

PITCHER
Preventing Illicit Trafficking of Cultural Heritage:
Educational Resources



Open Educational Resources *Looting in the Village*

Topic: Theft of antiques and works of art
Age Group: 7-11, 11-14, 14-18 years old

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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.



Photo: Pexels, Oleksandr Pidvalnyi

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.

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
	Looting in the Village	Looting in the Village	Looting in the Village
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: Looting in the Village

Topic:	Theft of antiques and works of art
Age range:	 7-11  11-14  14-18
Educational programme:	History, Art history, Civic education
Time:	 45 minutes
Materials and tools:	Instruction booklet, pen, envelopes, box, padlock, puzzle, objects to complete challenges and activities
Skills achieved:	Sharing and collaboration, acquisition of specific knowledge and vocabulary
Learning objectives:	Encourage students to: <ul style="list-style-type: none"> • Better understand the reasons why combating the trafficking of cultural heritage is so important; • Understand that there are multiple ways to combat it; • Discover that this fight involves actors from various professions.

Instructions for teachers

You have to organise a visit to an archaeological site or museum, and prepare – together with the staff of the site / museum, a list of tasks to adapt the escape game presented in the following pages to your specific context.

The example here presented, refers to the Musée des Amis de Castrum Vetus, at Chateauneuf-les-Martigues, in France. It was designed and implemented during the Museomix event there organised on 10-12 November 2023.

How to use this educational resource



7-11



11-14



14-18

Welcome to the escape game “Looting in the Village”, created by the partners of the PITCHER project within the Museomix session run at Chateauneuf-les-Martigues on 10-12 November 2023.

The PITCHER project (<http://www.pitcher-project.eu>), launched within the Erasmus+ Programme), 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.

The visitors of the Musée des Amis du Castrum Vetus are invited to stop in six rooms to discover some of the main artefacts present in the Museum. They will learn how the exhibits could be threatened by several people who want to steal them for their personal interest or for making money. We suppose that some objects have been stolen and visitors are invited to recover them and return to the museum. As a first step, they receive some general information about looting and the associated risks of losing our cultural identity.

Visitors start their mission from the first room, presenting the Mesolithic artefacts, and move through Neolithic, Bronze Age, Gallo-Roman Age, Medieval Age till the Modern Age.

One object is proposed for each historical period, and visitors are invited to find it in the room. They receive a history about a potential looter, who has stolen the object, to get familiar with the risks that threaten the cultural objects.

To move from a room to the following one, visitors are then requested to solve a challenge based on the objects of that historical period. Solving the question provides them with a part of the key necessary to open the locker at the end of their visit, where they will find the final treasure with the stolen objects, and return them to the museum. Please take note that each part of the key includes a number necessary to find the key that opens the locker.

Are you ready to start?

Read the instructions carefully and follow them exactly:

- Enter the 1st room and read the 1st story of the Mesolithic era.
- Solve the 1st challenge and get the 1st clue.



What is looting?



Looting is the illicit removal of artifacts from an archaeological site or a museum. It is one of the major source of artifacts for the antiquities market. It is linked to the economic and political stability of the original nation, with levels of looting increasing during times of war or crisis, but it has been known to occur during peacetimes and some looters take part in the practice as a means of income.

Looting poses a significant threat to the preservation of cultural and historical wealth within a community. This phenomenon can manifest in

various ways, from the illegal extraction of artistic objects to the deliberate degradation of archaeological and architectural sites. One of the fundamental issues associated with heritage looting is the loss of cultural identity. When significant assets are removed or destroyed, the affected community may experience a disconnection from its own roots and the history that preceded them. This can have a lasting impact on social cohesion and the intergenerational transmission of cultural values.

Architectural heritage also suffers the consequences of this phenomenon. Ancient buildings, monuments, and other unique architectural works can be irreparably damaged or even eliminated, depriving future generations of a rich and diverse architectural legacy.

