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### Images

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## Preface

The *PITCHER* project (Erasmus+ Programme, 2021-2024) intends to design and test of a set of open educational resources focusing on improving the capacity of teachers and educators in preparing new learning experiences to support the fight against looting and illicit trafficking of cultural goods. The project intends to propose a new model for raising awareness of young people about the problem of fighting the looting and illicit trafficking of cultural goods, initially focusing on schoolteachers, to raise their interest and enhance their professional development in this field.

PITCHER builds on the final recommendations of the European project NETCHER (H2020 - 2019-2021) coordinated by CNRS, which implemented a strong trans sectoral network as well as Recommendations on the fight against looting and trafficking of cultural goods. One of the components of the recommendations is the need for awareness-raising and guidance toward Educational communities.

The project idea comes from ENSP (the Research Centre of the French national police academy), and the Michael Culture association - members of the NETCHER consortium - and brings together BIBRACTE major actor of Archaeology, MUSEOMIX a reference in mediation for museums, and schools from France, Greece, Italy, and Spain, in order to co-design and implement the PITCHER project.



Photo: Pexels, Oleksandr Pidvalnyi

We hope this resource will bring a new dimension to your work, as well as use it to develop these activities with your students. The selected topics have been chosen together with teachers and educators coming from France, Greece, Italy and Spain through focus groups and surveys. Each resource is accompanied by key learning points as well as several interesting facts or pieces of information, which are intended to be used to provoke further discussion.




Wherever possible we have included a short interactive activity that can be carried out with students or a series of suggested questions to ask, in order to introduce the topics of each learning module. Should you wish to explore certain topics or themes further, each resource includes a link to other related ones. When available, a general list of additional resources related to the topics is provided. The resources and accompanying texts are designed as standalone educational aids. In this respect, the resource is intended to provide an overall framework from which you can pick and choose the issues most relevant to your activities. The module can be used within any country any context as it deals with issues, which are cross-border and universal.

For more information about the *PITCHER* project, please visit:

<https://www.pitcher-project.eu>



## The PITCHER Educational Offer

The *PITCHER* open educational resources include the following learning modules, here listed according to subject matters and suggested age of the target students:

	 7-11	 11-14	 14-18
All the themes		Case Studies	Case Studies
		The Raiders of the Lost Art	
Theft of antiques and works of art	The Mysterious Theft	The Mysterious Theft	Guilty Treasures
	Vade-mecum Educational project	Vade-mecum Educational project	Vade-mecum Educational project
	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Protect the sites!	Protect the sites!
		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
Sale of stolen objects	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Journey of a Stele	Journey of a Stele
			Guilty Treasures
Traffic channels and actors' identification	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
			Guilty Treasures
Fight against the traffic	Traffic 'Art	Traffic 'Art	Traffic 'Art

		Protect the sites!	Protect the sites!
		Crossed interviews	Crossed interviews
		Journey of a Stele	Journey of a Stele
Provenance research and traceability		Crossed interviews	Crossed interviews
Return of stolen objects	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Journey of a Stele	Journey of a Stele
Preservation of memory of missing artefacts	Vade-mecum Educational project	Vade-mecum Educational project	Vade-mecum Educational project
Why it is forbidden, what consequence	Vade-mecum Educational project	Vade-mecum Educational project	Vade-mecum Educational project
		Crossed interviews	Crossed interviews
		Protect the sites!	Protect the sites!
		Journey of a Stele	Journey of a Stele

## Summary: The Raiders of the Lost Art

Topic:	Theft of antiques and works of art (but all the themes are treated)
Age range:	 11-14
Educational programme:	Civic education
Time:	 60-90 minutes
Materials and tools:	Instruction booklet, game board, 5 tokens for the participating teams, 5 stop tokens, 50 Story cards, 30 Quiz cards, 20 Scenario and superchallenge cards, 20 Activity cards, answer sheet, pens, sheets of white paper
Skills achieved:	Awareness of cultural heritage intended as a common good. Raising awareness on the issue of illicit trafficking of cultural heritage and measures to prevent and combat it
Learning objectives:	Encourage students to: <ul style="list-style-type: none"><li><input type="checkbox"/> To understand the concepts of safeguarding, protecting and enhancing cultural heritage;</li><li><input type="checkbox"/> To reflect on the meaning of some words (grave robbers, tomb raiders, clandestine excavations, intermediaries, illicit market, to steal, to recycle, to profane, archeomafia, artnapping, etc.), on the stages of illicit trafficking (from theft to eventual recovery), on the institutions involved;</li><li><input type="checkbox"/> To raise awareness among young people and their families on the importance of archaeological heritage intended as a public, shared and accessible cultural heritage;</li><li><input type="checkbox"/> To learn the good rules of conduct in case of accidental discovery of an artifact or illegal behaviour towards an archaeological asset.</li></ul>



11-14

## How to use this educational resource

“Archaeological findings are not just the more or less ancient, beautiful and precious objects that you see displayed in museums (vases, coins, weapons, jewels, etc.) but any material evidence of past societies. Even the ugliest seemingly insignificant. A tiny fragment of ceramic, for example, in the eyes of an archaeologist can tell a lot about the history of the place where it is found, of those who lived there and produced and used it” (Archeostorie).

Within the Pitcher project, the GoTellGo cultural association offers a workshop for children on the subject of theft and illicit trafficking of cultural heritage. The objectives of the workshop consist of: understanding the concepts of safeguarding, protecting and enhancing cultural heritage; reflecting on the meaning of some words (grave robbers, tomb robbers, clandestine excavations, intermediaries, illicit market, stealing, laundering, archeomafia, artnapping, etc.), on the stages of illicit trafficking (from theft to eventual recovery), on the institutions involved; raising awareness among young people and their families of the importance of archaeological heritage intended as a public, shared and accessible cultural heritage; learning the correct rules of conduct to be implemented in case of accidental discovery of an artifact or illegal behaviour towards an archaeological asset.

Inside the classroom, after an introduction on the topic, the students are invited to play a board game during which they have to deal with cases of fortuitous discovery, theft, counterfeiting, damage, recovery of archaeological assets.

Different stories inspired by real events are the starting point for addressing the proposed cases with quizzes, challenges, activities. Participants will not only have to be able to solve the puzzles but will have to identify themselves with the protagonists of the stories in order to choose the correct behaviours to put into practice to complete the challenge.

At the end of the game, the teacher could deepen the topic by providing students with additional documentation (readings, films, documentaries, etc.).

This is the first version of the game, which could be redesigned in the future to be played on an interactive whiteboard.

### Instructions

#### Materials (to print and compose):

- Instruction sheet
- Game board
- 5 playing pieces for the teams (red, blue, green, yellow, purple)
- 5 STOP markers (for those who stand still for one lap)
- 50 story cards (5 cards make up a story)
- 30 card quizzes
- 24 scenario and superchallenge cards
- 20 activity cards
- Answer sheet (for the teacher or game coordinator)
- Pens and sheets of paper



## CARDS

**STORY CARDS:** each story is made up of 5 cards, each card is part of a story that players have to reconstruct at the end of the game. At the start of the game each team has 5 story cards face down in front of it. During the game, players discover one card at a time, analyse the various parts of the story to reposition them in the right order and at the end of the game they narrate their case to the other teams.

These cards are the heart of the game because they reconstruct real cases and help participants to identify themselves with institutions and protagonists involved in the events.

**QUIZ CARDS:** These cards contain a question with three answer options of which only one is correct. Players will have to identify the right answer which will be checked by the game coordinator (teacher) on the answer sheet.

The questions contained in the quiz cards allow the players to learn about the actors involved in the illicit trafficking of cultural heritage, the institutions that deal with safeguarding and protection, the laws and regulations that regulate this field, news and curiosities.

**SCENARIO AND SUPERCHALLENGE CARDS:** this series of cards contains two different types of games.

The Scenario Cards present a question with three answer options of which only one is correct. Players will have to identify the right behaviour to adopt based on the proposed scenario. The correct answer can be checked by the game coordinator (teacher) on the answer sheet.

Superchallenge Cards. When a team takes one of these cards, it chooses its own representative and an opponent team to challenge which in turn chooses its own player to represent them.

The representatives are the only ones who are authorized to view the card and have to make the remaining members of their team guess an image or a word according to the indicated method (drawing, mime, prohibited words). The team that guesses first proceeds one space while the other remains in place.

The Scenario cards were designed to allow players to think and acquire the good rules of conduct to be implemented in the event of the discovery of an archaeological find, the purchase, sale and transport of works of art, or illicit behaviour towards a cultural asset.

The Superchallenge cards allow the players to interact with other players by discovering new curiosities.

**ACTIVITY CARDS:** these cards contain various activities such as puzzles, word games, definitions, recognitions, numerical exercises etc...

The players will have to give the correct solution which can be verified by the game coordinator (teacher) on the answer sheet.

The activity cards allow the players to learn about places, people, artists, works and institutions that are, or have been, protagonists in the world of art and archaeology in cases of theft, discovery, damage or protection actions.

Some cards also allow the players to learn some specific terms related to the topic of the game.

The spaces on the playboard:

The board is made up of 5 rows of boxes with different colours and 3 areas to house cards (Quiz, Scenario and superchallenge, Activity).

During the game the teams flow in parallel, each following the path of their own colour.

At the start of the game, all the players' playing pieces are placed on the first box, marked "START".

The box with the word "END" is the last stage to reach.

The symbols present on the spaces are of 4 different types:



**STORY SPACE:** every time the players end up in this box, they must turn one story card from their pile and place it face up in front of them. There are 5 of these boxes for each team because at the end of the game the players should have all 5 cards that make up the story in front of them and place them in the correct order to be able to tell the illustrated story to the others.





**QUIZ BOX:** when the players find themselves in this box, they must first take a card from the corresponding pile on the board and correctly answer the proposed question. At the end the card is placed back at the bottom of the pile.



**SCENARIO and SUPERCHALLENGE SPACE:** if the players find themselves in this box, they must take the top card from the corresponding pile positioned on the board and respond correctly to the proposed situation. At the end the card is placed back at the bottom of the pile.

If the first card in the pile is a SUPERCHALLENGE card, before taking the card, the team must choose another team to challenge and both teams must choose their representatives, one per team (the representatives are the only ones who can view the Superchallenge card containing an image or a word for their team members to guess). With Superchallenge cards only the winning team advances one space while the other remains in place.

If the team not in turn (the one challenged) wins the challenge:

- if by moving forward one space it passes a Story box  it must turn one of its Story cards and place it in front of him;
- the challenging team remains on the box  and on the next turn it must draw another card from the "Scenario and superchallenge" pile (if the pile runs out it can choose another card from the remaining piles).



**ACTIVITY SPACE:** every time the players end up on this box, they will have to take the top card from the corresponding pile positioned on the board and correctly solve the proposed challenge. At the end the card will be replaced at the bottom of the pile.

N.B. If a team does not answer the quiz, scenario or activity correctly, it remains stuck on its square, placing the STOP marker under its playing piece and on the next turn it will have another chance to give the solution to go on.

If a team draws a Superchallenge card and loses the challenge against the chosen team, it remains stuck on its space and on the next turn it draws another card from the "Scenarios and superchallenge" pile (if the pile runs out the team can choose another card from the remaining piles).

### **Preliminary operations:**


1. Print the board in A3 format or on two A4 sheets to join.
2. Print the sheet with the answers (to be kept aside for the exclusive use of the game coordinator/teacher).
3. Print and cut out the sheet with the playing pieces and STOP markers.
4. Print and cut out the cards, dividing them into separate piles according to the type (Quiz, Scenario and Superchallenge, Activity, Story).


*The Story cards, marked with a symbol at the top left, must be divided into piles of 5, taking care to group the cards that have the same symbol.*

### **Game preparation:**

1. Put the playboard on a table.
2. Each team chooses its own playing piece and places it on the "START" space.
3. Distribute a pile of 5 Story cards to each team, making sure that each pile is made up of cards with 5 identical symbols.  
Each team will keep its pile face down (with cards face down) in front of it.
4. Shuffle the 3 piles of cards (Quiz, Scenario and superchallenge, Activity) and place them in their respective areas face down:

Quiz card → grey area marked with 

Activity card → lilac area marked with 

Scenario and superchallenge card → green area marked with 


5. Choose the team that will start first (with a count, odd or even...)

### **Playing the game:**

The teams move around the gameboard following the row of boxes of their colour. There are no dice so it is only possible to move forward one space at a time.

The team moves forward if it correctly answers the quiz, scenario/superchallenge or proposed activity, otherwise it remains still by placing the STOP marker on its space.

On the next turn the team with the STOP marker can try again to give the correct answer to continue.

On the "Story" boxes, marked with the symbol , the team turns over a single card from its pile, places it face-up in front of it and then passes the turn to the next team. If a team skips a Story space by winning a superchallenge it must still turn one of its Story cards.


