COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
Art Crime and the Law	

Academic staff	Core academic unit(s)
Coordinating: Dr. Keith Hayward	Vilnius University Faculty of Philosophy, Universiteto str. 9, LT-01513 Vilnius, tel. (8 5) 266 7600, el. p. fsf@fsf.vu.lt

Study cycle	Type of the course unit
First	Individualised Study Subject

Mode of delivery	Semester or period when it is delivered	Language of instruction
Face-to-face	Spring	English

Requisites	
Prerequisites: None	**Co-requisites (if relevant):** None

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	135	48	87

Purpose of the course unit
Art crime involves forgery, fraud, theft, intellectual property violation, illicit movement of goods across borders, vandalism and other criminal acts involving art and antiquities. This course offers students an introduction to art crime by focusing on the main legal approaches and criminological theories that have sought to confront, prevent, and make sense of a form of crime whose tentacles often extend across international borders and whose impact can affect the integrity of a nation's cultural heritage. Drawing on the latest research from fields like art history, socio-legal studies, cultural and narrative criminology, forensic and restoration science, art crime research, museum studies, and international criminal law, 'Art Crime and the Law' will focus on a range of subjects, from the motives of offenders, to the market for stolen art, to attempts to control art crime through international legislation and law enforcement cooperation.

Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
This course will provide students with knowledge of the following:	The course will include the following teaching approaches:	The course will be assessed in the following 2 ways:
• the main contemporary criminological and legal debates surrounding art and antiquities crime.	Formal lectures will form the basis of the course. These lectures will include interactive discussions based on specific high-profile cases; art crime-based online database searches; legal and criminological case study analysis; an in-person museum visit (to be arranged); Q and A sessions relating to reading assignments and examination exercises.	1. Group presentations. 2. Summative final examination.

• how legal positions are forced to adapt to deal with developing types of international crime;		
• some of the basic forensic technologies associated with art and provenance fraud/forgery detection;		
• how comparative and interdisciplinary approaches are used to combat complex criminological problems.		
• key discussions and debates surrounding emerging criminological issues in relation to globalization and transnational crime;		
• the ability to synthesize items of knowledge from different schools and disciplines of enquiry;		
• the capability to analyse popular discourses, texts, and visual material related to the field of art crime		

Content	**Contact hours**							**Individual work: time and assignments**	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	**Contact hours, total**	**Individual work**	**Tasks for individual work**
1. Course Introduction	2		1				**3**	**3**	Durney, M. (2013) 'Re-evaluating art crime's famous figures', *The International Journal of Cultural Property*, 20(2): 221-232. Students must also watch *Art of the Steal* (2009) https://www.youtube.com/watch?v=opOczQeFIb4 (available on YouTube).
2. Art Law: A Primer	2		1				**3**	**7**	Gommans, L. (2016) 'Art crime law', in (ed) A. Tompkins, *Art Crime and its Prevention: A Handbook for Collectors and Art Professionals*, London: Lund Humphries. Weil, S. E. (1981) 'Some thoughts on

									"Art Law"', *Dickenson Law Review*, 85(4) 555-563. Students must also listen to this podcast on 'The Artist as Lawyer, an Interview with Sergio Sarmiento about Art Law', available at: https://hyperallergic.com/the-artist-as-lawyer-an-interview-with-sergio-sarmiento-about-art-law/
3. Art Law: Key Foci and Concerns	2		1				**3**	**6**	Tompkins, A. (2016) 'International art crime law', in (ed) A. Tompkins, *Art Crime and its Prevention: A Handbook for Collectors and Art Professionals*, London: Lund Humphries. Naylor, R. T. (2008) 'The underworld of art', *Crime, Law and Social Change*, 50(4): 263–291. Students must also watch *The Black Box of the Art Business* https://www.youtube.com/watch?v=5TSE2TcMduc&t=10s (available on YouTube).
4. Art Theft: Misconceptions, Motivations, and Offender Modus Operandi	4		2				**6**	**10**	Bazley, T. D. (2010) *Crimes of the Art World*, Santa Barbara: Prager. Chapter 2: 'Art Theft' pp. 21–48. Hayward, K. J. and Kerr, J. (2027) 'The Art of the Heist: a criminological analysis of the art heist movie genre', in (ed) Cano-Cobano, E. *Crime Seen: A Criminological Gaze of Cinema*, Amsterdam: Spinger.

