



INTERNATIONAL
HELLENIC
UNIVERSITY

Student Handbook 2024-2025

MA in Art Law and Arts Management



University Center for
International Programmes of Studies

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THE INTERNATIONAL HELLENIC UNIVERSITY

Introduction

The International Hellenic University (IHU) was initially established by Law (No 3391/2005) and was based in Thessaloniki, Greece. The IHU was Greece's first public university where programmes were taught exclusively in English comprised three (3) Schools which offered twenty-four (24) master programmes.

The International Hellenic University was re-established by Law (No 4610/2019), is based in Thessaloniki, comprises nine (9) Schools and thirty-three (33) Departments and is located in Thessaloniki, Kavala, Serres, Drama, Katerini, Kilkis, Didymoteicho. The two Schools (**School of Humanities, Social Sciences and Economics** and the School of Science and Technology) of the IHU belong to the **University Center of International Programmes of Studies (UCIPS)** of the International Hellenic University offering programmes that are taught exclusively in English.

The UCIPS, developed to facilitate modern learning methods, is situated on a 16,000m² campus outside Thessaloniki, the second largest city in Greece with an uninterrupted history of 2,300 years. Our state-of-the-art facilities, such as virtual classrooms, electronic library, IT labs, Digital Manufacturing and Materials Characterization Laboratory and Molecular Ecology/Molecular Biology Lab create an environment conducive for higher learning and research for our students.

Our Mission

Our strategic mission is threefold:

- Provide research and education that meets the needs of the international community
- Enhance understanding of the economic, socio-political and technological issues facing the societies we serve, through teaching and research of the highest academic standard
- Create a truly international and diverse student and faculty community to foster greater understanding between cultures and nations.

Academic Management

The IHU Governing Board is the overall body governing the operation of the University in accordance with respective legislation and its own internal regulations. Together with the responsibility for overall educational and research policy and the University's development strategy, the Governing Board is also ultimately responsible for all administrative or organisational matters of the University. Upon approval by the Governing Board, all proposals for postgraduate study programmes are submitted by the same to the Ministry of Education & Religious Affairs.

The General Assembly of the School of Humanities, Social Sciences and Economics is responsible for all academic and administrative matters. It is responsible for drafting and submitting proposals for postgraduate study programmes, appointing advisory committees, examination committees, the award of postgraduate degrees, selection or examination of prospective postgraduate students and for any other matter foreseen in the respective legislation. In the case of interdepartmental Postgraduate Study Programmes, the Special Interdepartmental Committee (S.I.C.) has the same powers as the General Assembly and is comprised of members of the corresponding General Assemblies.

A Programme Coordinating Committee is responsible for monitoring and coordinating the operation of each respective postgraduate programme. It reports to the General Assembly of the School.

The Programme Director, assisted and deputized by the Assistant Director, is responsible for promoting the effective implementation of the postgraduate study programme. The Programme Director reports to the General Assembly of the School on all issues regarding the effective operation of the programme.

The Student-Staff Liaison Committee is part of the School's quality control mechanism. Its purpose is to ensure good communication with the students on your programme of study and to identify areas where improvements could be made. The students will elect three members as class representatives. The student reps will meet at least once per term with the Programme Director and members of the faculty. The meetings are informal in style but all issues raised are taken seriously and responded to. The course office produces minutes of each meeting which are then sent to all members of the class. Students will be informed of actions taken by the School to resolve any issues raised at SSLC meetings. The student representatives have the chance, upon request, to meet with the President of the Governing Board of the University Center of International Programmes of Studies.

Please note that in addition, all students participate in the evaluation of their courses and programme by completing and submitting the respective Course Evaluation Forms and the IHU Exit Questionnaire.

PART I: The MA in Art Law and Arts Management Programme

Aims and Learning Outcomes

General Description

The International Hellenic University (IHU) MA in Art, Law and Arts Management programme aims at exploring and highlighting the functional interdependence between art, law and Arts Management. Particular emphasis will be placed upon the legal, financial and political considerations and the corresponding regulatory approaches implemented in Europe and elsewhere concerning the creation of works of art, their commercialization, the operation of the markets concerned, the function of Intellectual Property law at EU and international level, the protection of human culture and protection against unlawfully acquired works of art.

