

# **Commission de la culture dans le cadre de la consultation publique sur l'avenir du patrimoine religieux du Québec 2005**

## **Brief submitted by Sharon Little**

To facilitate the text, the term conservation also includes restoration. Reference to culture heritage is historic and contemporary; tangible and intangible and explicit and implicit in nature.

The following comments and recommendations included in this document represent the author's personal reflections. They have developed from work experiences such as:

- Conservation employment at the Canadian Conservation Institute, 1975-1980
- Conservation employment at the Centre de conservation du Québec, 1980 to date
- Board of Director, Quebec Anglophone Heritage Network, 1999-2005
- Board of Director. enterprise, La Commode Fripes et Trouvailles, 2003 to date
- Coordinator, Legal Issues in Conservation (LIC), ICOM-CC, 2002 to date

Time constraints have not permitted an elaborate development of the presented issues. Detailed documentation is therefore available upon request.

### **1. The criteria must include many elements such as :**

- Conservation and restoration issues
- Historical importance and contemporary relevance
- Community issues in respect to all age groups
- Economic issues
- Political issues
- Tourism
- Life trends and the global community

### **2. Different roles:**

- Conservators must be included on the various decisional committees from the beginning of the initiated discussions. Their professional recommendations must be given equal weight in the decision making process.
- Conservator driven Youth projects may be developed within the communities in partnership with the Ministère de la Culture et des

Communications (MCC). This type of project already exists in *Columbia SA. Programa Nacional Vigias del Patrimonio Cultural*.

- The adoption of heritage objects can be used as fundraisers for conservation projects etc. (Rommel Angeles Falcon & Denise Pozzi Escot, *The Archaeological Project of Huaca Malena: The Adopt-a-Textile Program*, ICOM-CC LIC News 2005.
- Trust funds, endowments and tax credit programs etc. can be created to encourage the general public to invest in their cultural heritage. Detailed information of existing programs may be found on the web site [www.english-heritage.org.uk](http://www.english-heritage.org.uk).

### 3. Creation of appropriate laws:

- Generally speaking the present laws are not adequate and require changes and additions. These legal inadequacies have been promoted over the past 6 years through professional conservation, museum and historical associations such as: ICOM-CC, ICOM-CC (LIC), CAC, CMA and QAHN.
- On December 13, 1999 Sharon Little presented a brief at the *Politique muséale* audition, held at the Musée de la civilisation in Québec City (document (1) attached). This document also makes reference to the request of Alain Lacoursière, formerly of SPCUM and presently of Surête Québec, to the MCC in 1998, for the creation of more appropriate laws for the protection of cultural heritage.
- In 2004, an international meeting concerned with legal issues in conservation, as related to cultural heritage, was held in Athens, Greece in partnership with ICOM-Greece, T.E.I. and ICOM-CC (LIC). The abstracts of the papers have been published and a publication of a full paper is forth coming. An overview of the Québec legal situation is presented in the paper, *The Conservation of Cultural Heritage: Professional Status and Code of Ethics for Quebec* by Suzanne Ouellet formerly lawyer of Pothier Delisle s.e.n.c. and just recently nominated Judge of the Supreme Court of Québec and Roger Pothier, lawyer, Pothier Delisle s.e.n.c. (document (2) attached).
- The importance of creating a legally regulated professional body of conservator-restorers in the Province of Québec has also been promoted by ICOM-CC (LIC) Québec members for the past 3 years. European organizations such as ECCO (European Confederation of Conservators-Restorers Organization) and ENCoRE (European Network for Conservation-Restoration Education) are also actively promoting and working towards a legalized status for the conservator-restorer. "*Recommendations and guidelines for the adoption of common principles regarding the conservation-restoration of cultural heritage in Europe*" was the main result of the APEL project (Acteurs du Patrimoine Européen et Législation).