									Mackenzie, S. (2005) 'Criminal and victim profiles in art theft: motive, opportunity and repeat victimization', Art, Antiquity and Law, X (4), 353-70. Students must also watch one of the following BBC documentaries: *Stolen: Catching the Art Thieves* (Parts 1-3) https://www.youtube.com/watch?v=gxTtBVlblwA https://www.youtube.com/watch?v=BetimzLoIWI https://www.youtube.com/watch?v=PIsfPch82VU (available on YouTube).
5. The Securitization and International Policing of Art Theft	2		1				**3**	**7**	Kerr, J. (2023) 'Crime groups as criminal entrepreneurs: stealing heritage and cultural property', *Internatio nal Journal of Cultural Property*, 30(2):138-154. Runhovde, S. R. (2021) 'Perspectives on police specialization in art theft investigations', *Policing: A Journal of Policy and Practice*, 15(3): 1-15. Kerr, J, (2015) 'The private sector: security, investigation and loss adjustment' (pp 89.108) in *The Securitization and Policing of Art Theft: The Case of London*, Farnham: Ashgate
6. Fakes, Forgeries, and Forgers	4		2				**6**	**10**	Hayward, K.J. (2025) 'False impression: a criminological critique of the art forger stereotype',

									British Journal of Criminology, https://doi.org/10.1093/bjc/azaf104 Fine, G. (1983) 'Cheating history: the rhetorics of art forgery', *Empirical Studies of the Arts*, 1: 75-93. Tetro, T. (2022) 'Provenance' in *Con/Artist: The Life and Crimes of the World's Greatest Art Forger*, New York: Hachette. Students must also watch the following documentary: *Fakes in the Art World – the Mystery Conman* (2016) https://www.youtube.com/watch?v=1lNSXB4i4fE
7. Museum visit	4		2				**6**	**15**	Preparation for group presentations
8. Antiquities Crime 1: Looting, Trafficking, and Organized Crime	2		1				**3**	**7**	Rush, L.W. (2016) 'Looting of antiquities: tearing the fabric of civil society', in N. Charney, (ed.) *Art Crime: Terrorists, Tomb Raiders, Forgers and Thieves*. Basingstoke: Palgrave Macmillan. Mackenzie, S. and Davis, T. (2014) 'Temple looting in Cambodia: anatomy of a statue trafficking network', *British Journal of Criminology*, 54: 722–740. Brodie, N. (2012) 'Uncovering the antiquities market', in R. Skeates, C. McDavid and J. Carman (eds.), The Oxford Handbook of Public Archaeology, Oxford: Oxford University Press,

									230-252.
9. Antiquities Crime 2: Law, Regulation, and Prevention	4		2				**6**	**10**	Mackenzie, S. and Yates, D. (2016) 'Collectors on illicit collecting: higher loyalties and other techniques of neutralization in the unlawful collecting of rare and precious orchids and antiquities', Theoretical Criminology, 20(3): 340–357. Dietzler, J. (2013) 'On 'Organized Crime' in the illicit antiquities trade: moving beyond the definitional debate', *Trends in Organized Crime*, 16: 329-342. Cuno, J. (2014) 'The case against repatriating museum artifacts', *Foreign Affairs.* Available at: https://www.foreignaffairs.com/articles/africa/culture-war Students must also watch the following documentary: Christopher Hitchens, Sarah Waxman, and James Cuno: *New York Times* 'Lost and Stolen Art panel' https://www.youtube.com/watch?v=cowTyKW2Jms
11. Expressive Art Crime: Graffiti, Vandalism and Iconoclasm	4		2				**6**	**10**	Bonadio, E. (2018) 'Does preserving street art destroy its authenticity', *NuArt Journal*, 1(2): 36-40. Edwards, I. (2009) Banksy's graffiti: a not-so-simple case of criminal damage?', *Journal of Criminal Law, 73*(4), 345–361. Cohen, S. (1973) 'property destruction: motives

									and meanings', in C. Ward (ed) *Vandalism*, New York: van Nostrand Ueinhold. Long, M. and Hopkins-Burke, R. (2015) *Vandalism and Anti-Social Behaviour*, Basingstoke: Palgrave Macmillan. (Chapter 1, 'Towards a cultural criminology of vandalism and anti-social behaviour').
12. Course Conclusion	2		1				**3**	**2**	Review session and completion of group work assessment form.
Total	**32**		**16**				**48**	**87**	

Assessment strategy	Weight %	Deadline	Assessment criteria
Exam: Case study (group project)	40%	Seminars in the first half of the semester	Students will work in teams of 3-4 people to analyse and present an art crime-related case study approved in advance by the course leader. *Full points awarded for a presentation:* *1) clearly outlining key legal and criminological facts about a relevant art crime/law case;* *2) providing a theoretical interpretation of the case based on one of the approaches discussed in class.* *To be graded, the presentation must be uploaded to VU online learning environment (Moodle) one day before the presentation.* Individual contribution to group work will be evaluated based on groupwork evaluation forms after the assignment is completed. Submission of a groupwork evaluation form is obligatory in order to receive the grade for this assignment. Based on the groupwork evaluation forms, students who have fully contributed to their group's work will receive the full grades for this assignment. The grade will be reduced for students who only contributed partially, while students who contribute nothing to group work will be awarded 0 points for the whole assignment.
Summative written exam (individual)	60%	Scheduled in the examination period at the conclusion of teaching	An individual written assignment will form the bulk of the course assessment. Students will be offered a series of questions (approximately six) to choose from. A word count limit appropriate with this level of ECTS course will be assigned.

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link

Required reading

Durney, M. (2013) 'Re-evaluating art crime's famous figures', *The International Journal of Cultural Property*, 20(2): 221-232.

