

TEACHING ABOUT HERITAGE CRIME



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Council of Europe

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Introduction

What is this project about?

The Teaching about Heritage Crime project is an educational response to the Council of Europe Convention on Offences relating to Cultural Property, otherwise known as the Nicosia Convention.

It includes a theoretical model based on the processes that organise heritage learning (Fontal 2003):¹

- ▶ **Knowing:** acquiring conceptual, procedural, attitudinal and experiential knowledge related to heritage.
- ▶ **Understanding:** understanding the contextual keys to heritage that explain its origins, meaning and evolution.
- ▶ **Respecting:** the result of behaviour or set of positive behaviours towards the physical and conceptual integrity of heritage.
- ▶ **Valuing:** identifying and projecting the positive qualities of cultural heritage.
- ▶ **Caring:** conserving and preserving cultural heritage both physically and conceptually.
- ▶ **Enjoying:** appreciating the values of cultural heritage as part of an individual's experience.
- ▶ **Transmitting:** bequeathing to other people and/or generations one's cultural heritage together with its values.

It also includes a set of up to 32 specific educational activities for each of these aspects.

The project includes role-playing games, board games and card games; competitions for students and teachers; and participatory activities for producing audiovisual materials to be shared through social media.

1. Fontal O. (2003), *Heritage education: theory and practice for the classroom, the museum and the internet*, Ediciones Trea, Gijón. (Original title: *La educación patrimonial: teoría y práctica para el aula, el museo e internet*).

It also includes the development of applications for mobile devices or web formats, enabling awareness raising through heritage processes and learning via gamification and educommunication² strategies.

The materials are available either for printing on paper, downloading in PDF format, or through QR codes.

What do I need to know in order to develop the programme?

1. Why is cultural heritage so important?

Access to cultural heritage is a fundamental human right, which is protected by documents such as the Universal Declaration of Human Rights of 1948 and the International Covenant on Economic, Social and Cultural Rights, adopted by the United Nations General Assembly on 16 December 1966 and entered into force on 3 January 1976. Of particular importance for its development is the Fribourg Declaration of 2007 which focuses specifically on cultural rights and the preservation of cultural heritage.

Everyone has the right to enjoy the cultural assets that constitute their heritage. Lack of access can result in a person's disconnection from their history, customs and traditions. For this reason, the protection of cultural heritage is essential to guaranteeing the fulfilment of cultural rights: if heritage is minimal or not adequately preserved, it will be difficult to access, let alone enjoy it or achieve citizen participation. In this sense, individuals and communities have the right to protect and conserve their cultural heritage, which includes both the preservation of cultural property and the possibility of passing it on to future generations. When cultural heritage is destroyed or lost due to war, natural disasters or the looting and trafficking of cultural property, the right of individuals to protect their cultural identity is violated.

Cultural rights are also closely linked to cultural diversity. Cultural heritage reflects the diversity of communities, regions and nations, and recognising it implies respecting and valuing this diversity. The protection of cultural heritage contributes to keeping different cultural traditions and expressions

2. A theoretical field interested in the dialogic relationship between media (so-called "mass" or "traditional", "new" or "social", or "information and communication technology [ICT]") and its impact on the educational environment or on its main actors: students, teachers and parents (Mateus J.-C. and Quiroz-Velazco M.-T. (2017), "[Educommunication: a theoretical approach of studying media in school environments](#)", *Dialogos* Vol. 14, No. 26, pp. 152-63.

alive. Cultural rights protect these identities by ensuring that people can access their cultural heritage and participate in the creation, preservation and transmission of their traditions.

Heritage is a reflection of beliefs, customs, values and traditions that have been passed down through generations. This cultural legacy has a direct impact on each person's perception of themselves and their community. Cultural heritage, whether tangible or intangible, allows people to connect with their past and build their identity; it also allows transmission through successive generations and acts as a thread of continuity in the cultural memory.

Trafficking and other offences of equal importance such as damage and destruction of cultural property are one of the greatest challenges for heritage protection. They violate the cultural rights of the affected communities, preventing people from having access to cultural property that is part of their identity, and also denying them the right to know, understand and enjoy it.

Stolen or illegally exported goods (for example sculptures, paintings and archaeological artefacts) are not only physically looted, but they can also be stripped of their cultural context. The fight against trafficking in art and cultural property is therefore a defence of cultural rights, as it involves ensuring that communities can continue to enjoy their heritage.

2. What is the purpose of the Nicosia Convention?

The Council of Europe Convention on Offences relating to Cultural Property, known as the Nicosia Convention (CETS No. 221, 2017), takes into account other conventions such as the European Cultural Convention (ETS No. 18, 1954), the European Convention on the Protection of the Archaeological Heritage (ETS No. 66, 1969; ETS No. 143, revised 1992), the Convention for the Protection of the Architectural Heritage of Europe (ETS No. 121, 1985), the Council of Europe Framework Convention on the Value of Cultural Heritage for Society (ETS No. 199, 2005), the European Convention on Mutual Legal Assistance in Criminal Matters (ETS No. 30, 2005), the European Convention on Mutual Assistance in Criminal Matters (ETS No. 30, 1959) and the European Convention on Extradition (ETS No. 24, 1957).

The purpose of the Nicosia Convention is to:

- ▶ prevent and combat the destruction of, damage to, and trafficking of cultural property by providing for the criminalisation of certain acts;
- ▶ strengthen crime prevention and the criminal justice response to all offences relating to cultural property;
- ▶ promote national and international co-operation in combating criminal offences relating to cultural property; and thereby protect cultural property.

Its scope applies to the prevention, investigation and prosecution of criminal offences relating to movable and immovable cultural property.

3. What are the main crimes that can be committed against property?

The convention focuses on three criminal acts against property:

- ▶ Destruction and theft, including despoilment, illicit excavation and removal.
- ▶ Damage to cultural property that occurs for various reasons, such as ideology or politically motivated vandalism. In addition, collateral damage occurs when another crime is committed as a consequence of physical actions on cultural property.
- ▶ Trafficking that occurs when goods are sold and become part of the so-called “art or antiquities market” because of the economic benefits that can be obtained from them.

The specific offences covered are as follows:

- ▶ theft and other forms of unlawful appropriation;
- ▶ illegal excavation and clearance;
- ▶ illegal importation;
- ▶ illegal exports;
- ▶ acquisition;
- ▶ marketing;
- ▶ forgery of documents;
- ▶ destruction and damage.

4. Are counterfeits included?

The manufacture and sale of fake or counterfeit art objects is not included because they do not have a direct impact on the conservation of cultural heritage. However, they do have ethical, economic and cultural implications that can also be addressed through heritage education.

5. What type of cultural property is protected under the Nicosia Convention?³

Both movable and immovable cultural property is included.

3. For more information, please refer to: [The Nicosia Convention in 10 questions and answers](#).

Movable cultural property

Movable cultural property is defined as any object situated on land or under-water, or removed therefrom, which is, on religious or secular grounds, classified, defined or specifically designated by any State Party to the Nicosia Convention, or by any State Party to the 1970 Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property⁴ as being of importance for archaeology, prehistory, ethnology, history, literature, art or science, and which belongs to one of the following categories:

- ▶ rare collections and specimens of fauna, flora, minerals and anatomy, and objects of palaeontological interest;
- ▶ property relating to history, including the history of science and technology and military and social history, to the lives of national leaders, thinkers, scientists and artists, and to events of national importance;
- ▶ products of archaeological excavations (including regular and clandestine) or of archaeological discoveries;
- ▶ elements of artistic or historical monuments or archaeological sites which have been dismembered;
- ▶ antiquities more than 100 years old, such as inscriptions, coins and engraved seals;
- ▶ objects of ethnological interest;
- ▶ property of artistic interest, such as:
 - pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand);
 - original works of statuary art and sculpture in any material;
 - original engravings, prints and lithographs;
 - original artistic assemblages and montages in any material;
- ▶ rare manuscripts and incunabula, books, documents and antique publications of special interest (historical, artistic, scientific, literary, etc.) individually or in collections;
- ▶ postage, revenue similar stamps, singly or in collections;
- ▶ archives, including sound, photographic and cinematographic archives;
- ▶ items of furniture more than 100 years old and old musical instruments.

