



## Ressources éducatives libres

### *Les Aventuriers de l'Art Perdu*

Sujet : Vol d'antiquités et d'œuvres d'art, Vente des objets volés, Identification des acteurs et réseaux du trafic, Lutte contre le trafic, Recherche de provenance et traçabilité, Retour des objets volés, Préservation de la mémoire des objets disparus, Pourquoi c'est interdit et quelles sont les conséquences ?

Age : 11-14 ans

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## Avant-propos

Le projet PITCHER – Preventing Illicit Trafficking of Cultural Heritage: Educational Resources – financé par le programme européen Erasmus+ (2021-2024), a développé des Ressources Éducatives Libres qui offrent aux enseignants et aux médiateurs culturels des moyens inédits pour aborder avec les élèves la question du pillage et du trafic illicite des biens culturels.

La lutte contre ces deux phénomènes est un enjeu majeur au regard de leurs conséquences : sur notre compréhension du passé (les objets volés et pillés, et les informations dont ils sont porteurs, disparaissent), sur notre sécurité (le trafic illicite des biens culturels, au 3e rang mondial après celui des armes et de la drogue, génère des sommes considérables qui alimentent les réseaux mafieux et terroristes) et sur le potentiel de développement de nombreux pays (appauvrissement culturel).

PITCHER se situe plus précisément dans la lignée des travaux du projet européen NETCHER – NETwork and digital platform for Cultural Heritage Enhancing and Rebuilding – financé par le programme européen H2020 (2019-2021). NETCHER a structuré un réseau européen de professionnels concernés par ce sujet et ses recommandations ont pointé la nécessité de sensibiliser et d’orienter les communautés éducatives.

Il s’agit d’une nouvelle étape dans cette lutte, parce que les jeunes sont la nouvelle génération qui la poursuivra, mais aussi parce qu’ils sont directement concernés, comme auteurs potentiels du pillage, au travers l’usage croissant de détecteurs de métaux conçus spécifiquement pour eux.

PITCHER a été initié par le centre de recherche de l’École Nationale de Police (France) et l’association Michael Culture (Bruxelles), anciens membres de NETCHER. Il a été coordonné par Bibracte, acteur majeur de l’archéologie française, et a réuni l’association MUSEOMIX, référence en matière de médiation pour les musées, ainsi que des établissements scolaires de France, de Grèce, d’Italie et d’Espagne.

Les ressources éducatives produites par les partenaires de PITCHER mettent à votre disposition :

- des connaissances sur les divers aspects du pillage et du trafic des biens culturels, dont les thèmes ont été choisis avec des enseignants et des médiateurs des pays partenaires,
- des activités variées, visant à rendre les élèves actifs de leurs apprentissages, en lien avec les programmes scolaires des pays partenaires.

Elles ont fait l’objet d’une double relecture, par un ou plusieurs spécialistes du sujet (archéologue, juriste en droit du patrimoine...) et par un spécialiste de la pédagogie.

Chaque ressource est conçue comme un support pédagogique autonome. Elle fournit un cadre général à partir duquel vous pouvez choisir les éléments les plus pertinents pour vos activités. Elle peut être utilisée dans n’importe quel pays, dans n’importe quel contexte, car elle traite de questions universelles. Cependant les contenus portant sur la législation peuvent être spécifiques à un pays particulier et une adaptation à votre propre contexte national peut s’avérer nécessaire.

Nous espérons que la ressource éducative présentée dans ce document apportera une nouvelle dimension à votre travail et que vous l’utiliserez de façon profitable avec vos élèves, en sorte que ceux-ci auront à cœur de devenir également des acteurs de la lutte contre le pillage et le trafic illicite des biens culturels.

Pour plus d’informations sur le projet PITCHER et accéder à l’ensemble des ressources, nous vous invitons à consulter le site : <https://www.pitcher-project.eu/?lang=fr>.



Photo: Pexels, Oleksandr Pidvalnyi

## L'offre éducative de PITCHER

Les ressources éducatives libres PITCHER comprennent les modules d'apprentissage suivants, classés en fonction des sujets et de l'âge des élèves :

	 7-11	 11-14	 14-18
Tous les sujets		Études de cas	Études de cas
		L'affaire du « Trésor de Couan »	L'affaire du « Trésor de Couan »
		Piller n'est pas jouer !	Piller n'est pas jouer !
		Traffic International	Traffic International
		Les Aventuriers de l'Art Perdu	
Vol d'antiquités et d'œuvres d'art	Village pillage	Village pillage	Village pillage
	Traffic 'Art	Traffic 'Art	Traffic 'Art
	Vade-mecum Projet pédagogique	Vade-mecum Projet pédagogique	Vade-mecum Projet pédagogique
	Le vol mystérieux	Le vol mystérieux	Trésors coupables
		Entretiens croisés	Entretiens croisés
		Itinéraire d'une stèle	Itinéraire d'une stèle
		Protégez les sites !	Protégez les sites !
		Sans Voix !	Sans Voix !
		PillarT	PillarT
		L'argile parlante	
Vente des objets volés	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Itinéraire d'une stèle	Itinéraire d'une stèle
		Sans Voix !	Sans Voix !
		PillarT	PillarT
			Trésors coupables
Identification des réseaux et acteurs	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Entretiens croisés	Entretiens croisés

		Itinéraire d'une stèle	Itinéraire d'une stèle
		Sans Voix !	Sans Voix !
		PillarT	PillarT
			Trésors coupables
Lutte contre le trafic illicite	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Protégez les sites !	Protégez les sites !
		Entretiens croisés	Entretiens croisés
		Itinéraire d'une stèle	Itinéraire d'une stèle
		PillarT	PillarT
		L'argile parlante	
Recherche de provenance et traçabilité		Entretiens croisés	Entretiens croisés
		PillarT	PillarT
		Touche - Pas touche	Touche - Pas touche
Retour des objets volés	Traffic 'Art	Traffic 'Art	Traffic 'Art
		Itinéraire d'une stèle	Itinéraire d'une stèle
Préservation de la mémoire des œuvres disparues	Vade-mecum Projet pédagogique	Vade-mecum Projet pédagogique	Vade-mecum Projet pédagogique
		Touche - Pas touche	Touche - Pas touche
Pourquoi c'est interdit et quels en sont les conséquences	Vade-mecum Projet pédagogique	Vade-mecum Projet pédagogique	Vade-mecum Projet pédagogique
		Entretiens croisés	Entretiens croisés
		Itinéraire d'une stèle	Itinéraire d'une stèle
		Protégez les sites !	Protégez les sites !
		Sans Voix !	Sans Voix !
		PillarT	PillarT
		L'argile parlante	

## Résumé : Les Aventuriers de l'Art Perdu

Sujet : Vol d'antiquités et d'œuvres d'art, Vente des objets volés, Identification des acteurs et réseaux du trafic, Lutte contre le trafic, Recherche de provenance et traçabilité, Retour des objets volés, Préservation de la mémoire des objets disparus, Pourquoi c'est interdit et quelles sont les conséquences ?



Age : 11-14

Programmes scolaires : Éducation civique



Durée : 60 à 90 minutes

Matériel et outils : Livret d'instructions, plateau de jeu, 5 jetons pour les équipes participantes, 5 jetons d'arrêt, 50 cartes Histoire, 30 cartes Quiz, 20 cartes Scénario et Superchallenge, 20 cartes Activités, feuille de réponses, stylos, feuilles de papier blanc

Compétences : Sensibilisation au patrimoine culturel conçu comme un bien commun. Sensibiliser à la question du trafic illicite du patrimoine culturel et aux mesures pour le prévenir et le combattre.

Objectifs : Encourage les élèves à :

- Comprendre les concepts de sauvegarde, de protection et de valorisation du patrimoine culturel.
- Réfléchir sur le sens de certains mots ( pilleurs de tombes, pilleurs de tombes, fouilles clandestines, intermédiaires, marché illicite, voler, recycler, profaner, archéomafia, artnapping, etc.), sur les étapes du trafic illicite (du vol jusqu'à un éventuel redressement), sur les institutions concernées.
- Sensibiliser les jeunes et leurs familles à l'importance du patrimoine archéologique conçu comme un patrimoine culturel public, partagé et accessible.
- Apprendre les bonnes règles de conduite en cas de découverte accidentelle d'un artefact ou de comportement illégal envers un bien archéologique.



11-14

## Comment utiliser cette ressource pédagogique

« Les découvertes archéologiques ne sont pas seulement les objets plus ou moins anciens, beaux et précieux que l'on voit exposés dans les musées (vases, pièces de monnaie, armes, bijoux, etc.) mais tout témoignage matériel des sociétés passées. Même les plus laids semblent insignifiants. Un minuscule fragment de céramique, par exemple, aux yeux d'un archéologue, peut en dire long sur l'histoire du lieu où il se trouve, sur ceux qui y ont vécu, l'ont produit et utilisé » (Archeostorie).