Heritage looting also fuels the illegal market for art and ancient objects. Beyond tangible aspects, heritage looting highlights the fragility of emotional ties to the past. The destruction or loss of significant objects and places can profoundly affect how a community understands its own history and its relationship with the world.

Since 2000, ICOM has published its Red Lists to combat the illicit traffic in cultural goods which causes significant damage to heritage, particularly in regions of the world where cultural property is most susceptible to theft and looting. They intend to raise awareness on smuggling and illicit trade in cultural objects. The ICOM Red Lists are tools designed to help police and customs officials, heritage professionals, and art and antiquities dealers to identify the types of objects that are most susceptible to illicit trafficking. We have used a similar approach to simulate that the objects of this museum have been or could be stolen, and make the citizens aware of the relevance of fighting all together to protect our memories and heritage.

In conclusion, heritage looting not only affects specific objects and locations but also impacts the social and cultural fabrics of a community. Preserving heritage is not just about safeguarding monuments and artifacts but also about protecting the identity and cohesion of a society.

Story 1: Mesolithic period



I am a member of a satanic cult that wants to end animal abuse. In the spring of last year, I had to take the first test to qualify for full voting rights. Because I am very agile and of a privileged mind, I had to steal a Mesolithic ax from the Châteauneuf-les-Martigues museum. This ax has the particularity that it was part of a ritual of the time and that it is engraved. It is a unique piece of incalculable value. It is for this reason that they wanted to use it for the next initiation ritual of the black source. By successfully completing this ritual I was received with honour and became a full member. For me, this fills me with pride.



Challenge 1

Do you know how it is possible to create prehistoric glue?

You can collect pieces of resin from a pine tree that it forms naturally to protect against insects and damage to the bark. The resin also contains some pieces of bark and small insects, so to make it more effective, it must be purified by heating it over a fire in a sieve (which in prehistoric times was made up of a terracotta bowl with holes) and letting the resin pour. which becomes liquid when heated. At this point to create a more elastic glue, you must mix it with natural beeswax, always at the heat of the fire.

The result is incredible: by applying glue to two pieces of wood and joining them, after a few minutes they remained firmly attached to each other. The secret is knowing the right formula of the mixture: 70% resin - 30% beeswax.

Here you have to complete an easiest task. With the shell in your box, you have to decorate the modelling clay, being inspired by the objects that you find in this room.

Story 2: Neolithic period



I am the director of an antiques store, and often my customers ask me if I have any ancient vase to sell them. Recently I have been requested by a rich Swiss collector to provide him with a cardial vase: he is very fond of this kind of artefacts and can pay several thousand Euro to buy one of them.

Cardial ceramic culture is a phase of the Neolithic, mainly southern France, north-western Italy, the eastern coast of Spain, and the Atlantic coast of Morocco, dated to the 6th millennium BC. This decorative style takes its name from the imprints made on the fresh clay of pottery using a shell, *Cardium edule*.

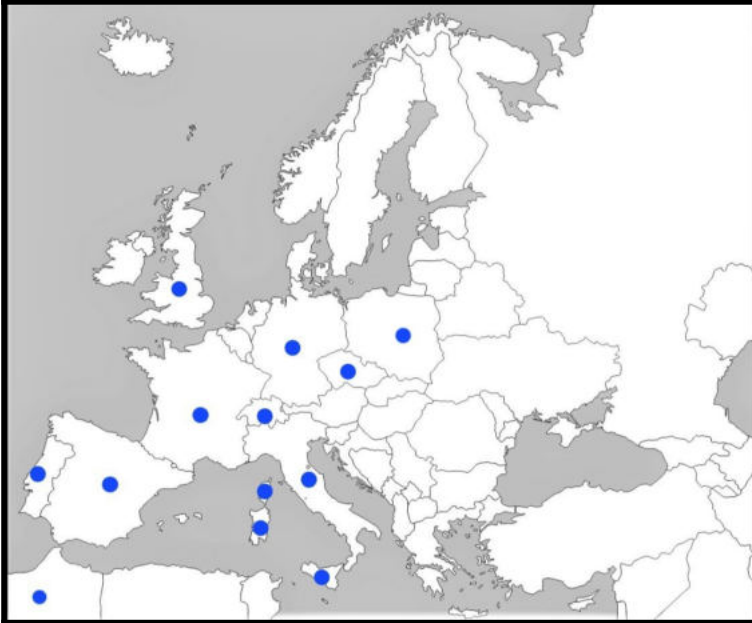
However, it is very difficult to find this object on the market, while some of them can be found in French museums. I know that in the Museum of the Friends of Castrum Vetus, in Chateauneuf-les—Martigues, they have a wonderful piece. I have asked to a friend of mine in Marseille, to find the way to steal it from the