4. www.unesco.org/en/fight-illicit-trafficking/about.

Immovable cultural property

Any monument, group of buildings, site or structure of any other kind, whether situated on land or underwater, which is, on religious or secular grounds, defined or specifically designated by any State Party to this Convention or by any State Party to the 1970 UNESCO Convention as being of importance for archaeology, prehistory, ethnology, history, art or science, or listed in accordance with Article 1 and Article 11 (paragraphs 2 or 4) of the 1970 UNESCO Convention, as being of importance for archaeology, prehistory, ethnology, history, art or science, prehistory, ethnology, history, art or science, or which is listed in accordance with Article 1 and Article 11 (paragraphs 2 or 4) of the 1972 UNESCO Convention concerning the Protection of the World Cultural and Natural Heritage.

6. How can we prevent crimes against heritage through heritage education?

The Nicosia Convention recommends that states parties apply non-criminal measures for prevention purposes, in order to reduce the likelihood of convention offences. An educational approach is important to avoid criminal sanctions, which would be a measure of last resort.

The importance of education is also highlighted in the main outcome of the 4th Summit of Heads of State and Government of the Council of Europe, the Reykjavik Declaration:

As we work to promote the rights of the child, we underline the importance of education to give children and young people the necessary references to grow up embracing our democratic values in culturally diverse societies and take an active part in the protection of our cultural heritage (Council of Europe 2023: 5).⁵

Hence, heritage education can raise awareness and help prevent criminal behaviour. If we are able to recognise the collective value of cultural property, we will be more aware of the possible damage or destruction of heritage and therefore avoid doing it ourselves.

7. What model can help in understanding the theory and practice of heritage learning?

Heritage education is concerned with the processes of teaching and learning about heritage. According to the Heritage Learning Sequence (Fontal 2003), it is not possible to care for that which has no value, and it is not possible to

5. Council of Europe (2023), *Reykjavik Declaration: United around our values*, 4th Summit of Heads of State and Government of the Council of Europe.

value that which is not known, understood and respected. For this reason, if we follow the opposite path by helping people to know, understand and value heritage, they will tend to care for it, guard it and conserve it.

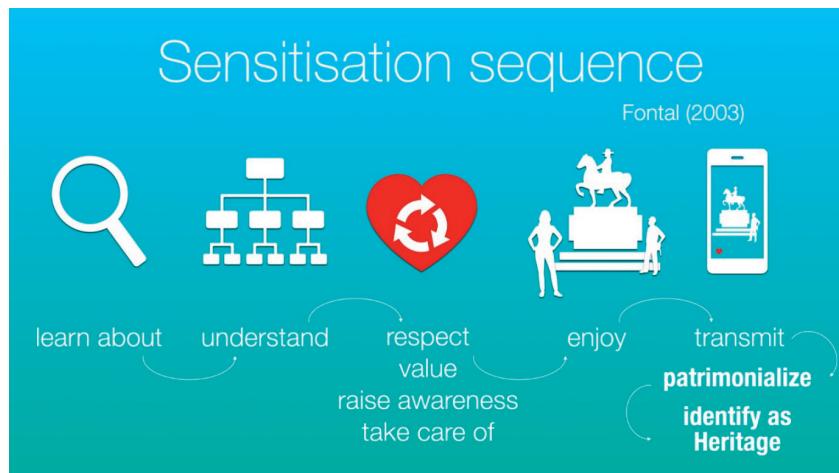


Figure 1: Heritage learning sequence (Fontal 2003).

What age group is the Teaching about Heritage Crime project designed for?

The project is aimed at girls and boys between the ages of 10 and 16, as this developmental stage involves psychological, social and cultural factors that support an appropriate pedagogical context for their emotional and cognitive growth. From a psychological perspective, at this age young people are at the stage of development where they seek to understand their place in the world, begin to acquire strong values and develop empathy and critical judgment. From the age of 10, the development of abstract and moral thinking begins, so that they are able to understand more complex concepts such as the idea of heritage as a shared asset and, therefore, the impact of crimes against it. During adolescence, young people begin to reflect on ethical and moral issues, such as the importance of preserving something that belongs to everyone, not only to an individual, or the concept of symbolic property. It is already possible to use simple ethical dilemmas relating to heritage to stimulate moral judgment and critical analysis.

On the other hand, between the ages of 10 and 16, adolescents develop a heightened sensitivity to injustices and a growing concern for global issues.

It is therefore the ideal time to link heritage protection with values such as equity and cultural sustainability. Furthermore, in early adolescence, empathy for others expands beyond the immediate circle (family and friends) to include broader groups, such as past or future communities. This can help in understanding concepts such as local heritage, a country's heritage or the heritage of humanity. Also, at this age it is possible to look for the emotional connection between young people and situations of damage or destruction of heritage, so that a deeper connection to heritage and an awareness of the need for its preservation can be initiated. This in turn can lead to young people taking their share of the responsibility.

In this sense, and in contrast to younger age groups which are marked by a more immediate response, young people show a growing capacity to understand long-term consequences. From around the age of 12, they begin to understand the relationship between actions and their future consequences. This can enable the impact of heritage crime, such as the irreversible loss of history, culture and memory, to be addressed. All of this makes it possible to work on attitudes such as respect, justice and responsibility between the ages of 10 and 16, linking them to heritage care. In addition, critical thinking enables them to judge, evaluate and even place themselves in practical situations and take positions or analyse different solutions.

From a social perspective, young people are building a sense of responsible citizenship and an awareness of the value of their cultural heritage. At this age, they are socially prepared to address the importance of a sense of belonging and responsibility. It is essential that they understand that as members of a society they are connected to past generations and can begin to strengthen their collective identity. In this sense, they are prepared to understand that teaching how to protect heritage today ensures that others can enjoy it tomorrow and that they are bequeathing heritage to future generations. Finally, young people in this age group are able to understand the social impact of cultural crimes. Especially in the case of older children, they are able to understand how the trafficking of art or the destruction of monuments affects society as a whole, undermining its history and economy.

From a cultural perspective, respect for cultural heritage fosters respect for cultural diversity and a common heritage of humanity. Educating young people about its value strengthens their sense of identity and promotes intercultural dialogue. Moreover, cultural identity is closely related to self-esteem, since learning about their own heritage enables young people to understand who they are and what their specific heritage is. Each element of heritage is a repository of unique, exceptional stories that connects people to their local, national and international culture. These different elements of heritage not

only reflect the history of a community, but also the richness of the world's cultures – and, by extension, of humanity itself – fostering respect and admiration for different cultures. This allows for differences to be cherished, and to become a repository of intercultural richness.

At this age it is also possible to understand, through empathy for culture and identity, the magnitude of the destruction of cultural heritage in any part of the world as a loss for the whole of humanity. Cases of destruction or looting not only affect these regions, but also the shared knowledge of our history, in short, the history of humanity itself.

What is the appropriate educational approach to address these social, psychological and cultural aspects?

When considering the psychological, social and cultural issues above, heritage education aimed at the prevention and awareness of heritage crime should be practical, reflective, interactive and meaningful. It is not only about engaging the interest of young people, but also about making them aware of their key role as active agents in the protection of cultural heritage. Ultimately, it is about promoting the next generations' understanding of the value of heritage, as well as the consequences of its loss, thereby building a solid foundation for its long-term preservation.

