metal restoration, ceramics and easel painting
<b>MEXICO</b>							
Escuela Nacional de Conservación, Restauración y Museografía — Churubusco							— Personnel taken from the same School and scholarships granted to workers for courses at the School
<b>PERU</b>							
Instituto Nacional de Cultura (INC)	6	— Mural painting — Easel painting — Sculpture	6		5		— Technical meetings
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	10	— Restoration — Inventory — Cataloguing — Research	20	— COPESCO and investment projects (INC-DC)	5	— Apprentices	— Specialization in restoration courses — Training in art and conservation — Courses and seminars, refresher courses
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	YES	— Textile conservation	3-5	— Textile conservation and other Center tasks	YES	— Assist in different tasks at the Center	No
<b>VENEZUELA</b>							
Centro Nacional de Conservación, Restauración y Museología — CONAC							— Foreign experts have been brought in for consultancy services and have given lectures to personnel of the Institute and other museums — Easel Painting Restoration Workshop Manuel Serrano from Mexico 1980 — Packing and Conservation Course Manuel Serrano from Mexico 1981 — Course on Indoor Climate and Lighting at the Museum Gaél de Guichen, 1983

## EXTENSION

1. Does the center carry out restoration or conservation assignments outside its premises?

- Itinerant workshops
- Evaluations
- In situ restorations
- Others

2. What kind of items are being treated outside the center?

3. Who are the beneficiaries of such activities?

	1. ASSIGNMENTS OUTSIDE THE CENTER				2. ITEMS TREATED	3. BENEFICIARIES
	ITINER.	EVAL.	IN SITU	OTHERS		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)			X		— Mural paintings — Easel paintings	— Churches — Universities — Regional corporations
<b>BRASIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)		X	X		— Protective coatings for historic monuments — Polychrome organs — Mural paintings	— Restorations in agreement with Fundación Nacional Pro-Memoria (which finances them) — Religious monuments owned by the Catholic Church
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA		X	X	— Inventories — Popayan workshop	— Mural paintings — Archives — Museum objects — Altarpieces	— Churches — Museums
<b>COSTA RICA</b> Museo Nacional				— Occasionally	— Archaeological objects during the excavation process	— National Museum's Anthropology and History Department
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	X	X	X	— Consultants	— Mural paintings — Constructions — Urban sites, etc.	— State companies and the public in general
<b>CHILE</b> Centro Nacional de Restauración (DBAM)			X	— Environmental studies (Museums)	— Lithic material (ex. Easter Island) — Mural paintings — Settings	— Public or private institutions with cultural heritage property
Pontificia Universidad Católica de Chile — Escuela de Arte		X	X		— Mural paintings	— Public and private sector
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	X	X	X	— Inspections — Diagnoses — Counselling — Coordination	— Objects — Constructions — Historic monuments and buildings	— Religious institutions — State institutions — Public institutions — Private institutions — Individuals
Museo del Banco Central		X	X	— Protective measures	— Mural paintings — Sculpture — Carvings of religious images	— Religious communities — Sectoral organizations — Native communities — Local organizations (Through Agreements)

	1. ASSIGNMENTS OUTSIDE THE CENTER				2. ITEMS TREATED	3. BENEFICIARIES
	ITINER.	EVAL.	IN SITU	OTHERS		
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala	X	X	X		— Evaluations carried out in academic units of the University	— University
Instituto de Antropología e Historia	X	X	X		— Stone (Quirigua and Tikal stelae) — Murals — Wood; altarpieces in town churches	— Communities
<b>HAITI</b> Ecole Nationale des Arts	—	—	—			
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	—		—	— Restoration projects — Archaeological projects	— Architecture — Mural paintings — Stone — Altars — Ceramics	
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco		X	X	— Consultancy	— Mural paintings — Easel paintings — Altarpieces — Museum collections — Archaeological material	— Archaeological areas — Churches — Museums — Government property — Private and ecclesiastical organizations
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	X		X		— Mural paintings — Altarpieces — Adobe — Plaster of historic monuments	— Religious monuments — Archaeological monuments — Public monuments
Centro Interamericano subgional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	X	X	X	— Emergencies	— Mural paintings — Easel paintings — Sculpture — Lithic and ceramic elements	— Religious, state and private institutions
Museo Nacional de Antropología y Arqueología Dpto. de Textiles				(For special reasons conservation work; carried out only once)		— Another state institution
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	X	X		— Consultancy — Courses in the interior of the country	— Objects that cannot be moved like murals or large-format works	— Workers from museums in the interior of the country, in charge of collections or of the museum conservation area — Students from the University of the Andes (Humanities) have a one-month apprenticeship per year with academic credits



## 9 DISSEMINATION

1. What information channels does the center employ to divulge its work?

- Newsletter
- Regular contribution to some publication
- Mass media (radio, TV, newspapers)
- Others

2. Do personnel of the center carry out divulgation activities outside the institution?

- Topics/Beneficiaries

3. Are visits to the center organized? (Yes/No) For whom?

	1. INFORMATION CHANNELS				2. DISSEMINATION OUTSIDE THE CENTER		3. VISITS TO THE CENTER	
	NEWSLETTER	PUBLIC.	MASS MEDIA	OTHERS	TOPICS	BENEFICIARIES		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)			X		— Projects under way	— Public in general	NO	
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)			X	— The University Information Bulletin — Publication: <i>Sphan Pro-Memoria</i>			YES	— Students — Restoration experts — Others interested
<b>CHILE</b> Centro Nacional de Restauración (DBAM)			X	— Forwarding of report documents to similar institutions	— Museological conservation — Document conservation — Restoration	— Museologists — Librarians — Historians — General public	YES	— School pupils — Participants of teacher-training courses
Pontificia Universidad Católica de Chile — Escuela de Arte							YES	— High school students
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA			X	— Seminars — Conferences	— Conservation — Materials	— Extension courses — School of Art	YES	— Universities — Schools — Diplomatic groups — Tourist groups
<b>COSTA RICA</b> Museo Nacional			X				NO	
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	X	X		(Project) — Architecture Cuba — Revolution and Culture	— Architectural restoration — Mural painting restoration — Art and culture	— Population	YES	— Specialists of similar institutions — University students — Requests from foreigners
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural			X	— Bulletins and catalogues — Seminars and conferences — Contribution to publications	— Architectural restoration — Rest. of cultural heritage objects — Inventory of cultural heritage objects — Archaeology and history	— Institutions — Professionals — Students — Societies, etc.	YES	— Diplomats — Government employees — Schools — Individuals
Museo del Banco Central		X	X	— ASEM — Museum Public Relations			YES	— Programs

	1. INFORMATION CHANNELS				2. DISSEMINATION OUTSIDE THE CENTER		3. VISITS TO THE CENTER	
	NEWSLETTER	PUBLIC.	MASS MEDIA	OTHERS	TOPICS	BENEFICIARIES		
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración Instituto de Antropología e Historia		X	X	— Audio-visual lectures and conferences  — The Institute Monthly Bulletin	— Conservation and restoration procedures for cultural heritage objects  — Conferences on restoration works	— High school students — Private universities — USAC Faculties  — High school students — Universities — General public	YES  YES	— Art School students — University authorities — Special visits  — Schools — Universities — General public
<b>HAITI</b> Ecole Nationale des Arts			X				NO	— Haitian and foreign officers — Haitian and foreign artists — Haitian students — Members of international organizations
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	X		X		— Restoration projects — Cultural heritage	— Government, private enterprises — Schools, cultural groups	YES	— Schools — Special visitors
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	X	X		— INAH Bulletin — INAH publications	— Conferences — Restoration meetings		NO	
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco Museo Nacional de Antropología y Arqueología Dpto. de Textiles	X	X	X	— Specialized periodicals from INC, Peru — Publications, newspapers, periodicals, handouts	— Iconography, cataloguing — Restoration theory — Conservation (mural and easel)  — Cultural monuments conservation — Viceroyal Andean art — Conservation techniques	— Inter-American Center Cusco — Universidad Católica, Lima — Universidad Federal de Minas Gerais  — Community — Schools, institutions	NO  YES	— State and private institutions
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC			X	— I National Meeting of Conservation and Restoration Experts for Cultural Heritage Objects (1985) — Painting exhibits with comments on performed restorations			YES	— People working for State organizations — National and foreign professionals and researchers — Students of similar careers  — Students — Apprentices from other museums

## 10 RELATIONSHIPS WITH OTHER ORGANIZATIONS

1. Does the center cooperate with other national or international restoration centers? Of what kind and which?
2. Does the center receive national or international consultation services? Type of consultation/Source
3. Do the personnel take part in congresses, conferences, etc. related to their specialty? How many a year?
4. Does the center receive national or international publications on topics dealt with at the center? How many each year?
5. Does the center consider it has complete information regarding activities carried out by other restoration institutions in Latin America? (Yes/No) Why?

	1. COOPERATION	2. CONSULTATION		3.	4.	5. COMPLETE INFORMATION	
		TYPE	SOURCE	CONGRES.	PUBLIC.		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (INC)	— No official relationships; however, they are known to exist	— Stone conservation — Painting conservation — Chemical expert (request)	— UNDP/UNESCO — UNDP/UNESCO — UNDP/UNESCO			NO	— Budget insufficient — Lack of interinstitutional communication at Latin American level
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— Center for Conservation and Restoration of Cultural Heritage Objects, Barcelona, Spain — José de Figueiredo Institute, Lisbon, Portugal — Many restoration workshops in Brazil	— Rest. Consult. — Publications, equipment — Equipment, scholarships Consultants	— UNESCO — UNDP/UNESCO — ICCROM — UNESCO — UNDP/UNESCO — ICCROM — OEA	2-3	2	YES	— The Coordinator has visited some Latin American centers: Churubusco, Santa Clara, Lima, Cusco and Havana, where she took part in a conference on restoration
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— Yes, although informally or through personal contacts	— Technical counselling	— ICCROM	1	4	YES	— Contacts with experts (working meetings or visits to the country)
Pontificia Universidad Católica de Chile — Escuela de Arte	— By agreement with the National Center for Conservation (professional training and consultancy for research)			YES		NO	
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— IRPA, Belgium, accepts chemistry apprentices — ICCROM accepts scholars to their regular courses	— Technical Assistance Program	— ICCROM	2	5	NO	— Complete lack of information and communication
<b>COSTA RICA</b> Museo Nacional	— Cooperation is maintained especially for bibliographic acquisitions			YES	20	NO	— Lack of communication
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— With Units of the People's Power of all provinces and the Cultural Heritage Departments at all levels — Socialist countries, UNDP, UNESCO, ICCROM	— Technical counselling	— UNDP — UNESCO — Socialist countries	1-2	526 (84,85)	NO	— The Center is rather young and therefore complete knowledge of the work of other Latin American centers has not yet been possible; however, this constitutes one of the main goals
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Interamerican Cooperation Institute (ICI), Exchange of experts and donation of materials — Royal Institute of Brussels, Belgium; consultancy services — Restoration workshop of the Central Bank of Ecuador; exchange of experience	— Financial — Administrative — Technical	— Government (Nat) — Government (Nat) — National Government and OAS, UNESCO Foreign Governments	5	5	NO	— Due to lack of interest of the countries in the region
Museo del Banco Central		— Indirect	— Fulbright Commission	Several	Monthly	YES	— Through different sources

	1. COOPERATION	2. CONSULTATION		3.	4.	5. COMPLETE INFORMATION	
		TYPE	SOURCE	CONGRES.	PUBLIC.		
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	— Workshop on Conservation and Restoration of Cultural Heritage Objects of the Anthropology and History Institute / Treatment of items, exchange of materials and equipment	— Detachment of mural paintings — Ceramics restoration	— Mexico — Mexico	5		NO	— Not yet internationally recognized
Instituto de Antropología e Historia	— Consultancy services to Honduras (Wood sculpture) — Consultancy services to El Salvador (Paintings and conservation of National Heritage)	— Technical	— Mexico — Italy — Colombia — Peru	3-4	20	NO	— Lack of communication
<b>HAITI</b> Ecole Nationale des Arts	NO	NO		NO	NO	NO	— The Center is very young and unknown
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia	— National Council for the protection of Old Guatemala / Technical assistance and materials	— Inventory of Cultural Property — Restoration of Monuments — Museography — Photography and Archaeology	— OAS — OAS, UNESCO — OAS, UNESCO — Japanese mission	1	2-3	NO	— Lack of communication and known persons to request cooperation in required techniques
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco		NO		2-3	14-15		— Lack of dissemination of work of others
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	— Training lectures at the Inter-American Center, Cusco	— The presence of international experts is directed to consultations, short practice sessions and lectures	— Spain — Hungary — Yugoslavia — Italy	2	4	NO	— Lack of communication and publications
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	— INC Peru branches — Restoration centers of the Andean region — Universities, Fine Arts Academies — Museums, archives	— Academical	— OAS — University of Cusco	4	3	YES	— Receipt of publications — Influx of visitors — Participants of the Andean region to the courses — Course teachers
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— With regional museums / Assistance is offered and treatment is given to certain textile materials			Very few	NO	NO	— No organizations which channel communications to other Latin American centers
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— Document Conservation Centers of the National Library — Conservation Workshop of the Museo de Barquisimeto — ICCROM, Rome (Correspondence and publications)	— Organization and painting workshop, teaching — Organization of Conceptual Project	— Manuel Serrano, Mexico — Paul Phillipot, Belgium (1981)	1	3	NO	— Lack of periodic information on other centers' activities — Lack of mechanisms for the exchange of ideas (it is only attained through ICOM congresses, with limited participation due to financial considerations)

# 11 RESEARCH

1. In what fields does the center perform research?
2. Does the center reckon with personnel exclusively dedicated to research? (Yes/No) How many?
3. What is the objective of the research carried out?