The programme adopts a multi-disciplinary approach and is addressed to graduates of various academic backgrounds, including law, economics, political science, history of art, philosophy, literature, music, theatre etc., that wish to specialise in the interrelation between art, law and the economy.

Programme Outcomes

Educational and Professional Goals and Objectives

The MA in Art Law and Arts Management aims at providing successful candidates with:

- the specialized legal, financial and cultural background to pursue a successful career in academia and research, public sector, international organizations, diplomatic body, cultural police, cultural justice, private organizations that commercialize works of art, museums, artists, collectors and art collections, art dealers, law firms practicing in the field or public sector organizations involved in the management, legal protection, re-claiming and support of works of art
- the frame of international organizations and goals of cultural property and their legal frame
- legal and financial expertise on the operation and management of art markets (including sales of works of art, art portfolio management, art auctions,+ etc.)
- legal and managerial expertise for the armed forces in the protection of cultural goods during armed conflicts situations as per UNESCO Military Manual and national legal frame
- in-depth knowledge on the national and international legal framework on national heritage, heritage of the humanity, monument preservation, art loans or archaeology laws
- intellectual property law expertise within a globalized art market
- legal and managerial expertise for cultural tourism
- legal and managerial expertise for religious heritage
- legal and managerial expertise for archaeology and archaeologists
- legal expertise for engineers, architects and consultants of projects involving art and monuments
- insights into the fields of law (constitutional, civil, penal, etc.) affecting the legal protection of works of art.
- knowledge and expertise in the field of art and digital arts

General Skills

Upon completing the MA programme, the graduate will have acquired the following general skills and competences:

- Ability to apply knowledge in practical situations

- Ability to search for, analyse and synthesise data and information, using information and communication technologies
- Ability to adapt to new situations
- Ability to make reasoned decisions
- Ability to work autonomously
- Ability to work as part of a team
- Ability to work in an international context
- Ability to work in an interdisciplinary environment
- Capacity to generate new ideas (creativity)
- Ability to design and manage projects
- Respect for diversity and multiculturalism
- Commitment to conservation of the environment
- Social, professional and moral ethics and responsibility, as well as sensitivity in matters of gender discrimination
- Ability to exercise critical assessment and self-criticism
- Ability to foster freedom of thought, intellectual curiosity and reasoning.

The IHU MA in Art Law and Arts Management programme promotes, with an awareness of the fact that the University operates in an ever-changing environment, learning and teaching characterised by a diversity of teaching styles and techniques. Teaching and learning methods should assist the development of these skills, by encouraging not merely the capacity for abstract reasoning, but also the students' capacities for independent and self-motivated learning, problem-solving skills, and some of the knowledge and skills which are common to employment in many fields.

The traditional lecture supported by PowerPoint presentations and lecture notes continues to be the principal method of delivery. All classes will also be supported by comprehensive e-learning material.

Lectures are supported by e-class which includes analytic information in a modern style. Participation of the students is required.

Lecturing emphasises interactive activities, making use of the University facilities. The methods chosen reflect the needs of the students, the aims and target learning outcomes of the programme or the individual course, and the resources available. Learning, teaching and assessment methods are regularly reviewed. Theory, understanding and information are imparted through problem solving and class discussions. Students also learn through research and reading relevant literature. Coursework and assignments (individual and in small groups) develop the ability of students to solve problems. Projects allow the students to study a subject in depth, working more independently where possible. Group projects are also used, which help develop team-working skills. Teaching and learning methods include the opportunity for students to apply their knowledge and expertise to problems beyond those generally encountered. Higher level skills are fostered and encouraged. Students are expected to spend a substantial amount of time working on their own, going through their notes and studying suggested textbooks and specialist readings as well as making use of the support provided through e-learning materials.