1. Practice

The practical activities, based on experiential learning, allow young people to directly relate the concepts to real-life situations, so that they can become actively involved and reinforce their commitment. On the other hand, the possibility of interacting directly with cultural and heritage elements (often *in situ*) allows a closer contact with their cultural heritage and context. This proximity can lead to the formation of social, cultural, and even emotional bonds, fostering a sufficient degree of awareness whereby that which is recognised as being valuable becomes a matter of concern and attention, consequently encouraging them to care for it.

2. Reflective

Becoming aware of the dangers to, damage of, or offences against cultural heritage requires exercising critical thinking and analytical skills. Reflecting on the consequences can strengthen young people's sense of individual and community responsibility. Socially, it is important to involve them in the debate on the relevance of heritage in today's world and the construction of all the different forms of cultural identity, exercising tolerance and respect for the diversity intrinsic

to heritage. Addressing issues such as looting, destruction and preservation of heritage allows young people to become aware of its social impact. Furthermore, they should be made aware of their responsibility to denounce or bring to the attention of the authorities any situation of impairment, deterioration or damage against cultural heritage that they feel is their own or that refers to other cultural communities, following the principle of cultural empathy.

3. Interactive

By incorporating participatory dynamics such as games, simulations or debates, dynamic learning is activated and an environment is generated in which students are protagonists and at the same time responsible. Interactive activities stimulate dialogue and the exchange of ideas, strengthening the connection between students and fostering tolerance for different and even opposing views that need to be debated, analysed and resolved. This interaction between different positions is crucial to fostering collective awareness of the importance of protecting heritage.

4. Significant

Connecting learning to the students' immediate environment makes the content relevant and concrete, rather than abstract. This requires showing how heritage crime directly affects their environment, identity and communities, and therefore themselves. Meaningful learning helps them to relate heritage to the shared values of their community and generation, allowing them to become aware of the link between property and people. This implies that attacking these assets is ultimately an aggression against people and their identity references. By highlighting the importance of heritage as part of their personal and collective history, young people can develop a deeper connection to cultural values and feel more committed to their care and protection.

What settings are appropriate for research on heritage crime?

The project is designed to be worked on in classrooms, cultural centres, museums, archaeological sites and even digital environments in the case of some activities. All these contexts can be used either individually, transversally or in combination.

What are the programme's objectives?

1. Offer an educational project for students to address criminal acts committed against cultural heritage based on the Nicosia Convention.

2. Raise teachers' awareness of the destruction, theft, damage and trafficking of cultural heritage.
3. Provide a theoretical and methodological basis for the design and development of educational activities that raise awareness among young people aged between 10 and 16 of the importance of caring for and preserving their cultural heritage.
4. Offer a didactic structure based on the Heritage Learning Sequence to which ideas, activities and educational resources can be linked in order to address the prevention of criminal acts committed against cultural heritage.

What is the project structure?

The project is based on the Heritage Learning Sequence (Fontal 2003). This sequence organises the learning process about heritage into two interconnected phases, with awareness as their connecting point. The phases include activities ranging from knowing, understanding and respecting, to valuing, raising awareness, caring for, enjoying and transmitting our cultural heritage. Based on the processes and values relating to care, we focus on two axes that act as pathways, leading to two distinct programmes.

Axis 1: Knowing – understanding – respecting

In order to be able to adopt an attitude of respect towards cultural heritage, it is necessary to have the arguments to do so, to have reasons or "whys". These arguments are only reached if we have the right answers to all the questions surrounding cultural heritage, and these answers reflect precisely our process of understanding. However, it is not possible to understand what we do not know. At the same time, what we do know about cultural property and the crimes that can be committed against it influences the way we understand it, as well as the medium- and long-term effects (or impact) on our learning.

Axis 2: Valuing – raising awareness – caring

As it is not possible to value what we do not respect, the second axis therefore follows naturally from the first. Many values exist, not just one, and they are not inherent in material objects but are attributed to them by individuals. Values change, and people will only be able to apply them if they have the opportunity to do so and know how to; this means that the process of valuing must be taught and learned. Once we are able to attribute values to objects, we can say that we are "sensitive" because what happens to them concerns us, affects us and preoccupies us. Raising awareness is, in fact, the threshold

that marks the shift in attitude from neglect to the care of cultural heritage. We tend to care for that which has value; we tend to protect it, to guard it, and, even if it deteriorates, to restore it. On the other hand, we tend to ignore, neglect, fail to protect or even destroy those things in which we do not find sufficient or adequate value. Thus, valuing can also be taught and learned.

What examples can help me understand heritage crimes?

Each of these two axes leads to a programme that follows the proposed sequence. The activities in programme 1 need to be undertaken before carrying out programme 2. However, some activities from each programme can be combined because they are independent from each other. It is suggested that the logic of the sequence is always respected, so that if two activities are carried out, one from each programme, the one from programme 1 should precede the one from programme 2.

Programme 1

Knowing – understanding – respecting

1. Role-play: “Heritage detectives”

Objective

Students will understand the different forms of illegal appropriation of cultural property and reflect on their consequences.

Description

- ▶ The teacher divides the class into small groups and assigns each group a “crime” related to cultural heritage (theft, illegal excavation, forgery, etc.).
- ▶ Each group prepares and performs a scene where the crime occurs, and a detective investigates it.
- ▶ The rest of the class watches and, at the end, tries to guess which crime was committed based on the clues.
- ▶ The teacher leads a final discussion on why these acts are illegal and their impact on society.

Teacher guidance

Clearly explain to students what cultural property is and what illegal appropriation means before starting.

2. Reconstructing lost heritage

Objective

Students will value the importance of recovering looted or damaged cultural property.

Description

- ▶ The teacher shows images of damaged or looted movable goods (sculptures, paintings, archaeological objects) and immovable goods (monuments, historic sites).
- ▶ Students create symbolic recovery proposals, such as models, drawings or collages.
- ▶ The class discusses how the Nicosia Convention helps to stop looting and aid the recovery of these items.
- ▶ Students reflect on the importance of international co-operation in this process.

Teacher guidance

Show real examples of successful recoveries to inspire creative proposals.

3. Map of heritage at risk

Objective

Students will be able to identify risks to heritage and understand how to protect it.

Description

- ▶ In groups, students research sites or movable goods considered at risk (locally or internationally).
- ▶ Each group prepares a report with information and identified risks.
- ▶ In class, they create a collaborative map (on poster board or digitally) locating these sites and threats (conflicts, trafficking, vandalism, etc.).
- ▶ They analyse how the Nicosia Convention helps protect these goods in co-operation with authorities.

Teacher guidance

Provide an initial list of examples and web resources to support the research.

4. Heritage theatre in conflict

Objective

Students will reflect on the impact of armed conflict on cultural heritage.

Description

- ▶ The teacher presents historical examples of looted or destroyed goods during wars.
- ▶ In groups, students prepare a short play showing the perspective of affected communities and those responsible for protection.
- ▶ After each performance, the class reflects on measures from the Nicosia Convention to prevent trafficking in these situations.

Teacher guidance

Help students focus not only on material loss but also on the cultural and emotional impact.

5. The journey of the lost and recovered

Objective

Students will understand cultural goods trafficking routes and how to combat them.

Description

- ▶ Students invent and tell the fictional story of a looted cultural object, describing its journey through different countries and the actors involved.
- ▶ They mark the stages of the journey on a world map.
- ▶ In a group discussion, they analyse tools from the Nicosia Convention to track and recover such items.
- ▶ Finally, they explore prevention and recovery strategies.

Teacher guidance

Ask each group to prepare a poster or illustrated timeline for presentation.

6. Conservators in action

Objective

Students will become aware of the importance of proper conservation of cultural goods.

Description

- ▶ The teacher presents examples of goods damaged by climate, humidity or poor handling.
- ▶ Students carry out preventive conservation simulations: symbolic cleaning, designing safe packaging, creating artistic protections.
- ▶ The class reflects on the relationship between conservation and the principles of the Nicosia Convention.