- Legal protection of the cultural heritage of the First Nations also requires attention. The rewriting of the recent Indian Act failed to offer adequate protection, Mireille Bonin, *Une assise juridique proposée pour une démarche communautaire de protection, rapatriement et transmission des biens culturels patrimoniaux des Premières nations du Québec*, 14th Triennial Meeting ICOM-CC, Legal Issues in Conservation Working Group (LIC) The Hague, September 12, 2005.
- A separate detailed brief on the various legal issues will also be submitted by Mr. Michel Gosselin lawyer, legal firm PothierDelisle s.e.n.c. (Québec).

#### 4. Reconversion projects:

- From the conservation perspective, relevant religious buildings could be retrofitted to meet the various conservation space requirements such as: conservation laboratories; cultural heritage storage areas; studios for the continuation of the applied arts, etc.
- A well-established tapestry conservation centre is located on the grounds of the Cathedral of St. John the Divine, New York City, U.S.A.
- Similarly, an old Fire Hall in Bristol, England was converted into a conservation center. It is located in the public cultural core of Bristol. The conservation center has a public café and public auditorium with video cameras hooked up to the conservation laboratories. Following predetermined scheduled sessions and with the consent of those interested conservators, the general public located in the auditorium may converse with the conservators while they are working in situ, via permanently installed audio-visual equipment. There are also scheduled lab visits. The general concept has proven to be most successful. The idea of maintaining public access to cultural heritage conservation facilities, in highly cultural trafficked public areas, must be seriously taken into consideration. A regional conservation laboratory of the Canadian Conservation Institute was once located in the Ursuline Monastery in Québec City.

#### 5. Mise en valeur:

- Minimum annual percentage funding should be applied to the conservation of the various types of movable religious heritage objects ie. paintings, silver, textiles etc. The conservation of religious textile objects did not benefit fairly from the financial investment under the *Programme d'aide à la Restauration du Patrimoine Religieux* (document (3) attached letter: Sharon Little 5 mai 1999).
- Exhibition of tangible and intangible religious heritage in museums.

- Exhibitions associated with the religious institutions with priority given to respecting the historic integrity of the institutions.
- Rental bank of certain types of religious objects to public institutions etc.
- Musical/theatrical presentations in the religious buildings/institutions.
- Creation of educational cultural heritage programs with the provincial school boards. This could be done in collaboration with the MCC programme *Culture à l'école* i.e. courses in the traditional arts and crafts; oral history projects etc.
- Establishment of a provincial committee and funding to facilitate the production and sale of cultural products (exact, adapted or inspired) derived from religious heritage objects). Partnering with conservation facilities for the use of photographic and technical data etc. could facilitate the development such products while increasing the visibility of the museums and the conservation profession in general. A specific percentage of monetary profits could be redirected towards conservation projects, when conservation data and expertise have been provided for the production of such cultural products. Sharon Little, *Diffusion touristique: Le traitement d'une robe en taffetas de soie; exposition au bureau touristique; concours de bal costumé*. International Council of Museums Committee for conservation (ICOM-CC), Preprints Volume 2, 12<sup>th</sup> Triennial Meeting Lyon, James & James (Science Publishers) Ltd., London, UK.

#### 6. Inspiration from other sources:

- The Swedish *Heritage Conservation Act (1988:950)* has a specific section regarding religious cultural heritage: *Chapter 4, Ecclesiastical cultural heritage property*  
[www.raa.se/laws/pdf/kmleng.pdf](http://www.raa.se/laws/pdf/kmleng.pdf)
- Greece and Malta have very detailed laws on the protection of their cultural heritage. They are also the only countries to date that have legalized the professional status of their conservator-restorers.
- Malta, *Cultural Heritage Act, Chapter 445*.  
Greece, *Law 3028/2002, For the Protection of Antiquities and Cultural Heritage in General*.  
[www.culture.gr](http://www.culture.gr)
- Switzerland has just changed some of its laws regarding the protection of cultural heritage. Janet Hawley, *The Federal Act on the International Transfer of Cultural Property (CPTA) effective June 1, 2005*, 14th Triennial Meeting ICOM-CC, Legal Issues in Conservation Working Group (LIC) The Hague, September 12, 2005.  
[www.kultur-schweiz.admin.ch](http://www.kultur-schweiz.admin.ch)