In the last round of the game, the team must position itself on the "END" space, arrange all 5 Story cards face up in front of it and narrate the case study to the other players in the correct order.


### **How to win:**

The team that reaches the "END" box first and has recomposed the 5 cards of its story in the correct order wins. At the end of the game the winning team will have to tell the others the story illustrated on its cards.


Based on the topics encountered and the case study told by the winning team, the teacher could invite the students to comment and discuss what they have learned.

### **Example of a game with three teams:**

The yellow team starts, moves to the first space marked with the symbol  and takes a card from the corresponding pile on the game board. It answers the proposed quiz correctly and moves his playing piece to the next space, passing the turn to the blue team.

The blue team positions itself on the first space marked with the symbol , it does not conclude the activity successfully so it remains in the same space and does not proceed. it places the STOP marker under its playing piece and stops until the next turn.

Now it's the turn of the reds who turn over the top card from their pile of Story cards, place it in front of them, move to the next space and pass the turn of the game back to the yellow team.

The yellow team is on the box  and on the first card of the corresponding pile, it appears "SUPERCHALLENGE". The yellow team decide to challenge the red team so both teams choose their own player to represent them. Only the representatives take the card, read the instructions and in the shortest possible time draw (in this case) the depicted image. The red team guesses first what the depicted object represents and moves forward one space.

Now it's the blue team's turn to try again to solve the previous puzzle, they succeed in answering the quiz and advance to the next space.

The red team, who are one position ahead having won the superchallenge, find themselves on another Story space and can turn over their second related card.

The yellows, on the other hand, remaining still in their space, draw a new card from the "SCENARIO AND SUPERCHALLENGE" pile, answer the scenario question correctly and advance to the next square.

## **Suggestions for further activities**

### **Ideas for additional tasks**

Watching interesting scenes or entire films on the topic of illicit trafficking of artworks. Identification of stories related to stolen (and possibly recovered) artworks in the area where the school is located, preparation of posters or slides, organization of a walking tour related to locations involved.

## Annex 1: Gameboard

The scale of the gameboard in the following page has been set at 1:2.





## Annex 2: Instruction Sheet

### INSTRUCTION SHEET

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The red team, who are one position ahead having won the superchallenge, find themselves on another Story space and can turn over their second related card.

The yellows, on the other hand, remaining still in their space, draw a new card from the "SCENARIO AND SUPERCHALLENGE" pile, answer the scenario question correctly and advance to the next square.

## **Annex 3: Story cards**

**STORY CARDS**  
**The Vase of Euphronius**

**Print and cut out**

1

*I had the envelopes in my hand. I was under the slope. I heard footsteps... they were getting closer. Two steps, then nothing. Two more steps... Fear. I was about to die. And then he gave a snort. Thank goodness: "They're not Carabinieri, they're donkeys!"*



Testimony by

Francesco Bartocci is the only survivor of a group of tomb robbers who in 1971 looted an Etruscan tomb in the Greppe S. Angelo area, just outside Cerveteri. He had fragments of an extraordinary painted vase in his envelopes.

2



The vase was illegally exported to Switzerland and restored. For the sale, a false certificate was created signed by an Israeli who claimed to have inherited it from a relative. The vase was sold for one million dollars by the Swiss art dealer Robert Hecht Jr. and the Italian art dealer Giacomo Medici at the Metropolitan Museum in New York.

3



In 1973, an Attic red-figure krater attributed to the Greek master Euphronios was exhibited at the Metropolitan Museum in New York. It is a large vase with a very wide mouth, used to mix water with wine, a masterpiece of Greek art from the 5th century BC.

4



When one of the grave robbers learned from the press about the exorbitant amount paid by the museum for the purchase of the crater, he believed he had been cheated by his accomplices. The investigators convinced him to confess and continued the investigations, managing to demonstrate the Italian origin of Euphronios!

5



After a long negotiation between Italy and the United States of America, in 2008 the crater was finally returned to Italy and today it is exhibited in the Archaeological Museum of Cerveteri.

**STORY CARDS**  
**The Madonna of Bruges**

**Print and cut out**

1



The Madonna of Bruges is a marble sculpture by Michelangelo, sculpted between approximately 1503 and 1505 for the Mouscron family, Flemish textile merchants. The statue was requisitioned for the first time during the Napoleonic occupation. On that occasion it was taken to Paris, only to be returned in 1815.

2



In 1944, the sculpture was taken away by Nazi troops who were abandoning Bruges following the arrival of US troops in this part of Europe. It appears that the precious cargo had been wrapped in a mattress and transported in a Red Cross truck across the border.

3



The sculpture ended up in a salt mine in Altaussee, Austria, where over 6,500 stolen works of art were hidden for Hitler's personal collection. 8 crates of explosives had also been deposited inside the mine because the Germans were determined to destroy it so as not to hand over the treasures to the enemy.

4



The director of the mine and his collaborators sabotaged the Germans' plan by moving the explosives to blow up the entrance to the mine, sealing the treasures until the arrival of the allies. On May 8, 1945, the "Monuments Men" arrived on site, a special military force commissioned by US President F.D. Roosevelt to recover and return works of art stolen by the Nazis in Europe. Helped by the Austrian miners they managed to penetrate the mine overcoming the landslides.

5




An extraordinary heritage appeared before the eyes of the Monuments Men. The experts of the special body immediately began to send the masterpieces to the collection centre in Munich to identify their legitimate owners. The Madonna of Bruges finally returned to the Belgian town, where it can currently be admired in the church of Our Lady of Bruges. The interior of the church and the famous Michelangelo statue appeared in the 2014 film "The Monuments Men".

**STORY CARDS**  
**The archer's amulet**


**Print and cut out**

1



On 18 June 2022 the fifth graders of the Usini school (Sassari) are on a trip to the Necropolis of Santu Pedru (Alghero) in Sardinia (Italy). Accompanying them is the archaeologist Luca Doro.

2



The class is visiting the domus de janas (tombs dug into the rock of pre-Nuragic Sardinia). The class explores all chambers of tomb no. 1 of the site, called the tomb of the "tetrapod vases" because at the time of its discovery, in 1959, several vases with four feet were found. Precisely in this tomb a 10 years old boy, Pietro Pais, notices something.



3



Among the earth disturbed by wildlife animals Pietro finds a stone pendant with a small hole. It is probably an amulet, dating back five thousand years ago, perhaps belonging to an archer.

4



The pendant was then delivered to the restoration and conservation centre of the Superintendence of Sassari to be cleaned and documented before being exhibited in the Archaeological Museum of Alghero.

5

*"The story of little Pietro and his discovery at the Domus de Janas necropolis is very beautiful and makes us understand how any initiative that brings the little ones into contact with the cultural heritage is fundamental for training the citizens of tomorrow".*

Statement by Minister of Culture  
Dario Franceschini.

At the end of the event, the Minister of Culture, Dario Franceschini, demonstrated his sincere appreciation for what happened during a phone call with the archaeologist who led the class during the visit, the teacher and young Pietro Pais.

**STORY CARDS**  
**The treasure of the Nuestra Señora of Mercedes**

**Print and cut out**

1



On 5 October 1804 the Spanish frigate Nuestra Señora de la Mercedes was sunk by the British navy while it was transporting metals and spices from Montevideo to Cadiz. By virtue of the "Second Treaty of Ildefonso" signed between France and Spain in 1796, the latter would have to pay France 72 million francs a year if France entered the war and Spain remained neutral.

2



In 1803 Great Britain declared war on France, starting the Napoleonic wars, and Spain decided to honour the debt with riches from the New World to respect the Second Treaty of Ildefonso. Off the Portuguese coast, the English attacked the Nuestra Señora de la Mercedes, sank her, captured three other ships of the Spanish fleet and took them to Britain. In 1804, following this episode, Spain declared war on the United Kingdom.

3



In 2001, an American company specialized in the search and recovery of deep-sea wrecks, the Odyssey, declared that it had identified the wreck of an English ship that sank between 1688 and 1697. In 2007 it began the recovery and transfer activities to the USA. The recovered cargo included 500 thousand pieces of silver and hundreds of gold coins.

4



The Spanish government lodged a complaint. After having analysed the recovered objects, they stated that they were traveling on the Nuestra Señora of Mercedes and that Spain therefore had the right to the wreck and cargo of the ship.

5



The United States Court, after a long legal dispute, recognized Spain's ownership of the wreck and in 2012 the Odyssey returned the treasure recovered until then: two Spanish Air Force planes picked up the treasure in Florida and transported it to Spain.  
The story inspired the TV series "La Fortuna", produced in 2021.

**STORY CARDS**  
**Villa Giulia Operation**

**Print and cut out**

1



The National Etruscan Museum of Villa Giulia in Rome preserves a precious collection of jewels and ornaments that belonged to the Castellani, a family of goldsmiths and antique dealers from the late 19th century. The museum houses both ancient jewels and sophisticated reproductions made by the Castellani. On the night of March 30, 2013 - it was Easter Eve - hooded thieves armed with an ax and smoke bombs entered the museum.

2



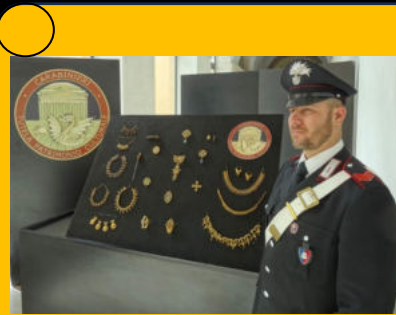
The thieves managed to break the windows and steal 27 jewels from the so-called Castellani collection. Part of the loot fell during the escape and was recovered in the rooms and garden of Villa Giulia by the staff and police who rushed when the alarm started.

3



The theft had been committed by a rich Russian lady to a Roman antiques dealer who had turned to a gang of thieves from the town of Aprilia. The woman was stopped at Fiumicino airport while she was boarding for St. Petersburg; in her bag she had the catalogue with the photos of the jewels; in her cell phone's memory were the images from the museum's surveillance system.

4



The thieves tried to get rid of part of the loot by throwing seven of the precious jewels from the car window during a chase along Portuense Road. They later attempted to resell the remaining gold but the police managed to recover the stolen goods thanks to interceptions, tailings and searches.

5



In 2019 the last object was recovered: a very precious necklace with engraved emeralds and pearls. One of the thieves had hidden it, and on his deathbed had entrusted it to his wife so that she could return it to the Villa Giulia Museum which has preserved it for over a hundred years.

**STORY CARDS**  
**Juno operation**

**Print and cut out**

1

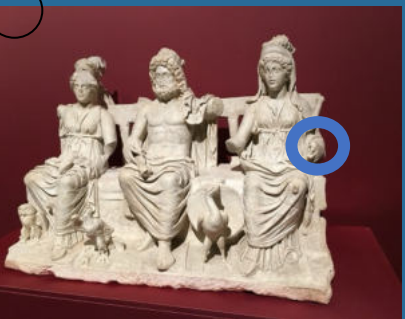




In 1992 a group of grave robbers, digging in the Inviolata archaeological park (near Guidonia, Rome), brought to light (with a bulldozer!) a unique and very precious work: a group carved from a single block of marble depicting the Capitoline triad, that is, the three protective deities of ancient Rome: Jupiter, Juno and Minerva.

2



The police managed to arrest the leader of the gang and draw an identikit of the stolen work thanks to the description given by one of the suspects. In the meantime, thanks to "Scotch whisky", a member of the gang who owned a transport company, the triad had left Italy and been sold to a Swiss antiques dealer.

<p>3</p>  <p>With stakeouts and shadowing, the Carabinieri also managed to trap the "dozer", who in the following days had returned to the excavation to recover a fragment of Juno's arm which had come out during the lifting operations of the marble block.</p>	<p>4</p>  <p>The Triad could no longer be sold because the Italian police had come into possession of that fragment which demonstrated the illegal provenance of the work.</p>	<p>5</p>  <p>CITTA' DI GUIDONIA MONTECELIO Provincia di Roma</p> <p><i>La Triade Capitolina .. è qui!</i></p> <p><b>MUSEO ARCHEOLOGICO RODOLFO LANCIANI</b></p> <p>In 1994 an anonymous phone call alerted the Carabinieri that the Triad was in a sawmill near the Stelvio Pass, in Northern Italy. Since 2012 it has been exhibited in the Archaeological Museum of Guidonia Montecelio.</p>
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**STORY CARDS**  
**The treasure of Rimigliano**

**Print and cut out**

1



In August 2002 a bather on the beach of Rimigliano (San Vincenzo, Livorno, Italy) accidentally found, a few meters from the shore, a metal mass that seemed very ancient... It was a pile of 17 kilos of silver coins of Roman age!