Teacher guidance

You can invite a local expert or show videos of restoration processes.

7. Heritage route

Objective

Students will value local heritage and understand how to protect it.

Description

- ▶ The teacher organises a guided visit to local buildings, monuments or archaeological sites.
- ▶ During the visit, students analyse risks (vandalism, neglect, looting) and propose protection measures.
- ▶ Back in class, they develop an action plan to raise community awareness.
- ▶ This work is linked to the principles of the Nicosia Convention.

Teacher guidance

Prepare the route in advance and, if possible, co-ordinate with local guides or authorities.

8. Anti-looting campaign

Objective

Students will understand the harm caused by cultural goods trafficking to identity and history.

Description

- ▶ In teams, students design a graphic or digital campaign (posters, videos, social media) to inform about the effects of looting.

- ▶ They must include real examples of goods recovered through international agreements.
- ▶ They reflect on the role of the community in preventing looting.
- ▶ The campaign is presented to the rest of the school or community.

Teacher guidance

Encourage students to plan an exhibition or share the campaign on school social media.

9. Heritage through time

Objective

Students will understand how heritage goods can change depending on conservation or neglect.

Description

- ▶ Each student or group finds historical images of the same cultural object and analyses its deterioration or restoration.
- ▶ They create a timeline showing changes and possible interventions.
- ▶ The class reflects on what conservation practices could have been applied, based on the Nicosia Convention.
- ▶ Finally, they design proposals to protect similar local goods.

Teacher guidance

Help students access local archives or digital libraries.

10. Photographs of vulnerable heritage

Objective

Students will be able to identify the conservation status of local heritage and propose solutions.

Description

- ▶ Students take photos of local historic buildings or monuments.
- ▶ In class, they analyse identified threats (vandalism, neglect, poor restoration).

- ▶ They determine risk levels and prioritise intervention areas.
- ▶ They relate their observations to the principles of the Nicosia Convention.

Teacher guidance

Organise a photo exhibition at school to share findings with the community.

11. Role-play: “Restitution of a cultural asset”

Objective

Students will be able to reflect on the legal and ethical challenges of the restitution of looted cultural assets and appreciate the importance of international co-operation.

Description

- ▶ The teacher presents a fictional case of looting and illegal export of a cultural object.
- ▶ Students are organised into groups, and assume roles: country of origin, receiving country, international organisations.
- ▶ They negotiate the return of the object and present their arguments.
- ▶ At the end, they collectively reflect on the legal challenges and the principles of the Nicosia Convention.

Teacher guidance

Prepare supporting materials with information on real cases. Provide resources to understand the international legal framework.

12. Prevention posters: Protecting heritage

Objective

Students will understand the criminal risks to heritage and design prevention messages.

Description

- ▶ Students research different types of heritage-related crimes.
- ▶ In groups, they design posters with drawings and prevention messages.
- ▶ The posters are displayed in the school or on social media as part of a sensitisation campaign.

Teacher guidance

Provide examples of effective posters and guide the research to ensure messages are accurate and clear.

13. Quiz game: “Is it legal or not?”

Objective

Students will be able to distinguish between legal and illegal actions related to cultural heritage.

Description

- ▶ The teacher reads out to the class various situations that present a dilemma.
- ▶ Students answer in groups whether they consider the action legal or not and justify their answer.
- ▶ The correct answer is then explained, along with its legal basis.

Teacher guidance

Prepare local examples to help students understand the topic in their familiar context.

14. Treasure hunt

Objective

Students will be able to identify illegal practices and understand their impact on heritage.

Description

- ▶ The teacher organises a treasure hunt with clues related to legal and illegal practices.
- ▶ Students can only progress if they choose the correct option.
- ▶ At the end, the students explain why certain practices are harmful.

Teacher guidance

Ensure the clues are understandable and aligned with the expected learning outcomes.

15. “Crimes against goods” timeline

Objective

Students will be able to analyse how heritage crimes have impacted history.

Description

- ▶ In groups, students research and create a timeline with examples of heritage crimes.
- ▶ They categorise the crimes by type and reflect on the social responses.

Teacher guidance

Provide initial examples to make the search more efficient.

16. Debate: “The lost heritage dilemma”

Objective

Students will understand the ethical and legal dilemmas of protecting heritage in times of conflict.

Description

- ▶ The teacher presents a hypothetical case.
- ▶ Students, in groups, take on different roles and prepare arguments.
- ▶ A debate takes place, followed by a final reflection.

Teacher guidance

Guide the groups in preparing balanced arguments and provide reference materials.

17. Maps and statistics

Objective

Students will be able to interpret data on heritage crimes and reflect on their impact.

Description

- ▶ Students analyse data and create maps or charts.
- ▶ They participate in complementary activities, such as role-playing or image interpretation.

Teacher guidance

Provide data sources and explain how to analyse them.

18. Creative workshop: “Your heritage, your story”

Objective

Students will appreciate cultural diversity and understand the importance of its protection.

Description

- ▶ Students present objects or stories that represent their cultural identity.
- ▶ A “living museum” is organised for sharing their stories.
- ▶ A collective mural is created, linking these elements with the Nicosia Convention.

Teacher guidance

Explain the difference between tangible and intangible heritage and facilitate reflection on cultural diversity.

Tangible and intangible heritage

- ▶ The objects or stories presented reflect tangible elements (e.g. artefacts, traditional clothing, old photos) and intangible elements (e.g. traditions, family stories, songs or dances).
- ▶ The Nicosia Convention emphasises that intangible heritage is as valuable as tangible heritage and that both are essential for cultural identity.

Cultural diversity

- ▶ The “living museum” explores the diversity of cultural expressions within a group. This fosters respect for other traditions and understanding of how each culture contributes to the common heritage of humanity.
- ▶ It directly links to the principle of the Nicosia Convention, which aims to preserve cultural wealth as a shared resource.

Importance of local and global protection

- ▶ By relating personal stories to the concepts of the Nicosia Convention, students are reminded that cultural heritage must be protected not only by local communities but also in a global context.

- ▶ This helps students to understand how international co-operation and agreements, such as the Nicosia Convention, are crucial to prevent the loss of cultural assets due to looting, trafficking or conflict.

Awareness and empathy towards world heritage

- ▶ A collective mural is created, showing how all cultures contribute to world heritage.
- ▶ The final mural reinforces the idea that each culture is a “pillar” of world heritage and that protecting cultural assets benefits all of humanity, a central concept of the convention.

19. Brochures

Objective

Students will create sensitisation materials about crimes against heritage.

Description

- ▶ Students research crimes and design informative brochures.
- ▶ The brochures are shared in school or online.

Teacher guidance

Provide design templates and examples to assist in creating attractive and clear materials.

20. Chronological list of attacks on heritage

Objective

Students will understand the historical impact of attacks on cultural heritage.

Description

- ▶ Students research historical assaults on heritage sites and create a commented chronological list.
- ▶ They analyse causes, consequences and potential protection measures.

Teacher guidance

Provide key examples and discuss the definition of crimes against humanity beforehand.

21. Clio and the Greek sculpture (story)⁶

Objective

Students will be able to identify different types of heritage crimes and develop empathy for their prevention.

Description

- ▶ The teacher reads the story in class, showing the illustrations.
- ▶ Students identify the crimes mentioned.
- ▶ A discussion is held on the solutions proposed in the story.

Teacher guidance

Explain the categories of crimes beforehand and prepare questions to guide the discussion.

6. De Castro P., Fontal O. and Consuegra J. (forthcoming), *Clio and the Greek sculpture*, Council of Europe.

Programme 2

Valuing – raising awareness – caring

22. Debate: “How much is cultural heritage worth?”

Objective

To stimulate reflection on the cultural and social value of heritage objects.

