

**The American University of Rome  
Archaeology & Classics Program  
Spring 2020**

**Course Title:** Archaeological Resource Management  
**Course Number:** ARC 406  
**Credits & hours:** 3 credits – 3 hours  
**Pre/Co-Requisites:** Level 300 archaeology course  
**Professor:** Valerie Higgins  
**Office Hours:** Tues 2-3.30pm and by arrangement.  
**Email address:** [v.higgins@aur.edu](mailto:v.higgins@aur.edu)

**Course description**

This course explores the management of archaeological sites and artefacts. It examines how archaeology developed from being a leisure pastime to becoming a scientific endeavour and lately an important part of the local economy. Contemporary archaeology has to balance scientific goals with the cultural and social objectives of local communities. The course analyzes the challenges inherent in managing the archaeological heritage including the difficulties of private-public partnerships, the statutory regulations and the imperative to manage heritage tourism sustainably and engage the local community

**Entry Fees**

Students must pay their own entrance fees when required.

**Course Learning Objectives**

By the end of this course students will be able to:

1. Understand the historical development of archaeology and appreciate how contemporary situations are largely the product of historical conditions;
2. Analyse issues of public access, conservation, tourism pressures, funding and statutory obligations with regard to a site in Rome;
3. Develop skills in research, writing, oral presentation and data analysis.

**Course Learning Activities**

1. Class readings and class discussions (CLO 1,2);
2. Site visits (CLO 2,3);
3. Oral presentation (CLO 2,3);
4. Written report (CLO 1,2,3).

## COURSE SCHEDULE

Session	Date	Topics	Meeting Place/Entry Fees	Readings and Preparation
1	28 Jan	1. Introduction to course 2. Changing values attached to the past	F33	Gosden 2001. Mazower 2008
2	4 Feb	1. Development of professional archaeology in Europe 2. Development of professional archaeology in the US	F33	Demoule 2012 Davis 2010
3	11 Feb	1. Dr Peter Gould – New ways of funding archaeology 2. Archaeology and the community	F33	Burtenshaw 2014 Atalay 2012
4	18 Feb	1. Evaluating archaeological sites 2. Museums in the 21 <sup>st</sup> century	F33	Jenkins 2016 Miles 2011
5	25 Feb	Visit to Colosseum	9.00 Entrance to Colosseum 15 euros	TBA
6	3 Mar	1. Visitor experience 2. Heritage tourism	F33	Prescott 2013 Comer 2014
7	10 Mar	1. Midterm exam 2. Trafficking of antiquities	F33	Higgins 2019
	17 Mar	Spring Break		
8	24 Mar	Visit to Appia Antica archaeological park	8.30. Circus Maximus by FAO	TBA
	27 Mar	5pm. An outline of museum project.		
9	31 Mar	Archaeology in urban centres	F33	Carver 2013 Court et al 2019
10	7 Apr	Visit to Ostia Antica Archaeological Park	8.15. Entrance to Ostia railway. Entrance fee	TBA

			12 euros	
11	14 Apr	1. Dr Laurie Rush – The role of the military and NATO in protecting archaeological heritage 2. The Hague Convention and the role of UNESCO	F33	Brosche 2016 Higgins 2020 Meskell 2016
12	21 Apr	Visit to metro sites in Rome	9.00. Manzoni metro. Metro ticket required.	Manacorda 2011
13	28 Apr	1. Oral presentations 2. Dr Brian Daniels – The First Aid to Heritage project	F33	
14	8 May	10-12pm Final exam	F33	

NB. This syllabus may be subject to change.

### **Assessment**

Midterm exam	25%
Final exam	25%
Museum project	30%
Oral presentation	10%
Participation	10%

#### Midterm exam

The midterm exam will consist of two short essays (from a choice of four) on the material covered in the first half of the semester. It will be an open book exam (students will be able to access their notes and readings).

#### Final exam

The final exam will consist of two short essays (from a choice of four) on the material covered in the second half of the semester. It will be an open book exam (students will be able to access their notes and readings).