Au sein du projet PITCHER, l'association culturelle GoTellGo propose un atelier pour les enfants sur le thème du vol et du trafic illicite du patrimoine culturel. Les objectifs de l'atelier consistent à : comprendre les concepts de sauvegarde, de protection et de valorisation du patrimoine culturel ; réfléchir sur le sens de certains mots (voleurs de tombes, pilleurs de tombes, fouilles clandestines, intermédiaires, marché illicite, vol, blanchiment, archéomafia, artnapping, etc.), sur les étapes du trafic illicite (du vol à la récupération éventuelle), sur les institutions impliquées ; sensibiliser les jeunes et leurs familles à l'importance du patrimoine archéologique conçu comme un patrimoine culturel public, partagé et accessible ; apprendre les bonnes règles de conduite à mettre en œuvre en cas de découverte accidentelle d'un artefact ou de comportement illégal envers un bien archéologique.

En classe, après une introduction sur le sujet, les élèves sont invités à jouer à un jeu de société au cours duquel ils doivent faire face à des cas de découverte fortuite, vol, contrefaçon, dégradation, récupération de biens archéologiques.

Différentes histoires inspirées d'événements réels sont le point de départ pour aborder les cas proposés avec des quiz, des défis, des activités. Les participants devront non seulement être capables de résoudre les énigmes mais devront s'identifier aux protagonistes des histoires afin de choisir les bons comportements à mettre en pratique pour relever le défi.

A la fin du jeu, l'enseignant pourrait approfondir le sujet en mettant à disposition des élèves de la documentation complémentaire (lectures, films, documentaires, etc.).

Il s'agit de la première version du jeu, qui pourrait être repensée à l'avenir pour être jouée sur un tableau blanc interactif.

### Instructions

#### Matériel (à imprimer et composer) :

- Feuille d'instruction.
- Plateau de jeu.
- 5 pièces de jeu pour les équipes (rouge, bleu, vert, jaune, violet).
- 5 marqueurs STOP (pour ceux qui restent immobiles pendant un tour).
- 50 cartes Histoire (5 cartes composent une histoire).
- 30 cartes Quiz.
- 24 cartes Scénario et Superchallenge.
- 20 cartes d'Activités.
- Feuille de réponses (pour l'enseignant ou le coordinateur du jeu).
- Des stylos et des feuilles de papier.

## CARTES

**CARTES HISTOIRE** : chaque histoire est composée de 5 cartes, chaque carte fait partie d'une histoire que les joueurs doivent reconstituer à la fin de la partie. Au début de la partie, chaque équipe a 5 cartes histoire face cachée devant elle. Au cours du jeu, les joueurs découvrent une carte à la fois, analysent les différentes parties de l'histoire pour les repositionner dans le bon ordre et en fin de partie ils racontent leur cas aux autres équipes.

Ces cartes sont le cœur du jeu car elles reconstituent des cas réels et aident les participants à s'identifier aux institutions et aux protagonistes impliqués dans les événements.

**CARTES QUIZ** : Ces cartes contiennent une question avec trois options de réponse dont une seule est correcte. Les joueurs devront identifier la bonne réponse qui sera vérifiée par le coordinateur du jeu (enseignant) sur la feuille de réponses. Les questions contenues dans les cartes quiz permettent aux joueurs de connaître les acteurs impliqués dans le trafic illicite du patrimoine culturel, les institutions qui s'occupent de la sauvegarde et de la protection, les lois et réglementations qui régissent ce domaine, l'actualité et les curiosités.

**CARTES SCÉNARIO ET SUPERCHALLENGE** : cette série de cartes contient deux types de jeux différents. Les **cartes Scénario** présentent une question avec trois options de réponse dont une seule est correcte. Les joueurs devront identifier le bon comportement à adopter en fonction du scénario proposé. La bonne réponse peut être vérifiée par le coordinateur du jeu (enseignant) sur la feuille de réponses.

**Cartes Superchallenge.** Lorsqu'une équipe prend l'une de ces cartes, elle choisit son propre représentant et une équipe adverse à défier qui, à son tour, choisit son propre joueur pour les représenter. Les représentants sont les seuls autorisés à visualiser la carte et doivent faire deviner aux autres membres de leur équipe une image ou un mot selon la méthode indiquée (dessin, mime, mots interdits). L'équipe qui devine en premier avance dans un espace tandis que l'autre reste en place.

Les **cartes Scénario** ont été conçues pour permettre aux joueurs de réfléchir et d'acquérir les bonnes règles de conduite à mettre en œuvre en cas de découverte d'une découverte archéologique, d'achat, de vente et de transport d'œuvres d'art, ou de comportement illicite envers un bien culturel.

Les **cartes Superchallenge** permettent aux joueurs d'interagir avec d'autres joueurs en découvrant de nouvelles curiosités.

**CARTES D'ACTIVITÉS** : ces cartes contiennent diverses activités telles que des puzzles, des jeux de mots, des définitions, des reconnaissances, des exercices numériques etc.

Les joueurs devront donner la bonne solution qui pourra être vérifiée par le coordinateur du jeu (enseignant) sur la feuille de réponses. Les fiches d'activités permettent aux joueurs de découvrir des lieux, des personnes, des artistes, des œuvres et des institutions qui sont ou ont été protagonistes du monde de l'art et de l'archéologie en cas de vol, de découverte, de dégradation ou d'actions de protection.

Certaines cartes permettent également aux joueurs d'apprendre certains termes spécifiques liés au thème du jeu.

Les espaces sur le plateau de jeu :

Le plateau est composé de 5 rangées de cases de couleurs différentes et de 3 zones pour abriter des cartes (Quiz, Scénario et Superchallenge, Activités).

Pendant le jeu, les équipes évoluent en parallèle, chacune suivant le chemin de sa propre couleur. Au début de la partie, tous les pions des joueurs sont placés sur la première case, marquée « START ». La case avec le mot « END » est la dernière étape à atteindre.

Les symboles présents sur les espaces sont de 4 types différents :



**ESPACE HISTOIRE** : chaque fois que les joueurs se retrouvent dans cette case, ils doivent retourner une carte histoire de leur pile et la placer face visible devant eux. Il y a 5 de ces boîtes pour chaque équipe car à la fin de la partie les joueurs doivent avoir les 5 cartes qui composent l'histoire devant eux et les placer dans le bon ordre pour pouvoir raconter l'histoire illustrée aux autres.



**ESPACE QUIZ** : lorsque les joueurs se retrouvent dans cette case, ils doivent au préalable prendre une carte de la pile correspondante sur le plateau et répondre correctement à la question proposée. A la fin, la carte est replacée au bas de la pile.



**ESPACE SCÉNARIO et SUPERCHALLENGE** : si les joueurs se retrouvent dans cette case, ils doivent prendre la carte du dessus de la pile correspondante positionnée sur le plateau et répondre correctement à la situation proposée. A la fin, la carte est replacée au bas de la pile.

Si la première carte de la pile est une carte Superchallenge, avant de prendre la carte, l'équipe doit choisir une autre équipe à défier et les deux équipes doivent choisir leurs représentants, un par équipe (les représentants sont les seuls à pouvoir voir la carte Superchallenge contenant une image ou un mot que les membres de leur équipe doivent deviner). Avec les cartes Superchallenge, seule l'équipe gagnante avance d'une case tandis que l'autre reste en place.

Si l'équipe qui n'est pas à son tour (celle défiée) remporte le défi :

- si en avançant d'une case il passe devant une case Histoire  il doit retourner une de ses cartes Histoire et la placer devant lui ;
- l'équipe qui défie reste sur la case  et au tour suivant elle doit piocher une autre carte de la pile "Scénario et Superchallenge" (si la pile est épuisée elle peut choisir une autre carte parmi les piles restantes).



**ESPACE D'ACTIVITÉS** : à chaque fois que les joueurs arriveront sur cette case, ils devront prendre la carte du dessus de la pile correspondante positionnée sur le plateau et résoudre correctement le défi proposé. A la fin, la carte sera replacée en bas de la pile.

N.B. Si une équipe ne répond pas correctement au quiz, au scénario ou à l'activité, elle reste bloquée sur sa case en plaçant le marqueur STOP sous son pion et au tour suivant elle aura une nouvelle chance de donner la solution pour continuer.

Si une équipe pioche une carte Superchallenge et perd le défi contre l'équipe choisie, elle reste bloquée sur son emplacement et au tour suivant elle pioche une autre carte de la pile "Scénarios et Superchallenge" (si la pile est épuisée l'équipe peut en choisir une autre carte des piles restantes).

### Opérations préliminaires :

1. Imprimez le tableau au format A3 ou sur deux feuilles A4 à joindre.
2. Imprimez la feuille de réponses (à conserver de côté à l'usage exclusif du coordinateur du jeu/enseignant).
3. Imprimez et découpez la feuille avec les pièces de jeu et les marqueurs STOP.
4. Imprimez et découpez les cartes en les divisant en piles distinctes selon le type (Quiz, Scénario et Superchallenge, Activités, Histoire).