- Within the European conservation community ECCO and ENCoRE are avidly promoting the development of more appropriate legislation that would protect cultural heritage through the APEL project.  
*Survey of the legal and professional responsibilities of the Conservator-Restorers as regard the other parties involved in the preservation and conservation of cultural heritage, ECCO 2001.*
- UNIDROIT (International Institute for the Unification of Private Law), in Rome Italy works towards the unification of international law. The *UNIDROIT Convention on stolen or illegally exported cultural objects (Rome, 24 June 1995)* deals with the problems of protecting cultural heritage. If Canada were to ratify this convention, Québec provincial law would require minor modification hence offering better protection to Québec's religious heritage. David Walden, *UNIDRIOT and Cultural Property Protection: A Canadian Perspective*, Canadian Museums Association Legal Affairs and management Symposium, Toronto, November 1998.  
[www.UNIDROIT.org](http://www.UNIDROIT.org)

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## Document 1:

### Politique muséale

Audition du 13 décembre 1999

Bonjour,

Je m'appelle Sharon Little. Je suis restauratrice d'œuvre d'arts. J'aimerais traiter de deux éléments qui pourraient avantageusement figurer dans la politique muséale envisagée. Il s'agit d'un aspect de la protection du patrimoine culturel et deuxièmement, la production de produits dérivés, à partir des pièces de collections publiques.

Premièrement,

Dans le but de protéger notre patrimoine culturel la nouvelle politique pourrait :

1. Obliger les musées et les institutions publiques de garder un inventaire de leurs collections à jour, avec une copie dans un endroit sûr. Une retombée des bons inventaires serait des calculs efficaces dans la planification des locaux d'entreposage adéquats pour le patrimoine culturel et l'augmentation de l'état de la conservation en général de ses collections.
2. Madame Lyndel Prott, avocate pour l'Unesco, suggère l'utilisation de « Object ID » développé par, The Getty Information Institute, comme moyen de faire un échange international de renseignements.
3. Le problème du trafic illicite des œuvres d'arts serait amoindri si le Québec adopte des nouvelles lois sur la classification du patrimoine culturel et encourage le gouvernement du Canada à signer la Convention Unidroit.

Le texte du Sergent détective Alain Lacoursière, de la section des fraudes financières à la SPCUM, que je dépose, traite du trafic illicite des œuvres d'art. L'importance du sujet a été mis en évidence par la formation d'un comité de travail sur le trafic illicite des œuvres d'art lors du Congrès de l'ICOM-CC à Lyon, en 1999.

Deuxièmement,

Il est important que la nouvelle politique prenne une position positive vis à vis de la formation des partenariats institutionnels et/ou des entrepreneurs privés, dans la création des produits dérivés. Ces produits pourraient être des copies conformes, des copies adaptées ou inspirées, dans le but de rendre le patrimoine culturel plus accessible au grand public, de créer des revenus, et d'augmenter la visibilité de nos institutions sur les plans national et international.

L'importance de ce développement a aussi été souligné à l'ICOM-CC de Lyon, en 1999, par la constitution d'un comité de travail sur la création des produits dérivés à l'intérieur du comité de travail des textiles. Je dépose une copie de la communication, présentée à ce congrès et qui illustre un cas type du sujet ci-haut mentionné : Diffusion touristique : Le traitement d'une robe en taffetas de soie, exposition au bureau touristique, concours de robes, bal costumé.

Merci de votre attention,

Sharon Little

**Document 2:**

**The Conservation of Cultural Heritage: Professional Status and Code of Ethics for Quebec.**

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**Abstract**

A comprehensive *protection of cultural heritage program* requires not only the active participation of the professional conservator but most importantly the continual fine-tuning and upgrading of the various legislated laws. The degree of effectiveness and the long term positive results from the extensive interventions realised by the conservation profession in Quebec, during the past 25 years, could very well hinge on the fine-tuning of existing laws and the development of a professional order for conservators.