Gommans, L. (2016) 'Art crime law', in (ed) A. Tompkins, *Art Crime and its Prevention: A Handbook for Collectors and Art Professionals*, London: Lund Humphries.

Weil, S. E. (1981) 'Some thoughts on "Art Law"', *Dickenson Law Review*, 85(4) 555-563.

Tompkins, A. (2016) 'International art crime law', in (ed) A. Tompkins, *Art Crime and its Prevention: A Handbook for Collectors and Art Professionals*, London: Lund Humphries.

Naylor, R. T. (2008) 'The underworld of art', *Crime, Law and Social Change*, 50(4): 263–291.

Bazley, T. D. (2010) *Crimes of the Art World*, Santa Barbara: Prager. Chapter 2: 'Art Theft' pp. 21–48.

Hayward, K. J. and Kerr, J. (2027) 'The Art of the Heist: a criminological analysis of the art heist movie genre', in (ed) Cano-Cobano, E. *Crime Seen: A Criminological Gaze of Cinema*, Amsterdam: Spinger.

Mackenzie, S. (2005) 'Criminal and victim profiles in art theft: motive, opportunity and repeat victimization', Art, Antiquity and Law, X (4), 353-70.

Kerr, J. (2023) 'Crime groups as criminal entrepreneurs: stealing heritage and cultural property', *International Journal of Cultural Property*, 30(2):138-154.

Runhovde, S. R. (2021) 'Perspectives on police specialization in art theft investigations', *Policing: A Journal of Policy and Practice*, 15(3): 1-15.

Kerr, J, (2015) 'The private sector: security, investigation and loss adjustment' (pp 89.108) in *The Securitization and Policing of Art Theft: The Case of London*, Farnham: Ashgate

Hayward, K.J. (2025) 'False impression: a criminological critique of the art forger stereotype', *British Journal of Criminology*, https://doi.org/10.1093/bjc/azaf104

Fine, G. (1983) 'Cheating history: the rhetorics of art forgery', *Empirical Studies of the Arts*, 1: 75-93.

Tetro, T. (2022) 'Provenance' in *Con/Artist: The Life and Crimes of the World's Greatest Art Forger*, New York: Hachette.

Rush, L.W. (2016) 'Looting of antiquities: tearing the fabric of civil society', in N. Charney, (ed.) *Art Crime: Terrorists, Tomb Raiders, Forgers and Thieves*. Basingstoke: Palgrave Macmillan.

Mackenzie, S. and Davis, T. (2014) 'Temple looting in Cambodia: anatomy of a statue trafficking network', *British Journal of Criminology*, 54: 722–740.

Brodie, N. (2012) 'Uncovering the antiquities market', in R. Skeates, C. McDavid and J. Carman (eds.), The Oxford Handbook of Public Archaeology, Oxford: Oxford University Press, 230-252.

Mackenzie, S. and Yates, D. (2016) 'Collectors on illicit collecting: higher loyalties and other techniques of neutralization in the unlawful collecting of rare and precious orchids and antiquities', Theoretical Criminology, 20(3): 340–357.

Dietzler, J. (2013) 'On 'Organized Crime' in the illicit antiquities trade: moving beyond the definitional debate', *Trends in Organized Crime*, 16: 329-342.

Cuno, J. (2014) 'The case against repatriating museum artifacts', *Foreign Affairs*. Available at: https://www.foreignaffairs.com/articles/africa/culture-war

Bonadio, E. (2018) 'Does preserving street art destroy its authenticity', *NuArt Journal*, 1(2): 36-40.

Edwards, I. (2009) Banksy's graffiti: a not-so-simple case of criminal damage?', *Journal of Criminal Law, 73*(4), 345–361.

Cohen, S. (1973) 'property destruction: motives and meanings', in C. Ward (ed) *Vandalism*, New York: van Nostrand Ueinhold.

Long, M. and Hopkins-Burke, R. (2015) *Vandalism and Anti-Social Behaviour*, Basingstoke: Palgrave Macmillan. (Chapter 1, 'Towards a cultural criminology of vandalism and anti-social behaviour').

Recommended reading

Hufnagel, S. and Chappell, D. (eds) (2019) *The Palgrave Handbook on Art Crime*, London: Palgrave Macmillan.

Tompkins, A. (2016) *Art Crime and its Prevention: A Handbook for Collectors and Art Professionals*, London: Lund Humphries.

Bazley, T. D. (2010) *Crimes of the Art World*, Santa Barbara: Prager.

Slattery, A. J. (2012) 'To catch an art thief: using international and domestic laws to paint fraudulent art dealers into a corner', *Villanova Sports and Entertainment Law Journal*, 19: 827-871.

Kerr, J, (2015) *The Securitization and Policing of Art Theft: The Case of London*, Farnham: Ashgate

Chappell, D. and S. Hufnagel (2014) (eds) *Contemporary Perspectives on the Detection, Investigation and Prosecution of Art Crime*, London: Routledge.

NOTE: *Including Open Educational Resources in the reading list is recommended*