

Religious Heritage

Patrimoine religieux

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CHURCH, STATE AND COPYRIGHT

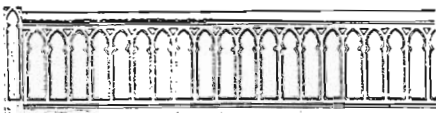
by Thomas G. Browne
Chairman, Religious Heritage Committee

IN THIS THIRD NEWSLETTER IT IS A PLEASURE to be able to include articles by experts in regard to World Heritage and on Canadian Copyright Law. In the past the committee's concern has been with alterations, mutilations and the destruction of religious arts and crafts. These intrusions into the moral and integrity rights of authors is still taking place and it is our hope that the following articles will let church people know more about the law in Canada and the legislation on heritage elsewhere in the world.

Dr. Patrick J. O'Keefe is based in Paris, France and writes on Religious Historical Preservation "Church and State" and law. He is co-author of five volumes entitled "Law and Cultural Heritage." Dr. O'Keefe is also a consultant to the Council of Europe's Committee on Movable Heritage and Decorative Complexes. Here, he says, we are looking at interior fittings and the decoration of structures and the extent that they are protected by historic preservation legislation in Europe.

Leslie Ellen Harris is a barrister and solicitor based in Ottawa and the author of a book entitled "Canadian Copyright Demystified" published by McGraw-Hill Ryerson Ltd. In her article here she explains the updated Canadian Copyright Legislation.

It is our hope that these articles will go some way to educate all who read them that heritage and patrimony whether religious or secular is a value from past generations that should and can be protected for today and the generations yet to come. •



CHURCH, STATE AND LAW

by Patrick J. O'Keefe, Associate Professor
of Law, University of Sydney

WE SPEAK OF PROTECTING A CHURCH BUT often people have differing visions of what is meant by this. We could mean that the outside appearance is not to change while the interior may; we could mean that the church as a whole is to be frozen in time. The problem is not confined to churches. It is to be found in the evolution of the concept of historic preservation and it is well to begin with a paragraph on that evolution.

Historic preservation began with the idea of protecting and conserving monuments – the remains of structures produced by early civilizations. It expanded to include individual monumental buildings of more recent periods; then houses and other structures illustrating the history of a place, person or architectural style; finally, whole districts were covered. Protection and conservation meant freezing change – prohibiting alteration and requiring maintenance of existing features. At first this applied to the externals of the structure; then it was extended to interior features and now consideration is being given to including movables – e.g. furniture – having a particular association with the structure. This is a broadbrush view of the evolution of the concept, one which does not apply to all times and places. Nevertheless, it gives a sufficiently accurate picture against which to discuss the particular position occupied by a church.

Churches usually fall within the notion of monumental buildings. They provide a focus for the community – for some a focus of faith but even when the religious element is missing the church is a visual focus. People have grown up with the church as a building occupying a central part of their visual perception and even forming an emotive association. To preserve that perception the church is often put forward as worthy of protection and, if there is any distinguishing feature, is often accepted. Whether the Church

authorities have any say in this depends on the relevant legislation and on their relationship with the secular authorities.

Preserving the external structure can raise problems. What was once a small fishing village becomes a fashionable resort and the local priest wishes to extend the church. Must the local authorities consent? Can their consent be subject to conditions such as, for example, compatibility of the extension with the existing building? What if this costs far more than using modern materials? The church may want to erect a building alongside the church in order to expand its pastoral activities. What is the position if it detracts from the aesthetics of the existing building? Here we have conflict between the purpose of the church as an institution and that of historic preservation.

What of the interior of the church – both fabric and movables? It is necessary to distinguish two situations. The first involves maintenance of whatever currently exists. The problem here is usually the local priest, full of goodwill but little knowledge, bringing about the application of processes which are inappropriate; or requiring change because what is there offends his aesthetic sense. The second situation is where change in dogma requires a change in the internal aspect of the church – its layout, furniture and devotional aids such as statues, paintings, frescoes, murals. This occurred in the Roman Catholic Church following the Second Vatican Council, when the priest was required to face the congregation while saying Mass. In most churches this necessitated a different form of altar which was solved by placing a plain table-like altar in front of the existing one. For some, this in itself destroyed the aesthetics of the church. In other cases, the local priest went further and removed the existing altar, thus destroying not only aesthetic qualities but also part of the historical nature of the church.