#### Museum project

For your museum project you should design an exhibition targeted at a specific audience such as the LGBTQ+ community, the me-too movement, the differently

abled, a minority group or any other group of your choice. You should include 10-12 objects which you can choose from any museum. You will need to create a narrative around the objects you choose. In your final paper you should begin with a description of your chosen group and the issues they face. You should include any previous exhibitions that may have been held on your chosen topic. Then go on to describe your exhibition and your overall aims and objectives. Then go through each piece you have chosen, include for each piece a photograph and a label. Your final paper should be a minimum of 3,000 words (without illustrations) and should be uploaded to Turnitin as a word document written in Times New Romans 12 point front using Chicago embedded citation. A rubric is below.

At the end of the syllabus there is a list of journalistic sources relating to contemporary issues which you may find useful.

### Oral presentation

Students will give a 10 minute ppt presentation outlining their research project. A rubric is given below.

### Participation

Students should arrive promptly for every class and should keep up with the reading so that they can participate fully in class discussions.

### **Readings (on MyAUR)**

Atalay, Sonya. 2012. Community-based Archaeology: Research With, By, and for Indigenous and Local Communities. Berkeley: University of California Press. 2012.

Brosché, J., M. Legnér, J. Kreutz, A. Ijla. 2016. 'Heritage under attack: motives for targeting cultural property during armed conflict'. International Journal of Heritage Studies (2016). Published online 30 November 2016.

Burtenshaw, Paul. 2014. 'Mind the Gap: Cultural and Economic values in Archaeology'. Public Archaeology Vol 13 (1-4) 2014: 48-58.

Carver, J. 2013 The Challenges and Opportunities for Mega-Infrastructure Projects and Archaeology. Papers from the Institute of Archaeology, 23(1): 18, pp. 1-7, DOI: <http://dx.doi.org/10.5334/pia.437>.  
<http://eds.b.ebscohost.com.ezproxy.aur.edu:2048/eds/pdfviewer/pdfviewer?vid=18&sid=d9566728-6125-4018-bf15-1873370acea4%40sessionmgr120>

Comer, Douglas C. 2014. 'Threats to the Archaeological heritage in the Laissez-Faire World of Tourism: The Need for Global Standards as a Global Public Good'. Public Archaeology Vol 13 (1-4) 2014: 123-134.

Court, S., A. D'Andrea, F. Del Duca, P. Pesaresi, and J. Thompson. 2019. 'Managing Herculaneum in Context: Measuring benefits for people and places', in Feasible Management of Archaeological Heritage Sites Open to the Public, eds D. Comer and A. Willems. Cham, Switzerland: Springer, 2019, pp. 21-33.

- Davis, Hester A. 2010. 'Heritage Resource Management in the United States'. Cultural Heritage Management: A Global Perspective. Phyllis Mauch Messenger, George S. Smith (eds.). Gainesville: University Press of Florida, 2010. 188-198.
- Demoule, J-P. 2012. 'Rescue Archaeology: A European View' Annual Review of Anthropology. Vol. 41:611-626 (Volume publication date October 2012)  
First published online as a Review in Advance on July 9, 2012.
- Gosden, Chris. 2001. 'Postcolonial Archaeology: Issues of Culture, Identity and Knowledge'. Archaeological Theory Today. Ian Hodder (ed.). Cambridge: Polity. 2001. 241-261.
- Higgins Valerie. 2019. 'Plunder and Looting; Some Historical Reminders.' In The Palgrave Handbook on Art Crime Handbook, edited by Saskia Huffnagel and Duncan Chappell, 409-437. Basingstoke: Palgrave Macmillan.
- Higgins 2020. 'Armed conflict and archaeology: Ethical issues.' In Encyclopaedia of Global Archaeology. New York: Springer.
- Jenkins, Tiffany. 2016. Keeping Their Marbles: How the Treasures of the Past Ended Up in Museums - And Why They Should Stay There. Oxford: OUP Oxford.
- Manacorda, D. 2011. 'Archaeology and the modern city: Thoughts on Rome (and Elsewhere).' In Continuing Encounters Between Past and Present eds. D. Caldwell and L. Caldwell, Farnham 2011, pp.207-219.  
[http://www.academia.edu/19788298/ Archaeology and the modern city Thoughts on Rome and Elsewhere in Rome Continuing Encounters between Past and Present a cura di D.Caldwell e L.Caldwell Farnham 2011 pp . 207-219](http://www.academia.edu/19788298/Archaeology_and_the_modern_city_Thoughts_on_Rome_and_Elsewhere_in_Rome_Continuing_Encounters_between_Past_and_Present_a_cura_di_D.Caldwell_e_L.Caldwell_Farnham_2011_pp_207-219)
- Mazower, Mark. 2008. 'Archaeology, Nationalism and Land in Modern Greece'. A Singular Antiquity: Archaeology and Hellenic Identity in Twentieth-Century Greece. Dimitrio Damaskos, Dimitrios Plantzas (eds.). Athens: Mouseio Benaki. 2008. 33-41.
- Meskel, Lynn. 2016. 'World Heritage and WikiLeaks: territory, trade, and temples on the Thai-Cambodian border'. Current Anthropology. Vol. 57 Issue 1, (Feb 2016): 72-96.
- Miles, Margaret M. 2011. 'Still in the Aftermath of Waterloo: A Brief History of Decisions about Restitution.' In *Cultural Heritage, Ethics and the Military*, edited by Peter Stone, 29-42. Woodbridge: The Boydell Press, 2011.
- Prescott, Christopher. 2013. 'Heritage and the New Immigrant Minorities: A Catalyst of Relevance for Contemporary Archaeology?' In *Heritage in the Context of Globalization: Europe and the Americas*, edited by P.F. Biehl and C. Prescott, 59-67. New York: SpringerBriefs in Archaeology. 2013.