**Keywords**

protection of cultural heritage, laws, legislation, international conventions,  
professional orders, code of ethics

We have been given the perilous privilege of speaking to an international audience on a subject of local interest, for conservators of cultural heritage, in the Province of Quebec. Therefore, we will try to the best of our ability to present an overview of the broad issues, representing the general principles, which may be applicable either locally or internationally.

To be better understood in this arena, we think it is advisable to offer a very brief overview of first, the history of Quebec and second, the Quebec legislation on cultural heritage conservation.

According to the generally accepted version of history, Christopher Columbus was the first European to set foot on North American soil, in 1492. Jacques Cartier, a Frenchman commissioned by the French royal authorities, was the first European to set foot in Canada when his ship reached the Gaspé Peninsula in 1534.

It must be remembered that both Columbus and Cartier met first with the inhabitants who had lived on the continent for centuries and millennia. In Canada, these people are now referred to as the First Nations and their contribution to our cultural legacy has only recently come to public recognition.

Thus, the various issues concerning the conservation of cultural heritage in Quebec relates not only to the recent past but also to very ancient times, maybe even to the prehistoric period.

In the next century, Samuel De Chaplain founded Quebec City in 1608, the oldest city in North America (UNESCO has recently recognized Quebec City is part of the World Heritage Sites). Until 1760, the province of Quebec territory was a French colony known as «La Nouvelle France» a very large territory embracing a vast portion of what is now North America.

This state of affairs changed dramatically with the conquest of La Nouvelle France, resulting from the battle of the Plains of Abraham in 1760, and Le Traité de Paris in 1763. Consequently, La Nouvelle France became a British colony



under the name of Lower Canada neighbouring two other well-known British colonies: the Upper Canada (now Ontario) and the U.S.A.

In 1867, England presented Canada with its' existing constitution: the British North America (B.N.A.) Act under which Canada exists as a State whose powers are now divided between a Federal State, 10 Provinces and a few Territories.

It follows from this division of powers that the federal, provincial and territorial governments have sometimes exclusive and sometimes concurrent jurisdictions on matters concerning the conservation of cultural heritage.

The federal government has jurisdiction on international conventions, regulation of trade and commerce, patents, copyrights and Indians, while provincial governments have jurisdiction on property, civil laws and generally all matters of local or private nature.

It is to be presumed, from this brief historical résumé, that Quebec society is the recipient of a rich cultural heritage stemming from the French, British and aboriginal cultures. The conservation of this large wealth of cultural property is of avid interest from an historical, cultural and sociological point of view.

I must reluctantly admit that the Québécois and I would dare to say Canadians, have long been careless about the conservation of their cultural heritage as it appears from a 1987 Court of appeal of Quebec decision judging a factual situation that arose between 1962 and 1970. I quote the explicit comments of one of the three judges.

[86] 1920-1970, fifty years during which the Québécois did not care about the conservation of their national heritage. Fifty years during which, in particular, the precious valuables of sacred art, which embellished our old churches, were thrown between the hands of well-informed collectors and national and international museums. This is the background of the dispute that is submitted to us.

[87] This story begins in 1962, when father Gariépy was appointed to the parish of l'Ange-Gardien, a small municipality along the Beaufré coast, near Quebec City. The church was

ancient, even historic, and filled with precious valuables of sacred art, some of which were dated from the beginning the colony and had been executed or sculptured by artists of fame, which classified them among the great masters of these times.

[88] However, nobody in l'Ange-Gardien seemed to suspect or worry about it, especially the churchwardens and even less the priest. This one was entirely devoted to the refurbishment of the church, the removal of the dust, the repainting and the regilding. Statues, chalices, ciboriums, crucifixes, even slightly faded textiles were piled up in the basement and stored in vaults (attributed as "old-fashioned things") about which the parish priest seemed to attach almost no value, having already replaced them by modern, brilliant and clean works which were installed with pride in the repainted and shining church.