*Les cartes Histoire, marquées d'un symbole en haut à gauche, doivent être réparties en piles de 5 en prenant soin de regrouper les cartes qui portent le même symbole.*

### Préparation du jeu :

1. Posez le plateau de jeu sur une table.
2. Chaque équipe choisit son propre pion et le place sur la case « START ».
3. Distribuez une pile de 5 cartes Histoire à chaque équipe en vous assurant que chaque pile est composée de cartes comportant 5 symboles identiques.

Chaque équipe gardera sa pile face cachée (avec les cartes face cachée) devant elle.

4. Mélangez les 3 piles de cartes (Quiz, Scénario et Superchallenge, Activités) et placez-les dans leurs zones respectives face cachée :

Carte quiz → zone grise marquée d'un 

Carte d'Activité → zone lilas marquée d'un 

Carte Scénario et Superchallenge → zone verte marquée d'un 

5. Choisissez l'équipe qui débutera en premier.

### Jouer :

Les équipes se déplacent sur le plateau de jeu en suivant la rangée de cases de leur couleur. Il n'y a pas de dés, il n'est donc possible d'avancer que d'une case à la fois.

L'équipe avance si elle répond correctement au quiz, au Scénario/Superchallenge ou à l'activité proposée, sinon elle reste immobile en plaçant le marqueur STOP sur sa case.

Au tour suivant, l'équipe avec le marqueur STOP peut réessayer de donner la bonne réponse pour continuer.

Sur les cases « Histoire », marquées du symbole , l'équipe retourne une seule carte de sa pile, la pose face visible devant elle puis passe le tour à l'équipe suivante. Si une équipe saute une case Histoire en remportant un Superchallenge, elle doit quand même retourner une de ses cartes Histoire.

Lors du dernier tour de jeu, l'équipe doit se positionner sur la case « END », disposer les 5 cartes Histoire face visible devant elle et raconter l'étude de cas aux autres joueurs dans le bon ordre.

**Comment gagner :**

L'équipe qui atteint en premier la case « END » et qui a recomposé les 5 cartes de son histoire dans le bon ordre gagne. A la fin de la partie, l'équipe gagnante devra raconter aux autres l'histoire illustrée sur ses cartes.

En fonction des sujets rencontrés et de l'étude de cas racontée par l'équipe gagnante, l'enseignant pourrait inviter les élèves à commenter et à discuter de ce qu'ils ont appris.

**Exemple de jeu à trois équipes :**

L'équipe jaune commence, se déplace vers la première case marquée du symbole  et prend une carte de la pile correspondante sur le plateau de jeu. Il répond correctement au quiz proposé et déplace son pion vers la case suivante, passant le tour à l'équipe bleue.

L'équipe bleue se positionne sur la première case marquée du symbole  , elle ne termine pas l'activité avec succès donc elle reste dans la même case et ne continue pas. il place le marqueur STOP sous son pion et s'arrête jusqu'au tour suivant.

C'est maintenant au tour des rouges qui retournent la carte du dessus de leur pile de cartes Histoire, la placent devant eux, passent à la case suivante et redonnent le tour de la partie à l'équipe jaune.

L'équipe jaune est sur la case  et sur la première carte de la pile correspondante, il apparaît « SUPERCHALLENGE ». L'équipe jaune décide de défier l'équipe rouge afin que les deux équipes choisissent leur propre joueur pour les représenter. Seuls les représentants prennent la carte, lisent les instructions et dessinent dans les plus brefs délais (dans ce cas) l'image représentée. L'équipe rouge devine d'abord ce que représente l'objet représenté et avance d'une case.

C'est maintenant au tour de l'équipe bleue de réessayer de résoudre l'énigme précédente, elle réussit à répondre au quiz et avance vers la case suivante.

L'équipe rouge, qui a une position d'avance après avoir remporté le Superchallenge, se retrouve sur une autre case Histoire et peut retourner sa deuxième carte associée.

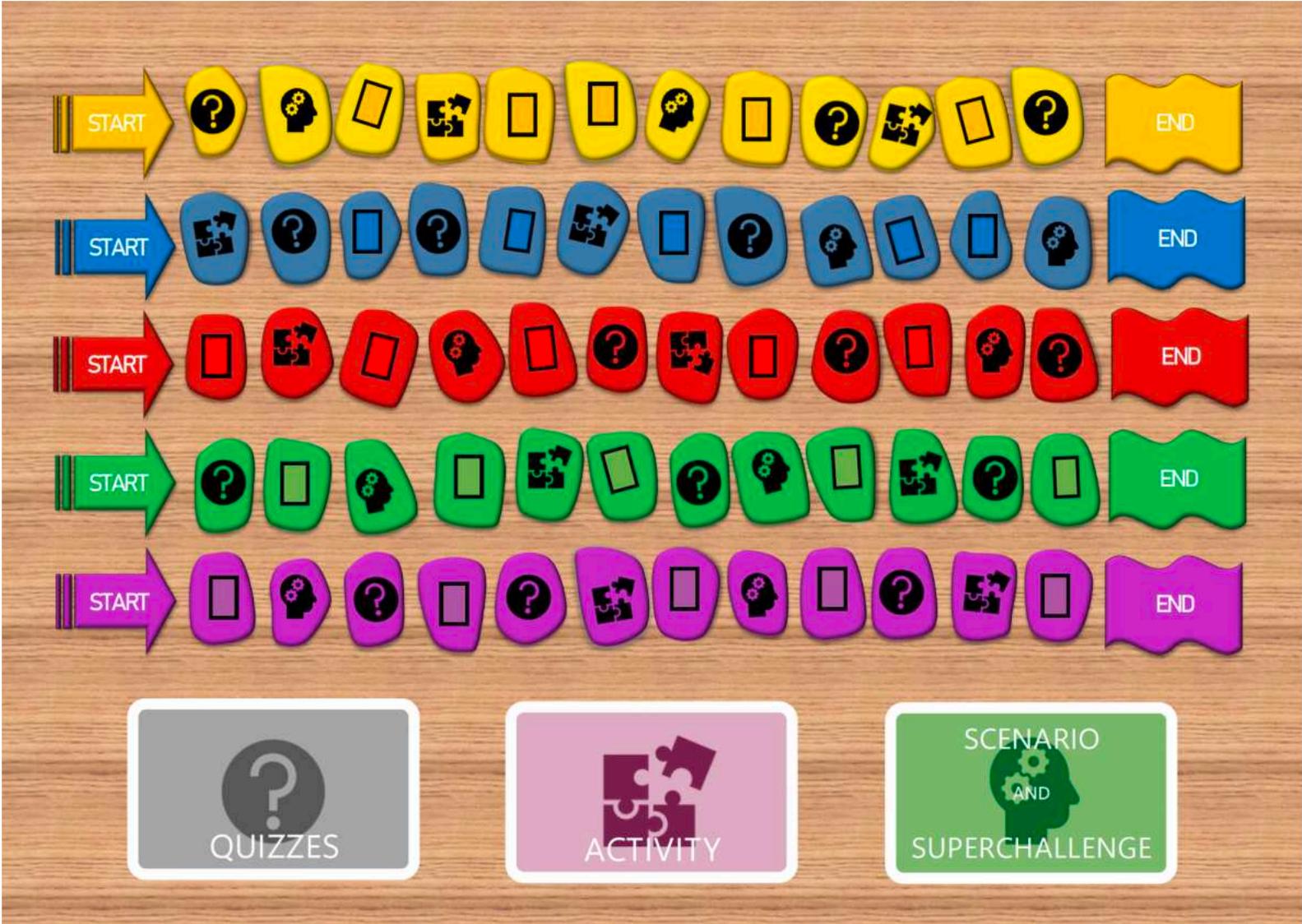
Les jaunes, quant à eux, restant immobiles dans leur espace, piochent une nouvelle carte de la pile "SCÉNARIO ET SUPERCHALLENGE", répondent correctement à la question du scénario et avancent à la case suivante.

**Suggestions pour des activités ultérieures****Proposition d'activités complémentaires**

Regarder des scènes intéressantes ou des films entiers sur le thème du trafic illicite d'œuvres d'art. Identification d'histoires liées aux œuvres d'art volées (et éventuellement récupérées) dans la zone où se trouve l'école, préparation d'affiches ou de diapositives, organisation d'une visite à pied liée aux lieux concernés.

## Annexe 1 : Plateau de jeu

L'échelle du plateau de jeu de la page suivante a été fixée à 1:2.