Other readings will be added during the course of the semester.

### **Course Policies**

#### **Academic Integrity**

Integrity is fundamental to the academic enterprise. It is violated by such acts as borrowing or purchasing assignments, including but not limited to term papers, essays, and reports; lending to or producing assignments for others (either for or without payment); using concealed notes or crib sheets during examinations; copying the work of others and submitting it as one's own; and otherwise misappropriating the knowledge of others. Such acts are both dishonest and deceptive: the work submitted to instructors is not the work of the person whose name it bears. In consequence, the sources from which one derives one's ideas, statements, terms, and facts, including internet sources, must be fully and specifically acknowledged in the appropriate form. Failure to do so, intentionally or unintentionally, constitutes plagiarism. An act of plagiarism will be reported to the Registrar's office and noted in the student's file. After three incidents of plagiarism, the student will be suspended from the University for at least one semester.

#### **Cyber bullying**

AUR has a zero-tolerance policy regarding cyber bullying. Cyber bullying is defined by the U.S. National Crime Prevention Council as, "the intentional and aggressive process of using the Internet, cell phones or other devices to send or post text or images intended to hurt or embarrass another person." The very nature of education depends upon the free exchange of ideas, and the university classroom is a safe space where ideas are explored and debated in a respectful and thoughtful way. Because cyber bullying attacks the fundamental tenets of intellectual inquiry, any student found guilty of cyber bullying another student or a professor will be immediately suspended from the university.

#### **Policy regarding recording or taking photos**

The recording of any class material can only take place with the express permission of the instructor. Recording of student presentations is not normally permitted. Use of cell phones in class is prohibited and the instructor reserves the right to remove phones from students who transgress. Instances of cyber bullying are punishable by suspension.

### **ATTENDANCE POLICY**

In keeping with AUR's mission to prepare students to live and work across cultures, the University places a high value on classroom experience. As a result attendance is expected in all classes and attendance records are maintained. The University's attendance policy is as follows:

1.0. Minimum Attendance Requirement: Students must attend a minimum of 70% of a course in order to be eligible to be considered for a passing grade.

1.1. Automatically Accepted Absences

Students will not be penalized for one absence from classes meeting once a week;

Students will not be penalized for three absences from classes meeting twice a week; Students will not be penalized for four absences from classes meeting more than twice a week, as in the case of some intensive courses.

1.2. If further absences are recorded, grade penalties will be applied according to the Instructor's specific attendance policy, as stated in the syllabus, and following the institutional parameters given in the Note\* below.

1.2.1. If the Instructor does not specify an attendance policy, there will be no grade penalty other than that attached to the minimum attendance requirement, and any penalized absences recorded above the basic 70% attendance requirement for the course will be invalidated.