4. How are the research findings divulged?
  - Within the center
  - Outside the center

	1. FIELDS	2. FULL-TIME PERSONNEL	3. OBJECTIVES	4. WITHIN THE CENTER	OUTSIDE THE CENTER	
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	<ul style="list-style-type: none"> <li>— Materials employed</li> <li>— In order to substitute imported materials</li> <li>— Work techniques and traditional materials</li> <li>— Comparison of different techniques</li> <li>— Material identification</li> </ul>	NO	<ul style="list-style-type: none"> <li>— To determine the restoration process to be followed</li> <li>— To become familiarized with traditional and new materials and their behavior (reaction, reversibility, changes over time)</li> </ul>	<ul style="list-style-type: none"> <li>— Among the Center's restoration experts</li> </ul>		
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— Analyses of materials</li> <li>— Restoration techniques</li> <li>— Aesthetic and historical analyses of works of art</li> </ul>	NO	<ul style="list-style-type: none"> <li>— To be informed of techniques and materials employed by Brazilian artists</li> <li>— Improvement of restoration techniques</li> <li>— To find applicable materials</li> </ul>	<ul style="list-style-type: none"> <li>— At meetings</li> </ul>	<ul style="list-style-type: none"> <li>— In congresses</li> <li>— In seminars</li> </ul>	
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	<ul style="list-style-type: none"> <li>— Environmental pollution and museum conservation</li> <li>— Rupestrian art of Easter Island</li> </ul>	NO	<ul style="list-style-type: none"> <li>— Upon request</li> <li>— Commitments with respect to international projects</li> </ul>		<ul style="list-style-type: none"> <li>— Mailing of documents to possibly interested parties</li> </ul>	
Pontificia Universidad Católica de Chile — Escuela de Arte	<ul style="list-style-type: none"> <li>— Mural painting</li> <li>— Conservation</li> <li>— Methods</li> </ul>	NO	<ul style="list-style-type: none"> <li>— To determine characteristic of national cultural heritage</li> <li>— To propose methods of treatment and conservation</li> <li>— Design of training programs</li> </ul>			
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Chemistry</li> <li>— Biology</li> <li>— Restoration</li> </ul>	YES	<ul style="list-style-type: none"> <li>— One Department Director</li> <li>— One secretary</li> <li>— 3 researchers on contract</li> </ul>	<ul style="list-style-type: none"> <li>— To start programs</li> <li>— To know materials</li> <li>— To systemize information</li> <li>— To characterize the restoration operations</li> </ul>	<ul style="list-style-type: none"> <li>— Conferences</li> <li>— Work in the Library</li> </ul>	<ul style="list-style-type: none"> <li>— Not divulged</li> </ul>
<b>COSTA RICA</b> Museo Nacional		NO				
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<p>Technical</p> <ul style="list-style-type: none"> <li>— Identification and protection of wood</li> <li>— Identification of fungi and bacteria affecting cultural objects</li> <li>— Chemical analyses of materials, paintings and constructions</li> </ul> <p>Historical</p> <ul style="list-style-type: none"> <li>— Evolution of urban construction history and of individual monuments</li> <li>— Mural painting conservation and protection</li> </ul>	YES	8	<ul style="list-style-type: none"> <li>— To actively perform proposed plans and tasks</li> </ul>	<ul style="list-style-type: none"> <li>— Series of conferences held on Saturdays by specialists; workers of the Center and of other institutions are invited</li> </ul>	<ul style="list-style-type: none"> <li>— In specialized periodicals</li> <li>— Series of talks</li> <li>— Conferences</li> <li>— Teaching activities</li> </ul>

	1. FIELDS	2. FULL-TIME PERSONNEL		3. OBJECTIVES	4. WITHIN THE CENTER	OUTSIDE THE CENTER
<b>ECUADOR</b>						
Instituto Nacional de Patrimonio Cultural	— Architectural restoration — Conservation of cultural objects — Archaeology and history	YES	— Researcher: cultural objects	— Conservation of national cultural heritage	— Reports — Conferences	— Publications
Museo del Banco Central	— See question 6.4 — Other fields are being programmed through international agreements	NO		— To establish the most suitable and guaranteed materials and methods so as not to alter the works of art	— During restoration practice — Improvement of basic theoretical training of personnel	
<b>GUATEMALA</b>						
Universidad de San Carlos de Guatemala Taller de Restauración		NO				
Instituto de Antropología e Historia	— All areas covered by the restoration workshop	NO	— Its own restoration experts carry out research	— To complete certificates and records of items to be restored — To learn of previous restoration procedures	— During weekly sessions of the restoration team	— Audio-visual presentations
<b>HAITI</b>						
Ecole Nationale des Arts	— Climatological field — Most adequate products for techniques employed	NO				
<b>HONDURAS</b>						
Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— Treatment of stone (Copan Archaeological Project)	NO		— To improve techniques employed	— Through the Institute Bulletin	
<b>MEXICO</b>						
Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— Archaeology, chemistry, physics, biology, history of art	YES	— 3 historians — 1 archaeologist	— To become better acquainted with the works of art to be treated — To improve restoration procedures — To control microorganisms	— Bulletin, publications, conferences, radio and TV	
<b>PERU</b>						
Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	— History of colonial art	YES	2	— To complete the case record and material history of works of art — To use applied technology to conservation	— Through technical meetings	— Talks and conferences — Press articles
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	— Conservation and restoration of cultural objects (painting, sculpture, murals, ceramics, textiles, stone)	YES	5	— To improve level of knowledge — To find new techniques in keeping with the setting and reality of each area	— Through work reports, pamphlets and offprints	— Through the Department of Cultural Dissemination — Lectures and conferences
Museo Nacional de Antropología y Arqueología Dpto. de Textiles		NO				
<b>VENEZUELA</b>						
Centro Nacional de Conservación, Restauración y Museología — CONAC	— Applied chemistry	NO		— To substitute imported materials with better-quality materials made in the laboratory	— Meetings of the Conservation and Restoration Department — The publication of a bulletin is planned for 1986	— Not yet

## 12 FUTURE PERSPECTIVES

1. What long-term development goals has the center set for itself?
2. How have these goals materialized in the center's planning?

	1. DEVELOPMENT GOALS	2. CONSOLIDATION
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	<ul style="list-style-type: none"> <li>— To increase specialized personnel</li> <li>— Urgent need to increase workshops (textiles, ceramics and stone)</li> <li>/ Due to its present limitations, the Center is unable to accomplish its basic objectives</li> </ul>	<p><b>Immediate goals</b></p> <ul style="list-style-type: none"> <li>— Setting up a basic chemistry and physics laboratory and hiring specialized personnel</li> </ul> <p><b>Medium-term goals</b></p> <ul style="list-style-type: none"> <li>— Enlargement of textile, ceramics, stone and paper workshops</li> </ul> <p><b>Long-term goals</b></p> <ul style="list-style-type: none"> <li>— Creation of Conservation and Restoration Centers for regional cultural heritage. Priority for this goal: training of restoration experts and development of a group of personnel specialized in these fields</li> </ul>
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— To become a National Center for Restoration Project, Research and Training of Personnel</li> </ul>	<ul style="list-style-type: none"> <li>— Those goals have not yet been reached in spite of great progress in a very short time (5 years)</li> </ul>
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	<ul style="list-style-type: none"> <li>— To attain structural growth as to work diversity and quality</li> <li>— Improvement of installations and equipment</li> </ul>	<ul style="list-style-type: none"> <li>— So far, quite satisfactory, since a functional structure has been set up where none existed before and, in spite of lack of resources, important restoration and dissemination activities have been performed</li> </ul>
Pontificia Universidad Católica de Chile — Escuela de Arte	<ul style="list-style-type: none"> <li>— To create a University Center for the teaching of conservation and restoration at a scientific/professional level to cover the lack of suitable professionals in the country. The multidisciplinary characteristic of the University helps to create integration programs without requiring substantial resources for the time being</li> </ul>	<ul style="list-style-type: none"> <li>— Through an Agreement with the National Restoration Center so as to derive the mutual benefits of the respective capabilities and to make up for the lack of specific infrastructures (Laboratories/Specialists/Objects)</li> <li>— Agreements and rendering of services within the Faculties of the University (Chemistry/Architecture/History/Biological Sciences/Law)</li> </ul>
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Restoration: to implement Textiles Workshop</li> <li>— Laboratories: Research on materials and expansion of analytical services</li> <li>— Biology: Pilot Center for research in tropical regions on conservation of materials</li> <li>— Dissemination: Periodical publications</li> </ul>	<ul style="list-style-type: none"> <li>— Improvement of organization/administration system</li> <li>— Annual budget consolidation</li> <li>— International confirmation of project proposals: OAS, UNDP/UNESCO, ICCROM</li> <li>— Specialization of professional abroad</li> </ul>
<b>COSTA RICA</b> Museo Nacional		
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<p><b>Medium and long-term</b></p> <ul style="list-style-type: none"> <li>— To continue work in the Convent for full installation of the Center</li> <li>— To broaden and specialize knowledge of technical personnel (line and staff levels)</li> <li>— To incorporate a greater number of cadres with managerial experience</li> <li>— To continue purchase of equipment and materials</li> <li>— To install workshops and laboratories still lacking</li> <li>— To increase advisory services in provinces</li> <li>— To continue with restoration works at Plaza Vieja and other monuments</li> </ul>	<ul style="list-style-type: none"> <li>— Through the Government and Ministry of Culture, the Center is a signatory to a project for technological development and the preparation of highly-trained human resources. It will involve planning and priorities for five-year periods with respect to the most important activities required to meet development objectives</li> <li>— Positive results have been demonstrated in the semiannual reports submitted to international organizations</li> </ul>
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	<ul style="list-style-type: none"> <li>— Provision of technical tools: administrative, financial, institutional</li> <li>— Provision of specialized human resources</li> <li>— Implementation of specialized technology, presently non-existent in the country</li> <li>— Expansion of facilities and adequate implementation</li> <li>— Decentralization of activities to different areas of the country</li> <li>— To foster national cultural values and Center's activities at all levels</li> <li>— To foster relationships for cooperation at national and international levels</li> <li>— To encourage research on national cultural heritage</li> <li>— To foster cultural planning in the country</li> <li>— Diffusion of national cultural policies</li> </ul>	<ul style="list-style-type: none"> <li>— Through an initial diagnosis as to the realities of the present situation both of the Center and the country with the aim of determining possibilities and limitations</li> </ul>

## 1. DEVELOPMENT GOALS

## 2. CONSOLIDATION

<p>Museo del Banco Central</p>	<ul style="list-style-type: none"> <li>— To expend the areas of participation</li> <li>— To broaden research fields on work techniques and traditional materials</li> <li>— To approach training activities in a programmed and methodical way</li> <li>— To strengthen internal and international terms of exchange as to information and experts</li> </ul>	<ul style="list-style-type: none"> <li>— They will materialize in keeping with the general objectives of the Central Bank Museum and according to material possibilities</li> </ul>
<p><b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración</p>	<ul style="list-style-type: none"> <li>— To carry out conservation and restoration procedures in all kinds of cultural objects establishing priorities and giving preference to University possessions</li> <li>— To train technicians at university level with different specialists, as a mutually beneficial activity of the Center and the School of Humanities (USAC), with nation-wide projection</li> <li>— To organize a conservation system guaranteeing maintenance of the works of art in optimum condition in the different academic units</li> <li>— To carry out a consciousness-raising campaign on campus for protection and conservation of the university and national cultural heritage</li> </ul>	<ul style="list-style-type: none"> <li>— Each student is assigned objects to which conservation and restoration techniques should be applied; these are then submitted at the end of the course, duly documented as to the work performed on each item (history, diary, photographic record, etc.) for the case evaluation</li> </ul>
<p>Instituto de Antropología e Historia</p>	<ul style="list-style-type: none"> <li>— To improve scientific and technical status of the Workshop</li> </ul>	<ul style="list-style-type: none"> <li>— Education and training of personnel through scholarships at international centers</li> <li>— Presence of international consultants and technical experts* at the Workshop</li> <li>— With Workshop equipment</li> </ul>
<p><b>HAITI</b> Ecole Nationale des Arts</p>	<ul style="list-style-type: none"> <li>— The Center is still young and strengthening its foundations. It hopes to be able to train around twenty restoration experts</li> </ul>	<ul style="list-style-type: none"> <li>— Work achieved in training cannot yet be assessed</li> </ul>
<p><b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración</p>	<ul style="list-style-type: none"> <li>— Depending on funds granted to the Institute:               <ul style="list-style-type: none"> <li>To increase the number of personnel</li> <li>To expand workshop premises</li> <li>To obtain more equipment and materials</li> </ul>               In order to establish a Restoration Center for: restoration, training of personnel and research             </li> </ul>	<ul style="list-style-type: none"> <li>— Over the last 5 years, Institute support (funds for proposed projects) although always limited by the state budget assigned to the Institute</li> </ul>
<p><b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco</p>	<ul style="list-style-type: none"> <li>— To expand the area of activity in provinces through regional centers</li> </ul>	<ul style="list-style-type: none"> <li>— New policies and financial assistance to start up this program</li> </ul>
<p><b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional</p> <p>Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco</p>	<ul style="list-style-type: none"> <li>— Creation of ad hoc facilities</li> <li>— To broaden coverage to the entire movable cultural heritage</li> <li>— Publication of catalogues with an inventory of the objects constituting the national artistic heritage</li> <li>— Publication of research carried out at the Center</li> <li>— Autonomy of the Center</li> <li>— Improved implementation</li> <li>— Structural organization</li> <li>— Professional instruction</li> </ul>	<ul style="list-style-type: none"> <li>— New policies and financial assistance to start up this program</li> <li>— There is an architectural project as well as a statement of grounds, with duly substantiated justifications, which have been submitted to the national authorities</li> <li>— The first phase of the architectural project is almost completed</li> <li>— Organization of Andean courses of restoration of cultural objects, refresher courses in 1985</li> <li>— Increasing the specialized human resources of the Center</li> <li>— Implementation project of the Center to establish goals, a manual of job description and an updated budget</li> </ul>
<p>Museo Nacional de Antropología y Arqueología Dpto. de Textiles</p>	<ul style="list-style-type: none"> <li>— There is no body of trained or specialized personnel, either appointed or hired by the Institution; due to the lack of economic resources, it has not been possible so far to establish any kind of development goals, either short or long-term. The staff of consultants presently at work was hired by UNDP/UNESCO</li> </ul>	
<p><b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC</p>	<ul style="list-style-type: none"> <li>— To obtain its own headquarters building, with sufficient and suitable space</li> <li>— To obtain more personnel so as to meet the needs of all areas (pictorial works, paper, wood, metal, stone, ethnographic material)</li> <li>— To install a physics and biology laboratory</li> <li>— To publish a bulletin and other educational material such as technical manuals</li> <li>— To organize a regular course program to meet the medium-term needs of the country</li> <li>— To create a program through the mass media to raise consciousness-level of the masses regarding the national cultural heritage</li> </ul>	<ul style="list-style-type: none"> <li>— In 1985, the Center obtained its institutional legal status (it appeared in the CONAC organization chart) and may submit its own budget. Also, it finally acquired a full-time director</li> <li>— For 1985, 3 courses of 1-3 weeks duration on Conservation, Inventory and Administration are planned</li> <li>— To carry out a study of the professional profiles of museum workers (to update the job descriptions manual)</li> <li>— Together with GAN and UNESCO, setting up the Chemistry Laboratory; its second stage is under way, including installation of X-ray equipment</li> </ul>



## II. Training Programs

### 1 BACKGROUND

1. How is restoration personnel trained in your country?
2. What is the role played by your institution in this training?
3. How did training activities start?
4. What organizations contributed to set this idea in motion and how?

