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Cross-border title claims to cultural objects: property or heritage?

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Annex

Original sources

An overview of the original sources of the various chapters is provided below:

Chapter 2 was published previously ‘Restitution of Looted Art: What About Access to Justice?’ in the *Santander Art and Culture Law Review* (Vol. 2/2018 (4): 185-220) in May 2019. To avoid major overlaps with other chapters, some sections have been shortened and some ongoing cases were updated.

Chapter 3 was published previously as ‘Whose Cultural Heritage? Crimean Treasures at the Crossroads of Politics, Law and Ethics’ in the journal *Art Antiquity and Law* (Vol. XXII, Issue 3/2017) in November 2017 and is reprinted with permission. A few changes have been made and a new section (3.6) has been added to take stock of the preliminary outcome (interlocutory judgement) of the appeals procedure in the Crimean Gold case in 2019.

Chapter 4 was published previously as ‘Nazi-looted art: A note in favour of clear standards and neutral procedures’ in the journal *Art Antiquity and Law* (Vol. XXII, Issue 4/2017) in January 2018 and is reprinted with permission. It has been amended, most notably to take account of new rulings in ongoing cases discussed in this publication.

Chapter 5 was published previously as ‘The Bangwa Queen: Artefact or Heritage?’ in the *International Journal of Cultural Property* (Volume 26 (1): 75-110) in April 2019. It was reprinted in M. Weller, N.B. Kemle, Th. Dreier, K. Kuprecht (Ed.) ‘Zwischen Kolonialzeit und Washington Principles. Tagungsband des Dreizehnten Heidelberger Kunstrechtstags am 18. und 19. Oktober 2019’ in 2020 (p. 167-209). A few corrections have been made in the original text.

Chapter 6 was published previously as ‘Whose cultural objects? Introducing Heritage Title for Cross-Border Cultural Property Claims’ in the *Netherlands International Law Review* (Vol. 67 (2): 257-295) in August 2020. This article is licensed under a Creative Commons Attribution 4.0 International License, which permits use, sharing, adaptation, distribution and reproduction in any medium or format (visit <http://creativecommons.org/licenses/by/4.0/>). One editorial correction was made.

Curriculum vitae

Evelien Campfens was born in Amersfoort and attended secondary school at the Gemeentelijk Gymnasium in Hilversum. She was awarded a master's degree in law from the University of Amsterdam in 1990 with a thesis on the delimitation of the Aegean Sea between Greece and Turkey. She lived in Greece from 1990 until 1998 where she was a trainee at Kantoros Lawyers in Athens, and manager of Hotel Kavos on the island of Naxos. Back in the Netherlands, between 1999 and 2001 she was a lawyer at the Inspectorate of Cultural Heritage in The Hague working on the 'Origins Unknown' project on the provenance history of works of art in the Dutch state collection. Since its establishment in 2001 until 2015, she served as the general secretary to the Dutch Restitutions Committee for Nazi-looted art (*Adviescommissie Restitutieverzoeken Cultuurgoederen en Tweede Wereldoorlog*). She started her PhD research at Leiden Law School in 2016 under the supervision of prof. N.J. Schrijver and prof. W.J. Veraart, and joined the Grotius Centre for International Legal Studies that same year. Since 2020, she is senior researcher at the Museums, Collections and Society research group based at the Leiden University Centre for the Arts in Society. Since 2019, she also is research coordinator of the Heritage Under Threat group of the LDE Centre for Global Heritage and Development, and sat on the Board of Trustees of the German Lost Art Foundation from 2015 to 2020. She is a member of the Ethics Committee of the Dutch Museum Association (*Ethische Codecommissie*) and of the Committee on Participation in Global Cultural Heritage Governance of the International Law Association.

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