The basic difficulty is the age-old one of the relationship between Church and State; between religious and secular authority. In the context we are examining there are two aspects: the first is reconciliation of the objectives of the church and those of historic preservation; the second is the degree to which the church is connected to the State administration. If there is a close connection, it is more likely that the church will be involved in the process of historic preservation; that the objectives of both will be more easily rationalized. Let us briefly study some existing systems.

The relationship of Church and State takes many forms. In some States there is complete separation; in others, one Church is the established Church, closely linked to the apparatus of the State. The last is the situation in England with the Church of England.

In England, churches can be "listed" and in fact many of the Grade A listed buildings are churches. The **Planning**

(**Listed Buildings and Conservation Areas**) Act 1990 excepts ecclesiastical buildings and redundant churches from the planning controls established under that legislation. The exception has been controversial. It is not limited to the Church of England, but extends to at least all Christian churches. However, to date the Church of England has been the only church with a formal structure for ensuring the preservation of its churches. The situation has been described in these terms :

*A distinct system of Church Courts was initiated in England by William I as long ago as 1072. ... the Church Courts retained a disciplinary jurisdiction over clergy and what now amounts to specialised planning control over churches within the jurisdiction of the diocesan bishop. For practical purposes this means parish churches, and guild churches in the City of London, their churchyards, internal fittings and even movable items such as vestments, candlesticks and plate. Normally a faculty to alter any of these must be obtained from the Chancellor of the relevant diocese, who is a legally qualified judge.*¹

However, since the mid 1980's negotiations have been underway for change in the system. A Code of Practice has been prepared which is expected to come into operation shortly. This would have to be followed by any organization that desired the benefits of the ecclesiastical exemption. Basically, the organization must have an internal procedure of consultation and independent assessment for any work which would affect the special character of the church as a building of architectural or historic interest. For churches that cannot implement a system conforming to such a Code, the "entire listed building, including the interior, will be subject to normal listed building consent procedures operated by the local planning authority."²

This means that "denominations with hundreds of listed churches and chapels – the Methodist, Roman Catholic, Baptist, and United Reform Churches – will now need to create new systems or improve existing arrangements to follow the Government's Code, if they wish to retain the exemption."³

In many States there is no established Church. In fact, there may be a constitutional and legal requirement that Church and State be separated. France and the United States show different ways of achieving this.

There are various constitutional provisions in the United States of America seeking to limit governmental interference in, as well as support for, religion. Thus, the Federal Constitution, First Amendment, states in part that "Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof." Jefferson saw this as "building a wall of separation between church and State." In the course of these few paragraphs it is impossible to examine the legal position throughout the

1. Harte, J.D.C. "Church v. State in Listed Building Control – I" (1985) *Journal of Planning and Environment Law* 611, 612
2. Halsey, R. "Ecclesiastical Exemption" (1983) (March) *Conservation Bulletin* 14
3. Ibid

Church ...

United States but the following two cases illustrate the issues involved.

The case **First Covenant Church v. City of Seattle** arose following designation of the First Covenant church as a landmark pursuant to Seattle City Ordinances. This meant that any change to the facade required approval from the Landmarks Preservation Board unless they were "necessitated by changes in liturgy." In the latter case the Board had to give approval but following joint exploration of possible alternative design solutions. The First Covenant Church challenged the landmark designation as unconstitutional under both state and Federal Constitutions. On 20 November 1992, the Washington Supreme Court ruled, in a five to three decision with one justice abstaining, in favour of the Church. The Court had made the same ruling in 1990 but the City had appealed to the Supreme Court which had vacated the decision and sent the case back to the state Court for reconsideration. The majority in the state Supreme Court found that regulation of the church exterior infringed the Church's right to free exercise and free speech – they burdened the Church both administratively and financially. The court also determined that the City's interest in preservation did not amount to a compelling state interest sufficient to justify that infringement. The Washington Supreme Court decision appears to be contrary to a decision of the Second Circuit Court of Appeals and it is likely that the City of Seattle will ask for a reconsideration.⁴