	1. TRAINING OF RESTORATION EXPERTS	2. INSTITUTIONS'S ROLE	3. WHY ACTIVITIES DEVELOPED	4. CONTRIBUTING ORGANIZATIONS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	<ul style="list-style-type: none"> <li>— In restoration centers abroad, mainly in Latin America (Cusco and Mexico). Europe: OAS courses in Spain and ICCROM course in Norway; independently Belgium</li> </ul>	<ul style="list-style-type: none"> <li>— Simply encourages interested parties</li> </ul>	<ul style="list-style-type: none"> <li>— Due to the need for scientific and methodical work in the field of restoration of cultural objects</li> </ul>	<ul style="list-style-type: none"> <li>— UNESCO</li> <li>— OAS</li> <li>— Ministry of Education and Culture</li> <li>— Bolivian Institute of Culture</li> </ul>
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— Most are self-taught</li> <li>— Restoration instruction through painting classes at two universities (Rio de Janeiro and Bahia)</li> <li>— One course in Ouro Preto</li> <li>— One course for graduates (Fine Arts/Industrial Design/Visual Communication/Architecture) in Belo Horizonte</li> </ul>	<ul style="list-style-type: none"> <li>— For the time being, it is the only university course operating on a regular basis to train restoration experts</li> </ul>	<ul style="list-style-type: none"> <li>— Education is a university function; courses planned recognizing the lack of trained personnel</li> </ul>	<ul style="list-style-type: none"> <li>— Historic Cities program (Planning Secretariat of the Presidency of the Republic)</li> <li>— Institute of National Artistic Heritage</li> <li>— UNDP/UNESCO (Lima)</li> </ul>
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	<ul style="list-style-type: none"> <li>— University studies ("Final Restoration Term", School of Art, Pontificia Universidad Católica de Chile)</li> <li>— Self-taught workers/craftsmen</li> </ul>	<ul style="list-style-type: none"> <li>— Provides teachers, use of laboratory and equipment as well as works of art to be restored (agreement between the Center and the University)</li> </ul>	<ul style="list-style-type: none"> <li>— Need for restoration experts revealed through a museum diagnosis</li> <li>— Need for laboratory workers</li> </ul>	<ul style="list-style-type: none"> <li>— Universidad Católica</li> <li>— Libraries, Archives and Museums</li> <li>— Superintendency of the Ministry of Education</li> <li>— National Restoration Center</li> <li>— Restoration laboratory (Art School) /Agreement</li> </ul>
Pontificia Universidad Católica de Chile Escuela de Arte	<ul style="list-style-type: none"> <li>— Final term in Restoration at the University Art School</li> <li>— Self-taught workers/craftsmen</li> </ul>	<ul style="list-style-type: none"> <li>— Provides the curriculum and corresponding diploma (agreement between the National Restoration Center and the School of Art)</li> </ul>	<ul style="list-style-type: none"> <li>— Due to the very nature of the University</li> </ul>	<ul style="list-style-type: none"> <li>— The University</li> <li>— National Restoration Center</li> <li>— DBAM</li> <li>— Superintendency of the Ministry of Education</li> </ul>
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Through the Professional Training Program for Restoration Experts (School of Conservation, Restoration and Museology of COLCULTURA)</li> </ul>	<ul style="list-style-type: none"> <li>— The Colombian Institute of Culture (COLCULTURA) through the Subdirectorate of Nat. Cult. Her. of the National Restoration Center is entirely responsible for the program. It is independent as to its organizational structure and start-up operations</li> </ul>	<ul style="list-style-type: none"> <li>— To train personnel required by the Center; subsequently, to develop an advanced training school in keeping with the Center's rank</li> </ul>	<ul style="list-style-type: none"> <li>— COLCULTURA, UNESCO (with teachers invited to the Museology course and directly for the school)</li> </ul>
<b>COSTA RICA</b> Museo Nacional				
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— Specialized courses of the Center</li> <li>— At foreign institutions</li> </ul>	<ul style="list-style-type: none"> <li>— It has normative functions established by law as to training of restoration personnel</li> <li>— There is a 5-year plan for professional training (it establishes needs and priorities)</li> </ul>	<ul style="list-style-type: none"> <li>— The Decree-Law that established the Center stipulated national and international training activities as one of its main functions</li> </ul>	<ul style="list-style-type: none"> <li>— Ministry of Higher Education</li> <li>— Schools of Architecture, Art, etc.</li> <li>— ICCROM, UNESCO</li> </ul>

	1. TRAINING OF RESTORATION EXPERTS	2. INSTITUTIONS'S ROLE	3. WHY ACTIVITIES DEVELOPED	4. CONTRIBUTING ORGANIZATIONS
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	<ul style="list-style-type: none"> <li>— At restoration workshops (public or private)</li> <li>— Restoration and Museography School of the Equinoctial Technological Institute</li> </ul>	<ul style="list-style-type: none"> <li>— A very important role since it makes up for the lack of specialized personnel both in the areas covered by the School as well as those not covered by it</li> </ul>	<ul style="list-style-type: none"> <li>— Due to the need for trained human resources</li> </ul>	<ul style="list-style-type: none"> <li>— UNESCO: Technical consultation services, implementation of specialized workshops, professional training, materials and equipment donations</li> </ul>
Museo del Banco Central	<ul style="list-style-type: none"> <li>— International scholarships (obtained through the Ecuadorian Institute of Educational Credits and Scholarships (IECE) and granted by organizations such as UNESCO and OAS)</li> <li>— Internal level: ITE School — Equinoctial Technological Institute (final years)</li> </ul>	<ul style="list-style-type: none"> <li>— Permits training and practice in restoration for scholarship holders and specially for students of the ITE School (by Agreement)</li> </ul>	<ul style="list-style-type: none"> <li>— Need for qualified personnel</li> </ul>	<ul style="list-style-type: none"> <li>— Joint initiative of both institutions</li> </ul>
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala	<ul style="list-style-type: none"> <li>— Direct practice in public and private restoration workshops</li> <li>— Professionally, at the University (USAC)</li> </ul>	<ul style="list-style-type: none"> <li>— To technically prepare restoration experts through courses in theory and practice</li> </ul>	<ul style="list-style-type: none"> <li>— As part of the School of Art activities (Humanities) to be carried out at the USAC restoration workshop</li> </ul>	<ul style="list-style-type: none"> <li>— USAC (approval of regulation and curriculum as well as of a conservation center for student's practice)</li> <li>— Anthropology and History Institute (advisory services)</li> </ul>
Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— At a local Institution with foreign consultants</li> <li>— Scholarships granted by international organizations</li> <li>— Restoration and conservation school at the USAC</li> </ul>	<ul style="list-style-type: none"> <li>— Liaison with international institutions that can provide training</li> </ul>	<ul style="list-style-type: none"> <li>— Due to the lack of trained personnel in the country</li> <li>— The goal is to improve the performance of scientific work</li> </ul>	<ul style="list-style-type: none"> <li>— OAS, UNESCO (experts, scholarships, equipment)</li> </ul>
<b>HAITI</b> Ecole Nationale des Arts	<ul style="list-style-type: none"> <li>— With the assistance of foreign experts</li> </ul>	<ul style="list-style-type: none"> <li>— The Center is the only restoration center in the country</li> </ul>	<ul style="list-style-type: none"> <li>— Large number of paintings in the process of deterioration</li> </ul>	<ul style="list-style-type: none"> <li>— Haitian National Institute of Culture</li> <li>— The Pantheon National Museum</li> <li>— The National School of Fine Arts</li> </ul>
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	<ul style="list-style-type: none"> <li>— Through scholarships (OAS, UNESCO) together with restoration centers in some Latin American countries</li> </ul>	<ul style="list-style-type: none"> <li>— The Institute sends their future full-time restoration personnel to be trained outside</li> </ul>	<ul style="list-style-type: none"> <li>— Lack of personnel and abundance of requests</li> </ul>	<ul style="list-style-type: none"> <li>— Honduran Institute of Anthropology and History through the Restoration Department</li> </ul>
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	<ul style="list-style-type: none"> <li>— Through academic courses</li> <li>— B.A.: 5 years. M.A. in Museology</li> <li>— Technical level: 2 1/2 years</li> <li>— Technical course in Museography (1986)</li> <li>— M.A. in architectural monument-restoration</li> </ul>	<ul style="list-style-type: none"> <li>— The only school of this kind in the country</li> </ul>	<ul style="list-style-type: none"> <li>— Need for professional personnel at the INAH</li> </ul>	<ul style="list-style-type: none"> <li>— UNESCO (sending international experts and creation of Latin American Regional Center Conservation of Cultural Heritage - 1977)</li> </ul>
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	<ul style="list-style-type: none"> <li>— Through short-term courses in the country or abroad</li> </ul>	<ul style="list-style-type: none"> <li>— An easel and mural painting conservation course has been organized (with UNDP/UNESCO Regional Project and OAS)</li> <li>— Co-ordinates and participates in the Cusco courses</li> </ul>	<ul style="list-style-type: none"> <li>— Due to the need of having trained personnel available</li> </ul>	<ul style="list-style-type: none"> <li>— UNDP/UNESCO Regional Project for Cultural Heritage and Development (scholarships)</li> <li>— OAS (scholarships)</li> <li>— INC (teachers and infrastructure)</li> </ul>

	1. TRAINING OF RESTORATION EXPERTS	2. INSTITUTIONS'S ROLE	3. WHY ACTIVITIES DEVELOPED	4. CONTRIBUTING ORGANIZATIONS
<p>Centro Interamericano sub-regional de restauración de bienes culturales muebles CIRBCM — Cusco</p> <p>Museo Nacional de Antropología y Arqueología Dpto. de Textiles</p> <p><b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC</p>	<p>— It starts in the Fine Arts Schools and/or Universities; subsequently, training courses at Inter-American level are attended, followed by constant specialization in the field</p> <p>— Textile conservation: occasional courses are held (organized by national and international institutions) Conservation and restoration courses at some universities (associated with Archaeology studies); volunteers to conservation and restoration centers</p> <p>— Entirely abroad (there has never been a training institution in the country)</p>	<p>— Direct participation in the courses with personnel and economic contributions</p> <p>— Absorbs trained personnel</p> <p>— Guides institutions and individuals interested in restoration</p> <p>— The MNAA has always been the site where these courses and seminars have been held</p> <p>— So far it only imparts elemental training of a preventive nature in conservation; in the future it wishes to fill an institutional void with broader training</p>	<p>— Need to rescue the national cultural heritage</p> <p>— Based on MNAA's need to train specialized personnel for the different museums exhibiting textile materials</p> <p>— Due to the need for training of the personnel responsible for the cultural heritage but who lacked the necessary knowledge</p>	<p>— Economic cooperation of UNESCO (historic monument restoration courses)</p> <p>— Economic contribution — OAS and CAB (restoration of cultural objects)</p> <p>— UNESCO: scholarships and consultancy services</p> <p>— Wiese Foundation: building of the Textile Dept.</p> <p>— Fulbright Commission: (1st Course)</p> <p>— MNAA: premises and archaeological textile material</p> <p>— INC: teachers</p> <p>— The idea and its development were due to the Art Gallery (GAN), a Museum under CONAC, an executive organization of national cultural policy</p>

5. How often are training activities held, in the event they are not of a regular nature?  
6. What are the main reasons for this frequency?  
7. What was the infrastructure at the beginning of these activities?

