



Instructor (s):	Dr. Vicky Kynourgiopoulou																								
Course Title:	Stealing Cultural Treasures: Looters, Thieves and Forgers																								
Course Code:	ROMA AHLT 310																								
Subject:	Art History, Sociology, Italian Culture																								
Credits:	4																								
Semester/Term:	<input checked="" type="checkbox"/> Spring <input checked="" type="checkbox"/> Fall <input type="checkbox"/> Summer																								
Course Description:	<p>Together with the trafficking of arms and drugs, the illicit trafficking of antiquities and cultural objects constitutes one of the most persistent and complex illegal trades in the world. The course focuses on issues of authenticity, identity, ownership, enterprise, trafficking and looting of art and antiquities. We will examine cultural patrimony in relation to both the private and the public sectors and will debate legal and ethical issues relating to the trade in art and antiquities, restitution and repatriation. This course aims to present and discuss a wide range of ethical dilemmas presented by the practice of archaeology, forgery and looting throughout the ages. Students will acquire an acquaintance with legal statutes, ethical codes, and disciplinary practices that have a bearing on decision-making about a wide range of issues concerning cultural property and cultural heritage.</p>																								
Course Requirements:	<p>Required Text Stefano Manacorda & Duncan Chappell, <i>Crime in the Art and Antiquities World: Illegal Trafficking in Cultural Property</i>, Springer Editions, 2011. ISBN 978-1-4419-7945-2. Cost: To be determined. Students are expected to do the required readings before each class as listed in the course outline below each lectured.</p> <p>Grading Scale</p> <table border="1" style="margin-left: 20px;"> <thead> <tr> <th>Letter Grade</th> <th>Numerical Scale</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>A</td> <td>3.5 – 4.0</td> <td>95 – 100%</td> </tr> <tr> <td>A-</td> <td>3.0 – 3.4</td> <td>90 – 94%</td> </tr> <tr> <td>B+</td> <td>2.7 – 2.9</td> <td>87 - 89%</td> </tr> <tr> <td>B</td> <td>2.3 – 2.6</td> <td>83 - 86%</td> </tr> <tr> <td>B-</td> <td>2.1 – 2.2</td> <td>80 - 82%</td> </tr> <tr> <td>C+</td> <td>1.7 – 1.9</td> <td>77 – 79%</td> </tr> <tr> <td>C</td> <td>1.3 – 1.6</td> <td>73 – 76%</td> </tr> </tbody> </table>	Letter Grade	Numerical Scale	Percentage	A	3.5 – 4.0	95 – 100%	A-	3.0 – 3.4	90 – 94%	B+	2.7 – 2.9	87 - 89%	B	2.3 – 2.6	83 - 86%	B-	2.1 – 2.2	80 - 82%	C+	1.7 – 1.9	77 – 79%	C	1.3 – 1.6	73 – 76%
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C-	1.1 – 1.2	70 – 72%
D+	.5 - .9	65 – 69%
D	.0 - .6	60 – 64%
F	0.0	0 – 59%

Assignments

Course Requirements	Percentages
1. Mid-term Exam	30%
2. Student led seminars/presentations	20%
3. Research Project	40%
4. Participation	10%
Total	100%

Tests and Papers: Mid-Term Exam, Research Paper Project and Oral presentation.

Research project: A research project, presented both as an essay and as an oral presentation in class, will allow students to investigate in depth one aspect or case study of trafficking of antiquities and art. It will assess their ability to choose appropriate subject matter conducive to academic exploration and collect appropriate primary and secondary materials and analyze and present them in an original way, contextualized within the information discussed throughout the course.