In **Society of Jesus v. Boston Landmarks Commission**, the Supreme Judicial Court of Massachusetts applied Article 2 of the Declaration of Rights of the Massachusetts Constitution which guarantees the right of citizens to freedom of religious worship provided that it does not "disturb the public peace, or obstruct others in their religious worship." This, the Court held, protected the "right freely to design interior spaces for religious worship, thus barring the government form regulating changes in such places, provided that no public safety question is presented." The Court accepted "the possible loss of historically significant elements of the interior of this church as the price of safeguarding the right of religious freedom."⁵ The case arose from a decision of the Jesuits to renovate the Church of the Immaculate Conception in Boston's South End. When the work began, ten voters of the City of Boston petitioned for designation of the church interior as a landmark. This was done. The Jesuits revised their plans which "called for construction of a new central altar, tabernacles, and altar tables in the chancel and side aisles, and construction of rooms for pastoral counseling in the rear of the side aisles."⁶ An amendment provided for screening of the side altar rather than its removal. The plan was approved and the renovation

completed. Nevertheless, the Jesuits argued that the designation of the church as a landmark was unconstitutional.

It is noteworthy that the Massachusetts Court distinguished an earlier decision where a statute preserving the architecture of the "Historic Beacon Hill District" was upheld. Being of general application, its effect was to require state approval for the renovation of the exterior of religious buildings. In distinguishing that case, the Court said:

The statute under consideration, however, affected only the exteriors of buildings, and only in so far as those exteriors were "open to view from a public way." The government intrusion here is substantially more invasive, reaching into the church's actual worship space.⁷

It would be true to say that the regulation of interiors in the United States of America is relatively new and consequently courts are unprepared for the philosophical issues involved. Nevertheless, in summary it might be said that the present relationship between historic preservation and churches in the United States is in a state of confusion.

In France, following on the Concordat of 1801 and legislation of the early 1900's, property in the cathedrals lies in the French State and that in the parish churches with the communes. This is a different version of the separation of church and state – one almost the opposite to that in the United States of America. The liturgical changes in the Roman Catholic Church required by The Second Vatican Council ran up against the requirement of the **Historic Monuments Law** of 1913 that there be no change or alteration of classified building nor rearrangement of movables which are classified. Many churches and their contents are so classified. The Church in France has been in regular contact with the State authorities to work out a solution.⁸ On a day to day basis, the clergy and congregation use the buildings for worship but must participate with the state authorities in matters of conservation and, when there is an emergency, such as theft or destruction, must alert the relevant authorities. A number of problems have arisen. For example, when a classified organ is being considered for restoration, conservators take the view that any additions should be removed, returning the organ to its condition at the time of construction. But Church authorities consider that the organ is then not so suitable for services and are reluctant to contribute to the costs.⁹

At this point it might be desirable to refer to the internal organization of the Roman Catholic Church. In 1989 the Pontifical Commission for the Conservation of the Patrimony of Art and History of the Church came into being. Its function is to protect the artistic and historic heritage of the

4. (1992 (December) *Preservation Law Reporter* 1175, 1176

5. 564 N.E. 2nd 571, 574

6. *Ibid.* 572

7. *Ibid.* 573

8. Carrière, P. "Le patrimoine ecclésiastique en France : 1 – L'Action de l'Église de France" in Coutau-Bégarie, H. & Schmitt, J-M. (eds.) *Le patrimoine mobilier : Quelle politique européenne?* 46

9. Leniaud, J-M. "Le patrimoine ecclésiastique en France : 3 – L'État et le patrimoine religieux : in Coutau-Bégarie, H. & Schitt, J-M. (eds.) *Le patrimoine mobilier : Quelle politique européenne?* 59, 62

Church ...

entire Church and to develop an increase awareness among the members of the Church of the importance of that heritage. The Roman Catholic Church has a vast collection of cultural heritage material all over the world – in some instances this amounts to 70-80% of the cultural heritage of the State where it resides. Consequently, this initiative by the Church to improve its management of the cultural heritage within its control in the long run will have considerable implications for the well being of that heritage and indirectly for the States concerned.