1.3. During Summer sessions where courses are taught more intensively over a shorter period the following applies:

- Students will not be penalized for two absences from class.

## 2.0. Tolerated Absences

Certain categories of absence will not be penalized but they will be counted as an absence (for a 3-credit course meeting twice a week). These absences are:

- The Model United Nations (MUN);
- Permit to Stay,
- SG's "Ambassador Program" (Student Government initiative)
- Religious Holidays

The American University of Rome makes all reasonable efforts to accommodate students

who must be absent from classes to observe religious holidays. (Please verify with the

Dean's Office for the list of accepted absences for religious holidays)

Not attending a class due to the observance of a religious holiday will not be penalized but

will be counted as an absence. Students who will need to miss class in order to observe

religious holidays must notify their Instructors by the end of the Add/Drop period (first

week of classes), and must make prior arrangements with their Instructors to make up any

work missed.

2.1. The list does NOT include academic field trips because these (including arrangements for travel) must not overlap with other classes.

3.0. Cases of prolonged absences caused by an emergency or a medical condition may require students to withdraw from some or all of their courses. Under such circumstances students should first consult their academic advisors.

\*Note: No instructor may penalize a student more than one-third of a letter grade for each absence beyond the tolerated limit (e.g. from A- to B+).

## Grade Point Average

A student's grade point average (GPA) is computed by multiplying the quality points achieved by the number of credits for each course. The result is then divided by the

total number of credit hours taken. The Cumulative or Career Total Grade Point Average (CGPA) is the grade point average for all credit hours taken at the University and at approved study abroad programs. The GPA and CGPA are calculated by truncating after the second digit after the decimal point. Transfer credits have no effect on the CGPA at The American University of Rome.

#### Grades

Grades are posted on a secure area of the University's official website and are mailed to AUR degree students only upon written request. Grades are mailed to the various study abroad programs. Grades computed in the (GPA) reflect the following grade equivalents:

GRADE		GPA	
A	Excellent	4.00	94 – 100 points
A-		3.70	90 – 93.99 pts
B+	Very Good	3.30	87 – 89.99
B	Good	3.00	83 – 86.99
B-		2.70	80 – 82.99
C+		2.30	77 – 79.99
C	Satisfactory	2.00	73 – 76.99
C-	Less than Satisfactory	1.70	70 – 72.99
D	Poor	1.00	60 – 69.99
F	Failing	0.00	59.99 – 0
WU	Unofficial withdrawal counts as an F	0.00	
P	Applicable to development courses	0.00	
<i>Grades not computed into the grade point average are:</i>			
W	Withdrawal		
AUDIT (AU)	Only possible when the student registers for a course at the beginning of the semester as an audit student		
I	Incomplete work must be completed within the ensuing semester. Failure to do so results in automatically converting the I grade to the default grade, which is then computed into the grade point average		
P	Pass grade is applicable to courses as indicated in the catalog.		
WIP	Work in progress		

#### Journalist sources relevant to the course material

##### Podcast:

Khalili, Shaimaa. "Training to save the treasures of Iraq." (Parts 1 & 2) *The Documentary*. BBC World Service. 23 June 2019 and 30 June 2019.

<https://www.bbc.co.uk/programmes/w3csz4kf>

<https://www.bbc.co.uk/programmes/w3csz4kg>

Luke, Ben. "The battle over Ethiopia's treasures." *The Art Newspaper*. 20<sup>th</sup> April 2018.

<https://www.theartnewspaper.com/podcast/podcast-episode-28>



Luke, Ben. "Should looted colonial art be returned?" *The Art Newspaper* 14th December 2018  
<https://www.theartnewspaper.com/podcast/should-looted-african-art-be-returned>

Luke, Ben. "Sackler sponsorship: take it or leave it? Plus, museum visitor figures." *The Art Newspaper*. 5th April 2019  
<https://www.theartnewspaper.com/podcast/sackler-sponsorship-take-it-or-leave-it-plus-museum-visitor-figures>

Luke, Ben. "Should museums sell works of art? Plus, activism at the Whitney Biennial." *The Art Newspaper*. 17<sup>th</sup> May 2019.  
<https://www.theartnewspaper.com/podcast/should-museums-sell-works-of-art-plus-activism-at-the-whitney-biennial>

Taylor, Laurie. "Heritage and preservation." *Thinking Allowed*. BBC Radio 4. 21 June 2017.  
<https://www.bbc.co.uk/programmes/b08v8dxj>

#### Print

Bandarin, Francesco. "A former Unesco chief denounces its failure to protect Venice at Baku meeting." *The Art Newspaper* 10 July 2019.