[89] A sculptor and gilder, Roger Prévost, contributed to this big sweep, packing up these "old-fashioned things" some statues to be regilded or reconditioned and .... a good bargain. The parish priest was induced to sell these works of arts to Prévost, albeit not without knowing that this transfer of property of sacred things was prohibited without the bishop's authorization. So piece by piece a large portion of these "old-fashioned things" were transferred to the sculptor Prévost, who paid for them with checks made to the order of the Parish.

[90] Of the three churchwardens, two seemed to have lost interest and relied entirely on the priest. The third one was concerned but his dissents with the parish priest obliged him to resign because he was of the opinion that too much money was spent to renovate the church. No churchwarden meeting was recorded regarding these sales. The parishioners appeared to have been well informed but gave «*carte blanche*» to the parish priest for the administration of the parish property. Even the Archbishopric of Quebec, when informed of these sales, declared no interest in buying back these possessions. Nothing was done, at the official level at least, to avert this kind of trade. During this period of time, nobody seemed to care about the unlawfulness of this situation.

During these times, no specific legislation protected the public against these abuses.

The Court of Appeal saved Quebec's honour. By having recourse to the general provisions of the civil code, which decreed that sacred things are reputed to be outside the realm of commerce, thus declaring the sales illegal. In concluding

that these valuables were sacred in nature, the Court applied the Roman Catholic Canonical Code. The items in question were repatriated to the property of the church parish from the National Museum of Canada; a famous painter; some antique dealers; and even from the artist Prévost, who in these times, was considered a conservator of some sort. The Supreme Court of Canada confirmed this decision in a judgement giving no reason.

Only in 1972 a specific Quebec law - the Cultural Property Act - was enacted to prevent such unfortunate events. This law allows the Quebec Minister of Culture to classify cultural property works of art, historic property, historic monuments or sites, archaeological property etc.

Such classification affords a certain amount of protection to cultural property from demolition, alteration and improper sales.

For its part, the Federal Parliament enacted in 1974 a law whose title speaks for itself: Act Respecting the Export from Canada of Cultural Property and the Import into Canada of Cultural Property Illegally Exported from Other States.

But as everybody knows perhaps professional conservators more than any others, national legislation and international treaties are and will probably always be insufficient without competent and diligent professionals supported by a well-informed public opinion.

Members of your profession have, in my opinion, a particularly important role and responsibility in this domain not only to wake "public consciousness" but also in performing aptly and diligently their various tasks.

From this point of view, all that can be done to promote the reputation, the cohesion, the integrity and the competence of your related professions will benefit the public interest internationally and in the many diverse communities you are involved in.

In Canada and including Quebec, conservation professionals have formed the Canadian Association for Conservation of Cultural Property (CAC) and the

Canadian Association of Professional Conservators (CPAC). Both associations have adopted the (CAC) Code of Ethics and Guidance for Practice, which demonstrates a genuine search of excellence and integrity. For the purpose of this Code, conservation professional is defined as:

any person who has the education, knowledge, ability and experience to formulate and carry out conservation activities in accordance with an ethical code such as this *Code of Ethics and Guidance for Practice*. The term, therefore, includes practising conservators (who are normally designated according to areas of specialisation, e.g. paintings conservator, textile conservator, architectural conservator) as well as conservation scientists, conservation technicians, conservation educators, conservation managers and conservation consultants.

Conservation is defined as:

all actions aimed at the safeguarding of cultural property for the future. The purpose of conservation is to study, record, retain and restore the culturally significant qualities of the cultural property as embodied in its physical and chemical nature, with the least possible intervention. Conservation includes the following: examination, documentation, preventive conservation, preservation, treatment, restoration and reconstruction.