The Pontifical Commission, still in its early years of operation, has been seeking to establish what does exist, how it is administered and how local relations between the Church and secular authorities work. Emphasis so far has been on the movable heritage although the Commission is also concerned with buildings and other structures. The Church sees the cultural heritage as having a teaching role and acting as a connecting link between man and the divine.

It is worth noting that the whole of the Vatican City has been included on the World Heritage List. This means that the Vatican City State has accepted various obligations under the **Convention Concerning the Protection of the**

World Cultural and Natural Heritage 1972 to protect and preserve the monuments, buildings and sites of that State. This includes St. Peter's Basilica and all other churches and chapels within the bounds of the State.

Mention should also be made of the fact that the European Communities Council Directive of 15 March 1993 on the Return of Cultural Objects Unlawfully Removed from the Territory of a Member State includes "the inventories of ecclesiastical institutions" in its definition of "cultural object." The Directive establishes a procedure for return of such objects when they have been unlawfully removed from a Member State.

The preservation of churches raises fundamental questions of the relationship between religion and the State. The above paragraphs show that these questions are not just theoretical; they are practical ones for both church authorities and public administrators. A universal answer is impossible in that both historic preservation and the relationship of religion to the State for most countries have evolved from past conflicts. The need is for a dialogue seeking to establish the minimum conditions whereby the interests of both can be reflected. •



St. Ann's Roman Catholic Church, Toronto. Left, treatment in 1939. Right, destruction of the art works in 1970. Copyright legislation prohibits alteration, mutilation and/or destruction of an author's work without permission. Photo: Thomas G. Browne

CANADIAN COPYRIGHT LAW

by Leslie Ellen Harris, Barrister & Solicitor

Leslie Ellen Harris is an arts, technology and copyright lawyer. McGraw-Hill Ryerson Ltd. recently published her book, "Canadian Copyright Law: The layperson's guide for writers, musicians, visual artists, filmmakers, publishers, editors, teachers, librarians, students and business people."

THOSE OF US WHO WOULD NEVER DARE steal a car, or even contemplate doing so, might not hesitate to photocopy an article from a magazine. Yet doing either of these things results in the taking of property of another and is illegal.

Most of us are familiar with the laws that pertain to physical property such as a car, but are less familiar with laws regarding intangible property like books and pieces of art. Intangible property is protected by "intellectual property" law which includes copyright law. Copyright is important because it helps protect our culture and heritage and by protecting the works of creators, they are encouraged to create further works. This article examines the copyright law as it currently exists in Canada.

STATUTORY JURISDICTION

In Canada, copyright law falls under federal jurisdiction and is therefore consistent throughout the country. The current Canadian copyright legislation is found in one statute, called the *Copyright Act*. It came into force on January 1, 1924 and, subject to amendments, remains our governing copyright legislation.

WORKS PROTECTED BY COPYRIGHT LAW

Copyright exists in literary works like books, articles, letters and even inter-office memos. It exists in musical and dramatic works. And it exists in artistic works like murals, carvings, sketches and paintings. It also exists in architectural works and works of artistic craftsmanship, sound recordings and audiovisual works. However, copyright does not protect ideas or facts or news events. It protects the form or expression of words, design, etc. to express the idea or theme.

Once an idea or thought is in a tangible form – for instance, is put in writing or carved into soapstone – copyright is born and the work is automatically protected. And the work is protected in Canada and, due to international copyright conventions, in 94 other countries under each country's own copyright laws. For example, Canadians are protected by U.S. copyright law for their works in the U.S.;

likewise an Australian is protected in Canada under Canadian copyright law.