Museum. The money that I will earn from my customer is enough to provide also the thief and my intermediary friend with enough money to convince them to help me!



Challenge 2

The following map shows the countries where the Campaniforme civilisation was present. Can you please identify the geographic locations, by adding the number of the country on the map?



1. Corsica
2. Czechia
3. England
4. France
5. Germany
6. Italy
7. Morocco
8. Poland
9. Portugal
10. Sardinia
11. Sicily
12. Spain
13. Switzerland

Story 3: Bronze age



I am a citizen of Châteauneuf-les-Martigues, I am 45 years old and I have been working in the hotel for a few months. It was the maintenance of my house.

I need money to support the needs of my family, but it is very difficult for me to find a new job. A friend told me that by selling materials found on the beaches with a metal detector (rings, earrings, etc.) he could earn a small salary easily and regularly.

I thought about it and invested in a metal detector. During some weeks, I went to the beach every day and I touched a hebdomadary salary thanks to the sale of all the objects I found.

This week, I have moved further. In the village, we have an archaeological site. One night, I got bored and went through the whole site with the detector. I got various metal objects that look ancient. To avoid to be discovered, I covered the holes with the same earth removed. I have a lot of bones and pottery, but I don't think I can sell them... Instead of that, I found a bronze dagger that gave me a generous gift. This month, I will have a supplemental salary, we will have an excellent dinner in a 3-stars restaurant.



Challenge 3

We propose you a very glamour challenge. Through the information you can find in the room and the images we are providing you with, you have to make the doll with a dress, an ornament (earrings, brooch, shoes, ...) and some hair.

Let's see who will create the trendiest model 😊





Story 4: Roman times



I am a wealthy entrepreneur and I have a beautiful villa on the French Riviera. I love decorating the paths in my garden overlooking the sea with Mediterranean amphorae. I had learned that a diver had recently seen the tip of an amphora during an excursion and that with the help of local authorities, the amphora had been recovered, restored and displayed in the Roman section of the Museum. When I saw it, I understood that it was a Dressel B type wine amphora and I ordered the theft to a professional thief.

A large cylindrical amphora with angular shoulders, long straight handles and a neck rim. This form is the most important Italian wine amphora of the late Republican period, with wide distribution around the Mediterranean and in the North- Western provinces. Since then, the amphora has been in my garden.



Challenge 4

Associate the historical events corresponding to the seven roman emperors here listed, and find the corresponding coins in the display case.

Warning: there are two coins not present in the museum. Which ones are they?



Augustus



Nero



Hadrian



Trajan



Aurelian



Diocletian



Constantine the Great

- Birth of Christ
- Conquest of Dacia
- Construction of the Wall in Northern England
- Construction of the walls of Rome
- Edict of Milan
- Fire in Rome
- Institution of the Tetrarchy