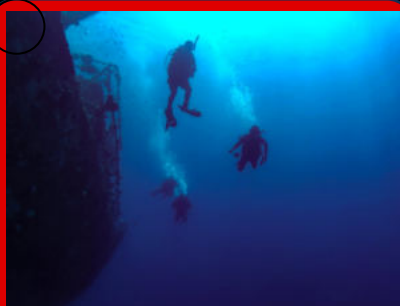
2



The lucky swimmer recovered the treasure to prevent some criminal from stealing it and delivered it to the nearby Financial Police station. In the following days, the Underwater Operations Unit of the Superintendence and the Diving Unit of the Livorno Fire Brigade carried out many inspections, exploring the seabed at different depths around the site of the discovery without, however, finding any useful clues.



3



The mass of coins, too heavy to be moved by the stream, probably came from a wreck sunk off the coast of San Vincenzo. Stowaway divers had to settle temporarily close to shore, waiting for the right moment to retrieve it.

4



After careful restoration and investigations, it was discovered that the coins, approximately 3,500 antoniniani (coins minted starting from the emperor Caracalla in the 3rd century AD), had originally been divided into many small bags preserved in a large wicker basket. Perhaps it was the chest of a traveling merchant.

5



Today the coins are exhibited in a special refrigerated aquarium case at the Archaeological Museum of Piombino where everyone can admire them... and the lucky swimmer received the discovery prize!

**STORY CARDS**  
**The athlete from Fano**

**Print and cut out**

1



In 1964 the bronze statue of an athlete got caught in the nets of a Fano fishing boat off the coast of the Marche region. The statue was first hidden under the stairs of the owner of the boat and then in a cabbage field, for fear that the Financial Police could locate it.

2



The news of the discovery emerged and reached the ears of the Barbetti, a family of wealthy manufacturers from Gubbio, who purchased the statue for three and a half million lire and kept it hidden for a long time in the bathtub of the rectory of the Gubbio's church. Afterwards they resold it to an antique dealer in Milan, who remained unknown. According to another version, the Athlete left Gubbio in a container of medical supplies sent to Brazil to a missionary relative of the Barbetti.

3



The Athlete reappeared in Munich (Germany) in 1972 in the shop of the antiques dealer Heinz Herzer who took care of the analysis and the first restorations. Thanks to the carbon 14 method, in 1974 the statue was dated to the 4th century BC. and attributed to the famous Greek sculptor Lysippus.

4





From Munich the statue passed through London and was finally bought, in 1977, by the Getty Museum for almost 4 million dollars. On August 8, 1977, the statue reached the United States by ship. Today it is exhibited at the Getty Villa in Malibu, California.


5



Since 1989 the Italian Government has requested the return of the bronze but the Getty Museum responded that "the statue has never been part of the Italian cultural heritage. The accidental discovery by Italian citizens does not make it an Italian object". According to the Americans, in fact, the bronze would have been fished in international waters. A difficult case that has not yet reached its conclusion.

<p style="text-align: center;"><b>STORY CARDS</b>  <b>The robbery of the century in Mexico</b></p> <p style="text-align: center;"><b>Print and cut out</b></p>	<p style="text-align: center;">1</p> <div style="border: 2px solid black; border-radius: 15px; padding: 10px; background-color: #f0f0f0;">  <p>At dawn on December 25, 1985, 140 archaeological finds were stolen from the National Museum of Anthropology of Mexico. The theft was carried out by two Mexican veterinary students, Carlos Perches Treviño and Ramón Sardina García. In the previous months, the two students had gone to the museum 50 times to plan the theft: they had studied the accesses to the rooms and the surveillance systems, made sketches, chosen the artefacts to steal.</p> </div>	<p style="text-align: center;">2</p> <div style="border: 2px solid black; border-radius: 15px; padding: 10px; background-color: #f0f0f0;">  <p>On the night of December 24th, Perches and Sardina had arrived at the museum in a Volkswagen Sedan and had managed to enter the Maya Room of the Museum through an air conditioning duct. Eight guards assigned to night surveillance were celebrating Christmas in a room of the museum, without respecting the surveillance protocol in force. Perches and Sardina fled with the loot which was hidden in the house of the first of the two.</p> </div>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

3




The theft was discovered at the changing of the guard at 8 am on December 25, quickly becoming a relevant news with national and international impact and causing a scandal in the Mexican and Latin American cultural community.

4



For several months after the theft, the museum displayed empty showcases with panels commemorating the theft. The investigations progressed very slowly: a connection was hypothesized with international gangs dedicated to the trafficking of works of art and archaeology, until in 1989 the police officers came into contact with drug traffickers who knew about the robbery from the two thieves, their clients.

5

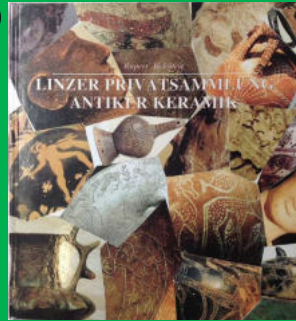


Perches was arrested, while nothing more was heard of Sardina, except that he took seven objects with him. However, most of the finds were recovered. The story was a source of inspiration for the film Museum, Mexican drama heist film directed by Alonso Ruizpalacios in 2018.

**STORY CARDS**  
**Mozart Operation**

**Print and cut out**

1



An elderly ex-Austrian soldier was at the head of a network of grave robbers and art traffickers. Improvising himself as a tourist guide for Austrian groups, enchanted by ancient Rome and Etruria, he also transported the stolen finds on their buses. Some of them were intended to enrich his private museum in Linz, Austria.

2



The police were in possession of few clues but in 2005 they managed to find a bag full of artefacts during a search inside a tourist bus. The investigations were dubbed "Operation Mozart". Rupert Aichmeir, the former Austrian soldier, was 82 years old when he was "caught".

3



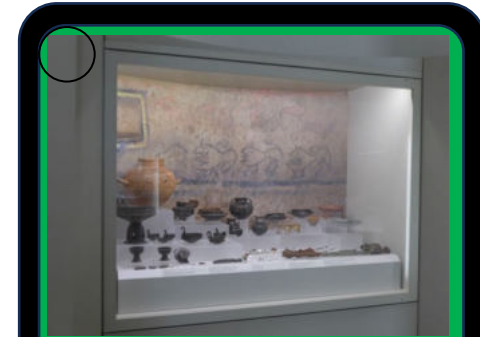
In 2006, during the investigations of Operation Mozart, a "repentant" grave robber involved in illegal trafficking with the former Austrian soldier reported to the Superintendence a tomb with paintings in the area of ancient Veii, an Etruscan settlement north of Rome, between Via Cassia and Via Flaminia.

4



Having arrived on site together with the Superintendency and the Police Force, the grave robber began to stick a large "pin" into the ground in search of a tomb that he remembered having seen during his clandestine excavations but found the wrong site. Before being taken home by the Carabinieri, fearing he would end up in prison, he begged to be able to make one last attempt and finally found access to the right tomb. This was an extraordinary discovery.

5




The Tomb of the Roaring Lions is the oldest painted tomb in Etruria, dating from between 700 and 690 BC. It owes its name to the frieze of wild beasts painted in the burial chamber: four lions with gaping jaws and sharp teeth. What remains of its funerary equipment, which survived the looting of grave robbers, is exhibited in the Museum of Villa Giulia.

## Annex 4: Activity cards



01


How many artworks were stolen by the Nazis?  
Solve the task to find it out.



$(100 \times 45) : 3 \times 400 = \dots\dots\dots$

02


Which ancient city in Syria was destroyed in 2015 by ISIS jihadist militants?  
The missing letters will give you the solution.



Royal \_ \_ \_ ace  
I love \_ \_ \_ \_ bbit

03


Which work by Caravaggio was stolen in Palermo in 1969 and is still missing?  
Solve the anagram to find out.



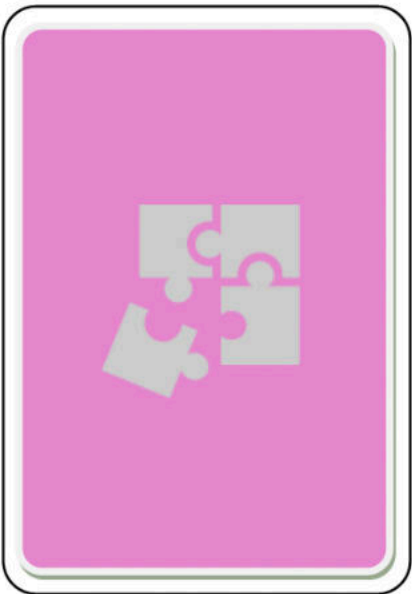
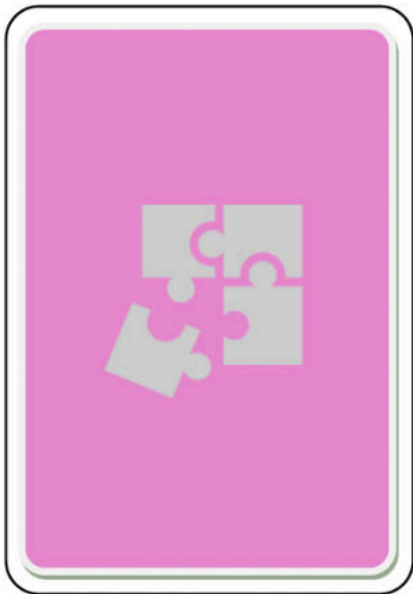
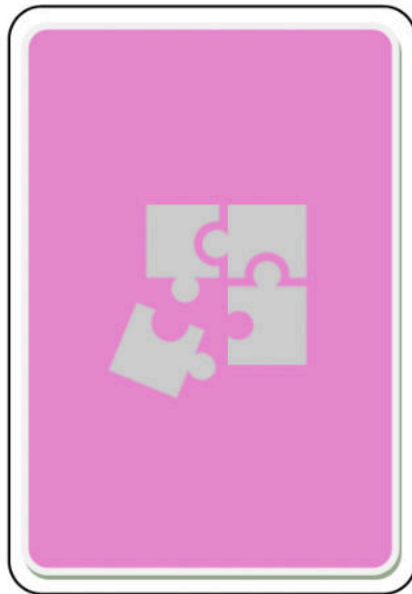
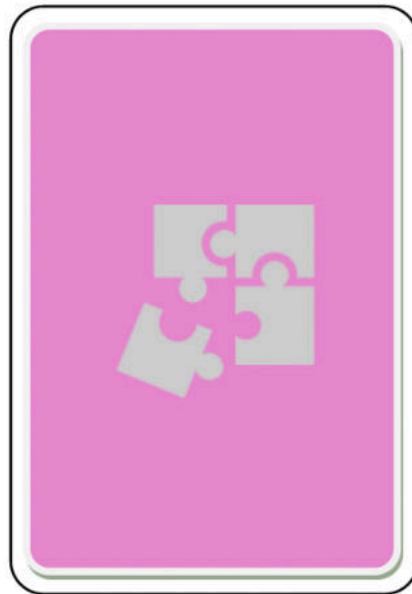
VITA TINY

04

"Portrait of a Young Man" by Raphael, stolen by the Nazis from the Czartoryski Museum in Krakow (Poland) and still missing.  
Find it among these 5 distorted images.



1 2 3 4 5



05

"The Dream of Saint Joseph" by Francisco Goya was stolen from a private home in 2015 and is still missing.