FORMALITIES FOR COPYRIGHT PROTECTION

Registration of a copyright work is not necessary but is possible through the Copyright Office in Hull/Ottawa. Also, a creator need not mark his/her work with the copyright symbol © to be protected by copyright though it does remind the public of the copyright protection in the work.

OWNERSHIP OF COPYRIGHT WORKS

The owner of copyright in a work is usually the person who creates the work, that is, the person who paints the mural, prepares the etching or sculpture, or carves the carving. Even where the mural, sculpture or other work is commissioned, the creator of the work owns the copyright in it.

There are exceptions to this general rule of creator as owner of the copyright work. For instance, in the case of commissioned works, the commissioner automatically owns the copyright where the commissioned work is an engraving, photographs or portrait. Also, when a copyright work is prepared during the course of employment (i.e. by a staff member and not a freelance artist), the copyright in the work automatically belongs to the employer. A third important situation is where there is a contract between the artist and another person; this contract can transfer the copyright from the artist to the other person.

It is important to distinguish between the author and owner of a copyright work.

DURATION OF COPYRIGHT PROTECTION

Notwithstanding that the author of a copyright work does not actually own it, the term of copyright is determined by a work's author and not by its owner. Generally, copyright exists for the life of the author and for 50 years following his/her death.

ECONOMIC RIGHTS

It is the *owner* of a copyright work who has the economic rights set out in the *Copyright Act*. The copyright owner has the right to reproduce the work (photograph, photocopy, record), perform it in public, publish, adapt and broadcast it and, if it's an artistic work, to display it in a curated art show. Only the owner of copyright may do these things with his/her work or may authorize others to do so.

These are called economic rights because the author of a work may exchange these rights for money. For instance, a writer may license the copyright in his/her book to a publisher in exchange for a copyright royalty. This is true with respect to all rights and all works in the *Copyright Act*.



Copyright ...

The author has full control in how he/she grants his/her rights (in whole or in part, exclusively or non-exclusively and for what length of time or geographical area) and this is what allows the creator to make a living.

MORAL RIGHTS

In addition to copyright or economic rights, the Canadian *Copyright Act* provides "moral rights." One of the most important concepts in understanding moral rights is that they belong to the creator of the work *notwithstanding the fact that the creator may no longer own the copyright in the work*. Moral rights have a different value than copyright. The purpose of moral rights is to protect the honour and reputation of a creator and, as such, are very closely related to the personality of an author.

Because moral rights attach to the personality of an author, an author retains them even after he or she assigned the copyright in a work. One court case described the concept of moral rights stating that "after the author has parted with his pecuniary interest in the manuscript, he retains a species of personal or moral right in the product of his brain." The only situation where moral rights can be assigned is upon the death of an author. Although moral rights cannot be assigned, authors can agree not to exercise them.

Moral rights can be divided into three categories, right of paternity, right of integrity and the right of association.

1. Right of Paternity

The right of paternity allows an author "where reasonable in the circumstances, to be associated with the work as its author by name or under a pseudonym and the right to remain anonymous." It may be reasonable to have a book published with the author's name on it, however, a court may not consider it "reasonable in the circumstances" to have a composer's name mentioned when music is played in the background of a broadcast. The question of "reasonableness" must be reviewed in light of the circumstances in each case.

2. Right of Integrity

The right of integrity gives the author of a work the right to prevent a distortion, mutilation or other modification of a work which is prejudicial to the honour or reputation of the creator. Whether something is prejudicial in this manner is a question of fact which can be determined through the testimony of witnesses. Examples of distortion or modification which may violate the right of integrity include cropping a photograph, changing the colours in a painting or colourizing a black-and-white film.

The most renowned Canadian moral rights case concerns Michael Snow's sculpture "flight stop" of 60 geese hanging in the Toronto Eaton Centre. Here, the Eaton Centre had tied ribbons around the necks of the 60 geese in the sculpture as a Christmas decoration, without Mr. Snow's authorization. The court held that the attachment of the ribbons to

the sculpture was prejudicial to the artist's honour or reputation and ordered that the ribbons be removed.