Story 5: Middle age

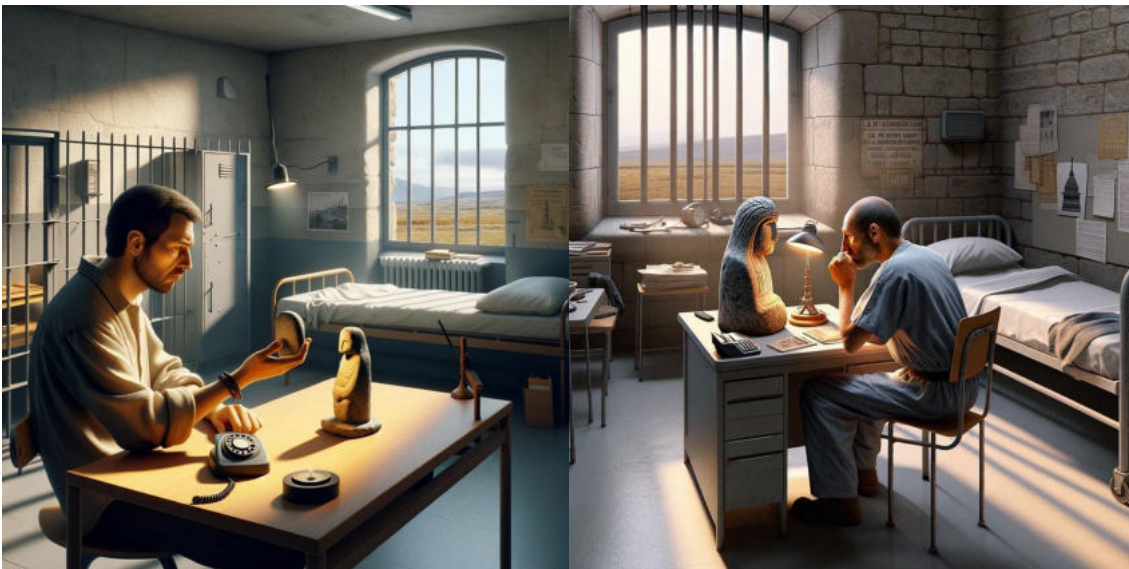


I am writing my story from my prison cell in Paris. A few months ago, I contacted the Benedictine religious order to inform them that at the Châteauneuf-les-Martigues museum they exhibited a statue of Saint James.

I know it is of great value to this religious group and I need the money. We quickly agreed on the date of the flight, the price as well as the date and place of delivery.

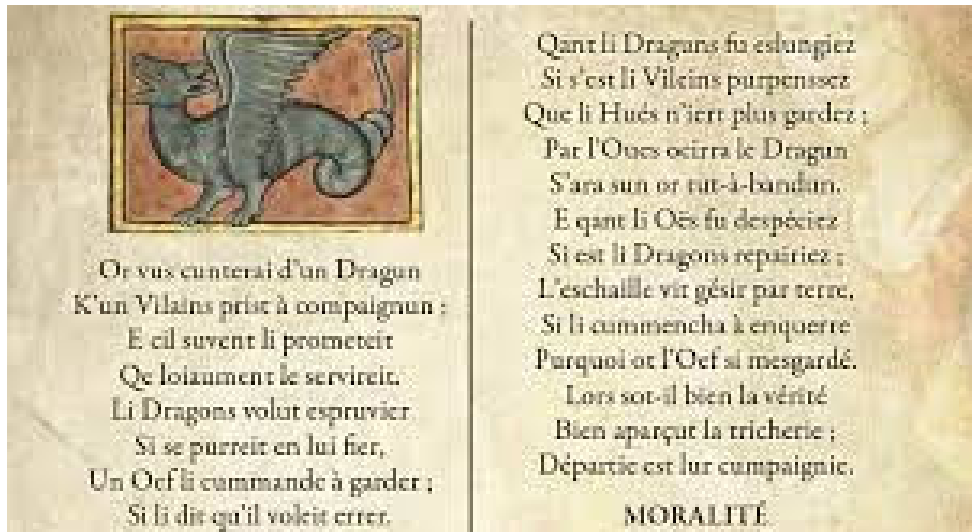
Stealing it was easy because the museum's security system is very simple and I managed to control my nerves quite well. The problem was delivery. We agreed to let a few days pass so as not to arouse suspicion, so I had the statue hidden for a few days.