Summing up, the MA learning outcomes are: to acquire specialized knowledge in order to pursue a successful career in national and international cultural institutions, diplomatic body as attaché culturel, art market, arts management, looted art specialists, public administration, museums, art institutions, engineering and project management for main projects with cultural aspects, religious heritage, archaeology,

education of art, law firms practicing in the field or public sector organizations involved in the management, cultural arbitration and mediation, cultural tourism, special career in the army, cultural justice, resolution of cultural disputes, cultural police, cultural prosecutor; to comprehend and understand the issues that arise with respect to a modern globalized art market; a thorough understanding of transnational, European and comparative aspects of the law related to art trade and protection; an in-depth study of the issues related to the formulation, planning, crystallization and deployment of intellectual property law within a globalized art market and Digital Art.

Programme Structure

Minimum requirements

The MA in Art Law and Arts Management (full-time) is an intensive programme covering three academic semesters.

In order to obtain the Master's Degree in Art, Law and Arts Management of the School of Economics, Business Administration and Legal Studies, students must attend and pass eight (8) courses (*Core and Electives*) corresponding to sixty (60) ECTS credits and successfully complete the Master's Dissertation, which corresponds to thirty (30) ECTS credits. The MA in Art, Law and Arts Management comprises three parts. The first two parts encompass the taught courses during the 1st term (fall/winter) and the 2nd term (spring). The last third term is dedicated to the Master's dissertation. Lectures are mostly over weekends (Saturday - Sunday), while written examination takes place on weekdays.

Description	Hours	Credits
6 Core Courses	264	48
2 Elective Courses (6 ECTS each)	28	12
Master Dissertation		30
Total Taught Hours	292	90

Academic Calendar

Establishment of the academic calendar for the International Hellenic University falls within the authority of the Faculty as set forth in Faculty Policies and Procedures. Construction of the academic calendar is subject to rules and guidelines prescribed by the Governing Board, the Faculty Senate and Greek State legislation. The academic calendar for the following year is subjected for permission by the Governing Board at the end of the current year. The approved academic calendar is mandatory of all three Schools of the International Hellenic University.

Core and Elective Courses

Core Courses

The six Core Courses are mandatory for all. Four Core Courses, offered during the first semester, provide a general approach to law and the economy of art in the context of national as well as international regulation. Students examine in depth the notions of culture and art from a legal point of view and elaborate upon the operation of the art market and the regulations governing art sales. The core courses offered during the second academic semester focus upon the international intellectual property law, particularly with regard to the acquisition and commercialization of works of art in contemporary art markets, and upon the international commerce regulations applicable and the operation of the relevant contracts. In this way, successful graduates acquire a comprehensive approach to art law, a specialisation useful to them in their future professional life.

Each course is assessed by written exams (100%) but core courses Copyright Law and Digitality and the Arts both by coursework (30%) and written exam (70%).

Elective Courses

Students select two (2) courses out of six (6) offered. Each course is assessed by written exam. All Elective Courses are carefully designed to provide students with knowledge of direct relevance for their interests and careers.

The Core Curriculum and Electives

Term	Core Courses (required)	Hours	Credits
1	Cultural property regulations and national and international heritage legislation. International protection of cultural property.	44	7
1	Artwork Transactions. Legal Aspects of International trade in Art [dealers, museums, collectors (collection as investment property), auctions, auction houses]	44	7
1	Settlement of Disputes concerning Cultural Objects.	32	6
1	Copyright Law (national – international).	56	10
2	Arts Management.	44	9
2	Digitality and the Arts	44	9
Term	Elective Courses (two courses) *	Hours	Credits
2	International protection of cultural property in the event of armed conflict	14	6
2	Competition Law and Intellectual Property Rights. Technology and Intellectual Property	14	6
2	Marketing for Cultural Organisations	14	6
2	Legal Problems Of Architecture Design, Photography and other artifacts (especially in digital form – multimedia)	14	6
2	Arts management applications	14	6
2	UNESCO: Its Contribution to the World Cultural Heritage	14	6

* Some of the elective courses may not be offered in a particular year, depending entirely on student demand.

Part time students attend in the first year:

Artwork Transactions. Legal Aspects of International trade in Art [dealers, museums, collectors (collection as investment property), auctions, auction houses]

Copyright Law (national – international).