Description

- ▶ Students are divided into two teams and assigned a position to defend: one in favour of allowing certain heritage objects to be traded and one against.
- ▶ Each group should base their arguments on examples of criminal acts against heritage (such as illegal export or forgery of documents) and how this can affect culture and history (see Appendix with examples of crimes and news stories).
- ▶ At the end, the group reflects on what they have learned and how heritage assets can be protected.

Teacher guidance

- ▶ Prepare materials and clearly explain the objective; divide students into two teams with opposing views.
- ▶ Guide the debate respectfully, encouraging real examples and helping with questions if needed.
- ▶ Reflect on the discussion and explore ways to protect cultural heritage (optionally, create a poster or presentation).

23. "Heritage news": simulated

Objective

To raise awareness about the illegal import and export of cultural property.

Description

- ▶ Students are assigned the role of journalists and are asked to research and create a news story about a case of illegal import or export of art or heritage goods.
- ▶ Interviews with "experts" (other peers) on the effects of these crimes are included. This can be articulated in two ways: on the one hand, some students may investigate these topics specifically, or on the other hand, they may access this information by watching videos from real experts.
- ▶ Afterwards, each group presents their report to the class, promoting a debate on the legal and ethical implications.

Teacher guidance

- ▶ Provide real examples or recent news about the illegal art trade to inspire students' reports.
- ▶ Encourage creativity and teamwork, and guide interviews with key questions about legal, ethical and cultural consequences.

24. "The trial of the art thief"

Objective

To understand the judicial process and the consequences of crimes against property.

Description

- ▶ Students are divided according to assigned roles: judges, prosecutors, defenders and defendants. The trial will be conducted on a fictitious case of art theft or destruction of a historical monument (see Appendix with examples of crimes and news stories).
- ▶ Students must prepare their arguments and evidence to prove or defend the guilt of the accused.
- ▶ At the end, the group decides the verdict and the legal repercussions of the crime are discussed.

Teacher guidance

- ▶ Set clear rules for the “trial” and give students a simple structure (introduction, arguments, verdict) to help them organise the case.
- ▶ Support students as they prepare their roles and evidence, offering basic legal vocabulary and helping them balance the discussion.

25. “The factory of false documents”

Objective

To understand the crime of document forgery and its impact on property.

Description

- ▶ Students must play “detective” in a fictitious scenario where they discover that certain historical documents are being forged.
- ▶ Using materials (paper, ink, etc.), they must identify signs of forgery in documents and learn how to detect these illegalities.
- ▶ They then discuss the importance of authenticity in historical documents and the damage caused by forgery.

Teacher guidance

- ▶ Prepare fake documents with intentional mistakes (wrong dates, suspicious signatures, artificial aging) for students to investigate.
- ▶ Explain real methods of detecting forgeries (like using UV light or ink analysis) to strengthen their investigative thinking and critical analysis.

26. Illegal market simulation: “Marketing the illegal”

Objective

To explore how the illegal market for heritage objects works.

Description

- ▶ The students pretend to be buyers and sellers at an antiques market, but some of the objects they are offered are stolen or counterfeit works.
- ▶ Students must identify which items are legal and which are not, based on their heritage research. After the activity, they reflect on how these illegal markets affect the culture and economy of countries.

Teacher guidance

- ▶ Prepare a set of item cards with a mix of legal and illegal objects, including brief descriptions, origins and clues for students to investigate (e.g. missing provenance, suspicious dates).
- ▶ Guide students during the simulation by asking critical questions like: "How can you verify if this object is legal?" "What risks are involved in buying it?" Then, lead a class reflection on how these markets harm cultural identity and national economies.

27. Short films on the protection of cultural heritage

Objective

To encourage students' creativity and critical thinking regarding violations of cultural heritage, promoting reflection through the creation of audiovisual materials that address the principles of the Nicosia Convention.

Description

- ▶ Students must create a short film of no longer than 5 minutes, addressing an issue related to the Nicosia Convention (such as the protection, restitution and preservation of cultural heritage).
- ▶ The short film can be in any genre: fiction, docudrama, documentary, animation or any other audiovisual style, as long as it focuses on the ethical, legal or social challenges related to cultural heritage.
- ▶ The activity can be carried out in groups – encouraging collaboration and idea sharing among students – or individually.
- ▶ The review of the short films will pay special attention not only to the technical aspects of cinematic language (editing, planning, performance, etc.) but also to how effectively they convey the importance of protecting cultural heritage and the legal implications of its violation.

Teacher guidance

- ▶ Provide examples of relevant short films and resources to help students understand the approach and topics to be addressed.
- ▶ Offer a brief introduction to the Nicosia Convention and its implications to help students contextualise the subject.
- ▶ Guide students through the audiovisual production process, ensuring they understand both the technical aspects and the message content.

Follow-up actions

- The Council of Europe, through the Culture and Heritage for Democracy Division, could organise an annual short film competition open to different educational levels (primary, secondary and high school).
- The best projects could receive recognition, such as the opportunity to participate in a cultural exchange programme in Strasbourg and Nicosia, where students can present their work and share experiences with other young people interested in cultural heritage.

Examples of short videos about the protection of cultural heritage

► *The Box* (OEPE)

A story about the value of cultural heritage, presented in the style of a thriller (in Spanish).

Link: www.youtube.com/watch?v=3ysjd4a6lbw&t=75s

► *The Restitution of Stolen Colonial Art* (DW Documentary)

This documentary explores the challenges and debates surrounding the return of colonial-era artworks to their countries of origin (in Spanish).

Link: www.youtube.com/watch?v=_w2Zmgl_KoA

► *Destroying Cultural Heritage to Erase History* (DW Español)

This report reveals how, in armed conflicts, the destruction of monuments and historic sites becomes a tool to erase the memory and identity of people (in Spanish).

Link: www.youtube.com/watch?v=_rf1geagjMk

► *Restitution of Palaeontological and Archaeological Heritage* (Argentine Museum of Natural Sciences)

This video discusses the importance of returning heritage assets to local provinces, emphasising the right of communities to their historical and cultural legacy (in Spanish).

Link: www.youtube.com/watch?v=5uJK4Mlg54Y

► *Vandalism, Heritage and Urbanism* (losreporterosCSTV)

A report discussing how vandalism in urban settings negatively impacts cultural and architectural heritage, causing irreparable historical loss (in Spanish).

Link: www.youtube.com/watch?v=J-dPNY-Sd9k

► ***End Trafficking, Save Culture* (INAH TV)**

An animated video produced by Mexico's National Institute of Anthropology and History (INAH), warning about the illicit trafficking of cultural assets and its impact on identity and collective memory.

Link: https://youtu.be/J-WDjZvvyD4?si=bWW_0rfQ2o2rSNnT

► ***United for Heritage – UNESCO Campaign* (Diagram)**

A short animated awareness video calling for action to protect endangered cultural heritage, especially in areas affected by conflict and looting (in Spanish).

Link: https://youtu.be/JImJ0IJD__E?si=QLMKfvnYzzKxF6SF

► ***What's at Stake in the Illicit Trafficking of Cultural Property?* (UNESCO Mexico)**

Explains how the trafficking of archaeological and cultural objects affects communities by depriving them of key elements of their identity, and describes international actions to combat this crime (in Spanish).

Link: www.youtube.com/watch?v=jS8EEfnNYI4

► ***Vandals* (ESMA)**

An animated short film showing two characters competing to paint a city, ultimately causing its degradation. A visual metaphor about vandalism and the impact of ego on heritage environments.

Link: www.youtube.com/watch?v=492PIRfKd7c

28. Advertising campaigns

Objective

To raise social awareness of cultural heritage conservation through short and effective advertisements.

Description

- Students are asked to create video campaigns of no more than 20 seconds, which focus on positive messages in support of the eradication of violations against heritage.
- Each advertisement should include a creative and motivating slogan.