1  
2  
3  
4

06

Rodolfo Siviero was a secret agent of the Italian government who managed to recover hundreds of works looted by the Nazis. Identify his face.

a b c  
d e f  
g i

07

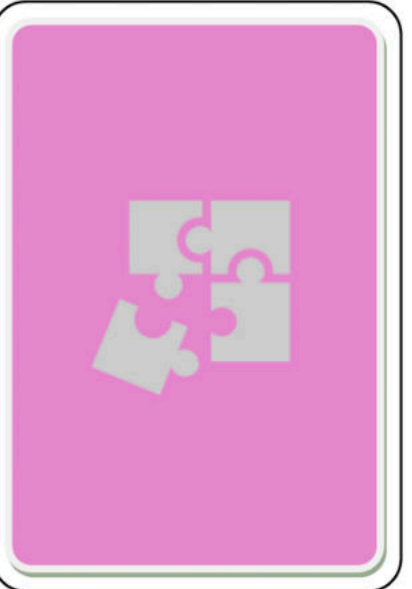
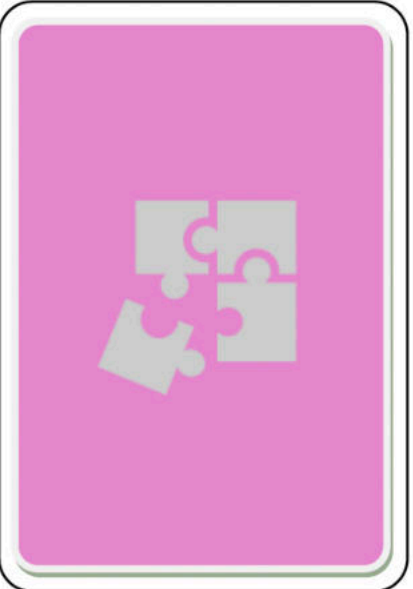
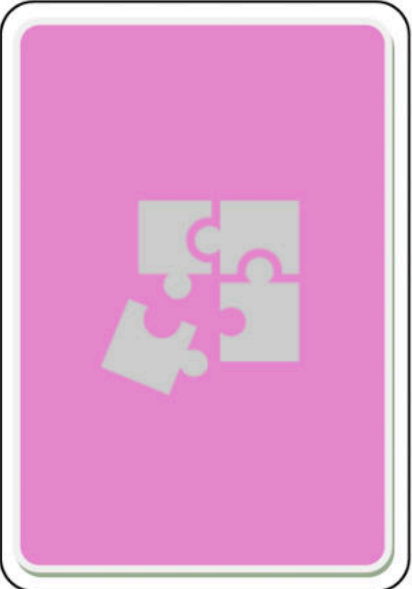
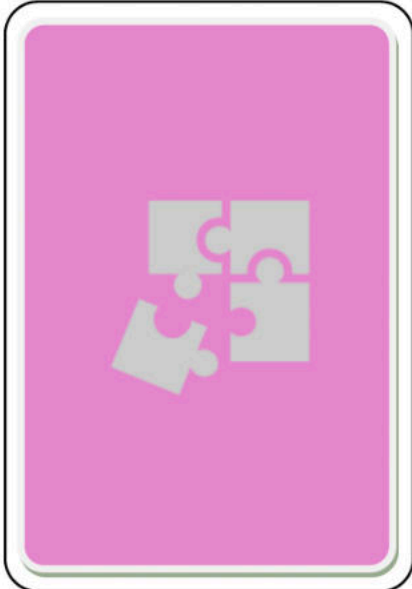
Which was the first nation to equip itself with a police force specialized in the protection of cultural heritage? The answer is between the flags of Jamaica and Israel.

08

How many objects are registered in the INTERPOL's Stolen Works of Art database?

INTERPOL

F \_ F \_ Y - T \_ O T \_ O \_ \_ A N \_



09

The "Concert for Three," painted by Johannes Vermeer in 1667, was stolen in 1990 from the Isabella Stewart Gardner Museum in Boston, USA, and has not yet been found. Find the missing piece.

10

Two of these organizations deal with the recovery of stolen works of art. Which?

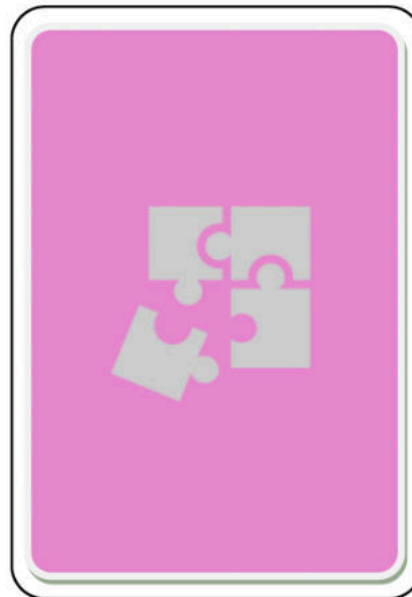
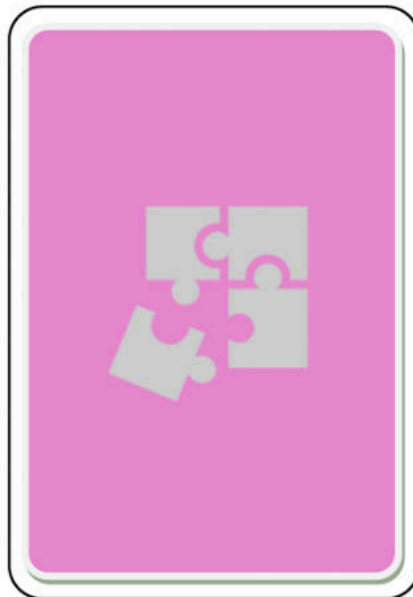
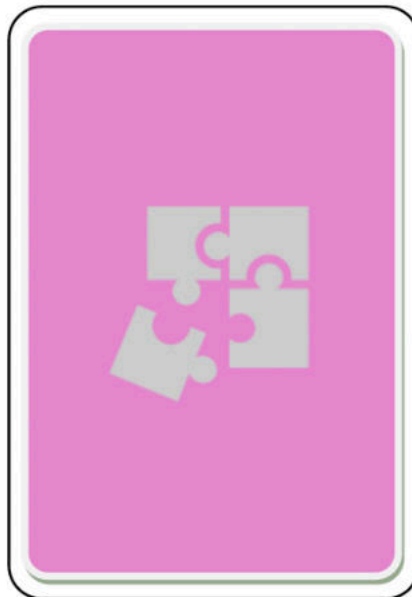
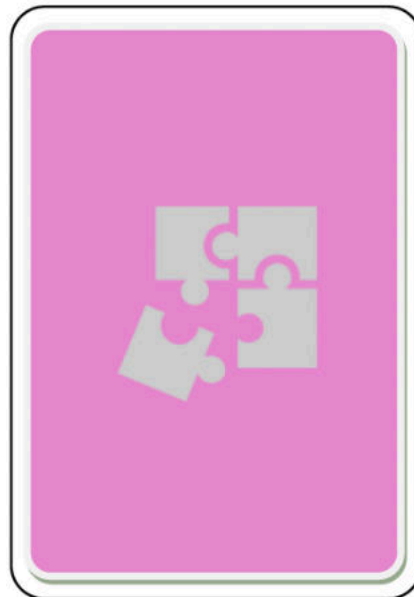
11

Following these clues, could you tell which famous work was stolen from an important French museum in 1911?

12


How many sites are currently protected by UNESCO in 167 countries around the world?

$(50 \times 20) + 256 - 99 = \dots\dots\dots$



13

In which US city, in 1998, did take place the conference that issued 11 principles to support the search for and restitution of works stolen by the Nazis?



The name of the city has the same name as the first president of the United States of America.

14

In 2003, this masterpiece of Italian goldsmithing, created in 1543 by Benvenuto Cellini for the king of France, was stolen. After a ransom demand of 10 million dollars it was found in a forest outside Vienna. What was this object used for? Solve the anagram to find out.



AKSEL HARTS

15

Here are three words related to the illicit trafficking of artworks. Find the correct meaning for each of them.

**RECYCLING**

- a) Buying artworks to "clean up" dirty money, for example from drug dealing.
- b) Use bicycles for the illegal transport of archaeological finds.
- c) Resell used items.

**SMUGGLING**

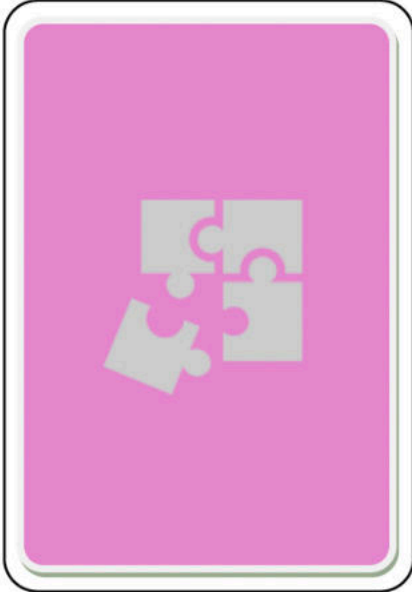
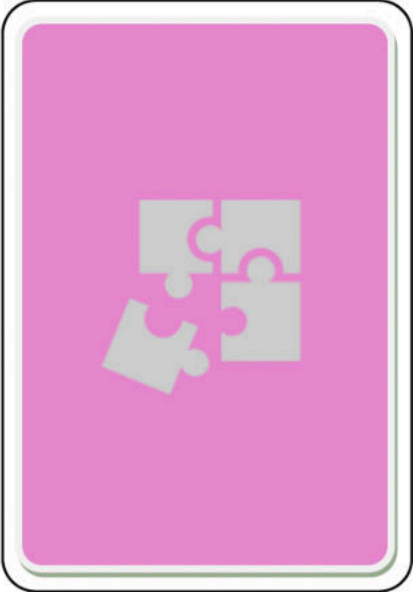
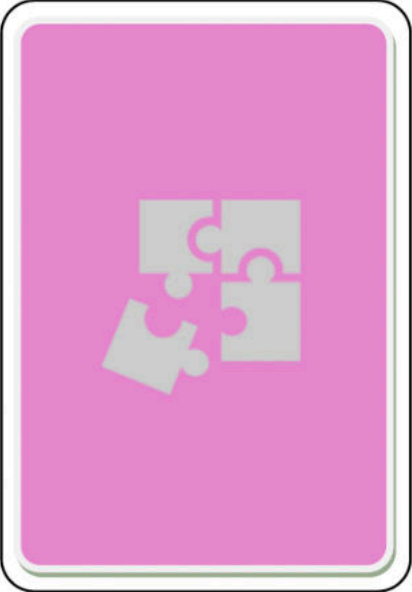
- a) Purchase banned goods.
- b) Announce a public competition.
- c) Import or export goods without respecting customs laws.

**FENCING**

- a) Using other people's medical prescriptions.
- b) Purchase, receive or hide something of illegal origin.
- c) Cooking food with illegally sourced food.

16

In the Convention for the Protection of Cultural Property in case of Armed Conflict, signed in The Hague (The Netherlands) in 1954, a symbol was chosen to mark historic buildings and cultural property to be protected in the event of war. Try to spot it.



17

In the FBI's Top Ten Art Crimes there is an object, stolen in 1995 from the apartment of the musician Erica Morini, valued at 3 million dollars. Try to spot it.

18

Which of these types of analyses are used to verify whether a painting is authentic or a fake? Identify the three correct answers.

- a) Texture of the canvas (the material the canvas is made of and how it was produced are issues to be analysed).
- b) Floating (the painting is immersed in water and if it floats it means it is authentic).
- c) Type of brushstroke (the type of brush used, the size of the stroke... are analysed).
- d) Colors used (the experts study when and how they were produced, whether they are artisanal or industrial...).
- e) Smell of glues (the experts smell the painting to understand if the colors were mixed with egg, oil or other products as a binder).
- f) Solar refraction (exposure of the painting to the sun to see how it reflects sunlight).

19

Here are three words related to the world of cultural heritage. Find the right meaning for each of them.

**INALIENABLE**

- a) It cannot be inhaled through the nose.
- b) It cannot travel in space.
- c) It cannot be sold or given away.

**BOUND**

- a) It can be the prize for a major sporting competition.
- b) It is subject to restrictions (may not be destroyed, damaged or modified without permission).
- b) It refers to a container for wine.

**PROTECTED**

- a) Protected and preserved.
- b) Sold respecting the laws of the black market.
- c) Hidden in special tunnels called bunkers.

20

What is the English term used to define thefts of artworks a ransom is asked for? Identify the correct term.

**ARTNAPPING**

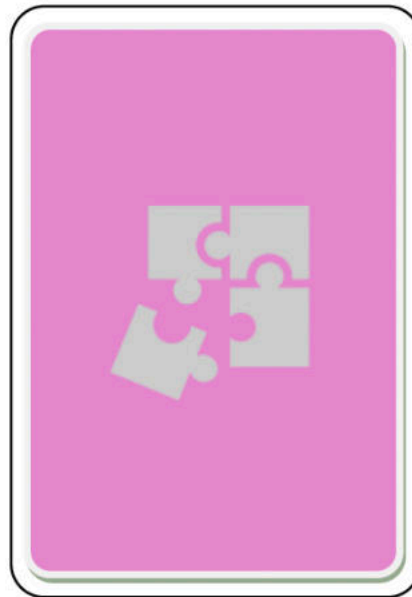
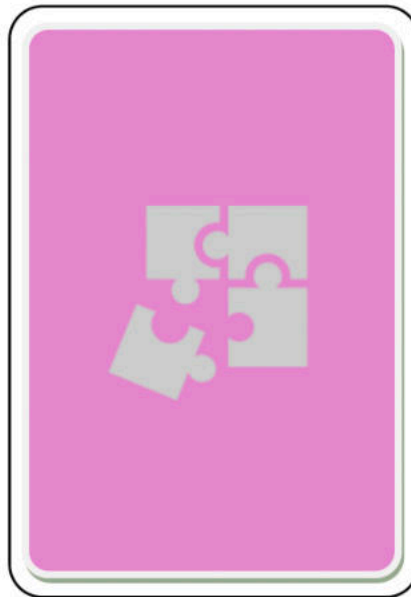
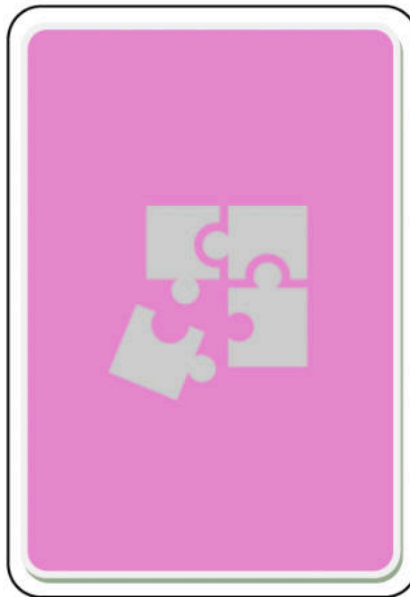
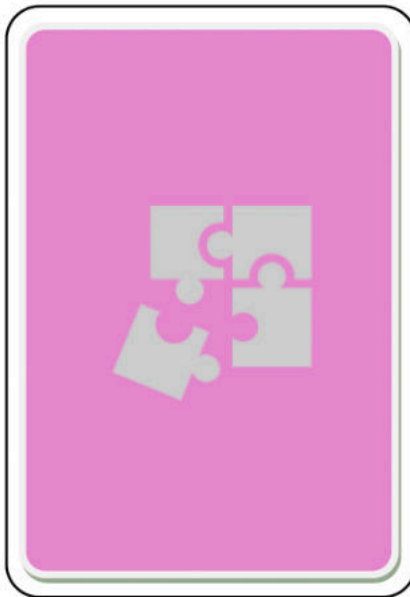
**PICKPOCKETING**

**KIDNAPPING**

**TREASURE HUNT**

**THEFT ART**

**SNATCHING ART**



## Annex 5: Quiz cards

01

In your opinion, what is the meaning of the expressions "cultural goods" and "cultural heritage"?