Someone, I haven't figured out who it was yet, called the police and they were waiting for us and... you know how the story ends.



Challenge 5

In the display cabinet, you can see a middle age code. It is closed and you cannot read it, however let assume that the text is this one:



Some words of the manuscript are missing in the following text. You have to put the proper words in the right places:

Draguns, vérité, loiaument, compaignun, despéciez

Or vus cunterai d'un Dragun K'un Vilains prist à _____ ;E cil suvent li prometeit Qe _____ le servireit. Li Dragons volut espruvier Si se purreit en lui fier, Un Oefli cummande à garder ; Si li dit qu'il voleit errer.

Qant li _____ fu eslungiez Si s'est li Vileins purpensez Que li Hués n'iert plus gardez ; Par l'Oues ocirra le Dragun S'ara sun or tut-à-bandun. E qant li Oës fu _____ Si est li Dragons repairez ; L'eschaille vit gésir par terre, Si li cummencha à enquerre Purquoi ot l'Oef si mesgardé.

Lors sot-il bien la _____ Bien aparçut la tricherie ; Départie est lur compaignie.

MORALITÉ

Story 6: Modern times



I love bicycles, and I have a big collection of bicycles at home. It includes bicycles from famous sportsmen of the past, such as Jacques Anquetil and Bernard Hinault.

I am looking for a very peculiar piece that is still missing: the 2 HP Pétrolelette, a motorbike built by Peugeot in 1904. One of the rare items can be found at the Museum of Friends of Castrum Vetus at Chateauneuf-les-Martigues. Once I had succeeded in stealing it, however the thief was discovered while he was crossing the Italian border between Mentone and Ventimiglia. The customs police were alerted by this strange vehicle, and consulted the online database of

stolen objects created by the European police forces. This time, I was unlucky, and the Pétrolelette was returned to the museum, however I have not abandoned yet my plans!



Challenge 6

What were these tools used for? Associate the right number to the proper object.