## Annexe 2 : Fiche d'instructions

### Matériel (à imprimer et composer) :

- Feuille d'instruction
- Plateau de jeu
- 5 pièces de jeu pour les équipes (rouge, bleu, vert, jaune, violet)
- 5 marqueurs STOP (pour ceux qui restent immobiles pendant un tour)
- 50 cartes Histoire (5 cartes composent une histoire)
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### CARTES

**CARTES HISTOIRE** : chaque histoire est composée de 5 cartes, chaque carte fait partie d'une histoire que les joueurs doivent reconstituer à la fin de la partie. Au début de la partie, chaque équipe a 5 cartes histoire face cachée devant elle. Au cours du jeu, les joueurs découvrent une carte à la fois, analysent les différentes parties de l'histoire pour les repositionner dans le bon ordre et en fin de partie ils racontent leur cas aux autres équipes.

**Ces cartes sont le cœur du jeu car elles reconstituent des cas réels et aident les participants à s'identifier aux institutions et aux protagonistes impliqués dans les événements.**

**CARTES QUIZ** : Ces cartes contiennent une question avec trois options de réponse dont une seule est correcte. Les joueurs devront identifier la bonne réponse qui sera vérifiée par le coordinateur du jeu (enseignant) sur la feuille de réponses.

**Les questions contenues dans les cartes quiz permettent aux joueurs de connaître les acteurs impliqués dans le trafic illicite du patrimoine culturel, les institutions qui s'occupent de la sauvegarde et de la protection, les lois et réglementations qui régissent ce domaine, l'actualité et les curiosités.**

**CARTES SCÉNARIO ET SUPERCHALLENGE** : cette série de cartes contient deux types de jeux différents.

Les **cartes Scénario** présentent une question avec trois options de réponse dont une seule est correcte. Les joueurs devront identifier le bon comportement à adopter en fonction du scénario proposé. La bonne réponse peut être vérifiée par le coordinateur du jeu (enseignant) sur la feuille de réponses.

**Cartes Superchallenge.** Lorsqu'une équipe prend l'une de ces cartes, elle choisit son propre représentant et une équipe adverse à défier qui, à son tour, choisit son propre joueur pour les représenter.

Les représentants sont les seuls autorisés à visualiser la carte et doivent faire deviner aux autres membres de leur équipe une image ou un mot selon la méthode indiquée (dessin, mime, mots interdits). L'équipe qui devine en premier avance dans un espace tandis que l'autre reste en place.

**Les cartes Scénario** ont été conçues pour permettre aux joueurs de réfléchir et d'acquérir les bonnes règles de conduite à mettre en œuvre en cas de découverte d'une découverte archéologique, d'achat, de vente et de transport d'œuvres d'art, ou de comportement illicite envers un bien culturel. **Les cartes Superchallenge** permettent aux joueurs d'interagir avec d'autres joueurs en découvrant de nouvelles curiosités.

**CARTES D'ACTIVITÉS** : ces cartes contiennent diverses activités telles que des puzzles, des jeux de mots, des définitions, des reconnaissances, des exercices numériques etc...

Les joueurs devront donner la bonne solution qui pourra être vérifiée par le coordinateur du jeu (enseignant) sur la feuille de réponses.

**Les cartes d'activités permettent aux joueurs de découvrir des lieux, des personnes, des artistes, des œuvres et des institutions qui sont ou ont été protagonistes du monde de l'art et de l'archéologie en cas de vol, de découverte, de dégradation ou d'actions de protection.**

**Certaines cartes permettent également aux joueurs d'apprendre certains termes spécifiques liés au thème du jeu.**

**Les espaces sur le plateau de jeu :**

Le plateau est composé de 5 rangées de cases de couleurs différentes et de 3 zones pour abriter des cartes (Quiz, Scénario et Superchallenge, Activités).

Pendant le jeu, les équipes évoluent en parallèle, chacune suivant le chemin de sa propre couleur.

Au début de la partie, tous les pions des joueurs sont placés sur la première case, marquée « START ». La case avec le mot « END » est la dernière étape à atteindre.

Les symboles présents sur les espaces sont de 4 types différents :



**ESPACE HISTOIRE** : chaque fois que les joueurs se retrouvent dans cette case, ils doivent retourner une carte histoire de leur pile et la placer face visible devant eux. Il y a 5 de ces boîtes pour chaque équipe car à la fin de la partie les joueurs doivent avoir les 5 cartes qui composent l'histoire devant eux et les placer dans le bon ordre pour pouvoir raconter l'histoire illustrée aux autres.



**ESPACE QUIZ** : lorsque les joueurs se retrouvent dans cette case, ils doivent au préalable prendre une carte de la pile correspondante sur le plateau et répondre correctement à la question proposée. A la fin, la carte est replacée au bas de la pile.



**ESPACE SCÉNARIO et SUPERCHALLENGE** : si les joueurs se retrouvent sur cette case, ils doivent prendre la carte du dessus de la pile correspondante positionnée sur le plateau et répondre correctement à la situation proposée. A la fin, la carte est replacée au bas de la pile.

Si la première carte de la pile est une carte SUPERCHALLENGE, avant de prendre la carte, l'équipe doit choisir une autre équipe à défier et les deux équipes doivent choisir leurs représentants, un par équipe (les représentants sont les seuls à pouvoir voir la carte Superchallenge contenant une image ou un mot que les membres de leur équipe doivent deviner). Avec les cartes Superchallenge, seule l'équipe gagnante avance d'une case tandis que l'autre reste en place.

Si l'équipe qui n'est pas à son tour (celle défiée) remporte le défi :

- si en avançant d'une case il passe devant une case Histoire  il doit retourner une de ses cartes Histoire et la placer devant lui ;

- l'équipe qui défie reste sur la case  et au tour suivant elle doit piocher une autre carte de la pile "Scénario et Superchallenge" (si la pile est épuisée elle peut choisir une autre carte parmi les piles restantes).



**ESPACE D'ACTIVITÉS** : à chaque fois que les joueurs se retrouveront dans cette case, ils devront prendre la carte du dessus de la pile correspondante positionnée sur le plateau et résoudre correctement le défi proposé. A la fin, la carte sera replacée en bas de la pile.

*N.-B. Si une équipe ne répond pas correctement au quiz, au scénario ou à l'activité, elle reste bloquée sur sa case en plaçant le marqueur STOP sous son pion et au tour suivant elle aura une nouvelle chance de donner la solution pour continuer.*

*Si une équipe pioche une carte Superchallenge et perd le défi contre l'équipe choisie, elle reste bloquée sur son emplacement et au tour suivant elle pioche une autre carte de la pile "Scénarios et Superchallenge" (si la pile est épuisée l'équipe peut en choisir une autre carte des piles restantes).*

### Opérations préliminaires :

- 1) Imprimez le tableau au format A3 ou sur deux feuilles A4 à joindre.
- 2) Imprimez la feuille de réponses (à conserver de côté à l'usage exclusif du coordinateur du jeu/enseignant).
- 3) Imprimez et découpez la feuille avec les pièces de jeu et les marqueurs STOP.
- 4) Imprimez et découpez les cartes en les divisant en piles distinctes selon le type (Quiz, Scénario et Superchallenge, Activités, Histoire).

**Les cartes Histoire, marquées d'un symbole en haut à gauche, doivent être réparties en piles de 5 en prenant soin de regrouper les cartes qui portent le même symbole.**

### Préparation du jeu :

1. Posez le plateau de jeu sur une table.
2. Chaque équipe choisit son propre pion et le place sur la case « START ».
3. Distribuez une pile de 5 cartes Histoire à chaque équipe en vous assurant que chaque pile est composée de cartes comportant 5 symboles identiques.

Chaque équipe gardera sa pile face cachée (avec les cartes face cachée) devant elle.

4. Mélangez les 3 piles de cartes (Quiz, Scénario et Superchallenge, Activités) et placez-les dans leurs zones respectives face cachée :

Carte Quiz → zone grise marquée d'un 

Carte d'Activité → zone lilas marquée d'un 

Carte Scénario et Superchallenge → zone verte marquée d'un 

5. Choisissez l'équipe qui débutera en premier (avec un décompte, impair ou pair...)

**Jouer :**

Les équipes se déplacent sur le plateau de jeu en suivant la rangée de cases de leur couleur. Il n'y a pas de dés, il n'est donc possible d'avancer que d'une case à la fois.

L'équipe avance si elle répond correctement au Quiz, au Scénario/Superchallenge ou à l'Activité proposée, sinon elle reste immobile en plaçant le marqueur STOP sur sa case.

Au tour suivant, l'équipe avec le marqueur STOP peut réessayer de donner la bonne réponse pour continuer.

Sur les cases « Histoire », marquées du symbole , l'équipe retourne une seule carte de sa pile, la pose face visible devant elle puis passe le tour à l'équipe suivante. Si une équipe saute une case Histoire en remportant un Superchallenge, elle doit quand même retourner une de ses cartes Histoire.

Lors du dernier tour de jeu, l'équipe doit se positionner sur la case "FIN", disposer les 5 cartes Histoire face visible devant elle et raconter l'étude de cas aux autres joueurs dans le bon ordre.

**Comment gagner :**

L'équipe qui atteint en premier la case « END » et qui a recomposé les 5 cartes de son histoire dans le bon ordre gagne. A la fin de la partie, l'équipe gagnante devra raconter aux autres l'histoire illustrée sur ses cartes.