A) Both expressions indicate works of art and monuments, libraries and museums, parks and natural environments, and much more; these are resources that the community undertakes to safeguard (i.e. protect) and enhance.

B) The expressions indicate the activity of studying, which is good for health, hence "cultural good", and the money earned by museums that exhibit works of art.

C) The expressions indicate the care (the "good") that must be shown towards works of art, and all the economic resources that the State invests in culture.

02

Are archaeological finds a "cultural asset"? Are they part of the "cultural heritage"?

A) No, archaeological finds are only of interest to historians and scholars of the past.

B) Yes, archaeological finds have an inestimable value, since they are precious and unique historical and artistic testimonies, and are therefore a very important element of the cultural heritage in general.

C) Only partially, since archaeological finds are a cultural asset interesting only for museums that would like to exhibit them.

03

What is the meaning of "archaeomafias"?

A) They are criminal organizations that intentionally damage works of art in museums.

B) They are criminal organizations acting according mafia-like methods in the sector of clandestine excavations, theft and international illicit trafficking of works of art and archaeological finds

C) In ancient times they were criminal organizations that took care of stealing works of art from populations defeated in battle.

04

Who were the Monuments Men and Monuments Women?

A) A group of actors and actresses who played live the characters of great artworks, especially statues or paintings, reproducing the famous "tableaux vivants" (living paintings).

B) A group of enthusiasts who collected artworks purchased only from the official catalogs of auction houses.

C) A group of approximately three hundred and fifty men and women (restorers, archivists, museum directors, archaeologists) who were sent to Europe from the United States with the task of recovering art masterpieces stolen by the Nazis during the Second World War.



05

What is UNESCO?

A) The United Nations Educational, Scientific and Cultural Organization which, among other things, deals with the safeguarding of World Heritage, so that it can be transmitted to future generations.

B) The United Nations Organization for the History of Trade which also studies the illegal trafficking of weapons and cultural goods.

C) The Organization that brings together all the Nations that have archaeological assets to defend.

06

According to UNESCO, the illicit trafficking of artworks is...

A) In fifth place after the trade of drugs, weapons, human beings and cars.

B) In third place after the drug and weapons trade.

C) At the bottom of the illegal trade ranking.

07

What are the ICOM Red Lists?

A) Lists of monuments damaged or destroyed subsequently to natural or anthropic (human-related) events such as earthquakes or wars.

B) Lists of animal species at risk of extinction, which are the subject of trade.

C) Lists of categories of cultural goods that can be subject to theft and illicit trafficking. They are used by law enforcement and customs officials to identify objects at risk and prevent them from being sold or exported illegally.

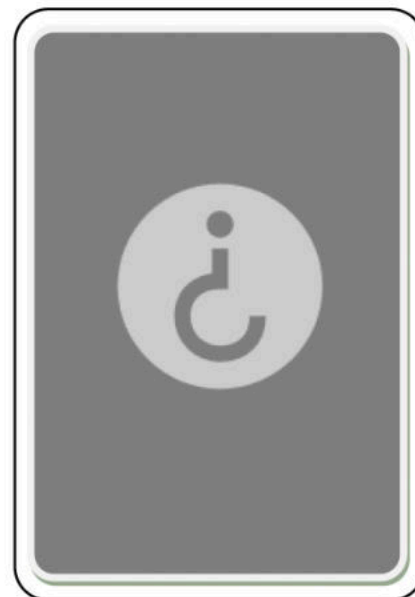
08

Who are the "Blue Helmets of Culture"?

A) A group of 50 archaeologists who protested against the Ministry of Culture, wearing blue helmets on the excavation site.

B) A group of 60 people including Carabinieri and scholars, called Unite4Heritage, which is activated whenever cultural heritage is in danger during natural disasters, emergencies, wars, but also in the case of illegal trafficking of artworks.

C) A group of 100 athletes who represent Italy in the world as ambassadors of that country's culture.





09

Among the major disasters to which the world's cultural heritage is subject are...

- A) Looting and destruction in war zones.
- B) Smog and pollution which damage the surfaces of artworks and monuments.
- C) Fake news spread on the Net that transmit wrong information on cultural heritage.

10

What are the most illegally sold artworks?

- A) Ceramics, bronzes, terracottas, jewels, coins, paintings, sculptures.
- B) Paintings, cutlery, glass, coins, furniture, weapons, ivories.
- C) Watches, cars, clothes, furniture, books, photographs, sculptures.

11

Who are the "art detectives"?

- A) The ASD (Antiquity Sniffing Dogs), a patrol of dogs trained to collaborate with the police in the search for stolen antiquities
- B) The TERs (Falcons for Excavation Research), trained falcons with extremely keen eyesight which cannot escape clandestine excavations.
- C) The TPC, Carabinieri Command for the Protection of Cultural Heritage, in Italy). In December 2021, they recovered 201 valuable archaeological pieces worth 10 million euros in the United States.

12

Who are the so-called "tombaroli" in Italy?

- A) In northern Italy this was the name of all the fans of the famous skier Alberto Tomba, considered one of the greatest protagonists in the history of Italian sport from 1986 to 1998.
- B) In Italy, the name is given to those people who usually dedicate themselves to the research and illegal excavation of ancient underground tombs, with the aim of taking possession of any finds and then selling them illegally.
- C) In southern Italy, the equivalent of dialect terms that have the meaning of "thieves".



13

Who owns objects of archaeological interest found underground or on the seabed by anyone and in any way?

A) To the first person who finds them, but only if the objects emerge due to an earthquake or heavy rain.

B) To the owner of the land, in case the archaeological finds were found within his property.

C) They belong to the State, that is, to all of us who are part of it. They are therefore public goods that can be enjoyed in museums or archaeological areas.

14

Which Italian Ministry is responsible for the protection of archaeological, artistic and cultural heritage in general?

A) The Ministry of Archeology and Art

B) The Ministry of Tourism

C) The Ministry of Culture

15

Which nation first established the "Blue Helmets of Culture", the task force for the protection of cultural heritage in case of a disaster?

A) Italy

B) Norway

C) United States

16

In 2022, a new space dedicated to hosting exhibitions of stolen, missing, sold or illegally exported artworks that have finally returned to Italy was inaugurated in Rome. What is his name?

A) Museum of Our Art

B) Museum of Saved Art

C) Museum of Rediscovered Objects



17

Cultural assets, both public and private, are bound by Superintendencies (institutes of the Ministry of Culture). What does it

- A) Movable cultural assets are protected by the State and therefore can be sold and exported without the authorization of Superintendencies.
- B) Cultural assets, both movable and immovable, are protected by the State and therefore cannot be sold, exported, modified, damaged or destroyed without the authorization of the Superintendency.
- C) Immovable cultural assets can be exported or destroyed 180 days after the request for authorization from the Superintendence.

18

What should be done in the event of an "accidental" (random) discovery of an artifact or artwork?

- A) The discoverer must contact the competent public authorities and protect the property until their arrival.
- B) The discoverer informs the competent authorities but first keeps part of the asset for himself as a reward.
- C) The discoverer must bring the goods to the offices of the competent public authorities who will offer him compensation based on the weight of the work.

19

An Italian law from 1999 establishes how you should behave in case of an "accidental discovery" of an artifact or work of art. What does this expression mean?

- A) The discovery of particularly large and heavy sculptures found by very physically strong people, therefore capable of lifting large weights.
- B) A lucky discovery as it relates to the discovery of a very valuable asset, for example a chest full of jewels or gold coins.
- C) The completely random discovery of an artifact, for example a coin, a sculpture, an amphora or a tomb.

20

What is ICOM (International Council of Museums)?

- A) The most important international organization representing museums and their professionals, committed to defining international standards and policies to support institutions.
- B) An annual congress during which representatives of the most important museums in the world meet to establish the prices of admission tickets.
- C) A rich online catalog that collects cards and images of the works preserved in museums around the world.



21

What does "black market" mean?

A) The term refers to the black signs posted on some market stalls to indicate that artworks can also be purchased at those places.

B) An exchange that takes place in the dark to prevent the seller and buyer from recognizing each other's faces.

C) The sale and purchase of goods (for example weapons, artworks or rare and dangerous foods) in a clandestine and irregular manner.

22

In the illicit trafficking of cultural goods, who is the "receiver"?

A) Those who falsify artworks and try to sell them as their original creations.

B) Anyone who purchases, receives or hides art objects from clandestine excavations and thefts knowing the illicit origin of the goods.

C) One who provides false information on artworks by writing books, catalogs, labels and recipes to deceive the police during an investigation.

23

Can a private citizen dig to recover war relics in places that were the scene of battles during the First World War?

A) No, digging is not permitted but it is possible to request authorization from the Regions to recover finds that are identifiable by sight or emerging from the ground that are not "of notable historical or documentary value".

B) No, it is not permitted to dig or collect relics of the Great War.

C) Yes, it is possible to carry out excavations to recover objects from the Great War because they are not considered cultural heritage.

24

*The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the nation.*

In which document are these sentences present?





A) Article 2 of the Cultural Heritage Code.

B) Article 9 of the Italian Constitution.

C) Article 4 of the UNESCO Convention.





<p>25</p> <p>What are the "ecclesiastical assets" to be protected?</p> <p>A) Only those objects that are consecrated by the priest during mass.</p> <p>B) Vestments and objects used by all the popes in history, which are preserved in special display cases in the Vatican.</p> <p>C) Those goods owned by the Church which have both a religious and a cultural interest such as paintings, statues, objects for worship, sacred texts, relics.</p>	<p>26</p> <p>Can books be cultural assets to be protected?</p> <p>A) Only comics are book assets to be protected.</p> <p>B) Manuscripts, rare and ancient books, entire libraries can be considered cultural heritage to be preserved and protected.</p> <p>C) No, books do not fall into the category of cultural heritage.</p>	<p>27</p> <p>What are the grave robbers' tools?</p> <p>A) Brushes, gloves for handling objects, trowels for scraping the soil, measuring sticks, cameras, compasses.</p> <p>B) Gloves, crowbars, binoculars, pickaxes, screwdrivers, balaclavas to cover the face.</p> <p>C) Shovels, "pins" (long iron rods to reveal the void of tombs under the ground), pickaxes, "brands" (powerful metal detectors), bulldozers.</p>	<p>28</p> <p>What is Interpol?</p> <p>A) The name of a video game about the illicit trafficking of cultural goods.</p> <p>B) A network of criminal organizations that has the aim of intercepting international police forces to better coordinate illicit activities.</p> <p>C) The International Criminal Police Organization dedicated to police cooperation and the fight against international crime.</p>
			

29

What is the name of the set of laws that regulates the protection of cultural and landscape heritage present on the Italian territory?

A) Cultural Heritage and Landscape Code (Legislative Decree no. 42 of 2004)

B) Bottai Law (1 July 1939, n. 899)

C) Basaglia Law (Legislative Decree no. 180 of 1978)

30

What is the risk of someone vandalizing an artwork or a monument?

A) The condemnation to clean the monument at one's own expense.

B) Imprisonment from six months to three years and a big fine from 1,500 to 10,000 euros.

C) Only a fine of 5,000 euros.



## Annex 6: Scenario and superchallenge cards

01

During a walk in the countryside you accidentally come across an archaeological find. You are in an area frequented by other hikers and you fear that the find will be stolen. What are you doing?