8. What were the human and educational resources?  
9. What financial resources were available?

	5. & 6. FREQUENCY/REASONS	7. INITIAL INFRASTRUCTURE	8. INITIAL HUMAN RESOURCES	9. INITIAL FINANCING
<p><b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)</p> <p><b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — (CECOR (UFMG))</p>	<p>— Yearly scholarships are granted abroad / Limited specialized personnel in the country</p> <p>— They are held on a regular basis, but recently, it was decided to offer the course every two years / High cost of the course and almost full-time commitment of the Center and its restoration experts with respect to course activities</p>	<p>— Two rooms for practice classes</p> <p>— One room for theoretical classes</p> <p>— A minimum of material</p>	<p>— Teachers from several Brazilian States, and a 10-day consultancy service of UNESCO</p> <p>— Theory classes, technical demonstrations, workshop practice, guided visits, slides</p>	<p>— The Historic Cities Program covered materials used and the University covered other expenses</p>

	5. & 6. FREQUENCY/REASONS	7. INITIAL INFRASTRUCTURE	8. INITIAL HUMAN RESOURCES	9. INITIAL FINANCING
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— Regular from March 1983 on	— Laboratories, equipment and materials belonging to the Center — Laboratory instruments of the Art School (University) — Support of educational material and academic structure of the Art School of the University	— Center: 3 restoration experts, 1 chemist — Art School: 2 Rest. experts — University: teachers of general subjects — DBAM: teachers of professional subjects	— No specific resources, normal ones of both institutions of the Agreement
Pontificia Universidad Católica de Chile — Escuela de Arte	— Regular from March 1983 on for School of Art students and periodic for employees from the National Restoration Center	— See previous answer	— See previous answer	— See previous answer
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— Two regular training programs: — <b>Professional:</b> lasts 5 years; new entries every 2 years. / School capacity (space, teachers, resources, subsequent hiring, etc.) — <b>"First Aid"</b> Course: three times a year (different regions of the country) / School capacity (preparation, motivation, organization, travel of personnel)	— Professionals working at the Restoration Center — Space assigned to the Center — Implements purchased with the Center's budget (easels, chalk, chairs)	— 3 restoration experts trained abroad (2-year courses or longer) — One chemist specialized at the IRPA (Brussels) — One photographer — Lecturers brought in through international agreements	— Lack of own budget; funds of the Center and Agreements between Sub-directorate, IICA and Andrés Bello were used to invite teachers
<b>COSTA RICA</b> Museo Nacional				
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— Regular courses: "Principles of Architectural Restoration" (Postgraduate) "Preliminary restoration plan of Colonial constructions" (postgraduate). "Practical training in mural painting restoration" — Non regular basis: 2-3 series of conferences and training courses in restoration	— The minimum necessary with support of public institutions (premises, audio-visual aids)	— Team of professionals of the Center — The Instituto Superior de Arte and the Ministry of Higher Education assisted in methodology and education	— Cuban Government — UNESCO and UNDP
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Regular activities / Great demand for skilled workers Lack of the necessary financial resources to hire personnel already trained Deficient physical infrastructure and equipment (does not allow development of normal activities which leads to withdrawal of personnel)	— Poor condition of premises — Equipment and materials donated by UNESCO	— Consultancy services of UNESCO experts — UNESCO scholarship holders	— Government — UNESCO
Museo del Banco Central	— Cooperation Agreement in force for four years (1983)	— That of the Restoration Dept.	— Staff technical personnel	— Scholarship grants to students (in keeping with Agreement)
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala	— Every six months / USAC activities are held by semester (January-May; July-November)	— As a co-ordinated activity between the Art School (USAC) and the Restoration Center Foundation as a part of the University Museum Project.	— Counselling of a Mexican expert (the activities were organized on basis of direct practice with the needed equipment and material)	— Financial allocation to the Dean, USAC (for counselling, materials and equipment)

	5. & 6. FREQUENCY/REASONS	7. INITIAL INFRASTRUCTURE	8. INITIAL HUMAN RESOURCES	9. INITIAL FINANCING
Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— When foreign consultants arrive (3-4 times a year)</li> <li>/ According to periodic requests</li> </ul>	<ul style="list-style-type: none"> <li>— Work areas and supporting equipment</li> </ul>	<ul style="list-style-type: none"> <li>— Artisans and restoration experts</li> </ul>	<ul style="list-style-type: none"> <li>— With the basic minimum</li> </ul>
<b>HAITI</b> Ecole Nationale des Arts	<ul style="list-style-type: none"> <li>— In two years, there have been five training periods, each one three-months long</li> <li>/ Training requirements</li> </ul>	<ul style="list-style-type: none"> <li>— INAHCA</li> <li>— ENARTS Museum</li> <li>— Different organizations</li> </ul>	<ul style="list-style-type: none"> <li>— From the National Arts School (ENARTS)</li> </ul>	<ul style="list-style-type: none"> <li>— Government (largest part)</li> <li>— International organisms (occasionally)</li> </ul>
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia	<ul style="list-style-type: none"> <li>— Every time there is a need for new staff members</li> </ul>	<ul style="list-style-type: none"> <li>— Premises to install workshops</li> <li>— Equipment donated by UNESCO and all that was available at the ceramics workshop (since 1968)</li> </ul>	<ul style="list-style-type: none"> <li>— Two restoration technicians (specialized at the Restoration Center in Mexico "Poul Coremans" in 1970-73)</li> </ul>	<ul style="list-style-type: none"> <li>— Institute's funds</li> </ul>
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	<ul style="list-style-type: none"> <li>— Regular: there is a yearly admission of 30 students for the B.A. and 15 for the M.A.</li> </ul>	<ul style="list-style-type: none"> <li>— The premises (1966)</li> <li>— Government financial support</li> <li>— Technical counselling from UNESCO</li> </ul>	<ul style="list-style-type: none"> <li>— UNESCO experts</li> <li>— Mexican teaching personnel</li> </ul>	<ul style="list-style-type: none"> <li>— Approx. US\$100,000</li> </ul>
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco Museo Nacional de Antropología y Arqueología Dpto. de Textiles	<ul style="list-style-type: none"> <li>— Every year, if scholarships are available Scholarships come from international sources</li> <li>— Every year, six-month courses / The required organization of the courses The personal and professional situation of the foreign scholarships holders and teachers</li> <li>— First Course 1977</li> <li>— Second Course 1978</li> <li>— Third Course 1984-85</li> <li>/ Importance of the Peruvian archaeological textile material</li> </ul>	<ul style="list-style-type: none"> <li>— The itinerant workshop of San Francisco where the "scholarship-practical" courses were held</li> <li>— INC-DC premises (Convent of Santo Domingo) where areas were conditioned as workshops and classrooms</li> <li>— Basic (specially donations of individuals interested in textiles)</li> <li>— The Textile Dept. was built at the same time</li> </ul>	<ul style="list-style-type: none"> <li>— From INC and some voluntary teachers</li> <li>— Foreign teachers</li> <li>— National teachers from national universities and from the institution itself</li> <li>— Teachers from the Fulbright Commission and the MNAA</li> <li>— Assistance from the INC Chemistry laboratory</li> <li>— Visits to museums</li> </ul>	<ul style="list-style-type: none"> <li>— Variable</li> <li>— INC - Cusco</li> <li>— UNESCO</li> <li>— UNESCO</li> <li>— Wiese Foundation</li> <li>— INC</li> <li>— Private contributions</li> </ul>
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	<ul style="list-style-type: none"> <li>— One course every 14 months (average)</li> <li>/ The need and opportunity of having a foreign specialist available Other Museum activities (exhibits, etc.) have prevented more frequent courses</li> </ul>	<ul style="list-style-type: none"> <li>— Conservation and restoration workshop of the Conservation and Restoration Dept. of the National Art Gallery (GAN)</li> </ul>	<ul style="list-style-type: none"> <li>— With the Museum specialists and personnel from other departments (a museologist, researchers, historians)</li> </ul>	<ul style="list-style-type: none"> <li>— Basic support from National Art Gallery</li> </ul>

10. Has any diagnosis of cultural heritage objects and their situation at the national level been carried out before or during the planning of training activities?  
 11. How does educational legislation define the respective categories in your country? (Ex.: assistant, technician, professional, etc.)

12. Are training activities in your institution related to these categories? How?  
 13. Are diplomas awarded to the participants? By whom?

	10. PRELIMINARY DIAGNOSIS	11. & 12. NATIONAL TRAINING CATEGORIES / RELATIONSHIPS	13. CERTIFICATES OR DIPLOMAS / GRANTED BY WHOM?
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)			
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	No	— A specialization and restoration assistant course is offered Pre-requisite: to have taken the Beginners Conservation Course	— Specialist on Restoration of Cultural objects Federal University of Minas Gerais — Restoration Assistant Fine Arts School of the Federal University of Minas Gerais
<b>CHILE</b> Centro Nacional de Restauración (DBAM)  Pontificia Universidad Católica de Chile — Escuela de Arte	The diagnosis of Chilean Museums sponsored by DBAM, UNDP/Chile and the Regional UNDP/UNESCO Project  See previous answer	— Professional: University Diploma (recently obtained) Through a specific curriculum  See previous answer	— Professional restoration expert Universidad Católica de Chile  — B.A. in Art in Restoration (presently under study: a professional degree) Pontificia Universidad Católica de Chile
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	A basic proposal was taken as a starting point, assessing the approximate number of cultural items, their poor state of conservation and their need for care	— Article 25, Decree 080 of 1980. Higher education includes: a) intermediate professional training b) technical training c) university instruction d) higher education or postgraduate work The regulations define the basic characteristics for each modality, which in quantitative terms is expressed in ULAS (academic credits). In our case: article 30	— Since it is not recognized as a University it cannot grant academic diplomas. An Agreement is being negotiated with a University so as to validate these diplomas The graduates receive a record of completion studies and may ask for <b>credentials</b> from the National Monuments Council, which allows them to restore objects of the Cultural Heritage. Without these credentials, they are not permitted to work on them
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	Not at national level (carried out on mural paintings as part of training)	— Skilled workers: After 9th grade, a one year training period — Technicians/advanced: three or four years of specialized studies on a specific subject after 9th grade — Professional: University graduates Participants are graduates from these categories	— Postgraduate studies certificate — Training Certificate — Instruction Certificate — Certificate of Participation in the Series of Conferences / The Center is backed by the Ministry of Culture

	10. PRELIMINARY DIAGNOSIS	11. & 12. NATIONAL TRAINING CATEGORIES / RELATIONSHIPS	13. CERTIFICATES OR DIPLOMAS / GRANTED BY WHOM?
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	Some inventory	<ul style="list-style-type: none"> <li>— Assistant</li> <li>— Technician</li> <li>— Professional</li> </ul> Training activities are performed as informal instruction, at the levels of assistant and technician	<ul style="list-style-type: none"> <li>— Certificates</li> <li>National Director of the Center</li> </ul>
Museo del Banco Central	Not yet	<ul style="list-style-type: none"> <li>— Those of the ITE school having the category of technologists (so far, no diplomas have been granted)</li> </ul>	<ul style="list-style-type: none"> <li>— No</li> </ul>
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala	When starting the research for the University Museum Project, a record of all the cultural property of the University was prepared	<ul style="list-style-type: none"> <li>— Technicians at professional level</li> <li>— Graduates of the University of San Carlos</li> </ul> They obtain a minimum of 150 teaching credits through 360 hours of workshop practice	<ul style="list-style-type: none"> <li>— Cultural Objects Restoration</li> <li>/ Technician Humanities — San Carlos University</li> </ul>
Instituto de Antropología e Historia	After the earthquake of Feb. 4, 1976	<ul style="list-style-type: none"> <li>— Technician</li> <li>— Professional</li> </ul> The Head is a professional with the equivalent level of a restoration expert; the artisans are considered as technicians	
<b>HAITI</b> Ecole Nationale des Arts	No		<ul style="list-style-type: none"> <li>— Restoration Technician</li> <li>National School of Arts</li> </ul>
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia	No	<ul style="list-style-type: none"> <li>— Technical training</li> </ul>	<ul style="list-style-type: none"> <li>— No</li> </ul>
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	Only the diagnosis obtained through INAH experience	<ul style="list-style-type: none"> <li>— Technician</li> <li>— Professional</li> <li>— Teacher</li> <li>— Ph.D.</li> </ul> There is a professional registration office to which the curricula are submitted and where degrees are registered together with academic records	<ul style="list-style-type: none"> <li>— Specialist Technician</li> <li>— B.A. in Restoration</li> <li>— M.A. in Museology</li> <li>— M.A. in Architectural Restoration</li> <li>/ Secretariat of Special Education</li> </ul>
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	No	<ul style="list-style-type: none"> <li>— Technician</li> <li>— Specialist from Grade I to Grade IV</li> </ul>	
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	The INC carries out the inventory and cataloguing of cultural property on a regular basis	<ul style="list-style-type: none"> <li>— Assistant: a person dedicated to basic support work</li> <li>— Technician: a person who carries out activities together with the specialist</li> <li>— Specialist: the professional responsible for the work or project</li> </ul> / The courses train auxiliary personnel to be able to assume the position of a Restoration Technician, who, in turn, must have advanced studies for the category of a Specialist	<ul style="list-style-type: none"> <li>— Specialization Certificate</li> <li>/ INC of Peru, through departmental INC in Cuzco; OAS; Executive Secretariat of the Andrés Bello Agreement</li> </ul>
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	Yes, carried out by different institutions	<ul style="list-style-type: none"> <li>— The country lacks a curriculum leading to an academic degree and the grade of technician is assigned to the trained specialists but many of them are professionals in related fields</li> </ul>	<ul style="list-style-type: none"> <li>— Attendance Certificates</li> </ul>
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	No	<ul style="list-style-type: none"> <li>— See the OCP Job Description Manual (Central Personnel Office)</li> </ul> NOTE: It needs to be updated / Both the courses planned and the apprenticeships take into account these job descriptions and some are directed towards a specific category (Ex.: museum registrars, storeroom attendants and restoration assistants)	<ul style="list-style-type: none"> <li>— Attendance Certificates</li> <li>Director of the National Art Gallery; Co-ordinator of the Center</li> </ul>

## 2 PROGRAMS

1. Point out the different types of training activities already carried out/under way/to be carried out at your institution, indicating dates, duration and number of participants for each as well as the certificate/degree granted