En fonction des sujets rencontrés et de l'étude de cas racontée par l'équipe gagnante, l'enseignant pourrait inviter les élèves à commenter et à discuter de ce qu'ils ont appris.

**Exemple de jeu à trois équipes :**

L'équipe jaune commence, se déplace vers la première case marquée du symbole  et prend une carte de la pile correspondante sur le plateau de jeu. Il répond correctement au quiz proposé et déplace son pion vers la case suivante, passant le tour à l'équipe bleue.

L'équipe bleue se positionne sur la première case marquée du symbole , elle ne termine pas l'activité avec succès donc elle reste dans la même case et ne continue pas. Il place le marqueur STOP sous son pion et s'arrête jusqu'au tour suivant.

C'est maintenant au tour des rouges qui retournent la carte du dessus de leur pile de cartes Histoire, la placent devant eux, passent à la case suivante et redonnent le tour de la partie à l'équipe jaune.

L'équipe jaune est sur la case  sur la première carte de la pile correspondante, il apparaît « SUPERCHALLENGE ». L'équipe jaune décide de défier l'équipe rouge afin que les deux équipes choisissent leur propre joueur pour les représenter. Seuls les représentants prennent la carte, lisent les instructions et dessinent dans les plus brefs délais (dans ce cas) l'image représentée. L'équipe rouge devine d'abord ce que représente l'objet représenté et avance d'une case.

C'est maintenant au tour de l'équipe bleue de réessayer de résoudre l'énigme précédente, elle réussit à répondre au quiz et avance vers la case suivante.

L'équipe rouge, qui a une position d'avance après avoir remporté le Superchallenge, se retrouve sur une autre case Histoire et peut retourner sa deuxième carte associée.

Les jaunes, quant à eux, restant immobiles dans leur espace, piochent une nouvelle carte de la pile "SCÉNARIO ET SUPERCHALLENGE", répondent correctement à la question du scénario et avancent à la case suivante.

## Annexe 3 : Cartes Histoire

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

**Print and cut out**

1

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

Testimony by  
Francesco Bartocci.

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

2



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

3



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

4



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

5



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

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

**Print and cut out**

1



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

2



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

3



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

4



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

5



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

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

**Print and cut out**

1



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

2



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

3



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

4



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

5

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

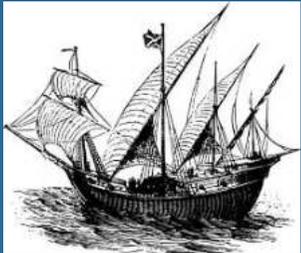
Statement by Minister of Culture Dario Franceschini.

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

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

**Print and cut out**

1



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

2



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

3



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

4



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

5



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

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

**Print and cut out**

1



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

2



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

3



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

4



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

5



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

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

**Print and cut out**

1



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

2



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

3



With stakeouts and shadowing, the Carabinieri also managed to trap the "dozer", who in the following days had returned to the excavation to recover a fragment of Juno's arm which had come out during the lifting operations of the marble block.

4



The Triad could no longer be sold because the Italian police had come into possession of that fragment which demonstrated the illegal provenance of the work.

5



In 1994 an anonymous phone call alerted the Carabinieri that the Triad was in a sawmill near the Stelvio Pass, in Northern Italy. Since 2012 it has been exhibited in the Archaeological Museum of Guidonia Montecelio.

**STORY CARDS**  
**The treasure of Rimigliano**

**Print and cut out**

1



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

2



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

3



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

4



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

5



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

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

**Print and cut out**

1



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

2



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

3



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

4



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

5



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

<p style="text-align: center;"><b>STORY CARDS</b> <b>The robbery of the century in Mexico</b></p> <p style="text-align: center;"><b>Print and cut out</b></p>	<p style="text-align: center;">1</p> <div data-bbox="929 239 1400 917" style="border: 2px solid black; border-radius: 15px; padding: 10px;"><p>At dawn on December 25, 1985, 140 archaeological finds were stolen from the National Museum of Anthropology of Mexico. The theft was carried out by two Mexican veterinary students, Carlos Perches Treviño and Ramón Sardina García. In the previous months, the two students had gone to the museum 50 times to plan the theft: they had studied the accesses to the rooms and the surveillance systems, made sketches, chosen the artefacts to steal.</p></div>	<p style="text-align: center;">2</p> <div data-bbox="1541 239 2011 917" style="border: 2px solid black; border-radius: 15px; padding: 10px;"><p>On the night of December 24th, Perches and Sardina had arrived at the museum in a Volkswagen Sedan and had managed to enter the Maya Room of the Museum through an air conditioning duct. Eight guards assigned to night surveillance were celebrating Christmas in a room of the museum, without respecting the surveillance protocol in force. Perches and Sardina fled with the loot which was hidden in the house of the first of the two.</p></div>
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3



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

4



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

5



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

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

**Print and cut out**

1



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

2



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

3



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

4



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

5



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

## Annexe 4 : Cartes d'Activités

01

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



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

02

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



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

03

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



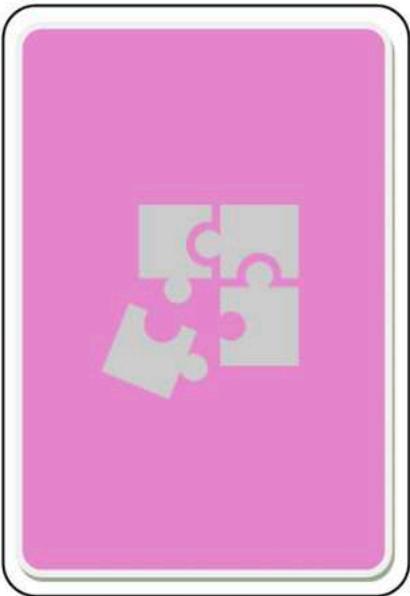
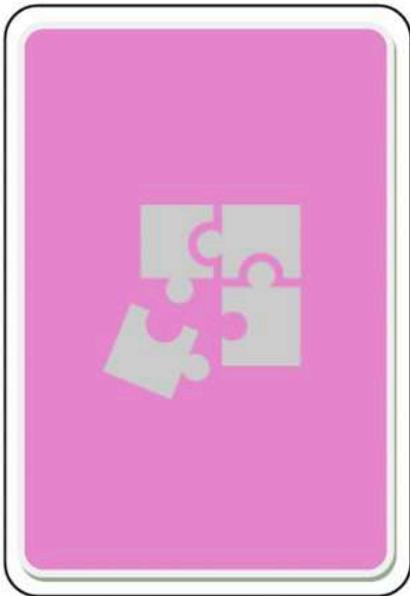
VITA TINY

04

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



1 2 3 4 5



05

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



1  
2  
3  
4

06

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



07

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



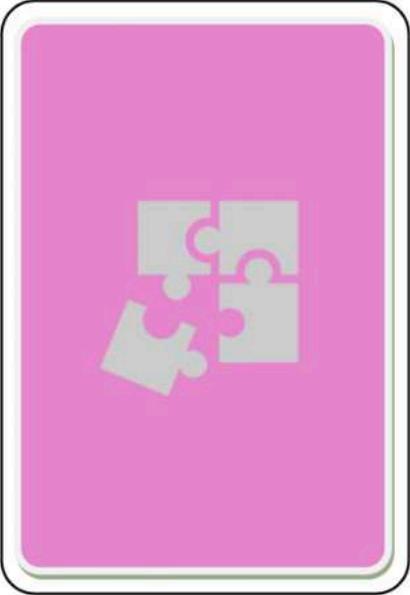
08

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



INTERPOL

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



09

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

10

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

11

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

12

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

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



13

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



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

14

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



AKSEL HARTS

15

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

**RECYCLING**

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

**SMUGGLING**

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

**FENCING**

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

16

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




17

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

18

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

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

19

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

**INALIENABLE**

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

**BOUND**

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

**PROTECTED**

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

20

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

**ARTNAPPING**

**PICKPOCKETING**

**KIDNAPPING**

**TREASURE HUNT**

**THEFT ART**

**SNATCHING ART**



## Annexe 5 : Cartes Quiz

01

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

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

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

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

02

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

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

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

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

03

What is the meaning of "archaeomafias"?

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

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

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

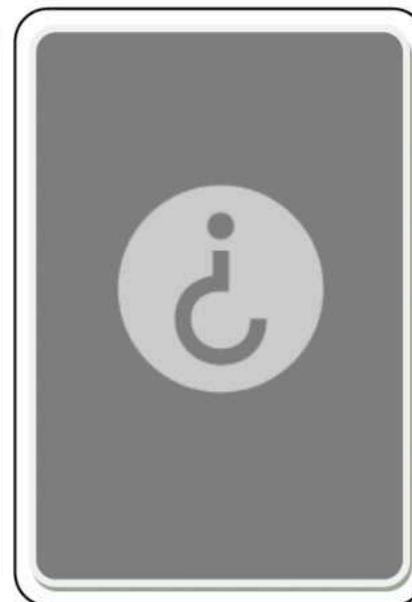
04

Who were the Monuments Men and Monuments Women?