Course Films:

The Rape of Europa, 2006

Thomas Crown Affair, 1968, 1999

Course Approved internet sites: U.S. Department of State Cultural Heritage Center: <http://culturalheritage.state.gov>

F.B.I. Art Theft Program: <http://www.fbi.gov/hq/cid/arttheft/arttheft.htm>

IraqCrisis: <https://lists.uchicago.edu/web/info/iraqcrisis>

Museum Security Network: <http://groups.google.com/group/museum-security-network>;

<http://www.museum-security.org/artcrime.html> (Museum Security web site that archives articles dealing with museum issues)

Lawyers Committee for Cultural Heritage Preservation: culturalheritagelaw.org

UNESCO: unesco.org (UNESCO web site and source for texts of primary relevant international conventions)

U.S. Committee of the Blue Shield: uscbs.org



	<p>Assessment Components:</p> <p>a) Mid-term Exam will test students' ability to analyze material and theories presented during the course through short answers and essay questions.</p> <p>b) The oral presentation of the research project will demonstrate the students' ability to critically analyze primary and secondary sources along with responding to questions and exercises aimed at developing their intercultural communication skills.</p> <p>c) An individual research project on a topic directly relevant to the course, chosen by the student, will assess their ability to collect and critically evaluate appropriate primary and secondary materials, analyze and present them in an original way, contextualized within the information discussed throughout the course.</p> <p>d) Students' participation will be assessed based on the analytical quality of the comments and questions they contribute to the class, their engagement with reading assignments and lecture information and their willingness to share these with the group.</p>								
<p>Learning Outcomes and/or Expected Student Competencies:</p>	<p>On completion of the course, students should be able to:</p> <table border="1" data-bbox="467 926 1422 1871"> <thead> <tr> <th data-bbox="467 926 1422 972">Learning Outcome</th> </tr> </thead> <tbody> <tr> <td data-bbox="467 972 1422 1062">1. develop a critical discourse of the ethical and moral issues surrounding the illicit trafficking of cultural heritage</td> </tr> <tr> <td data-bbox="467 1062 1422 1199">2. provide students with an understanding of the impact of illicit trafficking on the discipline of connoisseurship, collecting, and the international art market</td> </tr> <tr> <td data-bbox="467 1199 1422 1335">3. help students identify the potential fate of cultural property in times of war and political unrest through classroom lectures and onsite visits</td> </tr> <tr> <td data-bbox="467 1335 1422 1514">4. give the students the opportunity to come into contact with professionals in the fields of preservation and management of cultural heritage along with professionals in the international field of policing</td> </tr> <tr> <td data-bbox="467 1514 1422 1604">5. give students the theoretical and practical tools with which to examine other cultures and their cultural patrimony objectively</td> </tr> <tr> <td data-bbox="467 1604 1422 1740">6. encourage critical awareness of the legislation and policy making in order to combat the trafficking of antiquities, illicit excavation, and art theft</td> </tr> <tr> <td data-bbox="467 1740 1422 1871">7. help students develop a deeper understanding of Italian culture and its affiliation to cultural heritage as a manifestation of Italian identity</td> </tr> </tbody> </table>	Learning Outcome	1. develop a critical discourse of the ethical and moral issues surrounding the illicit trafficking of cultural heritage	2. provide students with an understanding of the impact of illicit trafficking on the discipline of connoisseurship, collecting, and the international art market	3. help students identify the potential fate of cultural property in times of war and political unrest through classroom lectures and onsite visits	4. give the students the opportunity to come into contact with professionals in the fields of preservation and management of cultural heritage along with professionals in the international field of policing	5. give students the theoretical and practical tools with which to examine other cultures and their cultural patrimony objectively	6. encourage critical awareness of the legislation and policy making in order to combat the trafficking of antiquities, illicit excavation, and art theft	7. help students develop a deeper understanding of Italian culture and its affiliation to cultural heritage as a manifestation of Italian identity
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Course Outline:	Session/ Date	Topic
	Session 1	Introduction to the Course; An Overview of Cultural Heritage <ul style="list-style-type: none"> • The Heritage Industry • Heritage and Commodification • The legal framework of organized crime Readings: Stefano Manacorda & Duncan Chappell, 2011: 51-67 and 87-97
	Session 2	Managing Cultural Property <ul style="list-style-type: none"> • Authenticity and legal rights • Ownership; whose heritage? National vs. World Heritage Readings: Stefano Manacorda & Duncan Chappell, 2011: 99-113 UNESCO: The 1970 Convention: Past and Future, 2011: 1-19
	Session 3	Looting <ul style="list-style-type: none"> • Colonialism, theft and the market • Collecting material culture Readings: Stefano Manacorda & Duncan Chappell, 2011:135-142
	Session 4	The “Indiana Jones” effect <ul style="list-style-type: none"> • “Legalizing trafficking”; the romantic perspective • Tomb raiders, terrorists Readings: Stefano Manacorda & Duncan Chappell, 2011:69-85
	Session 5	Lootings of cultural sites in the spotlight <ul style="list-style-type: none"> • Antiquities; trade or betrayed? • Archaeological Ethics Readings: Stefano Manacorda & Duncan Chappell, 2011:1-15
	Session 6	The profile of a “Collector?” <ul style="list-style-type: none"> • Why collecting works of art • Auction Houses Readings: Lisa Koenigsberg, Art as a Commodity? Aspects of a Current Issue, American Art Journal, Vol. 29,