A) I can very delicately remove the find (without cleaning it so as not to ruin traces useful to archaeologists) after having photographed the place of discovery and, if possible, having taken the coordinates. I then hand it over to the Carabinieri.

B) Document the discovery with photographs without touching anything and notify the Carabinieri.

C) Remove the find, dust it and take it home.

02

In your grandmother's attic you find a box full of vases that seem very ancient. What are you doing?

A) I buy a display case where I can show the objects to allow anyone to see them because they are a common good.

B) I inform the Superintendency who will verify whether the vases are actually ancient and have an archaeological interest.

C) I do an Internet search to understand their economic value and I put them up for sale on a legal e-commerce platform.

03

Imagine digging a large hole in your garden and coming across a marble hand. It is definitely part of a statue. What should you do?

A) I have to bury the remains found again and pretend nothing happened...

B) I must report the presence of the property and obtain the concession for the excavation, otherwise I will be punished with a heavy fine and even arrest!...

C) I will have to contact some archeology graduates aged between 25 and 45, since only they can carry out excavations.

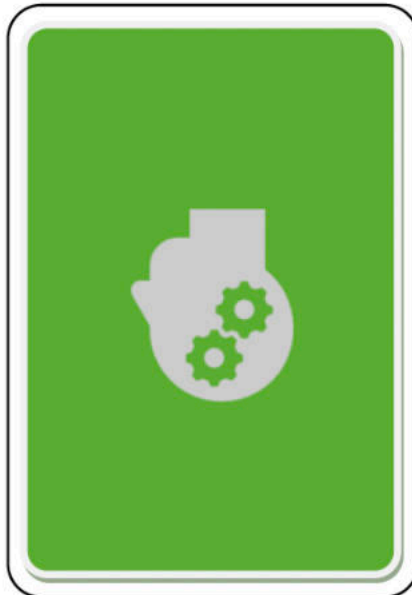
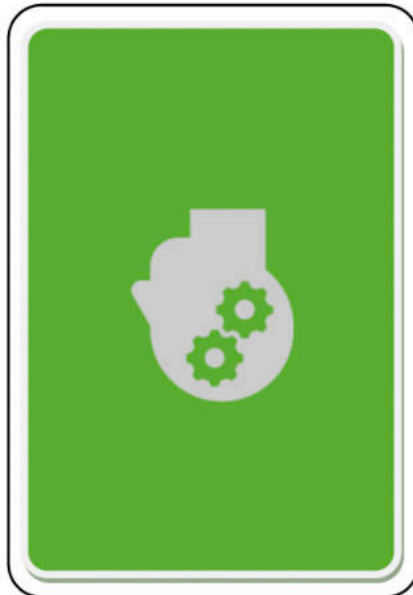
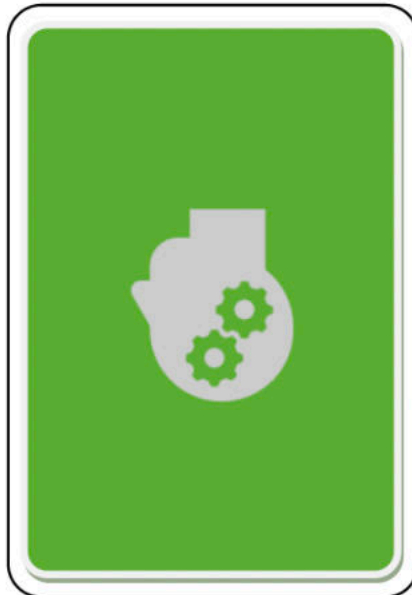
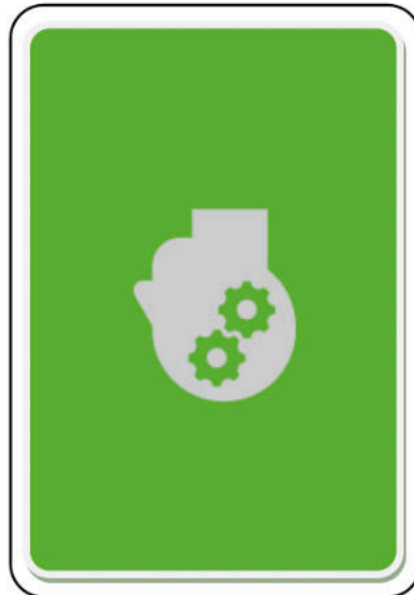
04

If an ancient object emerges from the sand of a seabed, what do you do?

A) I recover the object and take it to the Carabinieri.

B) I recover the object and display it in my home.

C) Within 3 days I notify the Maritime Authorities (Port Authority, etc.) leaving the objects in the water where they will be better preserved thanks to the lack of oxygen.





05

Your friend's family wants to build a swimming pool in their villa in the Appia Antica Park. What do you advise him to do?

A) To begin excavation for the swimming pool and immediately notify the authorities in case of archaeological discoveries.

B) To choose a landscape architect who designs a swimming pool similar to an ancient thermal bath.

C) To request authorization for the excavation from the Superintendence because the Appia Antica area is legally bound due to its value (an area of particular historical and naturalistic value).

06

You are visiting the Etruscan Necropolis of Cerveteri when you see a tourist taking a small metal detector out of his backpack. What are you doing?

A) I advise him that objects of archaeological interest, found by anyone and in any way, underground or on the seabed, belong to the State.

B) I tell him that in Italy there is an absolute ban on using metal detectors near archaeological sites.

C) I warn him that he will have to pay an additional ticket for bringing a metal detector to an archaeological site.

07

You are on a school trip to see the Roman Forum when you see a boy carving his name on a column with a key. What are you doing?

A) I pretend nothing happened and continue my visit.

B) I warn him that he risks a heavy fine and even prison and I call the custodians of the archaeological area.

C) I document the writing he made with a photo and publish it on the Internet to make it clear what damage is caused by vandalism on archaeological assets.

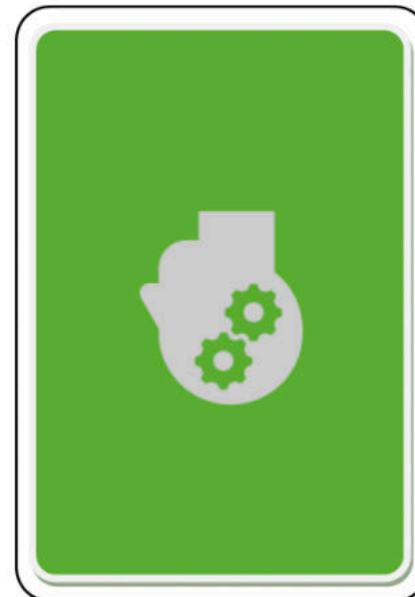
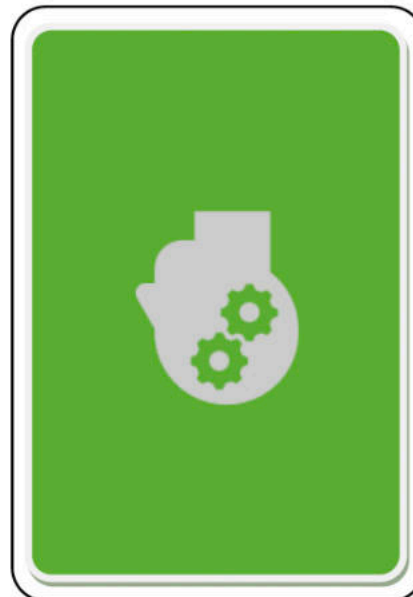
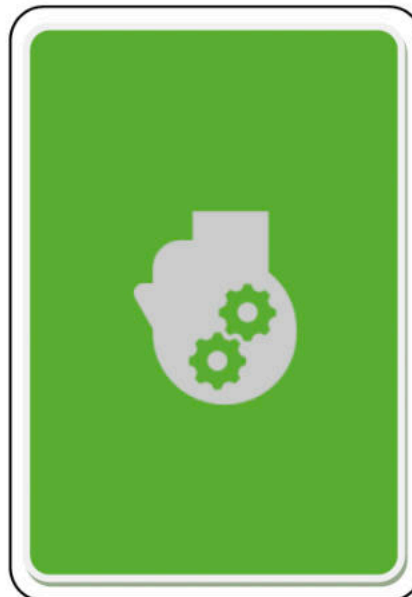
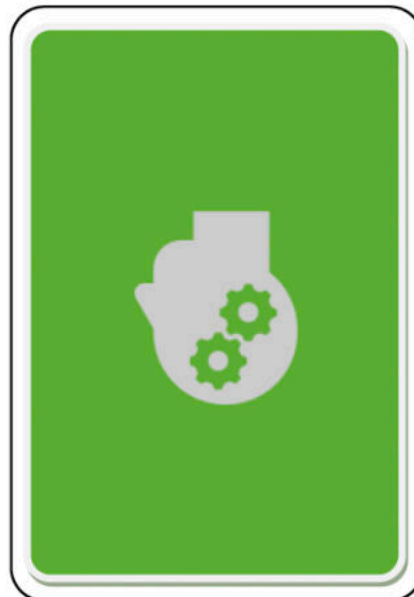
08

You are on holiday with your family in Trentino (Northeastern Italy). During a walk in the mountains your group finds some objects from the First World War were found. What are you doing?

A) If you believe they are objects "of considerable historical or documentary value" you inform the Municipality about your discovery, specifying the collection place, within 60 days.

B) Since these are relics of the Great War they cannot be considered cultural goods and you take them home as a souvenir.

C) You leave them in place, hiding them from the sight of other walkers to prevent them from being taken away by criminals.



09

At home you have a beautiful Roman amphora in a corner of the living room. You would like to sell it, what do you do?

A) I take some photos of the amphora and publish them on the Internet, in case someone recognizes the object as his property.

B) I request authorization to sell from the Superintendency. In this case I have to demonstrate that the amphora came into my family's possession lawfully (it did not come from clandestine excavations). Otherwise I will report possession.

C) I am putting it up for sale specifying that it has always been in my living room.

10

In a shop you saw a beautiful Etruscan vase that you would really like to buy with your life savings. What do you have to do?

A) If the shopkeeper doesn't have all the documents in order I try to ask him to lower the price.

B) I check on the Internet that the value of the vase is actually in line with the price asked by the seller.

C) I ask the seller for all the documents that demonstrate the legitimate origin of the object (i.e. that it was not stolen or comes from clandestine excavations).

11

You are on the beach with your family when you see a gentleman with a metal detector who has just found an ancient coin. What are you doing?

A) I suggest he immediately notify journalists of the discovery.

B) I do nothing because the discoverer used a metal detector and therefore can keep the found object for himself.

C) I immediately inform him that the objects of archaeological interest found underground or on the seabed belong to the State and that he must report his discovery to the competent authorities.

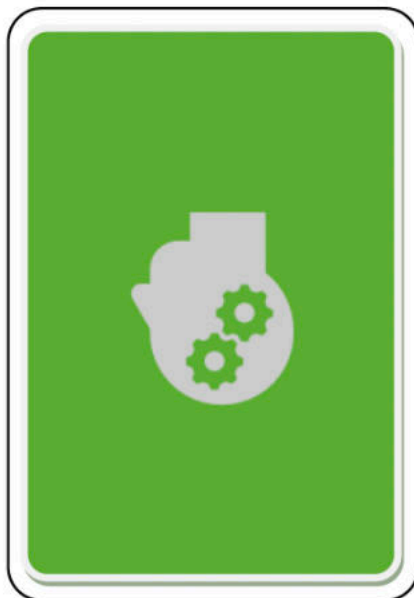
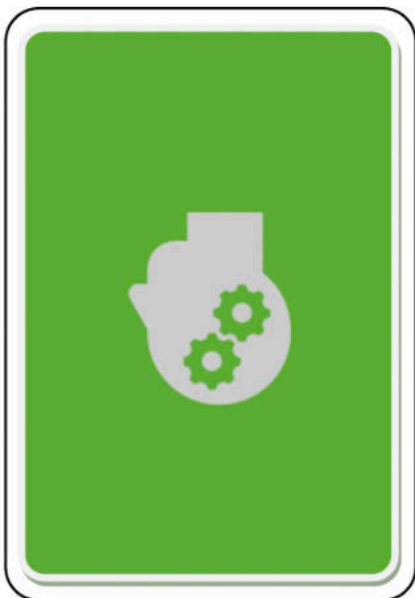
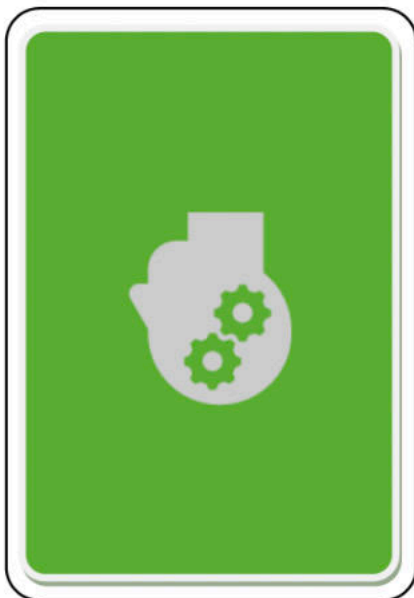
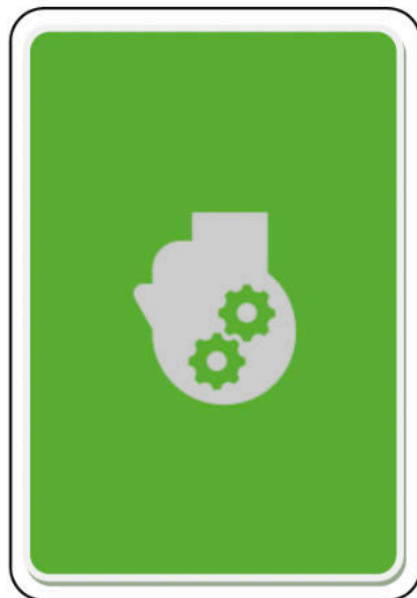
12

You are traveling to Greece with your family. During your visit to the Olympia site you find many small fragments of painted vases. What are you doing?