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

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

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



05

What is UNESCO?

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

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

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

06

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

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

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

C) At the bottom of the illegal trade ranking.

07

What are the ICOM Red Lists?

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

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

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

08

Who are the "Blue Helmets of Culture"?

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

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

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



09

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

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

10

What are the most illegally sold artworks?

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

11

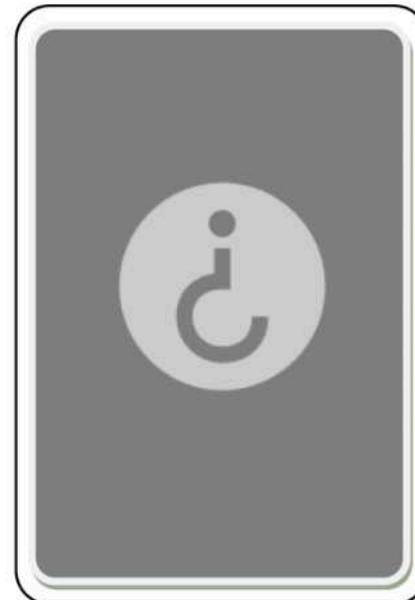
Who are the "art detectives"?

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

12

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

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



13

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

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

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

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

14

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

A) The Ministry of Archeology and Art

B) The Ministry of Tourism

C) The Ministry of Culture

15

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

A) Italy

B) Norway

C) United States

16

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

A) Museum of Our Art

B) Museum of Saved Art

C) Museum of Rediscovered Objects



17

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

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

18

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

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

19

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

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

20

What is ICOM (International Council of Museums)?

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



21

What does "black market" mean?

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

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

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

22

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

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

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

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

23

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

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

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

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

24

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

In which document are these sentences present?

A) Article 2 of the Cultural Heritage Code.

B) Article 9 of the Italian Constitution.

C) Article 4 of the UNESCO Convention.



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

29

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

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

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

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

30

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

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

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

C) Only a fine of 5,000 euros.



## Annexe 6 : Cartes Scénario et Superchallenge

01

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

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

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

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

02

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

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

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

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

03

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

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

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

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

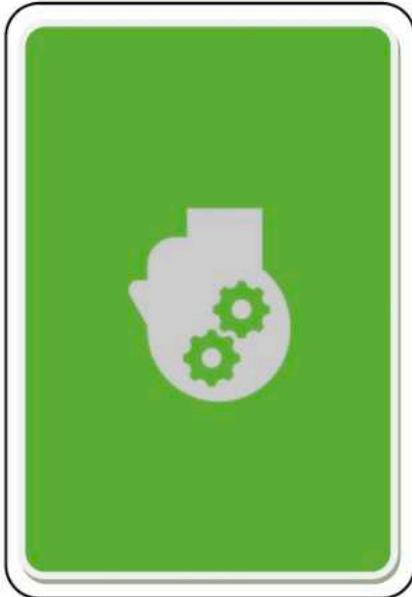
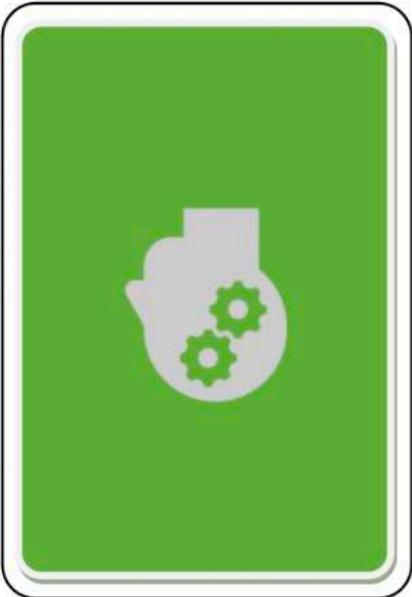
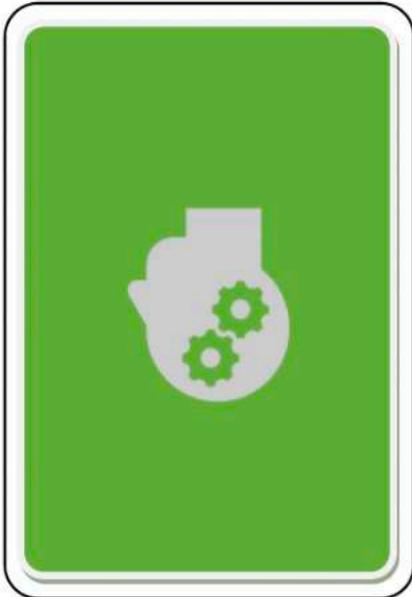
04

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

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

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

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



05

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

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

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

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

06

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

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

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

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

07

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

A) I pretend nothing happened and continue my visit.

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

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

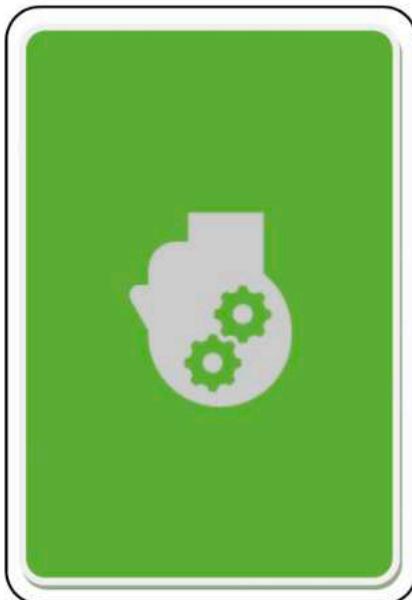
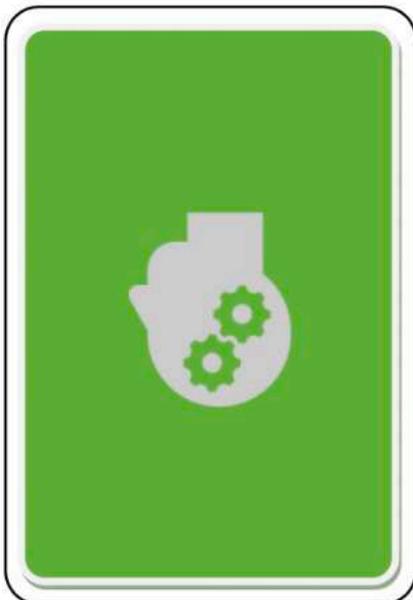
08

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

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

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

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



09

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

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

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

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

10

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

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

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

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

11

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

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

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

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

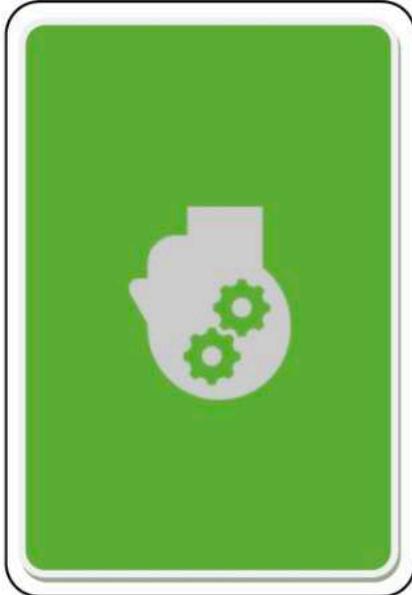
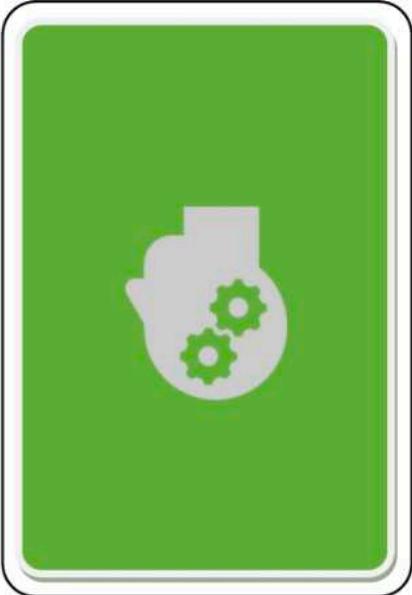
12