	TYPE OF ACTIVITY	DATE	DURATION	PARTICIPANTS	CERTIFICATE / DEGREE GRANTED
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	— Easel painting	1977	4 months	8	— Assistance
	— Easel painting	1978	4 months	6	— Assistance
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— Specialization Course ( 495 hours)	1978	9 months	17	
	— Specialization Course ( 985 hours)	1979	9 months	13	
	— Specialization Course (1095 hours)	1980	9 months	18	
	— Specialization Course (1110 hours)	1981	10 months	11	
	— Introduction to Conservation (45 hours)	1982	4 months	15	
	— Updating (416 hours)	1982	4 months	8	
	— Assistant Restoration Expert (90 hours)	1983	4 months	14	
	— Specialization Course (1050 hours)	1984	10 months	15	
	— Introduction to Conservation (45 hours)	1985	5 months	25	
— Assistant Restoration Expert (90 hours)	1985	5 months	14		
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— First Course: "Introduction to the Conservation of Cultural Heritage (experimental in nature and for diffusion purposes)	1st semester 1983, 1984	1 semester	15 (average)	— Attendance Certificate
	— Second training program of interinstitutional nature for professional restoration experts	1985 Started 1985	9 semesters (4 basic, 5 spec.)	10 (per semester)	— Professional Restoration Expert
	— Specialization Course for archaeologists: "Site Conservation"	1984	10 days	23	— Certificate
	— Course on "Museological Conservation" for museologists	1984	10 days	30	— Certificate
Pontificia Universidad Católica de Chile — Escuela de Arte	— See previous answer, items 1 and 2				
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— Professional training for restoration experts (movable objects)	As of 1980	5 years	Max. 20 per semester	— Professional Restoration Expert
	— First aid training with respect to movable objects	As of 1984, 3 per year	8 days	Max. 20 per course	— Attendance Certificate
<b>COSTA RICA</b> Museo Nacional					
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— 3 Postgraduate courses (Principles of restoration of monuments)	1983, -84, -85	2-3 weeks	50-55	— Postgraduate Certificate
	— Postgraduate training (Restoration of a Colonial building)	1984	6 months	1	— Postgraduate Training Certificate
	— 4 training programs (Cultural Promotion; Scientific Information; Research Methodology; Mural Painting Restoration)	1985	1-4 months	4-20	— Training Certificate
	— 3 conference series (Conservation and Restoration of Historic Monuments of Cuba; Colonial Havana; Restoration of Old Havana)	1984, 1985	2 months	40-133	— Participation Certificate
	— Saturday conferences (restoration topics)	1985	Every Saturday	40	— Participation Certificate
	— Methodology Seminar (for Center specialists who teach)	1985	5 days	10	



	TYPE OF ACTIVITY	DATE	DURATION	PARTICIPANTS	CERTIFICATE / DEGREE GRANTED
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Restoration of cultural objects	1985	3 months	Min. 10	— Assistant Restoration Expert
	— Restoration of cultural objects	1986, -87, -88	12 months	Min. 10	— Assistant Restoration Expert
	— Photogrammetry applied to relief studies of monuments		15 days	10	— Certificate of Attendance and Course Passing
	— 3 Seminars: Restoration and Preservation of Historic Centers	1982-1983	3-5 days	80-100	— Attendance Certificate
	— Courses: Cultural Heritage Promoters	1977	1 month	30	— Cultural Heritage Promoters Certificate
	Use of Traditional Materials	1982	1 week	20	— Cultural Heritage Promoters Certificate
	Restoration Assistants	1977	75 days	30	— Restoration Assistant
	— Meetings: 1st Meeting of Restoration Architects	1981	3 days	60	— Attendance Certificate
	2nd Meeting of Restoration Architects	1984	4 days	150	— Attendance Certificate
	Museo del Banco Central				
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala	— 4 ceramics restoration courses	1983-1985	5 months	5-15	— Course passed
	— 4 courses in easel painting restoration	1983-1985	5 months	5-6	— Course passed
	— 2 courses in wood restoration	1983-1984	5 months	3-4	— Course passed
	— 1 course in textile restoration	1984	5 months	3	— Course passed
	— 1 course in mural painting detachment		2 months	10	— Course passed
Instituto de Antropología e Historia	— Polychrome sculpture and carving	1979	1 month		— Participation Certificate
	— Ceramics restoration	1980	1 month		— Participation Certificate
	— Painting on wood	1980	2 months		— Participation Certificate
	— Paper restoration	1980	1 month		— Participation Certificate
	— Mural painting	1981	1 month		— Training
	— Cultural heritage conservation	1982	1 week		— Participation Certificate
	— Color integration	1983	1 month		— Participation Certificate
	— Restoration of altarpieces	1984	1 month		— Participation Certificate
	— Maya epigraphy	1984	2 months		— Participation Certificate
	— Symposium on archaeology	1984	1 week		— Participation Certificate
	<b>HAITI</b> Ecole Nationale des Arts	— These programs are being carried out with the help of international organizations. We are presently preparing for the coming session to be held with the aid of the French government at the beginning of 1986			
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— There is no course to train restoration experts. The staff of the Institute, either individuals or small teams, were the only ones trained in these fields with a demand for services (easel painting, mural, polychrome sculpture, altarpieces, historic metal, stone, bone). In keeping with the training being offered, several workshops have been installed but no teaching time has been considered				— None
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— B.A. in Cultural Property Restoration	Every year	5 years	30-35	— Bachelor's Degree
	— M.A. in Architectural Restoration	Every year	1 year	12-16	— Master's Degree
	— M.A. in Museology		1 year	10-12	— Master's Degree
	— Technical Course with Specialization	Every year	2 1/2 years	10-15	— Technician
	— Technical Course in Museography	1986	10 months	15-20	— Technician
	— Technical Course in Restoration of Musical Instruments	1986	3 years	15	— Technician

	TYPE OF ACTIVITY	DATE	DURATION	PARTICIPANTS	CERTIFICATE / DEGREE GRANTED
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional  Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco  Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Inventory and Cataloguing	1979-1984	6 months-year	Variable	
	— Conservation and restoration of easel paintings	1979-1984	6 months-year	Variable	
	— Conservation and restoration of mural paintings				
	— Restoration course in cultural movable objects I-X	1979-1984 annually	6 months	15-20	— Specialization Certificate
	— Refresher course in cultural movable objects restoration	1985	4 months	19	— Efficiency Certificate
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— Course in Conservation of Collections	1985	1 week	30	— Attendance Certificate
	— Course in Inventory of Art Collections	1985	1 week	25	— Attendance Certificate
	— Postgraduate course in Museum Administration	1985	3 weeks	25	— Certificate of Course — Passing and of Attendance

2. Who planned the contents of the program?  
(Indicate posts and educational levels)

3. Has any training program been used as a model for your activities? In what aspects?

4. Are you aware of other training programs in Latin America? Which ones?

5. To what extent has this information influenced the programming of your activities?

	2. WHO PLANNED CONTENTS	3. MODEL PROGRAMS	4. & 5. LATIN AMERICAN PROG. / INFLUENCES
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)			
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— Beatriz Ramos de Vasconcellos Coordinator of the Conservation and Restoration Center; Restoration Specialist; Assistant Professor at the Federal University of Minas Gerais	— The specialization courses are based on restoration programs of the University of Rio de Janeiro and the Center in Churubusco, Mexico	— Center of Santa Clara, Bogotá — Restoration Center, Cuzco — Center of Churubusco, Mexico — Restoration School, Quito — Restoration Center, Santiago / Comparison
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— Guillermo Joiko Restoration expert, Director of the Center; (Instituto Centrale del Restauo de Roma) — Hernan Ogaz Professor, B.A. in Art (Universidad Católica) — Head of Restoration in the Art School (Cuzco course)	— In Professional Training Methodology — Type of subjects for complementary knowledge — Design of the University's own curricular structure	— Santa Clara Center, Bogotá CECOR, Belo Horizonte / Concept of the Pedagogic Method Selection of subjects
Pontificia Universidad Católica de Chile — Escuela de Arte	— See previous answer	— See previous answer	— Inter-American Center, Cuzco / Providing motivations to implement integral training activities benefiting from the infrastructure of institutions which, although different, may be used to complement each other

	2. WHO PLANNED CONTENTS	3. MODEL PROGRAMS	4. & 5. LATIN AMERICAN PROG. / INFLUENCES
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Director of the Center Restoration expert</li> <li>— Coordinator of the School Restoration expert</li> <li>— Consultant Trained in Social Sciences and with experience in Educational Administration</li> <li>— Restoration expert</li> </ul>	<ul style="list-style-type: none"> <li>— Churubusco</li> <li>— France</li> <li>— Rome</li> <li>Reviewing of programs as reference material</li> </ul>	<ul style="list-style-type: none"> <li>— Partially</li> <li>— No influence at all</li> </ul>
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— Head of the Center's Projects Dept. Specialized Architect</li> <li>— Head of the Center's Research Dept. Specialized studies</li> <li>— Specialists of the Center Specialized graduate university students</li> <li>— Specialists from the Methodological Teaching Dept. Graduate university students with educational training</li> </ul>	<ul style="list-style-type: none"> <li>— Several programs have been considered (Italian institutions and others) adapting them to local conditions. A complete study on training programs is being carried out (bibliography lacking)</li> </ul>	<ul style="list-style-type: none"> <li>— Partly, through pamphlets published by the UNDP/ UNESCO Regional Project (Bogotá, Cuzco)</li> <li>— Reference from students (Churubusco)</li> </ul>
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural  Museo del Banco Central	<ul style="list-style-type: none"> <li>— Head of the Department of Cultural Property Restoration (Advanced training)</li> <li>— Head of the Architectural Restoration and Historic Centers Department (Advanced training)</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>	<ul style="list-style-type: none"> <li>— Periodic regional courses sponsored by OAS, Cuzco</li> <li>— Training courses, Churubusco</li> </ul>
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	<ul style="list-style-type: none"> <li>— Edna Núñez de Rodas, B.A. Director of the Art School (USAC)</li> <li>— Architect José Alejandro Flores Professor of the Art School (USAC)</li> <li>— Professor Alejandro Rojas García UNESCO consultant</li> <li>— Gladys Elizabeth Barrios, B.A. Professor in charge</li> </ul>	<ul style="list-style-type: none"> <li>— Conservation and Restoration School, Churubusco</li> </ul>	<ul style="list-style-type: none"> <li>— No</li> </ul>
Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— The Consultants together with the Director of the Center</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>	<ul style="list-style-type: none"> <li>— Mexico</li> <li>— Peru</li> <li>— Panama</li> <li>/ In the experience acquired</li> </ul>
<b>HAITI</b> Ecole Nationale des Arts	<ul style="list-style-type: none"> <li>— INAHCA</li> <li>— French government</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>	<ul style="list-style-type: none"> <li>— No</li> </ul>
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	<ul style="list-style-type: none"> <li>— Head of the Restoration Department; Restoration Engineer, Restoration Technician for Cultural Patrimony; Mexico, Peru, Guatemala, Spain</li> <li>— Section Heads (Workshops)</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>	<ul style="list-style-type: none"> <li>— No</li> </ul>
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	<ul style="list-style-type: none"> <li>— Teachers, Ph.D.s. and professors of the School</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>	<ul style="list-style-type: none"> <li>— No</li> </ul>

	2. WHO PLANNED CONTENTS	3. MODEL PROGRAMS	4. & 5. LATIN AMERICAN PROG. / INFLUENCES
<p><b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional</p> <p>Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco</p> <p>Museo Nacional de Antropología y Arqueología Dpto. de Textiles</p> <p><b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC</p>	<p>— Director of the Center in coordination with specialized personnel of the Center</p> <p>— Director of the Center Professional — Technical Coordinator Professional — Academic Coordinator Professional</p> <p>— Michelle Arias Bernard Coordinator (B.A. in Administration with courses in Conservation and Museography, 10 years experience) — Belen Mesa Advisor (B.A. in Sociology) — Freddy di Paula Advisor (Ph.D. in Curricular Design in the U.S.A.)</p>	<p>— None</p> <p>— Organizational. Structure of the course and work methodology</p> <p>— None</p>	<p>— Mexico — Colombia — None</p> <p>— Belo Horizonte — Churubusco</p> <p>— Churubusco, Mexico — ICCROM, Rome</p> <p>In the theory-practice ratio and in determining the goals (solution to very practical problems with immediate application and very low financial requirements).</p>

6. Does the preparation of training programs include research? Who carries out the research?

7. Are visits or other activities carried out outside the institution? For what purpose?

	6. RESEARCH / WHO CARRIES IT OUT?	7. ACTIVITIES OUTSIDE THE CENTER / FOR WHAT PURPOSE?
<p><b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)</p> <p><b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)</p> <p><b>CHILE</b> Centro Nacional de Restauración (DBAM)</p> <p>Pontificia Universidad Católica de Chile — Escuela de Arte</p> <p><b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA</p>	<p>— No</p> <p>— Documentary and technical in the educational field; gathering of material related to the program The team organizing the program</p> <p>— Educational: program design and methodologies The team organizing the program</p> <p>— For "first aid" the research office of the Center developed a program for the preparation of a "First Aid Manual", tested during 3 courses (2 years), after which it was passed on to the School The research office with some small contributions from teachers engaged in research</p>	<p>— To increase knowledge about cultural property and restoration works</p> <p>— To obtain first-hand technical information at work sites — To confront the student with professional problems which he will meet in the future — Educational</p> <p>— To expand information sources; to become acquainted with <i>in situ</i> cases</p>

	6. RESEARCH / WHO CARRIES IT OUT?	7. ACTIVITIES OUTSIDE THE CENTER / FOR WHAT PURPOSE?
<b>COSTA RICA</b> Museo Nacional		
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— The Center has worked out a diagnosis and forecast for the professional and technical development of its workers Technical team of the Methodological Teaching Department of the Center	— Brief visits to provinces to permit the participation of local restoration experts in courses of the Center and to become aware of their restoration problems
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Research on traditional construction techniques Technical consultant	— Inspections — Evaluation of the state of conservation of the cultural heritage
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración Instituto de Antropología e Historia	— Bibliographic and field research The professors and the students — No	— General and special training visits to museums as well as physics and chemistry labs — Observational and working visits
<b>HAITI</b> Ecole Nationale des Arts	— No	— No
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— To study samples in laboratories (pigments, preparatory coatings, supports, fabrics, wood) The workshop personnel	— Visits to restoration works under way or concluded
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— Seminar analysis as to the need for the particular knowledge in question and its possible academic incorporation School professors	— Field practice every year
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	— No	— Practice in cataloguing
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Scientific and technical Center personnel in coordination with INC-DC professional personnel	— To develop concrete applications of theoretical knowledge and diffusion of national cultural heritage — To perform emergency work — To evaluate the state of conservation of textiles in other museums
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— No	— To become aware of the conservation and museology issues in the country — To know the institutions involved (universities, museums, etc.)