	No. 3/4 (1989): 23-35
Session 7	Mid Term exam
Session 8	Legal and ethical perspectives on the illicit trafficking of cultural patrimony <ul style="list-style-type: none">• Bringing heritage to court• Repatriation laws and restitution Readings: Stefano Manacorda & Duncan Chappell, 2011:17-48 and 117-133
Session 9	Organised Crime in the heritage world <ul style="list-style-type: none">• Mafia and dealing• “Victimization” of cultural property Readings: Stefano Manacorda & Duncan Chappell, 2011:143-171 and 175-181
Session 10	The Art market <ul style="list-style-type: none">• Influential works of art• Going, Going, Gone: Regulating the Market Readings: Olav Velthuis, Symbolic Meanings of Prices: Constructing the Value of Contemporary Art in Amsterdam and New York Galleries, Theory and Society, Vol. 32, No. 2 (Apr., 2003):181-215
Session 11	What is Art Crime? <ul style="list-style-type: none">• Legislation against organised crime• Auction Houses, private collectors and the black market Readings: Jonathan Benthall, Ethnographic Museums and the Art Trade, Anthropology Today, Vol. 3, No. 3 (Jun., 1987): 9-13
Session 12	Forgers as “artists” <ul style="list-style-type: none">• Reproducing art• Famous forgers in history Readings: Tomáš Kulka, The Artistic and Aesthetic Status of Forgeries, Leonardo, Vol. 15, No. 2 (Spring, 1982):115-117 and L. B. Cebik, On the Suspicion of an Art Forgery, The Journal of Aesthetics and Art Criticism, Vol. 47, No. 2 (Spring, 1989):147-156



	<p>Session 13</p> <p>Conservation and Art Insurance</p> <ul style="list-style-type: none">• Art theft in the Insurance industry• Compensation rights for damage or loss <p>Readings:Ann M. Garfinkle, Janet Fries, Daniel Lopez and Laura-Possessky, Art Conservation and the Legal Obligation to Preserve Artistic Intent, Journal of the American Institute for Conservation, Vol. 36, No. 2 (Summer, 1997):165-179</p> <p>Presentation of Research Projects</p>
Other Policies:	The course follows Arcadia University's policies on attendance and plagiarism (see The College of Global Studies Student Handbook and Academic Contract http://gargoyle.arcadia.edu/handbook/)
Prerequisites:	None. Suggested readings/viewings
Country and Program Connection:	Cultural heritage has always been considered a manifestation of identity and human existence. The illicit trafficking of cultural heritage has caused great concern among scholars and international organizations, as heritage is now considered a marketable product for profit. This course will examine the nature of organized crime in cultural heritage and investigate the sufficiency of international cooperation to counter fight the illicit trafficking of antiquities. Through lectures, class discussions, fieldtrips, visits, readings, films and individual research projects, students will have the opportunity to develop their critical thinking through the ethical and moral dilemmas posed by the illicit trafficking of cultural patrimony.