Digitality and the Arts and

one elective course.

Part time students attend in the second year

Cultural property regulations and national and international heritage legislation. International protection of cultural property.

Settlement of Disputes concerning Cultural Objects.

Arts Management and

one elective course.

Programme Timetable

Term	Calendar	MA Activities
1	02/11/2024 – 23/02/2025	4 Core Courses
1	23/12/2024 - 06/01/2025	Christmas Break
2	24/02/2025 - 30/06/2025	2 Core Courses + 2 Elective Courses
2	14/04/2025 - 27/04/2025	Easter Break
	September 2025	Re-sit exams
3	01/09/2025 - 31/01/2026	Dissertation Project

* Timetable is indicative and subject to changes

The Dissertation Proposal

The Dissertation Proposal should present an overview of a research investigation proposition that can be completed and submitted by the stipulated submission deadline. It is a checklist of fundamental elements of the dissertation that students need to consider and include in their finished project. This proposal should be ca. 1000 words in length. The proposal should include the following: draft title; motivation / background information on the topic; objectives / research questions; initial review of the literature and key references; methodology; sources of data; expected outcomes & main contribution of the project.

The Master's Dissertation

In order to acquire their MA Degree students must complete a project (=30 ECTS) on a subject relevant to their academic interests and course selection (12.000 words). This is the Master's Dissertation. It provides them with the opportunity to use knowledge gained during their courses and tests their ability both to apply a certain methodology and theoretical approach to a given problem and to present an original piece of research or fieldwork on a scientific issue related to the programme. Students are supervised throughout their projects by a member of the academic faculty of the IHU or of another Greek or Foreign University who is a specialist in the field. Supervision is delivered through face-to-face meetings at the University and/or through the e-learning platform of the University.

Core Course Details

Course Title:	<i>Cultural property regulation and national and international heritage legislation. International protection of cultural property</i>		
Course Level:	Core Course		
Semester/Term	1st (winter)		
Tutors' name:	<i>Helen Trova</i>	Tutors' Rank:	<i>Ass Professor</i>
Hours:	44 Hours	ECTS:	7 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

Cultural heritage law has developed as a distinctive legal topic in the last thirty years to regulate the widening concept of heritage which started with the protection of historical monuments in the 19th century and now includes intangible values. This area of law considers a developing jurisprudence that involves international treaties, laws, ethics, and policy consideration relating to the heritage.

This Course will offer an introduction to cultural heritage as an international legal concept. It will include discussions of the key threats to cultural heritage at present, including trafficking, armed conflicts, and development. In doing so, it will also cover international instruments that have been adopted over the past decades to protect cultural heritage. It has as primer scope to introduce the student in the ideas of culture, cultural property and cultural heritage, to clarify the main cultural institutional actors, the cultural organizations and to produce the legal resources which are ruling them. Cultural rights will be analysed. Important cases will be presented and analysed. This course aims at providing a fully comprehensive analysis of international and national law of cultural heritage. It starts from the origins, its importance. It explains the interplay between international conventions, EU law and Greek law and focusses on the general principles deriving from them.

More specifically the aim of this course is to examine:

- i) the international legal system and understand the mechanisms of international cultural heritage law; identify the different players of the art and cultural heritage sector, their roles and obligations.
- ii) the law that “protects” cultural property and heritage: policies, law-making and practice
- iii) National and international institutions
- iv) National cultural property and heritage law: policy, objectives, features, scopes of application, interactions
 - a. Constitutional frame and national perception of heritage law
 - b. Special legal framework for heritage, cultural goods, museums and other institutions
 - c. Penal protection of heritage and special institutions
- v) EU cultural property law
- vi) International cultural property and heritage law
 - a. Customary law
 - b. World Heritage Convention
 - c. Convention against illicit trafficking and the Unidroit Convention

- d. Underwater Cultural Heritage Convention
- e. Intangible Cultural Heritage Convention
- f. Cultural Diversity Convention
- g. Armed Conflict and Intentional Destruction
- h. Soft law instruments
- i. Archeology and international law
- j. Linguistic rights
- k. Cultural rights
- l. Cultural tourism
- m. Monuments and major projects
- n. Main international instruments as the protection of intellectual property related to cultural property and introduction to Greek law as to cultural property
- o. UNESCO Military Manual