## MATERIAL

1. What kind of support material do you use in your training activities?
2. What is the main source of support material?

3. Who determines the needs for support material?
4. Who selects the material?

	1. SUPPORT MATERIAL	2. SOURCE	3. & 4. WHO DETERMINES / WHO SELECTS?
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)			
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)		— From the Center and other sectors of the University (UFMG)	— Joint coordination between the teachers of the Center and sectoral technicians
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— Audio-visual aids — Lab equipment — Cultural objects to be treated — Treatment material — Bibliography material — See previous answer	— From the institutions which have signed the Agreement and from cultural institutions in general — See previous answer	— The program organizers Those who prepare each program subject — See previous answer
Pontificia Universidad Católica de Chile — Escuela de Arte			
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— Works at different stages of operation and therefore of conservation — Laboratory materials, both chemical and biological — Slides, films, conferences, library	— Basically from the Center (workshops, labs, etc.) — Also from embassies, universities, and public institutions	— Proposals from teachers of each subject, reconsidered during working sessions or with the Center's Director The coordinator of the school and the director of the Center, in keeping with funds available
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— Slide projector — Overhead projector — Videocassette equipment — Photocopying machine	— Prepared at the Center — Library of the Center — Imported slide programs	— Teachers jointly with the methodological teaching department Methodological teaching department
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Specific materials for conservation or restoration of cultural heritage — Office supplies	— National Government — International organizations	— The instructors (national or foreign) with the corresponding Department Head / The Instructors
Museo del Banco Central			
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	— Audio-visual aids on concluded procedures — Specific bibliography — Items to be restored — Conservation equipment and materials — Audio-visual aids	— From the USAC Center — From the Center	— The technicians who teach at the workshop and the students — The director and the adviser / The adviser

	1. SUPPORT MATERIAL	2. SOURCE	3. & 4. WHO DETERMINES / WHO SELECTS?
<b>HAITI</b> Ecole Nationale des Arts	<ul style="list-style-type: none"> <li>— Material purchased by the Center</li> <li>— Material offered by international organizations</li> </ul>	<ul style="list-style-type: none"> <li>— France</li> <li>— USA</li> </ul>	<ul style="list-style-type: none"> <li>— Specialists sent by International organizations / The specialists</li> </ul>
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	<ul style="list-style-type: none"> <li>— Only the material found at the workshops</li> </ul>	<ul style="list-style-type: none"> <li>— From the Institute</li> </ul>	<ul style="list-style-type: none"> <li>— The Head of the Restoration Department together with section heads</li> </ul>
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	<ul style="list-style-type: none"> <li>— Bibliographies</li> <li>— Audio-visual aids</li> <li>— Slides</li> <li>— Basic texts</li> </ul>	<ul style="list-style-type: none"> <li>— Files of photographs</li> <li>— Library</li> <li>— Educational visual material from the teachers</li> <li>— National and foreign texts</li> </ul>	<ul style="list-style-type: none"> <li>— The teacher</li> <li>— The field of knowledge involved / In the first place, the teacher</li> </ul>
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional  Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco  Museo Nacional de Antropología y Arqueología Dpto. de Textiles	<ul style="list-style-type: none"> <li>— Technical library of the Center</li> <li>— Slides</li> <li>— Audio-visual aids (slides, videos, films)</li> <li>— Bibliographic material</li> <li>— Overhead projector</li> <li>— Materials for workshop practice</li> <li>— Slide projector</li> <li>— Tools (tweezers, scissors, brushes)</li> <li>— Vacuum cleaner</li> <li>— Macroscope</li> </ul>	<ul style="list-style-type: none"> <li>— From the Center</li> <li>— Teachers' personal files</li> <li>— Departmental INC of Cuzco</li> <li>— Cultural institutions (the University and others)</li> <li>— MNAA</li> <li>— UNESCO</li> <li>— Participants</li> </ul>	<ul style="list-style-type: none"> <li>— Each teacher</li> <li>— The Director of the Center, the Office of Coordination and/or teachers / The Technical and Academic Coordinators</li> <li>— Each teacher submits a list / The coordinator and the body of teachers</li> </ul>
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	<ul style="list-style-type: none"> <li>— Translated texts on conservation from UNESCO, ICCROM, ICOM</li> <li>— Locally prepared material</li> <li>— Slides, graphics, photos</li> </ul>	<ul style="list-style-type: none"> <li>— Publications from UNESCO, ICCROM, ICOM</li> <li>— Prepared in-house</li> </ul>	<ul style="list-style-type: none"> <li>— The Center's Office of Coordination and teaching restoration experts</li> </ul>

5. Have any educational materials been developed by the institution?  
6. How has this material been disseminated?  
7. In what fields is the need for educational material greatest?

	5. OWN EDUCATIONAL MATERIAL	6. DISSEMINATION OF MATERIAL	7. NEEDS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)			
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— Sequences of restoration procedures in slides</li> <li>— Video tape</li> <li>— 16 mm films</li> <li>— Description of techniques used in restoration</li> <li>— Translation of texts</li> <li>— Diagrams in transparencies</li> </ul>	<ul style="list-style-type: none"> <li>— CECOR courses</li> <li>— Presentations at Congresses and Seminars</li> </ul>	<ul style="list-style-type: none"> <li>— Specifically in the field of restoration</li> </ul>

	5. OWN EDUCATIONAL MATERIAL	6. DISSEMINATION OF MATERIAL	7. NEEDS
<b>CHILE</b> Centro Nacional de Restauración (DBAM)  Pontificia Universidad Católica de Chile — Escuela de Arte	— Audio-visual material — Slides — Written material — Notes — Informative material from students' work reports which have been filed  — See previous answer	— Limited to program participants  — Through teaching activities (classes, workshops)	— Research applied to restoration and information and dissemination material  — Periodical specialized publications in Spanish
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— Slides — Panels on specialized topics — Consultation material	— Has not been used outside the school	— Still in all fields
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— 4950 slides — 9000 photos and negatives — 5 imported slide programs — 2 slide programs prepared at the Center (there is an attempt to create a video tape library)	— Loan system to personnel from other institutions (they have access to the Library as well)	— Restoration — Colonial art — Culture — Applied technology
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural  Museo del Banco Central	— Cultural Heritage Guide for teachers and promoters: "Save our Heritage", "Let's build our home", "Traditional techniques in earth construction of dwellings in the Andean region of Ecuador"	— Distribution of a cultural guide to different schools and institutions — Sales at "Feria del Libro" (takes place annually in the city)	— Restoration of national cultural heritage — Inventory
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración  Instituto de Antropología e Historia	— Posters — Slides  — Specific texts on restoration — Audio-visual aids	— Internal level at the Center  — Free printed material	— Specification bibliography on conservation and restoration in different specialties  — Restoration and conservation policies — Technical books
<b>HAITI</b> Ecole Nationale des Arts	— No		
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— Summaries and copies of notes on restoration courses attended by personnel of the Institute abroad	— Only within the institute	— All that refers to restoration of cultural and historical property
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— One 35 mm film of 35 minutes duration — Photographic documentation on procedures carried out in workshops — One text on basic science applied to restoration (to be published) — A series of video tapes are being prepared, which will serve as educational material and for vocational information		



	5. OWN EDUCATIONAL MATERIAL	6. DISSEMINATION OF MATERIAL	7. NEEDS
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional  Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco  Museo Nacional de Antropología y Arqueología Dpto. de Textiles  <b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— Slides — Literature — Translated texts  — Models of restoration procedures for easel painting — Color-matching charts — Charts of chemical compounds — Pamphlets on patrimonial conservation and traditional techniques  — Guide for storage of art works — Guide for packing and transportation of art works — Guide for inventory of art works — Guide for setting up of art works at exhibits	— Among the participants of the courses and the Center personnel        — Not distributed because not yet printed	— In all fields of conservation of objects of the artistic heritage   — In physics and biology   — In the practical courses   — In all fields

8. Where does the bibliographic material for training programs come from?

— Your own country	%	— Europe	%
— Latin America	%	— Elsewhere	%
— USA and Canadá	%		

9. Is there a library or documentation center at the institution?

10. Do the students use other libraries outside the institution?

	8. BIBLIOGRAPHY %					9. OWN LIBRARY	10. OTHER LIBRARIES
	OWN COUNTRY	LATIN AMERICA	USA/CANADA	EUROPE	ELSEWHERE		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)		40		60		YES	
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	20	20	10	50		YES	— Central Library of the University — Public Libraries — Library of the Pro-Memoria Foundation
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	5	20	5	70		YES	— Library of the University and of Institutes
Pontificia Universidad Católica de Chile — Escuela de Arte	5	5		90		YES	— National Restoration Center — Interlibraries system
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	25	20	5	50		YES	— Luis Angel Arango (Bank of the Republic) — National Library (COLCULTURA) — Universities
<b>COSTA RICA</b> Museo Nacional							

	8. BIBLIOGRAPHY %					9. OWN LIBRARY	10. OTHER LIBRARIES
	OWN COUNTRY	LATIN AMERICA	USA/CANADA	EUROPE	ELSEWHERE		
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	20	10	10	60		YES	— National Library — National Archives — Documentation Center of the Ministry of Construction — Art and Literature School
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural  Museo del Banco Central	5	45		45	5	YES	— National Library — Library of the Central University of Ecuador — Library of the Catholic University of Ecuador
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración  Instituto de Antropología e Historia	10	15		75		YES	— School of Art, Faculty of Humanities — Institute of Anthropology (Program of Conservation and Restoration of Cultural Objects)
		30		40	30	YES	— National Library — Libraries of Universities
<b>HAITI</b> Ecole Nationale des Arts		50	50			YES	— National Library — Library of the French Institute
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	10	70		20		YES	
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	10		40	50		YES	— Orozco y Berra Library — Alfonso Caso Library — National Library
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional  Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco  Museo Nacional de Antropología y Arqueología Dpto. de Textiles	5				95 ICCROM ICOM IIC etc.	YES	— Universities, National Museums, National Library
	40	20	10	20	10	YES	— Library of the Bartolomé de las Casas Center — Municipal Library — Private libraries
	20	20	40	5	5	YES	— No
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	10	10	20	60		YES	

#### 4 TEACHING STAFF

1. How many teachers are there? (Total number of teachers in each program)
2. Is there a continuity in the programs, in the sense of having the same teachers? (Yes/No)
3. Does the institution have full-time teaching personnel? How many?
4. Where does the teaching staff for training activities come from?
5. What kind of work relationship do teachers have with the institution?
6. Are there any foreign teachers available? Field/Origin

	1. & 2. NUMBER OF TEACHERS / CONTINUITY	3. FULL-TIME	4. & 5. ORIGIN / WORK RELATIONSHIP	6. FOREIGN TEACHERS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)				
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— 6 teachers — 3 CECOR technicians	YES	6	For 1986 — ICCROM, Italy — Climate and Conservation — Portugal, Jose de Figueiredo Institute Restoration — Spain, Restoration Center, Barcelona Restoration
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— Permanent: 6 — A varying number of teachers on an inter-institute service basis	YES	1	NO
Pontificia Universidad Católica de Chile — Escuela de Arte	— 10	YES	YES	NO
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— Training Program for Professionals 10 teachers 3 monitors — First Aid Program 4 restoration experts		6	NO
<b>COSTA RICA</b> Museo Nacional				
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— Postgraduate courses: 8-10 — Shorter courses: 3	YES	2	NO

	1. & 2. NUMBER OF TEACHERS / CONTINUITY	3. FULL-TIME	4. & 5. ORIGIN / WORK RELATIONSHIP	6. FOREIGN TEACHERS
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural		NO	<ul style="list-style-type: none"> <li>— Technical staff of the institution</li> <li>— Foreign technicians who work in the country as counterparts for international projects</li> <li>National technicians are personnel with official appointment</li> </ul>	<ul style="list-style-type: none"> <li>— Spain</li> <li>Easel painting, polychrome sculpture</li> <li>— Belgium and Spain</li> <li>Architectural restoration</li> <li>— Belgium</li> <li>Archaeology</li> </ul>
Museo del Banco Central				
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	— 5	YES	6	NO
Instituto de Antropología e Historia		YES	<ul style="list-style-type: none"> <li>— Foreign advisers and the restoration experts themselves</li> <li>/ By contract</li> </ul>	<ul style="list-style-type: none"> <li>— Mexico: Easel painting, stone and paper</li> <li>— Honduras: Ceramics</li> <li>— Colombia: Inventory</li> <li>— Peru: Textiles</li> <li>— Italy: Conservation</li> </ul>
<b>HAITI</b> Ecole Nationale des Arts			NO	
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— There are no programs	YES	<ul style="list-style-type: none"> <li>— Restoration Department</li> <li>/ Permanent personnel from the institute</li> </ul>	NO
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— A total of 60-70 for courses by hour/week/month	YES	20	NO
			<ul style="list-style-type: none"> <li>— Universidad Nacional Autónoma de México</li> <li>— Universidad Iberoamericana</li> <li>— Instituto Politécnico Nacional</li> <li>— National School for Conservation, Restoration and Museography</li> <li>/ Annual contracts</li> <li>Contracts by semester</li> </ul>	
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	— Varies 1980: 10 teachers (7 from the Center, 3 who collaborate from outside)	NO	<ul style="list-style-type: none"> <li>— The Center</li> <li>/ Center State employees</li> </ul>	NO
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	— 20 (average)	YES	8	<ul style="list-style-type: none"> <li>— Bolivia: Sculpture</li> <li>— England: Metals</li> <li>— Mexico: Ceramics, mural painting</li> <li>— Belgium: Easel painting</li> </ul>
Museo Nacional de Antropología y Arqueología Dpto. de Textiles		NO	NO	<ul style="list-style-type: none"> <li>— Metropolitan Museum, N.Y. (Conservation)</li> <li>— Mexico (Museology)</li> </ul>
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— Approximately 4	YES	<ul style="list-style-type: none"> <li>— Museums of the country (mainly GAN)</li> <li>/ Total (employees or workers of the Center)</li> </ul>	NO