Coester, Christine. "German museums pushed to review colonial-era artifacts 'blind spot.'" *Handelsblatt Global* 19 May 2018.

D Chrisafis, A. 'Beyoncé and Jay Z help Louvre museum break visitor record in 2018.' *The Guardian*, 3 January 2019.  
<https://www.theguardian.com/world/2019/jan/03/beyonce-jay-z-help-louvre-museum-break-visitor-record>

Cole, A. 2018. 'Mikhail Piotrovsky—Hermitage chief for 26 years—is an Old Master of diplomacy.' *The Art Newspaper*. 28 December 2018.  
<https://www.theartnewspaper.com/comment/hermitage-s-piotrovsky-is-an-old-master-of-diplomacy>

Dafoe, Taylor. "New York city told its museums to diversify or lose funding. Here's how they plan to address the problem." *Artnet*, 6 August 2019.

Harris, G. 'Nigeria calls for return of Lander Stool from the British Museum.' *The Art Newspaper*. 4 February 2019. <https://www.theartnewspaper.com/news/nigerian-culture-officials-seize-initiative-in-restitution-debate>

Herman, Alexander. "Legal challenges remain for restituting African artefacts from French museums." *The Art Newspaper* 28 November 2018

Hickley, Catherine. "Culture ministers from 16 German states agree to repatriate artefacts looted in colonial era." *The Art Newspaper* 14 March 2019.

Kendall Adams, Geraldine. "Museums increasingly targeted as sites of Protest."

*Museums Association*, News Analysis 15 May 2019.

Kimera, C. 'Dakar's Museum of Black Civilizations is a vital step for a people reclaiming their history.' *QuartzAfrica*, 25 January 2019.  
<https://qz.com/africa/1533523/dakars-museum-of-black-civilizations-tells-africas-story/>

Marlowe, E. 'The Met's antiquated views of antiquities need updating.' *The Art Newspaper*, 15 January 2019. <https://www.theartnewspaper.com/comment/the-met-s-antiquated-views-of-antiquities-need-updating>

Marks, T. 'Rethinking the restitution of African artefacts' *Apollo*, January 2019.  
<https://www.apollo-magazine.com/rethinking-restitution-african-heritage/>

Ngangura, Tari. "The Fight to Repatriate African Skulls in European Museum Collections." *Vice News* 25 January 2019.

Noce, Vincent. "Give Africa its art back', Macron's report says." *The Art Newspaper* 20 November 2018.

Noce, Vincent. "France retreats from report recommending automatic restitutions of looted African artefacts." *The Art Newspaper* 5 July 2019.

Noce, Vincent. "What exactly is a museum? Icom come to blows over definition." *The Art Newspaper*, 19 August 2019.

*Nonprofit Quarterly*. "Museums: Nonprofits in the Eye of the Perfect Narrative Storm." 1 February 2019.

Oltermann, Philip. "Berliners wary as €600m supermuseum is latest project to overrun." *The Guardian* 16 Jun 2019.

Pogrebin, R. and S. Deb. 'Museums forced to reassess Saudi ties amid uproar over journalist's fate.' *The New York Times*. 12 October 2018.  
<https://www.nytimes.com/2018/10/12/arts/design/jamal-khashoggi-saudi-museums.html>

Press, Michael. "Who really owns the past?" *Aeon*. 27 May 2019.

Rosenbaum, L. "'Woke' Museums: Metropolitan's Diker Display Fuels a Growing Debate on 'Identity Politics'". *Culture Grrl, Art Journal Blogs*. 25 January 2019.  
<https://www.artsjournal.com/culturegrrl/2019/01/woke-museums-metropolitans-diker-display-fuels-a-growing-debate-on-identity-politics.html>

Scott, Andrea K. "The Whitney Biennial protests and the changing standards of accountability in Art." *The New Yorker*, 31 July 2019.