The principal weakness (that may be seen by many as strength) is the absence of effective power of your associations at every level: admission, formation and discipline. This is particularly explicit in section 44 of the Code of Ethics:

Section 44 of the Code of ethics:

Conduct: Adherence to the *Code of Ethics and Guidance for Practice* is a matter of personal and professional responsibility. Should a situation arise which is not clearly covered by these guidelines, the conservation professional shall adhere to the intent of the *Code of Ethics*.

Is it possible to go farther?

It is possible to argue that the organization of professions in the province of Quebec may be a source of inspiration in that regard.

In Quebec, more than 220 000 professionals (figures 1990) are organized under a general law called the Professional Code. These professionals are distributed within more than 40 professional corporations or Orders.

Outside the realm of this professional Code, many other professions - like financial consultants, insurance brokers, etc. ... are also governed by similar legislations that are generally drafted around the same set of principles.

The laws governing professional orders in Quebec have reached a unique degree of development in Canada. These laws form a coherent legislative construction in which the professional Code is the focal point.

In this system, the state, through the various Orders or organized professions, exercises a relative control on an increasing number of activities or professions to insure competence; integrity; and quality of services. The associations under the name of Orders have the powers to control access; exercise professional standards; and evoke disciplinary measures to their members. They are invested with a mission of public utility and endowed with the privileges of public power.

There are two types of professional Orders: the corporations of exclusive exercise and the corporations with reserved title.

First, the members of the exclusive professions detain a monopoly, in the sense that no other person may use the title belonging to this Order. They engage in a professional activity reserved to the members of this professional Order, or claim to have the right to do so, or even act in such a way as to lead to the belief that he is authorized to do so. These exclusive professions are mainly the traditional ones: , , architect, dentist, doctor, engineer, lawyer, notary, pharmacist etc.

The second category regroups the professions with a reserved title, whereby, the exercise of the activities of these professions is not reserved to the members of

the order, which grants the title. It is only prohibited to make use of the titles, belonging to these professions, without being authorized to do so, or to even let believe wrongly that one is authorized to wear this title. These professions are numerous and amongst them we may cite:

- Certified Management Accountant;
- Certified General Accountant;
- Dietician or Nutritionist
- Social Worker
- Psychologist
- Certified Human Resources Professional or Certified Industrial Relations Counsellor
- Vocational Guidance Counsellor or Guidance Counsellor
- Urbanist, Town Planner or City Planner
- Chartered Administrator or Certified Management Advisor
- Chartered Appraiser or Chartered Assessor
- Dental Hygienist
- Dental Technician
- Speech Therapist or Audiologist
- Physiotherapist or Physical Therapist
- Occupational Therapist
- Nursing Assistant
- Medical Technologist or Registered Technologist
- Applied Sciences Technologist, Professional Technologist or Professional Technician
- Registered Respiratory Therapist or Technician in Inhalation Therapy and Anaesthesia
- Certified Translator, Certified Terminologist or Certified Interpreter

Each one of these professions has the statute of a professional Order with specific powers on its members.

The Quebec Government, with the advice of the *Office des professions* is empowered to grant the statute of a professional order to an association in taking into account these five following criteria:

- 1) the knowledge required to engage in the activities of the persons who would be governed by the order which it is proposed to constitute;
- 2) the degree of independence enjoyed by the persons who would be members of the order in engaging in the activities concerned, and the difficulty which persons not having the same training and qualifications would have in assessing those activities;
- 3) the personal nature of the relationships between such persons and those having recourse to their services, by reason of the special trust which the latter must place in them, particularly because such persons provide them with care or administer their property;
- 4) the gravity of the prejudice which might be sustained by those who have recourse to the services of such persons because their competence or integrity was not supervised by the order;
- 5) the confidential nature of the information which such persons are called upon to have in practising their profession.

The conservators' associations seem to have adopted – maybe as a result of necessity – an essentially voluntary way of promoting high standards of excellence and ethics. Maybe the time is ripe - in the jurisdiction where the legislation is compatible with the principles previously exposed – for your associations to aspire to be recognized as a professional Order with some degree of control on the members. Alternate ways are also conceivable.