7. In general terms, what is the teachers educational level?

8. Have the teachers any training in — Education?  
— Restoration?

9. How do you rate the income level of these teachers as compared with State teachers? (Good/Fair/Poor)

10. What are the main problems which presently affect teaching at your institution?

	7. EDUCATIONAL LEVEL	8. TRAINED IN		9. INCOME LEVEL	10. MAIN PROBLEMS
		TEACHING	RESTORATION		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)					
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— University with postgraduate studies	Some	Most		— Need to increase the number of teachers at the Center
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	— University	Some	Some	Fair	— Lack of restoration specialists who could dedicate themselves with proper qualifications to teaching — We have (some) experienced workers but they encounter difficulties in working at an academic or university level
Pontificia Universidad Católica de Chile — Escuela de Arte	— University	Some	Some	Good	
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— University degree with teaching experience — Graduates from the School with experience at the Center (some also with a Fine Arts or similar diploma)	Most (informal)	Most	Fair	— Lack of teaching skills among teachers — Lack of resources to hire appropriate personnel — Lack of time for suitable preliminary research by teachers — Lack of teachers
<b>COSTA RICA</b> Museo Nacional					
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— By law only the most skilled professionals may become teachers (i.e.: with specialized studies and professional backing)	Some	All	Good	— The team dedicated full time to teaching is still insufficient — Work in provinces has not had some extension as in the capital — Need for support from other Latin American centers
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	— Intermediate/advanced level	Some	Some	Good	— Lack of planning — Lack of teaching staff — Lack of financial resources — Lack of suitable premises
Museo del Banco Central		Most	Some	Fair	— Difficulty to cover the whole study program (limited personnel and budget) — Lack of specialized technicians
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración Instituto de Antropología e Historia	— University  — Acceptable	Unknown	All	Good	

	7. EDUCATIONAL LEVEL	8. TRAINED IN		9. INCOME LEVEL	10. MAIN PROBLEMS
		TEACHING	RESTORATION		
<b>HAITI</b> Ecole Nationale des Arts					
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— Technical level	Most	All	Poor	
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— B.A., M.A., Ph.D., apprentices	Some	Most	Fair	— Lack of specialization in concrete restoration fields by those who teach auxiliary subjects
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	— Advanced level	Some	Most	During normal working hours no extra pay	— Financing of teachers — A specific place for theoretical classes — Acknowledgement of restoration as a profession
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	— Advanced level with specialization in Conservation and Restoration	Most	All	Fair	— The difference in pay with respect to foreign teachers
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Professional and technical	Some	Some	Fair	
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— University students and restoration technicians	Some	Many	Poor	— Lack of personnel dedicated full time to this activity — Lack of basic documentation for the preparation of programs

## 5 STUDENTS

1. What are the requirements to participate in the training programs?
2. Are there any restrictions?
3. Is there any type of preference within the selection process?

	1. REQUIREMENTS	2. RESTRICTIONS	3. PREFERENCES
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	— University students following the Fine Arts curriculum at the Universidad Boliviana		— Students from the interior of the country (for decentralization purposes)
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	— Specialization course: Complete university course Selection exam — Introductory course and course for the position of assistant: Anyone interested, mainly recommended by institutions	— Number of vacancies	— In case of a tie vote, priority is given to the individual associated with institutions

	1. REQUIREMENTS	2. RESTRICTIONS	3. PREFERENCES
<b>CHILE</b> Centro Nacional de Restauración (DBAM)	<ul style="list-style-type: none"> <li>— Admittance to basic term of the University Art School</li> <li>— To take certain extension credits (courses) in order to enter during the 5th semester to the final term on restoration</li> </ul>	<ul style="list-style-type: none"> <li>— None, except those stipulated by university regulations</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>
Pontificia Universidad Católica de Chile — Escuela de Arte	<ul style="list-style-type: none"> <li>— University degree</li> <li>— Basic term in fine Arts Universidad Católica de Chile</li> <li>— By Agreement, DBAM employees</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>	<ul style="list-style-type: none"> <li>— None</li> </ul>
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— College degree</li> <li>— Pass with a good score admission exams prepared by the School</li> <li>— Pass the personal interview</li> <li>— Be able to study full time</li> <li>— Be able to pay registration fee</li> </ul>	<ul style="list-style-type: none"> <li>Individuals not accepted: <ul style="list-style-type: none"> <li>— With respiratory problems</li> <li>— With strong allergies</li> <li>— With certain visual problems</li> </ul> </li> </ul>	<ul style="list-style-type: none"> <li>Factors increasing the score: <ul style="list-style-type: none"> <li>— To work at the Center in restoration</li> <li>— A second language</li> <li>— Experience in the field</li> </ul> </li> </ul>
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— Working in restoration or conservation fields</li> <li>— Educational level as required by law (Studies under way on possibility of offering courses to high school graduates)</li> </ul>	<ul style="list-style-type: none"> <li>— Admission depends on compliance with requirements and registration limitations</li> </ul>	<ul style="list-style-type: none"> <li>— Applicants who work directly in the field</li> <li>— Applicants with experience in conservation and restoration</li> </ul>
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	<ul style="list-style-type: none"> <li>— B.A.</li> </ul>		<ul style="list-style-type: none"> <li>— Individuals with Restoration or Art studies</li> <li>— Students in the professional field of architecture</li> <li>— Students in the professional field of archaeology</li> </ul>
Museo del Banco Central			
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala	<ul style="list-style-type: none"> <li>— To be registered at the University of San Carlos</li> <li>— To be a regular student of Humanities</li> <li>— To be able to demonstrate one has minimum skill level</li> </ul>	<ul style="list-style-type: none"> <li>— Through a suitable examination it is necessary to demonstrate that the basic minimum conditions for the specialty are met</li> </ul>	<ul style="list-style-type: none"> <li>— Students in direct contact with restoration through their work and who wish to improve their skill and knowledge</li> </ul>
Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— To be a member of the Center or work in the field</li> </ul>	NO	<ul style="list-style-type: none"> <li>— Yes, the higher educational levels</li> </ul>
<b>HAITI</b> Ecole Nationale des Arts	<ul style="list-style-type: none"> <li>— Completion of high school studies</li> <li>— Ability for drawing and painting</li> <li>— Patient and calm disposition</li> </ul>	NO	NO
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración			
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	<ul style="list-style-type: none"> <li>— Admission examination</li> </ul>	NO	NO

	1. REQUIREMENTS	2. RESTRICTIONS	3. PREFERENCES
<p><b>PERU</b>            Instituto Nacional de Cultura (INC)            Dirección de Conservación del Museo Nacional</p> <p>Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco</p> <p>Museo Nacional de Antropología y Arqueología            Dpto. de Textiles</p>	<ul style="list-style-type: none"> <li>— Completion at the University of Fine Arts or similar studies</li> <li>— Graduates from the Fine Arts School or University</li> <li>— Basic knowledge in restoration</li> <li>— Practice in restoration</li> <li>— Available on a full-time basis</li> <li>— Graduate or student in final term of archaeology or anthropology or similar studies (art, decoration, etc.)</li> <li>— Curriculum vitae</li> </ul>	<ul style="list-style-type: none"> <li>— Yes, depending on applicant's abilities</li> <li>— Lack of previous artistic, scientific or artisanal training</li> <li>— Predominantly, personnel from other museums or public institutions are selected</li> <li>— Yes, absence of present employment in the field</li> </ul>	<ul style="list-style-type: none"> <li>— The personnel of the Center</li> <li>— Individuals with the aforementioned requirements</li> <li>— In keeping with the curriculum</li> <li>— To be available for future work in an institution</li> <li>— Those already working or having responsibilities as to national cultural heritage</li> </ul>
<p><b>VENEZUELA</b>            Centro Nacional de Conservación, Restauración y Museología — CONAC</p>	<ul style="list-style-type: none"> <li>— To work in a museum institution in the country</li> <li>— Direct or nearly direct responsibility for collections</li> <li>— Backed by their institution with assurance of stable position</li> </ul>		

4. Who is in charge of student selection and what procedure is employed?  
 5. What percentage of applicants is admitted to the programs?  
 6. What expenses must students meet during training?

	4. SELECTION	5. % ADMITTED	6. EXPENSES
<p><b>BOLIVIA</b>            Instituto Boliviano de Cultura (IBC)</p>			
<p><b>BRAZIL</b>            Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)</p>	<ul style="list-style-type: none"> <li>— The restoration experts who teach:</li> <li>— Consideration of the candidate's curriculum</li> <li>— Examination on Brazilian art</li> <li>— Color sensitivity examination</li> <li>— Interview</li> </ul>	<p>25%            (specialization)</p> <p>10%            (others)</p>	<ul style="list-style-type: none"> <li>— Registration</li> <li>— Materials for personal use</li> </ul>
<p><b>CHILE</b>            Centro Nacional de Restauración (DBAM)</p> <p>Pontificia Universidad Católica de Chile — Escuela de Arte</p>	<ul style="list-style-type: none"> <li>— Unsystematic selection based on registration at the Program, in keeping with University policies</li> <li>— The University through admission regulations</li> </ul>	<p>100%            (up to now)</p> <p>No record yet</p>	<ul style="list-style-type: none"> <li>— The normal expenses of a university student (registration and semesters)</li> <li>— Basic instruments for personal use</li> <li>— Office supplies</li> </ul>



	4. SELECTION	5. % ADMITTED	6. EXPENSES
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	— A Selection Committee through an analysis of results of the examination given by the Government to all holders of a degree — Examination on psychomotor ability — Comprehension of visual and written texts — Abstract reasoning — Color sensitivity	30% (with respect to distributed forms)	— Those who do not work at the Center: Semester registration US\$35-170 (according to income statement) — Those who work at the Center: Grants by the Center Average grant is US\$70 The Center and the School cover 99% of the student's expenses during his studies
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	— Methodological Teaching Dept.: Screening Approved by the Board of Directors of the Center	80-90%	— Students from provinces: trips, food and lodging — Registration for postgraduate courses, US\$40
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural Museo del Banco Central	— The head of the corresponding department selects each student through the analysis of his curriculum vitae	60%	— None or possibly registration fee
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración Instituto de Antropología e Historia	— Director of the School together with two workshop technicians through a suitable test (manual) — The Administration and the need for training	90%	— Basic instruments for personal use — None
<b>HAITI</b> Ecole Nationale des Arts	— National Art School		— None
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración			
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— Group of teachers aided by School graduates	30%	— Personal professional tools — Books and photocopies of bibliography — His living expenses
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— The Director holds a personal interview and takes into account the studies — The Specialists Committee makes the selection — The Director and Center coordinators Documents are reviewed, an evaluation made, and a personal interview is held — Selection Committee Teachers and directors of the Program Based on a curriculum evaluation and a personal interview	40-50%	— The reports. Photographic supplies
		10% (locals)	— Students from the interior and foreigners (Food, lodging, books and materials)
		Depends on capacity of site and materials to be employed	— Materials employed
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— The coordinators and the restoration experts who teach	80%	— Per diem where course is given (Hotel, food, transportation)

7. How do applicants find out about the existence of the training programs?  
 8. Where do the students come from?  
 — They work in the institution %

- Local %  
 — Other parts of the country %  
 — Foreigners %  
 9. Is there a student organization? What is its aim?

	7. MEDIA	8. PROVENANCE				9. STUDENT ORGANIZATION	
		CENTER	LOCAL	COUNTRY	FOREIGN		
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)							
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— Distribution of pamphlets among institutions and interested parties</li> <li>— The press</li> </ul>		50	40	10	NO	
<b>CHILE</b> Centro Nacional de Restauración (DBAM) Pontificia Universidad Católica de Chile — Escuela de Arte	<ul style="list-style-type: none"> <li>— Information activities</li> <li>— Standard information from the University</li> <li>— University normal information systems (catalogues, posters, pamphlets)</li> </ul>		- no record -			YES YES	<ul style="list-style-type: none"> <li>— Of the University</li> <li>— Different student activities</li> </ul>
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— Newspapers</li> <li>— Basically, friends or acquaintances who know about the School</li> </ul>	9/25	17/25 (present students)	8/25		NO	
<b>COSTA RICA</b> Museo Nacional							
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— Programs sent every year to similar institutions</li> <li>— National press, TV and radio</li> </ul>	10	40	50		NO	
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural Museo del Banco Central	<ul style="list-style-type: none"> <li>— Through personal contacts</li> <li>— Official notices (from institution to institution)</li> <li>— Publicity (posters)</li> </ul>	40	60			NO	
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración Instituto de Antropología e Historia	<ul style="list-style-type: none"> <li>— Vocational guidance programs at the University</li> <li>— Information provided at the conservation workshops in the country</li> <li>— Personally and through notices</li> </ul>	90	80	20		YES NO	<ul style="list-style-type: none"> <li>— To engage in cultural, social and sport activities</li> </ul>
<b>HAITI</b> Ecole Nationale des Arts		100					

	7. MEDIA	8. PROVENANCE				9. STUDENT ORGANIZATION	
		CENTER	LOCAL	COUNTRY	FOREIGN		
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración		100				NO	
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	— Press, radio, TV and vocational guidance visits to preparatory schools for university studies (B.A.)	20	60	15	5	YES	— To establish an academic dialogue with the Administration — Extracurricular activities
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	— Communiqué from the international organizations financing the scholarships — News articles	20	40	40		NO	
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	— Through the INC and branches of sponsoring organizations — Through communications to the Latin American Restoration Centers	15	20	15	50	NO	
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Articles in newspapers of national coverage — Invitations to national and international institutions	5	80	10	5	NO	
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	— Through direct invitations mailed to the museums or institutions (subsequently confirmed by telephone calls)	20	15	60	5	NO	

## 6 GRADUATES

- How many graduates are there to date?
- Is the institution carrying out any follow up with respect to activities carried out by the graduates?
- What ties do graduates maintain with the institution?