- ▶ This activity could be approached as a competition run by the Culture and Heritage for Democracy Division. The winning teams could meet in European heritage protection centres and share ideas with other participants.

Teacher guidance

- ▶ Provide examples of real awareness ads (e.g. UNESCO or museum campaigns) to inspire creativity and show how strong messages can be delivered in 20 seconds or less.
- ▶ Support students in developing a clear and impactful slogan, encouraging the use of simple, persuasive language and positive calls to action (e.g. "Protect the Past, Inspire the Future").
- ▶ Facilitate a final showcase or contest where students present their videos and explain their message, followed by group feedback or peer voting to promote reflection and engagement.

29. The “exact cost” game

Objective

To educate students about the economic impact of crimes against cultural heritage through an interactive game based on real data.

Description

- ▶ Inspired by the format of the US game show *The Price is Right*, players will have to calculate the cost of restorations, fines or convictions relating to property crimes. A parallel could be drawn between the value of their own items of consumption (music festival passes, video game consoles, airline tickets, cost of comics, etc.) and the amount of the fines.
- ▶ The process combines entertainment with learning, thereby encouraging students to reflect on the value of heritage.

Teacher guidance

- ▶ **Prepare real-life data in advance.** Collect examples of the actual costs of restoring heritage sites or fines for crimes like looting or forgery. Present this data in a clear, age-appropriate format to ensure the game is both educational and realistic.
- ▶ **Make it relatable.** Help students connect the value of heritage to their daily lives by comparing restoration costs or legal fines with things they value – such as concert tickets, smartphones or video games. This makes abstract numbers more meaningful.

- ▶ **Encourage critical thinking and discussion.** After the game, guide a short discussion: Were they surprised by the costs? Do they think cultural heritage is undervalued or protected enough? Use this time to reinforce the idea that heritage has both cultural and economic value.

30. Film forum

Objective

To encourage critical thinking about crimes against cultural heritage through the analysis of films and documentaries, promoting debate on ethical, legal and social issues related to heritage protection.

Description

A selection of films and documentaries, both fiction and non-fiction, will be presented, addressing crimes against cultural heritage. These will be accompanied by recommendations and activity proposals to support active viewing. Films can be watched in full or selected scenes may be shown as indicated.

Teacher guidance

It is recommended that films be watched in groups, followed by debate and critical reflection. Provide guiding questions and activity proposals to facilitate discussion and ensure students understand the issues presented in each film.

Recommended films by age group

For students aged 10 to 12

- ▶ *Guardianes del patrimonio* (TVE Series, 2020) [available in Spanish only]

Duration: Approximately 20 minutes per episode.

Description: This educational documentary is ideal for students interested in the protection of cultural heritage. It highlights the work of heritage guardians in Spain and is designed to be accessible and informative, with no violent or inappropriate content.

Age recommendation: Suitable for children aged 10-12.

Available at: www.rtve.es/play/videos/guardianes-del-patrimonio/

- ▶ *Adele's Wish* (Terrence Turner, 2008)

Duration: 90 minutes

Description: This film is aimed at a younger audience and tells a story of friendship, values and heritage protection. It is an accessible and friendly narrative, ideal for children and early teens.

Age recommendation: Suitable for children aged 10 to 12.

For students aged 14 and up (secondary school)

► ***The Monuments Men (George Clooney, 2014)***

Duration: 118 minutes

Description: Based on real events, this film tells the story of the recovery of stolen artworks during the Second World War. Its historical and cultural focus makes it suitable for older students.

Age recommendation: Suitable for secondary school students (14+).

► ***Woman in Gold (Simon Curtis, 2015)***

Duration: 109 minutes

Description: This film recounts the legal battle to recover a painting stolen by the Nazis. It combines art history and human rights, making it ideal for secondary students interested in these topics.

Age recommendation: Suitable for secondary school students (14+).

► ***Hitler vs. Picasso and the Others (Documentary) (Claudio Poli, 2018)***

Duration: 90 minutes

Description:

This documentary explores art during the Second World War, focusing on works stolen by the Nazis. It is educational and recommended for students interested in art and heritage history during this period.

Age recommendation: Suitable for secondary school students (14+).

► ***The Train (John Frankenheimer, Arthur Penn, 1968)***

Duration: 133 minutes

Description: This war film involves a train loaded with stolen art during the Second World War. Given its war-related and dramatic themes, it is more appropriate for older students.

Age recommendation: Suitable for secondary school students (14+).

► ***Incognito (John Badham, 1997)***

Duration: 107 minutes

Description: A thriller about art theft, focusing on mystery and intrigue. This film has a more adult tone and is recommended for older students interested in art and deception.

Age recommendation: Suitable for secondary school students (16+).

For older students (16 and up)

► *The Thomas Crown Affair* (Norman Jewison, 1968)

Duration: 102 minutes

Description: A crime thriller involving a sophisticated art theft, ideal for students interested in suspense and crime films. It includes themes of conspiracy and theft that may be too complex for younger viewers.

Age recommendation: Suitable for students aged 16 and up.

► *The Hour of the Brave* (Antonio Mercero, 1998)

Duration: 99 minutes

Description: This historical adventure film also focuses on the protection of heritage in times of war. It is suitable for older students, as it addresses social and cultural issues.

Age recommendation: Suitable for students aged 14 and up.

Note: If activities are intended for children, it is important that teachers adapt the content and select the most appropriate films based on the age and educational level of the students. Films recommended for 10-year-olds, such as *Guardianes del patrimonio* and *Adele's Wish*, are suitable in terms of tone and content. For secondary students, options like *The Monuments Men* and *Woman in Gold* are appropriate, but it is advised to review the content beforehand to ensure it aligns with the students' maturity level.

31. Who's who game

Objective

To identify crimes against property and their main protagonists, both for and against.

Description

► The approach would follow the format of the game *Who's Who* in which, through questions that can only be answered in the affirmative or negative, one tries to identify the protagonist of an action in defence of or against heritage.

Teacher guidance

- ▶ Prepare clear and age-appropriate character profiles with key facts for students to ask yes/no questions.
- ▶ Teach how to ask strategic questions to identify the character efficiently.
- ▶ Promote the use of heritage-related vocabulary and encourage teamwork for better engagement and learning.

32. Consecutive clue-based game

Objective

To identify crimes against cultural heritage (such as theft, vandalism and illegal trafficking) and understand their impact through a dynamic clue-based game.

Description

The game involves solving the mystery hidden within a text and answering all the related questions. To do this, students must carry out searches, using books or the internet, based on the clues or hints provided in the text.

These clues serve as keys that lead to the correct answers step by step.

A sample text is proposed, which not only serves as useful classroom material but also as a model to create other texts related to the themes of the Nicosia Convention. Throughout the activity, students will learn about the importance of protecting cultural heritage and adopting responsible attitudes towards it.

In our design, we would not be looking for a single response, but a whole series of responses – the equivalent of intermediate searches – which would emphasise cultural assets and attitudes favourable to their conservation.

It would be useful to work on issues relating to theft and aggression, graffiti painting, international trafficking, pyromania, ridicule of traditions and linguistic minoritisation.

The scheme could be similar to the one presented here, although with a much greater emphasis on aspects included in the Nicosia Convention.

Teacher guidance

How to conduct the game in class

- ▶ Divide the class into teams of 3-5 students.
- ▶ Give each team the starting text and the questions to be answered.
- ▶ Teams must find the answer to each clue before moving on to the next one.

- ▶ The teacher moderates and gives hints if a team gets stuck.
- ▶ At the end, each team shares what they learned about heritage protection.

Sources to search for answers

1. Materials provided by the teacher

These can be prepared in advance, adapted to the students' educational level:

- a collection of short texts, images of artworks, brief artist biographies, historical facts, etc.;
- a classroom panel or mural with key information;
- clue cards themselves, including additional small hints.