Course educational objectives (learning outcomes, skills, qualities, competences):

At the end of the course, the students will be able to:

- understand the notions of monuments, culture, cultural property, cultural goods, and cultural heritage, and their difference
- understand the overall national, EU, international, system of protection of cultural property and heritage
- understand the objectives, scope and main features of the EU instruments and of all UNESCO Conventions, with an understanding also of the role of soft law (codes of ethics, etc.)
- understand the interaction of these various legal instruments
- understand cultural rights
- understand cultural genocide /culturecide

Recommended Reading:

Generally on cultural property in international law (also in armed conflict and in conflict of laws)

- Nafziger J.A.R., Nicgorski A.M. (eds.), (2009) *Cultural Heritage Issues: The Legacy of Conquest, Colonization, and Commerce*, Martinus Nijhoff Publishers.
- Francioni F., Vrdoljan A.F, (eds), (2020) *The Oxford Handbook of International cultural heritage law*, Oxford University Press
- Jakubowski A., Hausler K., Fiorentini F., (eds) (2019), *Cultural Heritage in the European Union*, Brill/Nijhoff
- O’Keefe, Patrick J. / Prott, Lyndel V. (2011) *Cultural heritage conventions and other instruments: a compendium with commentaries*
- Forrest, Craig (2010) *International law and the protection of cultural heritage*
- Gerstenblith, Patty (2008) *Art, cultural heritage, and the law cases and materials*, 2nd ed.
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- John Henry Merryman, (Oct., 1986), *Two Ways of Thinking About Cultural Property*, *The American Journal of International Law*, Vol. 80, No. 4. pp. 831-853
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- G.Carducci, (2000), *The Duty to Return Cultural Property in the Event of Armed Conflict: Customary Law and Treaty Law Before and After the 1954 Hague Convention. The relevance of Time in the Treaty – Custom Relationships*, in *Revue Générale de Droit International Public*, p.289-357

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- Mesnard A.H., (1990) *Droit de la culture*, Dalloz, (in French)
- Jean-Raphaël Pellas, (2015) *Droit de la culture*, LGDJ, (in French)
- Trova H., (1992) *Le statut juridique de l'action Culturelle et linguistique de la France a l etranger*, LGDJ (in French)

Illicit Trafficking and Restitution of Cultural Property

- G.Carducci, (1997), *International Restitution Claims of Stolen or Illegally Exported Works of Art and Cultural Property : Private International Law, European Directive, UNESCO and UNIDROIT Conventions*, LGDJ Paris 490 p.
- Chrisochoidou A., *Return and restitution of cultural objects*, Nomiki Vivliothiki (in Greek)
- Stamatoudi I., (2011) *Cultural Property Law and Restitution: A commentary to international conventions and European Union law*, IHC series in Heritage Management, Cheltenham, Edwar Elgar Publishing.
- Ana Filipa Vrdoljak and Francesco Francioni, (2009) *The illicit traffic of cultural objects in the Mediterranean*, EUI Working Papers, AEL 2009/9, Academy of European Law
- Chatzidi S,(2024) *Regulating the illegal trade in antiquities Britain and Greece compared*, PAPAZISSIS Publishers S.A
- Moustaira E., (2012) *Comparative Law and cultural property*, Nomiki Vivliothini, (in Greek)
- Prott, L., “Cultural Rights as Peoples’ Rights in International Law”, in: J. Crawford (éd.), *The Rights of Peoples*, Clarendon Press, Oxford, 1988, p. 94.
- Donders, Y., (2002), *Towards à Right to Cultural Identity?*, School of Human Rights Research Series, n° 15, Intersentia/Hart, Anvers -Oxford-New York.
- Meyer-Bisch, P. (ed.), (1993), *Les Droits Culturels, une Catégorie Sous-Développée de Droits de L’Homme*, Actes du VIIIe Colloque interdisciplinaire sur les droits de l’homme, Editions Universitaires de Fribourg, Suisse,
- Katerina Titi, *The Parthenon Marbles and International Law* (Springer, 2023)
- Voudouri Daphne, *State and Museums*, Sakkoulas, (in Greek)
- Voudouri Daphne, *Le droit hellénique du patrimoine archéologique*, acte de colloque 2003, (in French) on line in https://www.academia.edu/32857602/Le_droit_hell%C3%A9nique_du_patrimoine_arch%C3%A9ologique
- Voudouri Daphne, *Law and the Politics of the Past: Legal Protection of Cultural Heritage in Greece*, on line, https://www.academia.edu/6113166/Law_and_the_Politics_of_the_Past_Legal_Protection_of_Cultural_Heritage_in_Greece
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The UNESCO World Heritage Convention