Note that since 1988 the right of integrity gives special treatment to artistic works with respect to the "prejudicial" condition. Where the work is a painting, sculpture or engraving, the prejudice is "deemed to have occurred as a result of any distortion, mutilation or other modification of the work." Thus, prejudice need not be proven. This is to compensate for the uniqueness of artistic works which are often one-of-a-kind; it is thought that *any* change to them would be prejudicial to a creator's honour or reputation.

There are exceptions to the right of integrity. The *Copyright Act* states that the following acts do not constitute a distortion, mutilation or other modification of a work;

- a change in the location of a work;
- and the physical means by which a work is exposed or the physical structure containing a work;
- steps taken in good faith to restore or preserve a work.

DESTRUCTION OF A COPYRIGHT WORK

The Canadian *Copyright Act* does not explicitly deal with the right to prevent the destruction of a copyright work as is evident in the wording used in the right of integrity which allows an author of a work to prevent the "distortion, mutilation or other modification" of a work.

There are two schools of thoughts on whether destruction falls under Canadian copyright law.

One school of thought is that often opined by Professor David Vaver who has stated in various writings on moral rights that under the current law "destruction is still incapable of being a breach of moral rights." He believes that existing case law permits complete destruction.

Some argue that once a work is destroyed and therefore no longer in existence there is no harm to the honour or reputation of an artist.

The other school of thought is that the destruction of a work is implicit with the right to prevent the mutilation of it and therefore destruction is protected by the moral rights provisions currently in the law.

Interesting legislative developments have occurred in this area over the past 13 years just south of the border in the United States. On January 1, 1980, the state of California passed the *California Art Preservation Act*. Amongst other things, this law provides "no person (except the artist) shall intentionally commit, or authorize the intentional commission of, any physical defacement, mutilation, alteration, or destruction of a work of fine art." Nine other states including New York, Massachusetts and Maine have since followed the lead of California and on June 1, 1991, the *Visual Artists Rights Act of 1990*, which was passed by the U.S. Congress, legislated protection against "any destruction of a work of

recognized stature, and any intentional or grossly negligent destruction of that work." Where there are any loopholes in the U.S. Federal law, the various state laws may fill the gaps.

One of the most publicized cases under the U.S. statutes which protect against destruction of an art work is that of muralist Kent Twitchell concerning the destruction of his Los Angeles mural "The Old Woman of the Freeway." The mural was painted in 1974. In 1982, the bottom half of the mural was hidden when a parking garage was built. Four years later, the mural was painted over – without warning to Twitchell – for billboard ads. In 1988, Twitchell commenced an action for the restoration of the work under the *California Art Preservation Act*. The case was settled out of court in March of 1992 on the eve of its trial date and after four years of litigation.

Interestingly, were Twitchell's case to be tried under Canadian copyright law (which arguably, in *most* cases, provides stronger protection to artists than U.S. copyright laws), the case would be significantly weaker. Until the Canadian law is clarified on the issue of destruction either through a court case or legislative reform, creators can protect their rights against destruction in the original contract which sets out the working relationship between the creator and the person, company or institution for whom the work is being prepared. The creator can negotiate under what, if any, circumstances the destruction of work may be allowed. For instance, in the case of a mural, destruction of the mural may be allowed if the buildings is to be demolished and the muralist has been given, let's say, 90 days, to remove the mural. This is all a matter of negotiation.

3. Right of Association

The right of association allows an author to prevent the use of work in association with a product, service, cause or institution. This right is subject to the distortion, mutilation, or other modification being prejudicial to the honour or reputation of the author. Whether something is prejudicial is a question of fact to be determined from the testimony of witnesses. An example of a violation might be an art exhibit sponsored by a tobacco company where the artist's reputation rides on the fact that he is a non-smoking advocate.