A) I leave them in their place and inform the director of the archaeological site.

B) I see other tourists who are collecting fragments as souvenirs and I also collect one as a souvenir.

C) I ask the local guide where I can buy one fragment to take home.



13

Your family has inherited an important painting from distant relatives. What can you do to verify its value?

A) I check on the Internet if there are similar works and how much they are worth.

B) I take it to a professional who is able to recognize whether it is an original or a copy, the artist, the age of the painting and its state of conservation.

C) I take it to school where the teacher will certainly be able to understand the value of the work.

14

If you want to concretely help the Carabinieri Protection Unit, what can you do?

A) Consult the online bulletin and the database of missing works, report suspicious activities and incorrect or illicit behavior and obviously report any findings.

B) Call the Carabinieri if there is overcrowding in the museum and the safety of the people and preserved works is at risk.

C) Consult all online sales sites and report directly to the Carabinieri all those who sell art objects.

15

In your city there is an antiques market where you find an original painting by the famous painter Vincent Van Gogh for sale. What do you do?

A) It is certainly an opportunity not to be missed and I am trying to purchase it and then have it evaluated by a professional.

B) It is almost certainly a fake but it is so well made that it could fool anyone; so I try to buy it and then resell it at a higher price.

C) It is most likely a fake, I won't buy it and I warn the seller that, if the painting is not original, by law he must declare that it is a copy.

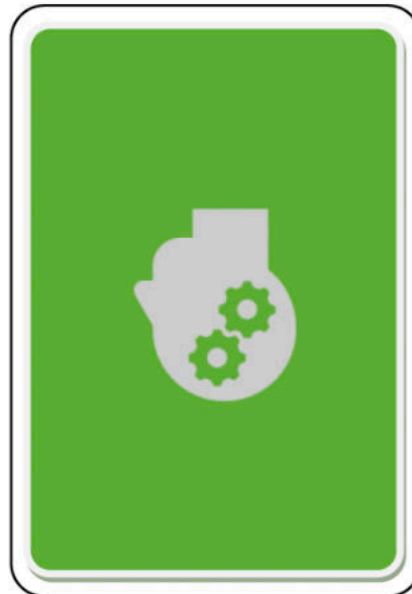
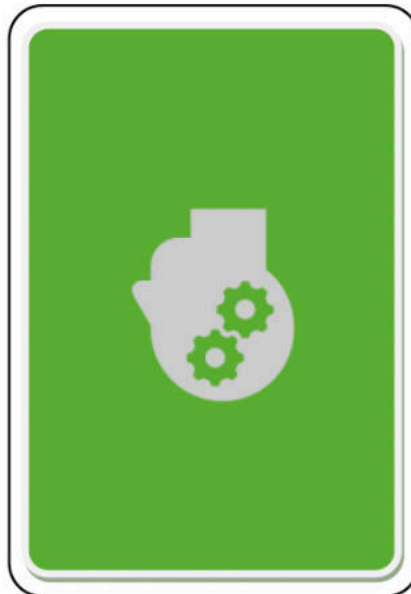
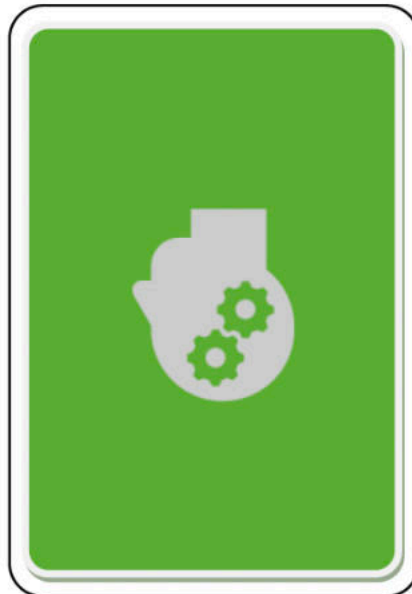
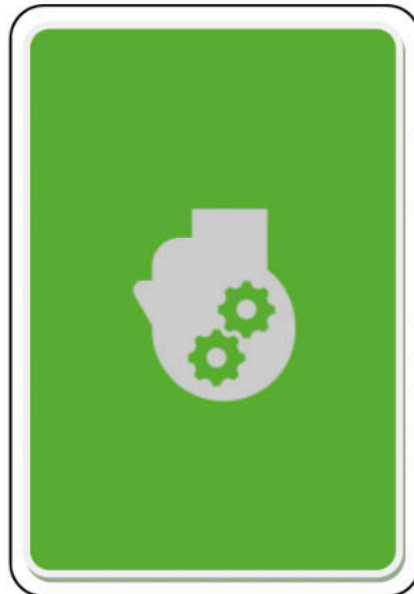
16

Your family is about to move abroad and you want to bring a valuable painting that belonged to your great grandparents into the new home. What do you do?

A) We pack it in a wooden crate to prevent it from being damaged during transport and entrust it to the mail service..

B) We request authorization for the exit of the work from Italy from the Export Office of the Superintendence.

C) We hide it in our luggage to avoid customs checks.






17

What object was stolen by Napoleon from Venice in 1797?

One player per team will have to **MIME** the image proposed here to their teammates. The team that guesses the solution first wins. Talking is prohibited!




Solution: **HORSES**  
Bronze quadriga in the Basilica of San Marco in Venice.

18

Which artwork from a clandestine excavation at the site of Morgantina (Enna, Sicily) was purchased at an auction in London by the Paul Getty Museum?

One player per team will have to **DRAW** the proposed image in front of its playing partners. The team that guesses the solution first wins. Talking is prohibited!



Solution: **FEMALE STATUE**  
Female goddess in the Archaeological Museum of Aidone (Sicily, Italy).

19

Which place became a repository of artworks by the Nazis during the Second World War?

One player per team will have to **DRAW** the proposed image in front of its playing partners. The team that guesses the solution first wins. Talking is prohibited!



Solution: **CASTLE**  
Neuschwanstein Castle in Bavaria.

20

Imagine you are a communication expert at the Ministry of Culture.

Create a short advertising sentence against the illicit trafficking of cultural goods. You can use between 5 and 10 words to create your slogan.

**Attention:** all the members of the two teams are involved in this superchallenge.  
All players of both teams will have to actively participate in the creation of the slogan in 3 minutes.  
The game coordinator will decide the winner.

SUPERCHALLENGE



SUPERCHALLENGE

SUPERCHALLENGE



SUPERCHALLENGE

SUPERCHALLENGE



SUPERCHALLENGE

SUPERCHALLENGE



SUPERCHALLENGE

21

Which Roman work was damaged by the fury of a group of Dutch fans away in 2015?

One player per team will have to **DRAW** the proposed image in front of its playing partners. The team that guesses the solution first wins. Talking is prohibited!




Solution: **FOUNTAIN**  
Barcaccia Fountain in front of the Spanish Steps.

22

ISIS put archaeological finds stolen from Libya and Syria up for sale to finance the purchase of what?

One player per team will have to **MIME** the image proposed here to their teammates. The team that guesses the solution first wins. Talking is prohibited!



Solution: **WEAPONS**

23

Which Renaissance artist is considered the first Superintendent in history?

**RAPHAEL**

One player per team will have to guess this word without saying the words below. The team that guesses the solution first wins.

painter  
Pope  
Pantheon  
Fornarina  
Ninja Turtles  
(Michelangelo, Donatello, Leonardo, Splinter)

24

By order of which historical figure were many artworks stolen from various European countries?

**NAPOLEON**

One player per team will have to guess this word without saying the words below. The team that guesses the solution first wins.

France/French  
war  
loot  
return  
horse

**SUPERCALLENGE**



**SUPERCALLENGE**

**SUPERCALLENGE**



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**SUPERCALLENGE**






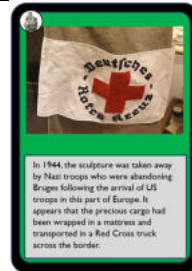





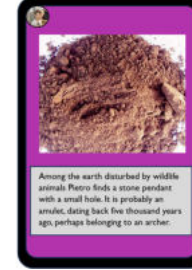
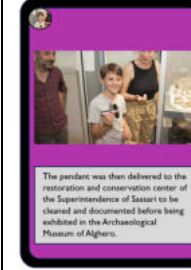
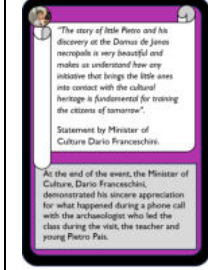