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

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

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

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



13

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

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

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

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

14

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

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

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

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

15

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

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

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

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

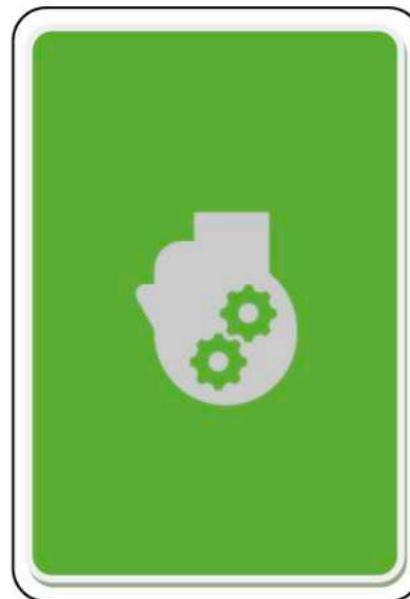
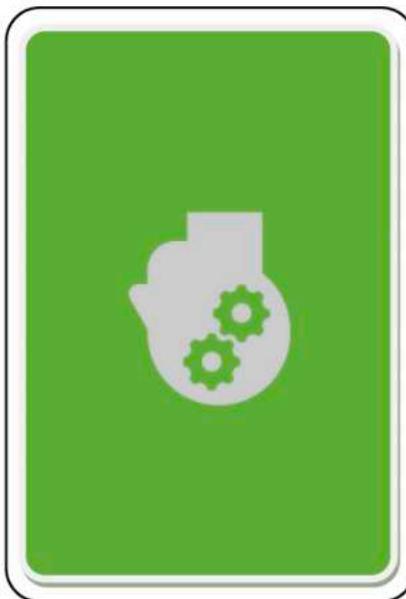
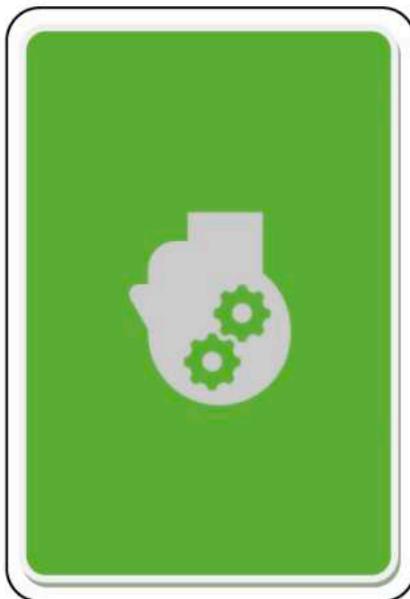
16

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

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

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

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



17

What object was stolen by Napoleon from Venice in 1797?

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



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

18

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

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



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

19

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

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



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

20

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

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

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

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SUPERCALLENGE

21

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

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



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

22

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

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



Solution: **WEAPONS**

23

Which Renaissance artist is considered the first Superintendent in history?

**RAPHAEL**

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

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

24

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

**NAPOLEON**

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

France/French  
war  
loot  
return  
horse

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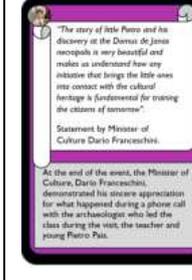
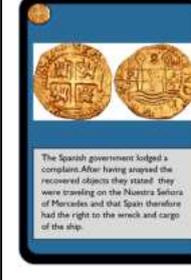
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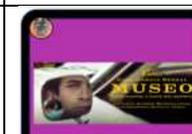


SUPERCALLENGE

## Annexe 7 : Feuille de réponses

### Cartes HISTOIRE

<p>The Vase of Euphronios</p>	 <p>I had the envelopes in my hand / I was under the steps / I heard footsteps... they were getting closer / I saw steps, then nothing for more steps... then I was alone in the dust / then he gave a short thank goodbye: "They're not Carabinieri, they're daddies!"</p> <p>Testimony by Francesco Bartolucci</p>	 <p>The vase was illegally exported to Switzerland and restored. For the sale, a fake certificate was created signed by an Israeli who claimed to have inherited it from a relative. The vase was sold for one million dollars by the Swiss art dealer Robert Hecht Jr. and the Italian art dealer Giacomo Medici at the Metropolitan Museum in New York.</p>	 <p>In 1972, an Attic red-figure krater attributed to the Greek master Euphronios was exhibited at the Metropolitan Museum in New York. It is a large vase with a very wide mouth, used to mix water with wine, a masterpiece of Greek art from the 5th century BC.</p>	 <p>When one of the grave robbers learned from the press about the exorbitant amount paid by the museum for the purchase of the crater, he believed he had been cheated by his accomplices. The investigators convinced him to confess and continued the investigation, managing to demonstrate the Italian origin of Euphronios' masterpiece.</p>	 <p>After a long negotiation between Italy and the United States of America, in 2008 the crater was finally returned to Italy and today it is exhibited in the Archaeological Museum of Cerveteri.</p>
<p>The Madonna of Bruges</p>	 <p>The Madonna of Bruges is a marble sculpture by Michelangelo, sculpted between approximately 1503 and 1505 for the Minozzi family, Flemish textile merchants. The statue was requisitioned for the first time during the Napoleonic occupation. On that occasion it was taken to Paris, only to be returned in 1815.</p>	 <p>In 1944, the sculpture was taken away by Nazi troops who were abandoning Bruges following the arrival of US troops in this part of Europe. It appears that the precious cargo had been wrapped in a mattress and transported in a Red Cross truck across the border.</p>	 <p>The sculpture ended up in a salt mine in Altaussee, Austria, where over 8,500 stolen works of art were hidden for Hitler's personal collection. 8 crates of explosives had also been deposited inside the mine because the Germans were determined to destroy it so as not to hand over the treasure to the enemy.</p>	 <p>The director of the mine and his collaborators sabotaged the Germans' plan by moving the explosives to blow up the entrance to the mine, sealing the treasure until the arrival of the allies. On May 8, 1945, the "Monuments Men" arrived on site, a special military force commissioned by US President FD Roosevelt to recover and return works of art stolen by the Nazis in Europe. Helped by the Austrian miners they managed to overcome the mine overlooking the landlides.</p>	 <p>An extraordinary heritage appeared before the eyes of the Monuments Men. The experts of the special body immediately began to sand the masterpiece in the collection center in Munich to identify their legitimate owners. The Madonna of Bruges finally returned to the Belgian town, where it can currently be admired in the church of Our Lady of Bruges. The interior of the church and the famous Michelangelo statue appeared in the 2014 film "The Monuments Men".</p>
<p>The archer's amulet</p>	 <p>On 18 June 2022 the fifth graders of the Uins school (Sassari) set on a trip to the Necropolis of Santa Pedra (Alghero) in Sardinia (Italy). Accompanying them is the archaeologist Luca Diara.</p>	 <p>The class is visiting the domus de janas (tombs dug into the rock of pre-Nuragic Sardinia). The class explores all chambers of tomb no. 1 of the site, called the tomb of the "terrapod vases" because at the time of its discovery in 1955 several vases with four feet were found. Precisely in this tomb a 10 year old boy, Pietro Pini, notices something.</p>	 <p>Among the earth disturbed by wildlife animals Pietro finds a stone pendant with a small hole. It is probably an amulet, dating back five thousand years ago, perhaps belonging to an archer.</p>	 <p>The pendant was then delivered to the restoration and conservation center of the Superintendent of Sassari to be cleaned and documented before being exhibited in the Archaeological Museum of Alghero.</p>	 <p>"The story of little Pietro and his discovery at the Domus de Janas necropolis is very beautiful and makes us understand the importance of initiatives that bring the little ones into contact with the cultural heritage in fundamental for training the citizens of tomorrow".</p> <p>Statement by Minister of Culture Dario Franceschini.</p> <p>At the end of the event, the Minister of Culture, Dario Franceschini, demonstrated his sincere appreciation for what happened during a phone call with the archaeologist who led the class during the visit, the teacher and young Pietro Pini.</p>
<p>The treasure of the Nuestra Señora of Mercedes</p>	 <p>On 3 October 1804 the Spanish frigate Nuestra Señora de la Mercedes was sunk by the British navy while it was transporting metals and spices from Montevideo to Cadix.</p> <p>By virtue of the "Treaty of Madrid" signed between France and Spain in 1796, the latter would have to pay France 72 million francs a year if France entered the war and Spain remained neutral.</p>	 <p>In 1803 Great Britain declared war on France, starting the Napoleonic wars, and Spain decided to honor the debt with riches from the New World to respect the Second Treaty of Madrid. On the Portuguese coast, the English attacked the Nuestra Señora de la Mercedes, sank her, captured three other ships of the Spanish fleet and took them to Britain. In 1804, following this episode, Spain declared war on the United Kingdom.</p>	 <p>In 2001, an American company specialized in the search and recovery of deep-sea wrecks, the Odyssey, declared that it had identified the wreck of an English ship that sank between 1488 and 1497. In 2007 it began the recovery and transfer activities to the USA. The recovered cargo included 300 thousand pieces of silver and hundreds of gold coins.</p>	 <p>The Spanish government lodged a complaint. After having analyzed the recovered objects they stated they were traveling on the Nuestra Señora of Mercedes and that Spain therefore had the right to the wreck and cargo of the ship.</p>	 <p>The United States Court, after a long legal dispute, recognized Spain's ownership of the wreck and in 2012 the Odyssey returned the treasure recovered until then to two Spanish Air Force planes picked up the treasure in Florida and transported it to Spain. The story inspired the TV series "La Fortuna" produced in 2021.</p>
<p>Villa Giulia Operation</p>	 <p>The National Etruscan Museum of Villa Giulia in Rome preserves a precious collection of jewels and ornaments that belonged to the Castellani, a family of goldsmiths and antique dealers from the late 19th century. The museum houses both ancient jewels and sophisticated reproductions made by the Castellani. On the night of March 30, 2013, it was Easter Eve - hooded thieves armed with an axe and smoke bombs entered the museum.</p>	 <p>The thieves managed to break the windows and steal 27 jewels from the so-called Castellani collection. Part of the loot fell during the escape and was recovered in the rooms and garden of Villa Giulia by the staff and police who rushed when the alarm started.</p>	 <p>The theft had been committed by a rich Russian lady to a Roman antique dealer who had turned to a gang of thieves from the town of Agrigola. The woman was stopped at Fiumicino airport while she was boarding for St. Petersburg; in her bag she had the catalog with the photos of the jewels; in her cell phone's memory were the images from the museum's surveillance system.</p>	 <p>The thieves tried to get rid of part of the loot by throwing seven of the precious jewels from the car window during a chase along Pisanese Road. They later attempted to recall the remaining gold but the police managed to recover the stolen goods thanks to interceptions, trails and searches.</p>	 <p>In 2019 the last object was recovered: a very precious necklace with engraved emeralds and pearls. One of the thieves had hidden it and on his deathbed had entrusted it to his wife so that she could return it to the Villa Giulia Museum which has preserved it for over a hundred years.</p>