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Underwater Cultural Heritage

- Scovazzi T., (2010), *The Entry into Force of the 2001 Unesco Convention on the Protection of the Underwater Cultural Heritage*”, 1:1 *Aegean Review of the law of the sea and maritime law* pp. 19-36
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- Totcharova P., (2009), *The 2003 UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage*, 62 *Revue Hellenique de droit international* pp. 609-615.
- Arizpe L., (2007), *The Cultural Politics of Intangible Cultural Heritage*, 12: 4 *Art, antiquity and law* pp. 361-388.
- Michael F. Brown, (2005), *Heritage Trouble: Recent Work on the Protection of Intangible Cultural Property*” 12 *International Journal of Cultural Property* pp 40-61.
- Hee-Eun Kim, (2011), *Changing Climate, Changing Culture: Adding the Climate Change Dimension to the Protection of Intangible Cultural Heritage*, 18 *International Journal of Cultural Property* pp 259-290.

Cultural rights

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European law on cultural heritage

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- Jakubowski A., Hausler K., Fiorentini F., (eds) (2019), *Cultural Heritage in the European Union*, Brill/Nijhoff
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- Iliadou Aik, art, 167 (culture), in: V. Skouris (Ed.), *Interpretation of the EU Conventions – Sakkoulas* (in Greek)
- Iliadou Aik, (2004) *The common cultural heritage in the EU Conventions and cultural pluralism* in H. Trova (ed) *Cultural Heritage and the Law*, Sakkoulas p. 589-605. (in Greek)
- Bekemans L., (1993) *Le traité de Maastricht et l'éducation, la formation professionnelle et la culture*, 1993/2, *Revue de Marché Unique Européen* 99, (in French)
- Karydis G.,(1994) *Le Juge communautaire et la préservation de l'identité culturelle nationale* , 1994/4, *Revue Trimestrielle de Droit Européen* 551, (in French)
- Ross M., (1995) *Cultural Protection: a Matter of Union Citizenship or Human Rights?* in N. Neuwahl και A. Rosas (ed.) *The European Union and Human Rights*, Martinus Nijhoff, 1995, p. 235,

National Law on cultural heritage

- Amato G., Barbera A., (1986) *I beni ambientali e i beni culturali*, Manuale de diritto pubblico, il Mulino (in italian),
- Bourdon V. J., Pontier J. M., Ricci J. C.,(1990) *Droit de la culture*, Dalloz (in French)
- Brichet R., (1952) *Le régime des monuments historiques en France*, Librairies Techniques, p. 9 (in French)
- Chatelain J., (1989) *Rapport de synthèse, L'a protection des biens culturels (Journées Polonaises)*, Travaux de l'Association H. Capitani, t. XL, Economica p. 1. (in French)
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- Giannini M. S., *I beni culturali*, *Rivista trimestriale di diritto pubblico* 1976, p. 1.