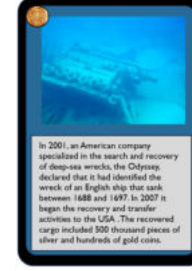





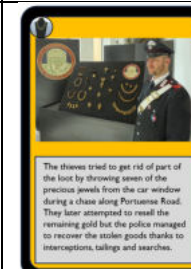


**SUPERCALLENGE**



## Annex 7: Answers sheet

### STORY Cards

<p>The Vase of Euphronios</p>	 <p>I had the envelopes in my hand / I was under the slope / I heard footsteps... they were getting closer / Two steps, then nothing / Two more steps... then I saw about in the dust / then he gave a short / Thank goodness / They're not Carabinieri, they're donkeys!"</p> <p>Testimony by Francesco Bertucci.</p>	 <p>The vase was illegally exported to Switzerland and restored. For the sale, a false certificate was created signed by an Israeli who claimed to have inherited it from a relative. The vase was sold for one million dollars by the Swiss art dealer Robert Hecht Jr. and the Italian art dealer Giacomo Medici at the Metropolitan Museum in New York.</p>	 <p>In 1973, an Attic red-figure leucostyle attributed to the Greek master Euphronios was exhibited at the Metropolitan Museum in New York. It is a large vase with a very wide mouth, used to mix water with wine, a masterpiece of Greek art from the 5th century BC.</p>	 <p>When one of the grave robbers learned from the press about the exorbitant amount paid by the museum for the purchase of the crater, he believed he had been cheated by his accomplices. The investigators convinced him to confess and continued the investigation, managing to demonstrate the Italian origin of Euphronios' masterpiece.</p>	 <p>After a long negotiation between Italy and the United States of America, in 2008 the crater was finally returned to Italy and today it is exhibited in the Archaeological Museum of Caracuri.</p>
<p>The Madonna of Bruges</p>	 <p>The Madonna of Bruges is a marble sculpture by Michelangelo, sculpted between approximately 1503 and 1505 for the Houtcourt family, Flemish textile merchants. The statue was requisitioned for the first time during the Napoleonic occupation. On that occasion it was taken to Paris, only to be returned in 1815.</p>	 <p>In 1944, the sculpture was taken away by Nazi troops who were abandoning Bruges following the arrival of US troops in this part of Europe. It appears that the precious cargo had been wrapped in a mattress and transported in a Red Cross truck across the border.</p>	 <p>The sculpture ended up in a salt mine in Altaussee, Austria, where over 6,500 stolen works of art were hidden for Hitler's personal collection. 8 crates of explosives had also been deposited inside the mine because the Germans were determined to destroy it so as not to hand over the treasures to the enemy.</p>	 <p>The director of the mine and his collaborators sabotaged the Germans' plan by moving the explosives to blow up the entrance to the mine, sealing the treasures until the arrival of the allies. On May 8, 1945, the "Monuments Men" arrived on site, a special military force commissioned by US President FD Roosevelt to recover and return works of art stolen by the Nazis in Europe. Helped by the Austrian miners they managed to penetrate the mine overcoming the landlides.</p>	 <p>An extraordinary heritage appeared before the eyes of the Monuments Men. The experts of the special body immediately began to send the masterpieces to the collection center in Munich to identify their legitimate owners. The Madonna of Bruges finally returned to the Belgian town, where it can currently be admired in the church of Our Lady of Bruges. The interior of the church and the famous Michelangelo statue appeared in the 2014 film "The Monuments Men".</p>
<p>The archer's amulet</p>	 <p>On 18 June 2022 the fifth graders of the Ulessi school (Sassari) are on a trip to the Necropolis of Santa Pietra (Alghero) in Sardinia (Italy). Accompanying them is the archaeologist Luca Diaro.</p>	 <p>The class is visiting the domus de janas (tombs dug into the rock of pre-Nuragic Sardinia). The class explores all chambers of tomb no. 1 of the site, called the tomb of the "terrapod vases" because at the time of its discovery, in 1959 several vases with four feet were found. Precisely in this tomb a 10 year old boy, Pietro Pita, notices something.</p>	 <p>Among the earth disturbed by wildlife animals Pietro finds a stone pendant with a small hole. It is probably an amulet, dating back five thousand years ago, perhaps belonging to an archer.</p>	 <p>The pendant was then delivered to the restoration and conservation center of the Superintendent of Sassari to be cleaned and documented before being exhibited in the Archaeological Museum of Alghero.</p>	 <p>"The story of little Pietro and his discovery of the Domus de Janas necropolis is very beautiful and makes us understand the importance of initiatives that bring the little ones into contact with the cultural heritage as fundamental for training the citizens of tomorrow."</p> <p>Statement by Minister of Culture Dario Franceschini.</p> <p>At the end of the event, the Minister of Culture, Dario Franceschini, demonstrated his sincere appreciation for what happened during a phone call with the archaeologist who led the class during the visit, the teacher and young Pietro Pita.</p>
<p>The treasure of the Nuestra Señora of Mercedes</p>	 <p>On 3 October 1804 the Spanish frigate Nuestra Señora de la Mercedes was sunk by the British navy while it was transporting metals and spices from Montevideo to Cadix. By virtue of the "Second Treaty of Udolpho" signed between France and Spain in 1796, the latter would have to pay France 72 million francs a year if France entered the war and Spain remained neutral.</p>	 <p>In 1803 Great Britain declared war on France, starting the Napoleonic wars, and Spain decided to honor the debt with riches from the New World to respect the Second Treaty of Udolpho. On the Portuguese coast, the English attacked the Nuestra Señora de la Mercedes, sank her, captured three other ships of the Spanish fleet and took them to Britain. In 1804, following this episode, Spain declared war on the United Kingdom.</p>	 <p>In 2001, an American company specialized in the search and recovery of deep-sea wrecks, the Odyssey, declared that it had identified the wreck of an English ship that sank between 1688 and 1697. In 2007 it began the recovery and transfer activities to the USA. The recovered cargo included 300 thousand pieces of silver and hundreds of gold coins.</p>	 <p>The Spanish government lodged a complaint. After having analysed the recovered objects they stated they were travelling on the Nuestra Señora of Mercedes and that Spain therefore had the right to the wreck and cargo of the ship.</p>	 <p>The United States Court, after a long legal dispute, recognized Spain's ownership of the wreck and in 2012 the Odyssey returned the treasure recovered until then two Spanish Air Force planes picked up the treasure in Florida and transported it to Spain. The story inspired the TV series "La Fortuna" produced in 2021.</p>
<p>Villa Giulia Operation</p>	 <p>The National Etruscan Museum of Villa Giulia in Rome preserves a precious collection of jewels and ornaments that belonged to the Castellani, a family of goldsmiths and antique dealers from the late 19th century. The museum houses both ancient jewels and sophisticated reproductions made by the Castellani. On the night of March 30, 2013 - it was Easter Eve - hooded thieves armed with an axe and smoke bombs entered the museum.</p>	 <p>The thieves managed to break the windows and steal 27 jewels from the so-called Castellani collection. Part of the loot fell during the escape and was recovered in the rooms and garden of Villa Giulia by the staff and police who rushed when the alarm started.</p>	 <p>The theft had been committed by a rich Russian lady to a Roman antique dealer who had turned to a gang of thieves from the town of Agrigola. The woman was stopped at Fiumicino airport while she was boarding for St. Petersburg; in her bag she had the catalog with the photos of the jewels; in her cell phone's memory were the images from the museum's surveillance system.</p>	 <p>The thieves tried to get rid of part of the loot by throwing seven of the precious jewels from the car window during a chase along Puzosiana Road. They later attempted to resell the remaining gold but the police managed to recover the stolen goods thanks to interceptions, talks and searches.</p>	 <p>In 2019 the last object was recovered: a very precious necklace with engraved emeralds and pearls. One of the thieves had hidden it and on his deathbed had entrusted it to his wife so that she could return it to the Villa Giulia Museum which has preserved it for over a hundred years.</p>

<p><b>Juno operation</b></p>	 <p>In 1992 a group of grave robbers, digging in the Involata archaeological park (near Guidonia, Rome), brought to light (with a bulldozer) a unique and very precious work: a group carved from a single block of marble depicting the Captive Juno, that is, the three protective deities of ancient Rome: Juno, Juno and Minerva.</p>	 <p>The police managed to arrest the leader of the gang and draw an identifier of the stolen work thanks to the description given by one of the suspects. In the meantime, thanks to "Scotchwhisky", a member of the gang who owned a transport company, the trial had left Italy and been sold to a Swiss antique dealer.</p>	 <p>With stakeouts and shadowing the Carabinieri also managed to trap the "robber", who in the following days had returned to the excavation to recover a fragment of Juno's arm which had come out during the lifting operations of the marble block.</p>	 <p>The Trial could no longer be sold because the Italian police had come into possession of that fragment which demonstrated the illegal provenance of the work.</p>	 <p>In 1994 an anonymous phone call alerted the Carabinieri that the Trial was in a sawmill near the Stehno Pass, in Northern Italy. Since 2012 it has been exhibited in the Archaeological Museum of Guidonia Montecelio.</p>
<p><b>The treasure of Rimigliano</b></p>	 <p>In August 2002 a barber on the beach of Rimigliano (San Vincenzo, Livorno, Italy) accidentally found, a few meters from the shore, a metal mass that seemed very ancient. It was a pile of 17 kilos of silver coins of Roman age!</p>	 <p>The lucky swimmer recovered the treasure to prevent some criminal from stealing it and delivered it to the nearby Financial Police station. In the following days, the Underwater Operations Unit of the Superintendency and the Diving Unit of the Livorno Fire Brigade carried out many inspections, exploring the seabed at different depths around the site of the discovery without, however, finding any useful clues.</p>	 <p>The mass of coins, too heavy to be moved by the stream, probably came from a wreck sunk off the coast of San Vincenzo. Scowaway divers had to settle temporarily close to shore, waiting for the right moment to retrieve it.</p>	 <p>After careful restoration and investigations, it was discovered that the coins, approximately 3,500 ancient Roman aurei minted starting from the emperor Caracalla in the 3rd century AD, had originally been divided into many small bags preserved in a large wooden basket. Perhaps it was the chest of a traveling merchant.</p>	 <p>Today the coins are exhibited in a special refrigerated aquarium case at the Archaeological Museum of Piumazzo where everyone can admire them... and the lucky swimmer received the discovery prize!</p>
<p><b>The athlete from Fano</b></p>	 <p>In 1964 the bronze statue of an athlete got caught in the nets of a Fano fishing boat off the coast of the Marche region. The statue was first hidden under the stairs of the owner of the boat and then in a cabbage field for fear that the Financial Police could locate it.</p>	 <p>The news of the discovery emerged and reached the ears of the Barbetti, a family of wealthy manufacturers from Gubbio, who purchased the statue for three and a half million lire and kept it hidden for a long time in the bathtub of the rectory of the Gubbio's church. Afterwards they resold it to an antique dealer in Milan, who remained unknown. According to another version, the Athlete left Gubbio in a container of medical supplies sent to Brazil to a missionary relative of the Barbetti.</p>	 <p>The Athlete reappeared in Munich (Germany) in 1972 in the shop of the antique dealer Heinz Harzer who took care of the analysis and the first restorations. Thanks to the carbon 14 method, in 1974 the statue was dated to the 4th century BC, and attributed to the famous Greek sculptor Lykiosippos.</p>	 <p>From Munich the statue passed through London and was finally bought, in 1977, by the Getty Museum for almost 4 million dollars. On August 8, 1977, the statue reached the United States by ship. Today it is exhibited at the Getty Villa in Malibu, California.</p>	 <p>Since 1989 the Italian Government has requested the return of the bronze but the Getty Museum responded that "the statue has never been part of the Italian cultural heritage. The accidental discovery by Italian citizens does not make it an Italian object". According to the Americans, in fact, the bronze would have been found in international waters. A difficult case that has not yet reached its conclusion.</p>
<p><b>The robbery of the century in Mexico</b></p>	 <p>At dawn on December 25, 1985, 140 archaeological finds were stolen from the National Museum of Anthropology of Mexico. The theft was carried out by two Mexican veterinary students, Carlos Perches Treviño and Ramiro Sardinia Garcia. In the previous months, the two students had gone to the museum 50 times to plan the theft: they had studied the accesses to the rooms and the surveillance systems, made sketches, chosen the artifacts to steal.</p>	 <p>On the night of December 24th, Perches and Sardinia had arrived at the museum in a Volkswagen Sedan and had managed to enter the Plaza Room of the Museum through an air conditioning duct. Eight guards assigned to night surveillance were celebrating Christmas in a room of the museum, without respecting the surveillance protocol in force. Perches and Sardinia fled with the loot which was hidden in the house of the first of the two.</p>	 <p>The theft was discovered at the changing of the guard at 8 am on December 25, quickly becoming a relevant news with national and international impact and causing a scandal in the Mexican and Latin American cultural community.</p>	 <p>For several months after the theft, the museum displayed empty showcases with panels commemorating the theft. The investigations progressed very slowly a connection was hypothesized with international gangs dedicated to the trafficking of works of art and archeological units in 1989 the police officers came into contact with drug traffickers who knew about the robbery from the two thieves, their sisters.</p>	 <p>Perches was arrested, while nothing more was heard of Sardinia, except that he took seven objects with him. However, most of the finds were recovered. The story was a source of inspiration for the film Museo, Mexican drama heist film directed by Alonso Ruizpalacios in 2018.</p>
<p><b>Mozart Operation</b></p>	 <p>An elderly ex-Austrian soldier was at the head of a network of grave robbers and art traffickers. Improving himself as a touring guide for Austrian groups, enchanted by ancient Rome and Etruria, he also transported the stolen finds on their buses. Some of them were intended to enrich his private museum in Linz, Austria.</p>	 <p>The police were in possession of few clues but in 2003 they managed to find a bag full of artifacts during a search inside a tourist bus. The investigations were dubbed "Operation Mozart". Rupert Aichmeier, the former Austrian soldier, was 82 years old when he was "caught".</p>	 <p>In 2004, during the investigations of Operation Mozart, a "repeat" grave robber involved in illegal trafficking with the former Austrian soldier reported to the Superintendency a tomb with paintings in the area of ancient Veii, an Etruscan settlement north of Rome, between Via Cassia and Via Flaminia.</p>	 <p>Having arrived on site together with the Superintendency and the Police Force, the grave robber began to sink a large "pit" into the ground in search of a tomb that he remembered having seen during his clandestine excavations but found the wrong site. Before being taken home by the Carabinieri, fearing he would end up in prison, he begged to be able to make one last attempt and finally found access to the right tomb. This was an extraordinary discovery.</p>	 <p>The Tomb of the Roaring Lions is the oldest painted tomb in Etruria, dating from between 700 and 650 BC. It owes its name to the frieze of wild beasts painted in the burial chamber: four lions with gaping jaws and sharp teeth. What remains of its funerary equipment, which survived the looting of grave robbers, is exhibited in the Museum of Villa Giulia.</p>



**QUIZ Cards**

1	A	11	C	21	C
2	B	12	B	22	B
3	B	13	C	23	A
4	C	14	C	24	B
5	A	15	A	25	C
6	B	16	B	26	B
7	C	17	B	27	C
8	B	18	A	28	C
9	A	19	C	29	A
10	A	20	A	30	B

**SCENARIO Cards**

1	A	9	B
2	B	10	C
3	B	11	C
4	C	12	A
5	C	13	B
6	B	14	A
7	B	15	C
8	A	16	B

**ACTIVITY Cards**

1	600.000	11	MONA LISA, by Leonardo da Vinci
2	PALMYRA	12	1157
3	NATIVITY	13	WASHINGTON
4	2	14	SALT SHAKER
5	2	15	a, c, b
6	f	16	g
7	ITALY	17	Davidoff-Morini Stradivari violin (b)
8	52.000	18	a, c, d
9	2	19	c, b, a
10	Interpol (4), Carabinieri Protection Unit (8)	20	Artnapping

Annex 8: Playing pieces and stop markers