<p><b>Juno operation</b></p>	 <p>In 1992 a group of grave robbers, digging in the Invicta archaeological park (near Galdona, Rome), brought to light (with a bulldozer) a unique and very precious work: a group carved from a single block of marble depicting the Captive Juno that is, the three protective deities of ancient Rome: Juno, Juno and Minerva.</p>	 <p>The police managed to arrest the leader of the gang and draw an sketch of the stolen work thanks to the description given by one of the suspects. In the meantime, thanks to "Scotchwhisky", a member of the gang who owned a transport company, the trial had left Italy and been sold to a Swiss antique dealer.</p>	 <p>With stakeouts and shadowing the Carabinieri also managed to trap the "killer", who in the following days had returned to the excavation to recover a fragment of Juno's arm which had come out during the lifting operation of the marble block.</p>	 <p>The Trial could no longer be sold because the Italian police had come into possession of that fragment which demonstrated the illegal provenance of the work.</p>	 <p>In 1994 an anonymous phone call alerted the Carabinieri that the Trial was in a sawmill near the Stefo Pass, in Northern Italy. Since 2013 it has been exhibited in the Archaeological Museum of Galdona Montecelio.</p>
<p><b>The treasure of Rimigliano</b></p>	 <p>In August 2002 a father on the beach of Rimigliano (San Vincenzo, Livorno, Italy) accidentally found a few meters from the shore, a metal mass that seemed very ancient. It was a pile of 17 kilos of silver coins of Roman age!</p>	 <p>The lucky swimmer recovered the treasure to prevent some criminal from stealing it and delivered it to the nearby Financial Police station. In the following days, the Underwater Operations Unit of the Superintendency and the Diving Unit of the Livorno Five Brigade carried out many inspections, exploring the seabed at different depths around the site of the discovery without, however, finding any useful clues.</p>	 <p>The mass of coins, too heavy to be moved by the swimmer, probably came from a wreck sunk off the coast of San Vincenzo. Scuba divers had to wait for the right moment to retrieve it.</p>	 <p>After careful restoration and investigations, it was discovered that the coins, approximately 3,500 in number, consisted of silver coins of the emperor Caracalla in the 3rd century AD, had originally been divided into many small bags preserved in a large wicker basket. Perhaps it was the chest of a traveling merchant.</p>	 <p>Today the coins are exhibited in a special refrigerated apartment room at the Archaeological Museum of Ponsacco where everyone can admire them... and the lucky swimmer received the discovery prize!</p>
<p><b>The athlete from Fano</b></p>	 <p>In 1964 the bronze statue of an athlete got caught in the nets of a Fano fishing boat off the coast of the Marche region. The statue was first hidden under the stairs of the owner of the boat and then in a cabbage field for fear that the Financial Police could locate it.</p>	 <p>The news of the discovery emerged and reached the ears of the Barbetti, a family of wealthy manufacturers from Gubbio, who purchased the statue for three and a half million lire and kept it hidden for a long time in the bathtub of the rectory of the Gubbio's church. Afterwards they sold it to an antique dealer in Milan, who remained unknown. According to another version, the Athlete left Gubbio in a container of medical supplies sent to Brazil to a missionary relative of the Barbetti.</p>	 <p>The Athlete reappeared in Munich (Germany) in 1972 in the shop of the antique dealer Heinz Herzog who took care of the analysis and the first restorations. Thanks to the carbon 14 method, in 1974 the statue was dated to the 4th century BC, and attributed to the famous Greek sculptor Lykippus.</p>	 <p>From Munich the statue passed through London and was finally bought, in 1977, by the Getty Museum for almost 4 million dollars. On August 8, 1977, the statue reached the United States by ship. Today it is exhibited at the Getty Villa in Malibu, California.</p>	 <p>Since 1989 the Italian Government has requested the return of the bronze but the Getty Museum responded that "the statue has never been part of the Italian cultural heritage. The accidental discovery by Italian citizens does not make it an Italian object." According to the Americans, in fact, the bronze would have been fished in international waters. A difficult case that has not yet reached its conclusion.</p>
<p><b>The robbery of the century in Mexico</b></p>	 <p>At dawn on December 28, 1985, 140 archaeological finds were stolen from the National Museum of Anthropology and History. The theft was carried out by two Mexican university students, Carlos Perches Twiss and Ramon Sardenia Garcia. In the previous months, the two students had gone to the museum 50 times to plan the theft: they had studied the accesses to the rooms and the surveillance systems, made sketches, chosen the artefacts to steal.</p>	 <p>On the night of December 24th, Perches and Sardenia had arrived at the museum in a Volkswagen Sedan and had managed to enter the Plans Room of the Museum through an air conditioning duct. Eight guards assigned to night surveillance were celebrating Christmas in a room of the museum, without respecting the surveillance protocol in force. Perches and Sardenia fled with the loot, which was hidden in the house of the first of the two.</p>	 <p>The theft was discovered at the changing of the guard at 8 am on December 25, quickly becoming a relevant news with national and international impact and causing a scandal in the Mexican and Latin American cultural community.</p>	 <p>For several months after the theft, the museum displayed empty showcases with panels commemorating the theft. The investigations progressed very slowly in connection with hypothetical international gangs dedicated to the trafficking of works of art and archaeology until in 1989 the police officers came into contact with drug traffickers who knew about the robbery from the two thieves, their clients.</p>	 <p>Perches was arrested, while nothing more was heard of Sardenia, except that he took seven objects with him. However, most of the finds were recovered. The story was a source of inspiration for the film Museum, Mexican drama best film directed by Alonso Ruizpalacios in 2018.</p>
<p><b>Mozart Operation</b></p>	 <p>An elderly ex-Austrian soldier was at the head of a network of grave robbers and art traffickers. Improving himself as a touring guide for Austrian groups, enchanted by ancient Rome and Etruria, he also transported the stolen finds on their bases. Some of them were intended to enrich his private museum in Linz, Austria.</p>	 <p>The police were in possession of few clues but in 2005 they managed to find a bag full of artefacts during a search inside a tourist bus. The investigations were dubbed "Operation Mozart". Robert Aichner, the former Austrian soldier, was 62 years old when he was "caught".</p>	 <p>In 2004, during the investigations of Operation Mozart, a "typical" grave robber involved in illegal trafficking with the former Austrian soldier reported to the Superintendency a tomb with paintings in the area of ancient Wei, an Etruscan settlement north of Rome, between Via Cassia and Via Flaminia.</p>	 <p>Having arrived on site together with the Superintendency and the Police Forces, the grave robber began to stick a large "spike" into the ground in search of a tomb that he remembered having seen during his clandestine excavations but found the wrong site. Before being taken home by the Carabinieri, hearing he would end up in prison, he begged to be able to make one last attempt and finally found access to the right tomb. This was an extraordinary discovery.</p>	 <p>The Tomb of the Roaring Lions is the oldest painted tomb in Etruria, dating from between 700 and 650 BC. It owes its name to the faces of wild beasts painted in the burial chamber: four lions with gaping jaws and sharp teeth. What remains of its funerary equipment, which survived the looting of grave robbers, is exhibited in the Museum of Villa Giulia.</p>

**Cartes QUIZ**

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

**Cartes SCENARIO**

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

**Cartes d'ACTIVITÉS**

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

Annexe 8 : Pièces de jeu et marqueurs d'arrêt