2. Books or reference sheets in class

If you have books on art history, history or general culture available, make this clear to the students.

3. Guided internet search (if devices are available)

If tablets, phones or computers are available, allow quick searches. To avoid distractions, you can:

- provide a limited list of recommended websites (e.g. Wikipedia, Museo del Prado, Google Arts & Culture).
- set a maximum time for each search (e.g. 3-5 minutes per clue).

4. Teacher support

If a team gets stuck, offer extra clues, such as:

- “Think of a French Impressionist painter who painted ballerinas.”
- “The rejected painting at the Paris Salon is related to a picnic.”

Organisational tips

- ▶ Before the game, clearly explain WHERE students should search.
- ▶ Depending on the educational level and additional learning goals, decide whether mobile devices and the internet are allowed, or if only class materials can be used. In that case, you may want to adapt or remove certain questions or embed the answers within the text itself so that the sequence can continue.
- ▶ If using online searches, assign only one team member as the “device manager”.

Sample story and questions

For children aged 10 to 12	Version for teenagers (ages 13 to 16)
<p>Art detectives: Let's find the clues!</p> <p>Today we're going on an exciting adventure to solve a mystery from the world of art. We'll read carefully and look for hidden clues to answer the questions. Get ready to become a detective!</p> <p>Story</p> <p>Years ago, a famous art thief used to steal and forge paintings. But over time, he changed his ways and started helping the police recover stolen artworks. One of his most famous thefts happened one early morning in 1981 in a village in Palencia, Spain. He stole a wooden figure that later appeared in France –but it was incomplete, missing a part.</p> <p>The stolen piece was in a very old artistic style dating from the Middle Ages. The style appeared shortly after the first Christmas nativity scene was created in a village in Italy. A famous painter from that time even painted a scene about that event.</p> <p>This thief not only stole – he also made fake paintings! He claimed to have made so many imitations of a famous French painter that people no longer knew which ones were real. That painter was very important for later artists in the 19th century.</p> <p>One of those later artists often painted ballerinas, whether they were rehearsing or resting backstage. He also liked to copy other painters' works, not to trick anyone, but as practice. You might know one of his paintings with a ballerina in a red coat, looking tired in a corner.</p>	<p>Art mission: Follow the clues and solve the mystery</p> <p>Get ready to dive into a fascinating real-life case from the art world, full of thefts, forgeries and connections between artists from different eras. Read carefully and use your skills to find the answers.</p> <p>Story</p> <p>There was an art thief who became famous around the world, not only because of his robberies, but also because, after years of committing crimes, he began to work with the police to help recover stolen artworks. One of his most famous heists happened in 1981, in a small village in Cerrato, Palencia, where he stole a Romanesque sculpture that later appeared – though incomplete – in an antique shop in France.</p> <p>The artwork, from the 12th century, belongs to a medieval artistic style that developed shortly after the first nativity scene was created in a village in Lazio, Italy. Among the scenes from the life of Saint Francis, there is a painting that shows that moment, made by one of the greatest Italian painters of the Middle Ages.</p> <p>The thief was also a skilled forger. He claimed to have faked between 40 and 60 paintings by the French landscape artist Camille Corot, whose work was essential for the rise of movements like Impressionism in the late 19th century.</p>

<p>He also loved painting horses racing. New inventions like photography helped him in his art. Interestingly, a director from a famous art film movement made a movie in 1959 with the same title as the most famous painting by another artist of that time.</p> <p>That painting was rejected from an important Paris exhibition in 1863, but later shown at the Salon des Refusés. The painter was inspired in part by a Venetian Renaissance artist known for painting female nudes.</p> <p>To finish, this Venetian artist painted the portrait, now in the Prado Museum in Madrid, of a Spanish king who died in the same place where our thief stole another important work.</p>	<p>One of the most important Impressionists was Edgar Degas, known for his paintings of ballerinas. Although Degas didn't create forgeries, he did spend many hours copying classical works as a way to practise his art. Just think of one of his most famous scenes, where a dancer in a red coat rests quietly at the edge of the stage, away from the noise.</p> <p>Degas also painted subjects like horse races, where photography and new inventions had a strong influence. The link between these modern art movements and cinema becomes even clearer when we remember that one of the key directors of <i>Nouvelle Vague</i> made a movie in 1959 with the same title as the most famous painting by Édouard Manet.</p> <p>That painting was rejected by the Paris Salon in 1863 for being too bold and was later exhibited at the Salon des Refusés. Manet was inspired, among other sources, by a painting by a Renaissance painter from Venice, now in the Louvre Museum collections.</p> <p>Finally, this Venetian artist painted the portrait, now in the Prado Museum in Madrid, of a Spanish king who died in the same place where our thief stole another important work by a Flemish painter, widely represented in the museum.</p>
<p>Questions and answers</p> <p>1. What is the name of the art thief who later helped the police?</p> <p>A: René Alphonse van den Berghe, known as "Erik the Belgian".</p> <p>2. Which artwork was stolen in Palencia in 1981?</p> <p>A: <i>The Virgin and Child</i> (a 12th-century Romanesque sculpture from Santa María de Piasca church, Palencia).</p>	<p>Questions and answers</p> <p>1. What is the name of the art thief who later helped recover stolen artworks?</p> <p>A: René Alphonse van den Berghe, known as "Erik the Belgian".</p> <p>2. Which artwork was stolen in Palencia in 1981?</p> <p>A: <i>The Virgin and Child</i>, a Romanesque sculpture from the 12th century, originally from the church of Santa María de Piasca, Palencia.</p>

<p>3. What type of artwork was it? A: Sculpture (Romanesque polychrome wood carving).</p> <p>4. What is the artistic style of that sculpture? A: Romanesque style.</p> <p>5. Who was the French painter known for painting ballerinas, and what themes did he like? A: Edgar Degas; he painted ballerinas, ballet scenes, horse races and women in daily life.</p> <p>6. What famous painting by Manet was rejected in Paris? A: <i>Le Déjeuner sur l'herbe</i> (<i>The Luncheon on the Grass</i>).</p> <p>7. Which Venetian painter inspired Manet's painting? A: Tiziano, especially his work <i>Concerto campestre</i> (<i>The Pastoral Concert</i>).</p> <p>8. Where did the king die and where was the painting stolen from? A: From the monastery of Yuste, where King Charles I died.</p> <p>9. Why is it important to care for and protect cultural heritage? A: Because it represents the history, identity and memory of societies; protecting it helps future generations learn from and enjoy it.</p>	<p>3. What type of artwork and artistic style did it belong to? A: It was a wooden polychrome sculpture in the Romanesque style, typical of medieval religious art.</p> <p>4. Who was Edgar Degas and what subjects did he usually paint? A: Edgar Degas was a French Impressionist painter known for painting ballerinas, ballet scenes, horse races and women in everyday situations.</p> <p>5. Which painting by Manet was rejected by the Paris Salon, and why was it so important? A: <i>Le Déjeuner sur l'herbe</i> (<i>The Luncheon on the Grass</i>); it was important because it broke academic art rules of the time and paved the way for modern art movements.</p> <p>6. What connection does Tiziano have with Manet's painting? A: Manet was inspired by Tiziano's work <i>Concerto campestre</i> (<i>The Pastoral Concert</i>) when he painted <i>The Luncheon on the Grass</i>.</p> <p>7. Where did the king die and where was the painting stolen from? A: From the monastery of Yuste, where King Charles I died.</p> <p>8. Who is the Flemish artist whose painting was stolen? A: Jheronimus van Aken, Jheronimus Bosch or Hieronymus Bosch.</p> <p>9. Why is it important to protect cultural heritage from crimes like theft and forgery? A: Because cultural heritage preserves the history, identity and memory of societies; protecting it allows future generations to learn from and enjoy it.</p>
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Key aspects of the Nicosia Convention (explained simply)

- ▶ Protect cultural property from crimes like theft, trafficking and vandalism.
- ▶ Encourage respect and care for heritage within communities.
- ▶ Co-operate between countries to recover stolen or illegally trafficked artworks.