4. Distribution of graduates working in restoration and their income levels (Good/Fair/Poor)
- Assimilated by the institution
  - Working in public institutions
  - Independent workers
  - Working in private sector
  - Working abroad

	1. NUMBER	2. & 3. FOLLOW UP/TIES	4. DISTRIBUTION					INCOME LEVEL
			CENTER	STATE	INDEPEND.	PRIVATE	ABROAD	
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)								
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	157	— (71 Specialization Courses; 8 Refresher Courses; 40 Introductory Courses; 28 Auxiliary Courses) — Correspondence, visits and telephone calls from former students are received / They usually meet in congresses; support and help is given whenever possible	6	41	9		2	

1. NUMBER	2. & 3. FOLLOW UP/TIES	4. DISTRIBUTION					INCOME LEVEL
		CENTER	STATE	INDEPEND.	PRIVATE	ABROAD	
<b>CHILE</b> Centro Nacional de Restauración (DBAM)  Pontificia Universidad Católica de Chile — Escuela de Arte	— The system has yet to be designed						
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	25 — Officially none Personal; as teachers	10	1	8	3		— Fair — Good
<b>COSTA RICA</b> Museo Nacional							
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	144 — (Official courses) Graduate receive informal attention from the Center specialists during their visits for counselling and technical cooperation	10	90				— Good
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural  Museo del Banco Central	— Informal follow up	50	40	5	4	1	— Fair — Good
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración  Instituto de Antropología e Historia	2 — At the stage of professional follow up (USAC School of Art)  — None		2				— Fair
<b>HAITI</b> Ecole Nationale des Arts	— None						
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración		12					— Fair
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	250 (Includes 50 graduates) — Limited Occasionally (review of thesis topics, conferences, meetings, special projects) Approximately 20 cooperate on a regular basis with training programs	60	25	70	15	3	— 80 do not work on a regular basis

	1. NUMBER	2. & 3. FOLLOW UP/TIES	4. DISTRIBUTION					INCOME LEVEL
			CENTER	STATE	INDEPEND.	PRIVATE	ABROAD	
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional	24	— Many work at the institution (Lima/Provinces)	6		17		1	— Poor
Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	200	— A mission was carried out in order to follow up on graduates 30% of the graduates maintain very close ties (they either work at the Center or at similar organizations) 70% visit or write occasionally	37	33	20	10	100	— Fair
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	30	— (Textile conservation) At present, the most outstanding graduates work at the MNAA, sponsored by UNESCO		2	1	1		— Poor — Fair
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	169	— (125: courses in the interior, 40: courses in Caracas, 4 apprentices) Through technical consultancies to institutions (follow up of their technicians) Very informal follow up Friendship ties	6	30	2	3		— Fair/Poor — Fair — Good

5. Have the graduates organized themselves? (Yes/No) To what end?  
6. Do graduates have any possibility of furthering or updating their knowledge in one way or another?

		5. GRADUATES ORGANIZATION	6. FURTHER STUDIES
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)	YES	— Those who complete the course generally belong to ABRACOR (Brazilian Association of Conservation and Restoration Experts)	<ul style="list-style-type: none"> <li>— Taking part in congresses, courses, seminars, etc.</li> <li>— Consulting books and periodicals</li> <li>— Undertaking apprenticeships in other centers abroad</li> </ul>
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)			
<b>CHILE</b> Centro Nacional de Restauración (DBAM) Pontificia Universidad Católica de Chile — Escuela de Arte			
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	NO	— Just being considered	— There is not yet a continuing training program

		5. GRADUATES ORGANIZATION	6. FURTHER STUDIES
<b>COSTA RICA</b> Museo Nacional			
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	NO		— Yes, through professional improvement projects developed at the Center and other similar institutions
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural Museo del Banco Central	NO		— No
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración Instituto de Antropología e Historia	NO		— The School of Art offers other intermediate studies and B.A. in Art. When finishing their studies as Restoration Technicians students may continue at the School in order to obtain those degrees
<b>HAITI</b> Ecole Nationale des Arts			
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	NO		— Grants from international organizations (OAS, UNESCO, Italian government, etc.)
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	YES	— To create Associations for Restoration Experts including different activities	— Yes, requesting their inclusion to refresher courses
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco Museo Nacional de Antropología y Arqueología Dpto. de Textiles	NO NO NO	— Two associations have been created in the past, which do not operate any more	— Studies at the Inter-American Center in Cusco — Scholarships abroad — Research and participation at Updating Seminars in Latin America (Refresher Course, Cusco) and Europe (Specialization Course in Ceramics, Textiles, Painting, etc.) — Yes, the most outstanding work at the Textile Department
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	NO		— No

## FUTURE PERSPECTIVES

1. Have the changing needs in the field of restoration been assessed?
2. How would you assess the importance given by your institution to training activities?

3. What are the present trends in the development of its training activities?
4. What channels are available to your institution as to current information on training activities in the restoration and conservation fields, both at national and international levels?

	1. EVALUATION	2. IMPORTANCE	3. TRENDS	4. CHANNELS
<b>BOLIVIA</b> Instituto Boliviano de Cultura (IBC)				
<b>BRAZIL</b> Centro de Conservación y Restauración de Bienes Culturales Muebles — CECOR (UFMG)	<ul style="list-style-type: none"> <li>— Yes. It was proposed by the restoration experts from CECOR in a Commission at a National Congress and during a Seminar on Restoration of Cultural Heritage Property. The matter has been considered at ABRACOR (Brazilian Association of Conservation and Restoration Experts) meetings</li> </ul>	<ul style="list-style-type: none"> <li>— Very important. It is strongly influencing a change of attitude in Brazil as to what restoration and restoration experts really are</li> </ul>	<ul style="list-style-type: none"> <li>— To offer a specialization course every two years</li> <li>— To start up an introduction to Conservation and Restoration of Paintings in the Painting course of the Fine Arts School (UFMG)</li> </ul>	<ul style="list-style-type: none"> <li>— Contacts with other centers</li> <li>— Apprenticeships of technicians in other countries</li> <li>— Books and specialized periodicals</li> </ul>
<b>CHILE</b> Centro Nacional de Restauración (DBAM)  Pontificia Universidad Católica de Chile — Escuela de Arte	<ul style="list-style-type: none"> <li>— Yes, but only for appraisal purposes. There is a need to increase cultural and professional levels; hence, the university program.</li> </ul>	<ul style="list-style-type: none"> <li>— 30% interest; despite sponsorship, assimilation is incomplete</li> <li>— So far it is good (restoration field)</li> </ul>	<ul style="list-style-type: none"> <li>— Towards conservation applied to archaeology</li> <li>— Towards document restoration</li> <li>— Tend to increase as the interest of participating in them develops (students/University professors)</li> </ul>	<ul style="list-style-type: none"> <li>— Contacts with ICCROM</li> <li>— Institutional contacts</li> <li>— Personal contacts</li> <li>— Receipt of documents and publications</li> <li>— At national and international levels, the University publications report on different activities carried out</li> </ul>
<b>COLOMBIA</b> Centro Nacional de Restauración — COLCULTURA	<ul style="list-style-type: none"> <li>— A 3-day Seminar on Evaluation and Re-structuring of the curriculum has just been carried out</li> </ul>	<ul style="list-style-type: none"> <li>— Under the present administration the School has been backed and developed as a priority</li> </ul>	<ul style="list-style-type: none"> <li>— The administration is emphasizing the social nature of restoration in societies such as ours</li> </ul>	<ul style="list-style-type: none"> <li>— The only communication channel is through the restoration experts who study abroad and return to the Center</li> </ul>
<b>COSTA RICA</b> Museo Nacional				
<b>CUBA</b> Centro Nacional de Conservación, Restauración y Museología	<ul style="list-style-type: none"> <li>— The Center has been operating for the last three years; the needs have been recently analyzed</li> </ul>	<ul style="list-style-type: none"> <li>— Increasingly greater (creation of the Methodological Teaching Department)</li> <li>— They will have priority in coming years</li> </ul>	<ul style="list-style-type: none"> <li>— Development of the System for Professional and Technical Training and Advancement</li> <li>— Intensify work in provinces</li> </ul>	<ul style="list-style-type: none"> <li>— National level: the Center is the only institution training conservation and restoration experts</li> <li>— International level: insufficient channels; mainly through specialists who studied abroad</li> </ul>

	1. EVALUATION	2. IMPORTANCE	3. TRENDS	4. CHANNELS
<b>ECUADOR</b> Instituto Nacional de Patrimonio Cultural	NO	— Not given due importance up to now. At present, there is an attempt to increase their importance	— To assess the situation and deal with it in keeping with its importance	— Information provided by the Ecuadorian Institute of Educational Credit and Scholarships (IECE). At international level — Press information on courses in Restoration and Museography at the Restoration School of the Equinoccial Technical Institute
Museo del Banco Central				
<b>GUATEMALA</b> Universidad de San Carlos de Guatemala Taller de Restauración	NO		— Theoretical-practical	— Direct contact with the Conservation and Restoration of Cultural Heritage program of the Institute of Anthropology and History — Receipt of publications — Personal contacts and information
Instituto de Antropología e Historia	NO	— Basic and necessary	— To increase them	
<b>HAITI</b> Ecole Nationale des Arts		— Very important	— Very promising	
<b>HONDURAS</b> Instituto Hondureño de Antropología e Historia Dpto. de Restauración	— The greatest obstacle hindering Dept. development is lack of resources and skilled personnel	— The level of work performed has improved due to techniques learned abroad	— Training of personnel in restoration of ceramics, easel painting, sculpture and metal — Lack of resources (personnel/equipment/supplies) hinders expansion	— None
<b>MEXICO</b> Escuela Nacional de Conservación, Restauración y Museografía — Churubusco	NO	— School exclusively dedicated to the training of restoration professionals	— Extension services for training in provinces through technical courses — Creation of new specialties	— At present none is effective — Occasionally, through UNESCO or ICCROM
<b>PERU</b> Instituto Nacional de Cultura (INC) Dirección de Conservación del Museo Nacional Centro Interamericano sub-regional de Restauración de Bienes Culturales Muebles — CIRBCM-Cusco	— The Refresher Course attempted to carry out an evaluation of the present situation (conclusion: need to include more specialized subjects and to extend the courses)	— Very good intentions but limited budget  — The importance given by the INC-DC to training activities has proved to be beneficial for the rescue of cultural heritage	— To emphasize the course programming — To foster work exchange programs with CIRBCM personnel and with other restoration centers in Latin America	— Correspondence with CECOR (Belo Horizonte); Royal Institute of Artistic Heritage (Brussels); ICCROM; Kent County Museum (England); Institute of Conservation and Restoration of Works of Art (Madrid); School of Applied Arts in Restoration (Madrid)
Museo Nacional de Antropología y Arqueología Dpto. de Textiles	— Based on experience, some techniques in conservation of textiles have been modified and improved	— Relative, due to limited budget (to date, there are no official appointments in the specialty)	— Due to the absence of employment opportunities in public institutions, graduates seek development on an independent/private basis	— There is no public body to channel these activities
<b>VENEZUELA</b> Centro Nacional de Conservación, Restauración y Museología — CONAC	NO	— Maximum	— Training for conservation rather than restoration — Preventive measures rather than restoration — Training for all decision levels, not only for technicians — Training for those who work in the field, to solve immediate problems	— ICOM Documentation Center, Paris — Participation at ICOM general conferences — Communications with ICCROM — Communications with UNDP/UNESCO in Lima





	I. INTRODUCCIÓN	II. OBJETIVOS	III. METODOLOGÍA	IV. RESULTADOS
<p><b>INTRODUCCIÓN</b>            Presentación del tema y del problema a investigar.            Justificación de la investigación.            Objetivos de la investigación.</p>				
<p><b>OBJETIVOS</b>            General y específicos.            Justificación de la investigación.</p>				
<p><b>MÉTODOS</b>            Tipo de investigación.            Diseño de la investigación.</p>				
<p><b>RESULTADOS</b>            Descripción de los resultados obtenidos.            Interpretación de los resultados.</p>				
<p><b>CONCLUSIONES</b>            Síntesis de los resultados.            Recomendaciones.</p>				
<p><b>REFERENCIAS</b>            Bibliografía consultada.            Fuentes de información.</p>				
<p><b>ANEXOS</b>            Documentos que complementan el informe.            Datos estadísticos, gráficos, etc.</p>				
<p><b>ÍNDICE</b>            Resumen de los contenidos del informe.            Páginas correspondientes.</p>				
<p><b>BIBLIOGRAFÍA</b>            Lista de las obras consultadas.            Datos de publicación.</p>				

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