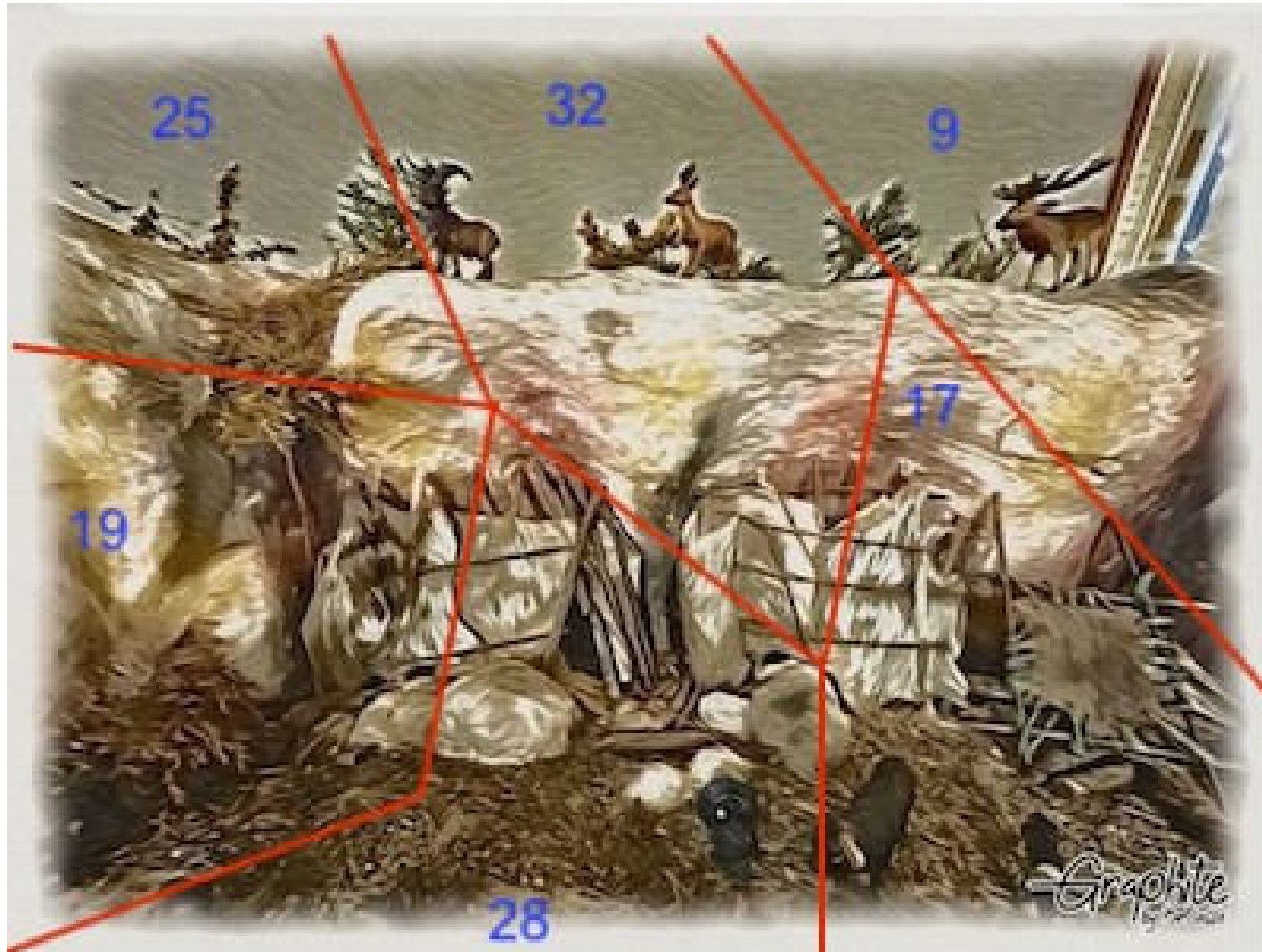


Bird catcher's basket
Norwegian hot pot

Carding comb
Stove for cooking food
Tool for pressing grapes in the wine vat

Flail for threshing wheat
Tool for cutting sheep's wool

The six pieces of the key to discover the code to open the locker. The total sum of the numbers is equal to 130, the code to open the locker.



This is the post card given to the visitors at the end of their tour, as a present for their participation



Ask the Museum staff to show you around the Font aux Pigeons.

Do you know why this archaeological site is called that?