Clues and questions

Clue 1

A famous art thief who used to steal and forge paintings now works helping the police to recover stolen artworks. His most famous theft occurred in 1981 in a small town in Palencia, Spain.

Question: What was the name of this famous art thief?

Clue 2

The artwork stolen in Palencia in 1981 was a Romanesque sculpture, later found incomplete in an antique shop in France.

Question: What was the artwork stolen in Palencia in 1981?

Clue 3

The artwork was a Romanesque sculpture, typical of medieval religious art.

Question: What type of artwork was stolen in Palencia?

Clue 4

The Romanesque style of the sculpture is known for its religious carvings.

Question: What artistic style did the artwork belong to?

Clue 5

Among the artists influenced by Corot was Edgar Degas, known for painting ballerinas and ballet scenes.

Question: Who was Edgar Degas and what themes did he usually paint?

Clue 6

Édouard Manet painted a revolutionary artwork that was rejected by the Paris Salon in 1863 and later exhibited at the Salon des Refusés.

Question: What famous painting by Manet was rejected in Paris?

Clue 7

Manet's painting *Le Déjeuner sur l'herbe* was partly inspired by works of the Venetian painter Tiziano.

Question: What connection does Tiziano have with Manet's painting?

Clue 8

One of the paintings stolen by the thief was located in the monastery of Yuste, where King Charles I spent his final days.

Question: Where was one of the artworks mentioned in the game stolen from?

Clue 9

Illegal trafficking of cultural goods, vandalism and theft seriously damages the cultural heritage of societies.

Question: Why is it important to protect cultural heritage?

How can I assess students' learning about heritage crime?

The table below is an evaluation grid which can be used to assess the different competences involved in learning about heritage crime. There are six categories: 1. Understanding of concepts, 2. Valuing heritage, 3. Awareness, 4. Attitude and commitment, 5. Transferability and 6. Critical assessment.

Use of the rubric

- ▶ **Adaptation by age:** for 10-12 year olds, it is suggested that the category of “valuing heritage” and practical activities be prioritised. For 13-16 year olds, more weight can be given to “transferability” and “critical assessment”.
- ▶ **Formative assessment:** it is suggested that the grid is used both for grading and as a reflective tool for students to analyse their progress and areas for improvement.

Evaluation grid

Category	Learning objective	1	2	3	4
1. Understanding of concepts	Recognises the importance of protecting cultural property from criminal acts.				
	Explains the objective of the Nicosia Convention focused on preventing criminal acts against cultural property.				
	Differentiates between movable property (sculptures, objects) and immovable property (monuments, archaeological sites).				
	Examples relate to the types of criminal acts defined in the Nicosia Convention (i.e. theft and other forms of illicit appropriation; illegal excavation and removal; illegal import; illegal export; acquisition; commercialisation; falsification of documents; destruction and damage).				
	It includes the impact of conflict and looting on the loss of cultural heritage.				
2. Valuing heritage	Identifies significant cultural assets in their community and explains their historical or artistic value.				
	Reflects and justifies the importance of protecting cultural property for future generations.				
	Explains the importance of preserving cultural property as part of the collective identity.				
	Demonstrates interest in learning about real cases of illicit trafficking in cultural property, and its impact on history, including crimes such as looting, destruction, theft, forgery and illicit trafficking in cultural property, and their legal and cultural consequences.				

3. Awareness	<p>Participates in discussions on how to care for endangered cultural property (local or international).</p> <p>Reflects on the role of the community in protecting cultural heritage.</p> <p>Shows empathy when acting out stories relating to communities affected by looting or conflict.</p> <p>Proposes ideas to sensitise people around them about heritage protection.</p>				
4. Attitude and commitment	<p>Collaborates effectively in group activities relating to heritage appreciation.</p> <p>Respects the ideas of others during discussions and creative activities.</p> <p>Demonstrates positive engagement in proposing solutions to problems such as looting or deterioration.</p> <p>Actively engages in symbolic conservation tasks (models, conservation simulations, etc.).</p>				
5. Transferability	<p>Relates the principles of the Nicosia Convention to other cases of cultural protection.</p> <p>Proposes real or symbolic actions to prevent damage to cultural heritage in their environment.</p> <p>Communicates clearly and creatively the importance of protecting cultural heritage to different audiences.</p>				

6. Critical assessment	Critically evaluates international actions to restitute looted cultural property.			
	Critically analyses a case of looting or destruction of a cultural property and proposes solutions to prevent it.			
	Compares cultural heritage protection policies in different countries, evaluating their strengths and weaknesses.			
	Reflects on the social, economic and cultural implications of the loss of a cultural property and justifies its protection.			

Table of suitability of project materials for different locations

Materials/activities	School	Museum	Any location
1. Role-play: "Heritage detectives"	✓		
2. Reconstructing lost heritage	✓	✓	
3. Map of heritage at risk	✓		✓
4. Heritage theatre in conflict	✓	✓	✓
5. The journey of the lost and recovered	✓	✓	✓
6. Conservators in action	✓	✓	✓
7. Heritage route	✓	✓	
8. Anti-looting campaign	✓		✓
9. Heritage through time	✓	✓	✓
10. Photographs of vulnerable heritage	✓	✓	✓
11. Role-play: "Restitution of a cultural asset"	✓		
12. Prevention posters: Protecting heritage	✓		✓
13. Quiz game: "Is it legal or not?"	✓	✓	✓
14. Treasure hunt	✓	✓	
15. "Crimes against goods" timeline	✓		✓
16. Debate: "The lost heritage dilemma"	✓	✓	
17. Maps and statistics	✓		
18. Creative workshop: "Your heritage, your story"	✓		
19. Brochures	✓		✓
20. Chronological list of attacks on heritage	✓		✓
21. Clio and the Greek sculpture (story)	✓	✓	✓

Materials/activities	School	Museum	Any location
22. Debate: "How much is cultural heritage worth?"	✓	✓	✓
23. "Heritage news": simulated	✓		
24. "The trial of the art thief"	✓		✓
25. "The factory of false documents"	✓		✓
26. Illegal market simulation: "Marketing the illegal"	✓		✓
27. Short films on the protection of cultural heritage	✓	✓	✓
28. Advertising campaigns	✓		✓
29. The "exact cost" game	✓		
30. Film forum	✓		✓
31. Who's who game	✓	✓	✓
32. Consecutive clue-based game	✓	✓	✓

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The Council of Europe Convention on Offences relating to Cultural Property (Nicosia Convention) aims to prevent and combat the illicit trafficking and intentional destruction or damage of cultural property by establishing several criminal offences (theft; unlawful excavation, importation and exportation; falsification of documents; illegal acquisition and placing on the market). Open for signature to any country in the world, it also works to foster international co-operation to fight these crimes, which are destroying the world's cultural heritage.

Teaching about heritage crime is an educational response to the Nicosia Convention, considering the various processes (knowing, understanding, respecting, valuing, caring, enjoying and transmitting) that organise heritage learning. It includes a set of specific educational activities for each of these aspects, including role-playing games, board games and card games; competitions for students and teachers; participatory activities for producing audiovisual materials to be shared through social media as well as the development of applications for mobile devices or web formats, enabling awareness raising through heritage processes and learning.

www.coe.int

The Council of Europe is the continent's leading human rights organisation. It comprises 46 member states, including all members of the European Union. All Council of Europe member states have signed up to the European Convention on Human Rights, a treaty designed to protect human rights, democracy and the rule of law. The European Court of Human Rights oversees the implementation of the Convention in the member states.

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