Sansom, A. 'French antiquities dealers slam 'shocking' report on restituting African art.' *The Art Newspaper*. 3 January 2019.

<https://www.theartnewspaper.com/news/french-antiquities-dealers-slam-shocking-report-on-restituting-african-art>

Sears, M. 'Statues are part of history, but do a poor job of recording it.' *The Art Newspaper*. 27 August 2018. <https://www.theartnewspaper.com/comment/a-tale-of-two-statues>

Somers Cocks, Anna. "Goodbye Venice, goodbye Ravenna, goodbye Ferrara, goodbye Carthage?" *The Art Newspaper* 4 December 2018.

Thomas, Nicholas. "Should colonial art be returned home?" *Financial Times* 7 December 2018.

### Rubric for Museum Project

	Excellent	Very good	Good	Satisfactor y	Not Satisfactory
<b>Background to project</b>	Extremely full and well researched background covering all aspects	Reasonably full and well researched background covering many aspects	Good research covering more than immediate background	Covered immediate background but without elaboration	Superficial or absent background
<b>Narrative of project</b>	Narrative very well thought through, explained in detail. All objects chosen fit the narrative structure.	Detailed narrative attempted and mostly fits the objects chosen.	Detailed narrative attempted, either not entirely convincing and/or not suited to the objects chosen	Narrative functions but is not detailed and/or not all objects fit narrative structure	Superficial or inconsistent narrative
<b>Originality of project</b>	Very original and reflected in both the narrative and objects chosen	Very original idea but not entirely consistent throughout narrative and object	Original take on a topic even if the topic has been addressed	Topic has been studied before but this paper shows original	Theme chosen lacks originality

		analysis	d before	elements	
<b>Bibliography</b>	Very detailed and complete	Detailed but some gaps	Attempts to be detailed but significant works missing	Satisfactory but no attempt to be complete	Not complete
<b>Attention to detail</b>	No errors relating to object description, illustrations and bibliography	Very few errors relating to object description, illustrations and bibliography	Some errors	A number of errors	A lot of errors and overall lack of care in presentation
<b>Correct English</b>	Completely correct English	A few minor English errors	A few errors in English including some major errors	A significant number of errors including major ones	A lot of errors in English

### RUBRIC FOR ORAL REPORTS

VERBAL SKILLS			
AUDIBILITY	Volume well suited to room	Reasonable, occasional difficulty in hearing	Poor, difficult to hear, under projected
CLARITY	Most words clear	Occasional lapses but communication not impaired	Poor, difficult to decode
PRONUNCIATION	No marked lapses which interfere with communication	Occasional lapses but communication not seriously impaired	Very frequent lapses, communication impaired
LANGUAGE USE AND ACCURACY	Wide range, appropriate to topic, accurate	Adequate to task, somewhat limited, some inappropriate usage	Limited range, communication impaired
NON-VERBAL SKILLS			

INTONATION	Varied range	Range limited, reduces communication	Lack of range, greatly restricted
EYE CONTACT	Looked at most of the audience much of the time	Looked at some of audience but rather fixed	Hardly looked at audience, no real contact
USE OF GESTURES / FACIAL EXPRESSIONS	Helpful, enhanced communication	Helpful for audience	Unhelpful, distracting
<b>CONTENT</b>			
INTRODUCTION	Clear, helpful, assisted audience	Reasonably clear, gave some direction	Muddles audience
DEVELOPMENT	Logical, easy to follow, helpful links	Some difficulty in following some links	No apparent development, little linkage
USE OF EXAMPLE ILLUSTRATIONS	Stimulating, helpful, clear, interesting	Reasonably useful and helpful for audience	If used, unhelpful, difficult to see relevance
USE OF VISUALS (if relevant)	Stimulating, clear, enhanced presentation	Helpful, reasonably clear, assisted presentation	Unhelpful, muddled, distracted
QUESTIONS	Handled well, clear, confident, fully answered	Some awkwardness, reasonable, mostly answered	Muddled, no real answers
CONCLUSION	Well planned, effective ending	Some effort to wind up talk	Petered out, audience puzzled, no ending