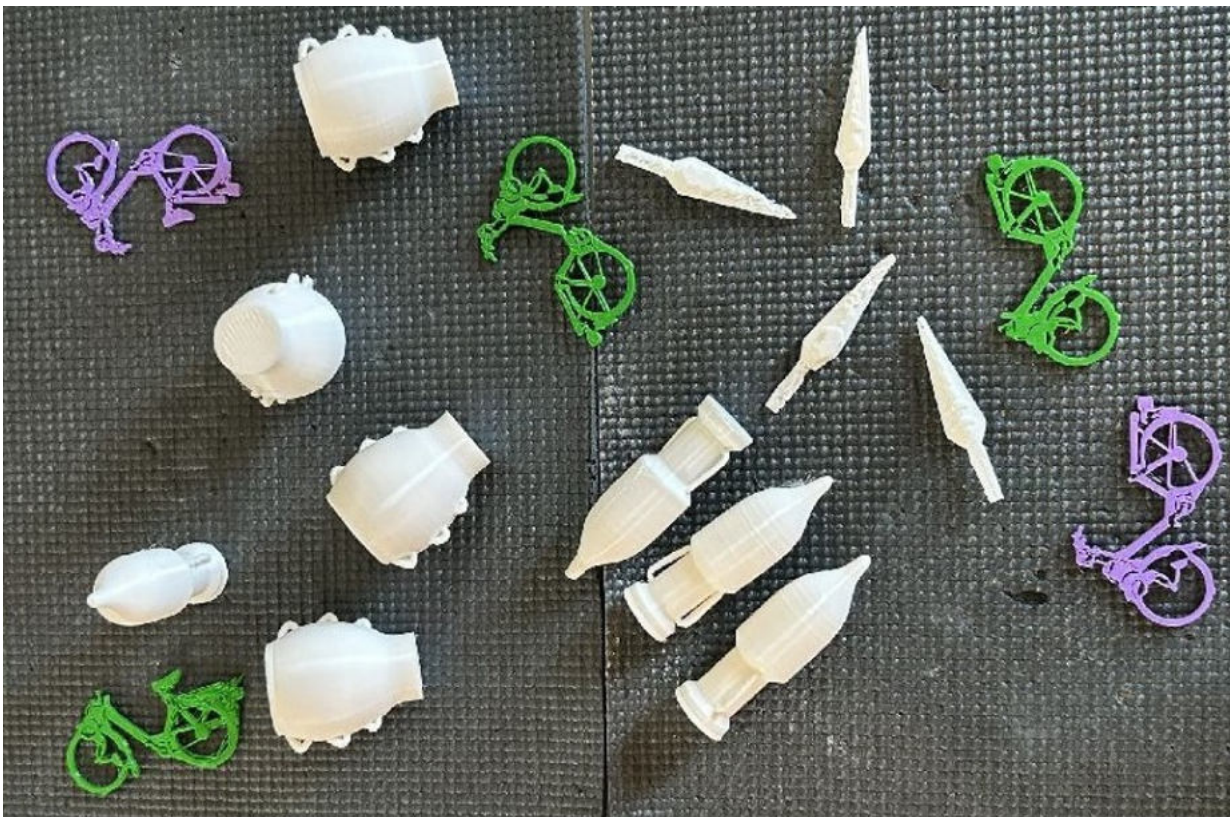
In the Middle Ages, where the road is today, there was a castle and the lord was the only one who had the right to raise pigeons.

In case of danger, the pigeons raised in the Castle could go to the font to drink and thus the inhabitants of the Castle were never left without food.





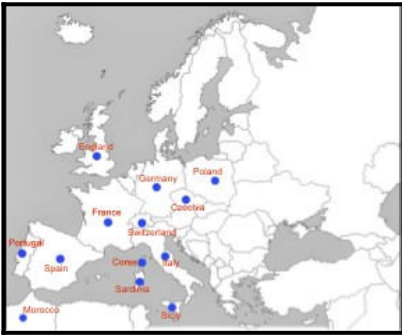
Reconstruction of the puzzle, and identification of the code



The stolen objects, in the locker, are returned to the museum

Annex 1: Solutions

Challenge 2 :



Challenge 3 :

- Birth of Christ
 - Conquest of Dacia
 - Construction of the Wall in Northern England
 - Construction of the walls of Rome
 - Edict of Milan
 - Fire in Rome
 - Institution of the Tetrarchy
- Augustus
Trajan
Hadrian
Aurelian
Constantine the Great
Nero
Diocletian

There are no coins of Nero and Hadrian.

Challenge 5 :

Or vus cunterai d'un Dragun K'un Vilains prist à compaignun ; E cil suvent li prometeit Qe loiaument le servireit. Li Dragons volut espruvier Si se purreit en lui fier, Un Oefli cummande à garder ; Si li dit qu'il voleit errer.

Qant li Draguns fu eslungiez Si s'est li Vileins purpensez Que li Hués n'iert plus gardez ; Par l'Oues ocirra le Dragun S'ara sun or tut-à-bandun. E qant li Oës fu despéciez Si est li Dragons repairez ; L'eschaille vit gésir par terre, Si li cummencha à enquerre Purquoi ot l'Oef si mesgardé.

Lors sot-il bien la vérité Bien aparçut la tricherie ; Départie est lur cumpaignie.

Challenge 6 :



Bird catcher's basket



Cutting sheep's wool



Pressing grapes



Flail for threshing wheat



Carding comb



Stove for cooking food



Norwegian hot pot