SPECIAL PROVISIONS FOR RELIGIOUS INSTITUTIONS

For the most part, religious institutions are treated under the Canadian copyright law like any other creator or user of copyright materials. Thus, religious institutions are entitled to the same protection as everyone else; and they are equally obliged to comply with the *Act*. Thus, any copyright use like reproduction, adaptation, translation and so on must be cleared with the copyright holder of the work. There is however one specific provision regarding the public performance of musical works.

A church, college or school, religious, charitable or fraternal organization may publicly perform a musical work in furtherance of a religious, educational or charitable object

without paying royalties to the copyright holder of the musical work. For example, this provision may apply where the "singing or performing music in and as part of a church service is directly furthering that service, itself a charitable object; an educational meeting with musical interpolations is carried on in a charitable sense and is itself such an object; and in the relief or amelioration of poverty, the accompaniment of the music of an orchestra at a christmas dinner given to the poor through the means of voluntary contributions is equally so." However, the provision will not apply where the music is performed in a synagogue or church for purposes of a dance.

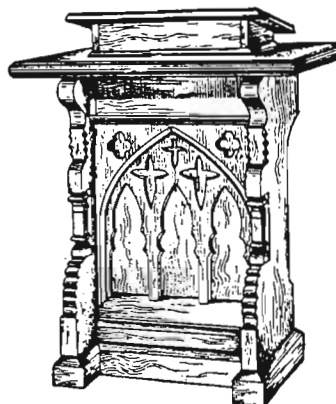
Technically, the provision merely exempts the payment of royalties. The copyright owner still has the right, by obtaining a court injunction, to stop the performance in question.

CONCLUSIONS

Obviously, a short piece on copyright cannot delineate every aspect of it. I have attempted to highlight certain parts of the law and to give you a flavour of Canadian copyright law. This article is not meant to be legal advice; should a problem arise, proper consultation should be sought.

As a conclusion, I would like to inform you that the Canadian government is currently looking at ways to improve our copyright laws however this will not happen overnight and the basic principles of the laws will remain the same. As you are probably aware, copyright is becoming a growing concern around the world. This is evident in part by increased interest and media attention in Canada, the international trade talks including the NAFTA and GATT and on-going discussions by the World Intellectual Property Organization. Businesses, schools and libraries across the country are now developing copyright policies in their institutions in order to ensure appropriate protection and use of copyright materials. I encourage you to learn more about the copyright laws, to ensure your own works are sufficiently protected and to ensure proper use of other peoples' works.

Note: I am involved in on-going research in the area of copyright law and the destruction of art work As such, I would appreciate receiving any relevant feedback and/or examples relating to the destruction of art work and the law. Please contact me care of ICOMOS. •



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About ICOMOS ...

The International Council on Monuments and Sites is an international non-governmental organization. It serves 70 countries with National Committees, representing more than 3000 members. ICOMOS is UNESCO's principle advisor in matters concerning the conservation and protection of monuments and sites.

About ICOMOS Canada ...

ICOMOS Canada was incorporated in 1975 to link national and international interests in conservation. ICOMOS Canada is an association of conservation professionals and advocates concerned with developing and promoting, through international exchange, the highest professional standards of practice in the conservation of the built environment.

À propos d'ICOMOS...

Le conseil international des monuments et des sites est une organisation internationale non-gouvernementale. Elle rassemble plus de 3 000 membres regroupés dans 70 comités nationaux. ICOMOS est le principal conseiller de l'UNESCO pour tout ce qui concerne la conservation et la mise en valeur des monuments et des sites historiques.

À propos d'ICOMOS Canada...

ICOMOS Canada a été incorporé en 1975 pour faire le lien entre nos intérêts nationaux et ceux de la communauté internationale dans le domaine de la conservation. ICOMOS Canada est une association de professionnels et de défenseurs du patrimoine qui s'intéressent par des échanges internationaux, à l'élaboration et à la promotion des plus hauts standards de pratique professionnelle dans le domaine de la conservation de l'environnement bâti.

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