After all, the professional standards enacted in your Code of Ethics show that conservation professionals share, and maybe are eager to accept, very elevated norms in the exercise of their professions.

Are they prepared to accept obligatory guidelines, is a completely different question.

While the Quebec legal system may not be readily applicable to professional conservators in other provinces in Canada, or anywhere else in the world, it may be used as a source of inspiration. Perhaps it could provide answers, in the process of finding ways, to securing public interest and promoting the excellence, the integrity, the ethics, hence, the reputation and the effectiveness of your profession.

## References

Code of Ethics and Guidance for Practice of the Canadian Association for Conservation of Cultural Property and of the Canadian Association of Professional Conservators, (CAC) & (CAPC), Third edition 2000





Centre de conservation du Québec

Québec, le 5 mai 1999

Monsieur Guy-André Roy  
Responsable du patrimoine religieux  
Direction des politiques et de la  
coordination des programmes  
Ministère de la Culture et  
des Communications  
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Objet: La conservation/restauration des textiles:  
Programme d'aide à la restauration du Patrimoine Religieux.

Cher Monsieur Roy,

Suite à notre rencontre du 10 mars 1999, au CCQ, j'aimerais encore vous signaler l'importance d'accorder un pourcentage du fonds annuel pour la conservation/restauration des textiles religieux, qui font partie du "Programme d'aide à la Restauration du Patrimoine Religieux". Peut-être faudrait-il développer d'autres critères, en ce qui concerne les textiles, pour l'acceptation des dossiers textiles parce que si l'on continue à évaluer les textiles religieux de la même façon que pour les tableaux ou les collections d'argenterie, comme vous l'avez mentionné, les collections de textiles ne pourront jamais être acceptées au même titre.

Le programme d'appui religieux est en excellente position pour valoriser les textiles religieux, car des appuis financiers pourrait avoir un effet positif, c'est-à-dire changer la perception de certaines congrégations qui pensent à tort que leurs textiles religieux ne sont que de vieilles guenilles qui n'auraient qu'une dernière vocation, être envoyées dans des missions en Afrique (comme ce fut le cas il y a quatre ans dans quelques institutions consultées à Saint Hyacinthe). De plus, le décret papal qui changea "La mode" des vêtements liturgiques n'a pas aidé la perception des responsables dans les églises quant à la conservation de leur patrimoine textiles religieux.

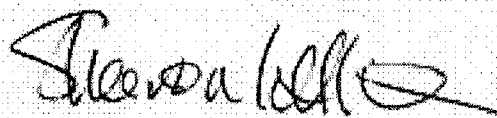
S'il n'y avait pas de demande pour la restauration des textiles religieux, "ce même pourcentage annuel" pourrait être alloué pour engager un étudiant, stagiaire ou autre, qui

ferait l'inventaire (conservation préventive) des collections de textiles gardés dans les églises. Mon expérience en la matière m'a appris que souvent, les responsables dans les églises ignorent la valeur réelle des textiles qu'ils conservent, et c'est le début un cercle vicieux.

Dans la pire des situations, où des églises ne pourraient pas pour l'instant s'occuper de leurs propres collections textiles, nous pourrions peut-être créer un dépôt pour ces dernières dans une institution existante en attendant que des décisions soient prises concernant leur conservation/restauration et aussi pour empêcher leur départ du Québec ou d'être données à des organisations de produits usagés ou autres.

Pour tout ce qui concerne l'expertise historique, l'atelier des textiles au CCQ pourrait vous fournir certains conseils. Si nous n'étions pas en mesure d'en arriver nous-mêmes à une évaluation précise de la valeur de ces textiles, avec nos contacts professionnels aux niveaux provincial, fédéral et étranger, nous pourrions certainement trouver un expert. Cependant, souvent dans ce cas, l'expertise est faite par un échange de photos.

Je vous remercie, Cher Monsieur Roy, de votre collaboration constante.



Sharon Little, Restauratrice  
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c.c. M. Gilles Dumouchel  
Mme Natalie Tomasi