- Mesnard A. H., (1981) L'évolution de la politique culturelle sous la Vme République et la qualification du service public culturel, in Service public et Libertés, Mélanges R. E. Charlier, éd. Emile Paul p. 475
- Trova H., (1995), La garantie constitutionnelle de l' esthétique et de la mémoire, Institute of Hellenic Constitutional History and Constitutional Law, Studies 5, Archaeological Heritage: Current Trends in its legal protection, (International Conference Athens 26-27 November 1992) P. Sakkoulas Bros. Publishers, Athens p. 105 - 115. (in French), (in French)
- Mesnad A.H., (1990) Droit et politique de la culture, PUF (in French)
- Trova H., (2003), La tutela del patrimonio culturale nell' ordinamento greco, I beni culturali, Esigenze unitarie di tutela e pluralta de ordinamenti, a cura di Luca Mezzeti, CEDAM, Padova, 1995, (in italian), p. 339 - 352.
- Tsioulos Th., (2013) The legal protection of religious cultural goods, Sakkoulas (in greek)
- Boti Kanellopoulou M., ((2023), Museums and law, Sakkoulas (in greek)
- Ruiz- Rico Ruiz G., (1995) Il regime costituzionale e legislativo del patrimonio storico, artistico e culturale spagnolo, in Mezzetti L (a cura), I beni culturali, CEDAM. p. 243 (In Italian)
- Trova H., (1992) Le statut juridique de l' action culturelle et linguistique de la France a l'étranger, thèse, LGDJ (in French)
- Voudouri D., (1989) Rapport grec. La protection des biens culturels (Journées Polonaises), Travaux de l' Association H. Capitain, t. XL, Economica

Web sources:

<http://www.en.unesco.org/>
<http://www.icomos.org/en>
<http://www.iucn.org/>
<http://www.iccrom.org/>

Databases

- [ArThemis \(University of Geneva Art-Law Centre\)](#)
 A database of case notes about disputes over art and cultural property. It includes disputes resolved through alternative dispute resolution (ADR) as well as court decisions.
- A detailed database for bibliography - Georgetown law library
<https://guides.ll.georgetown.edu/artlaw/introduction>
Art, Art History & Museum Studies Georgetown online library
- *Case law database of the UN*
<https://shorturl.at/rBjlc>
<https://shorturl.at/kFldl>

Additional material

Students are encouraged to make use of the Internet, in particular the following sites:

- <http://www.collectionstrust.org.uk/collections-link/cultural-property-advice> (UK, cultural property)
- <https://www.gov.uk/government/organisations/department-for-culture-media-sport> (UK, Department of culture, media and sport)
- <http://www.finds.org.uk> (UK, portable antiquities)
- <http://www.culturalheritagelaw.org/> (USA)
- <http://illicitculturalproperty.com/> (blog)

- <http://en.unesco.org/themes/protecting-our-heritage-and-fostering-creativity>(UNESCO)
- <http://traffickingculture.org/> (links to articles and case studies)
- <https://plone.unige.ch/art-adr> (case notes on ADR and litigation)

Course Title:	Artwork Transactions. Legal aspects of international trade in Art		
Course Level:	Core Course		
Semester/Term	1 st (winter)		
Hours:	44 Hours	ECTS:	7 Credits
Tutor's name:	Helen Trova	Tutor's Rank:	Ass Professor
Course Assessment	Exam: 100%		

Course Content (syllabus):

This course introduces the students to art law, institutions of art and culture, museums, galleries, cultural organizations and their legal frame. It looks at the elements of the international trade in art, including dealers, museums, collectors (collection as investment property), auctions, auction houses, etc. It aims to equip students with a sound working knowledge and understanding of key legal skills required to operate successfully in the arts market. The rights of the artists, the rights to access and participate in cultural life. The roles and responsibilities of artists, curators, art dealers and professional managers in relation to legal and related business issues will be examined and the students will be provided with a detailed and advanced understanding of the latest developments in law and practice relating to artwork transactions. This course also aims to analyse the export procedure of objects of art and the protection of artists' rights and to enable students to critically evaluate the international law relating to the acquisition and disposal of works of art. Modern issues of art law, like digital art and AI art, street art and money laundering via art will be analysed. Important cases will be presented.

Course educational objectives (learning outcomes, skills, qualities, competences):

On completion of this course, students are expected to be able to:

- Understand cultural institutions, Cultural Organisations
- develop an understanding of the legal framework of the art market
- understand how law defines art
- understand the rights of the artists and the right of expression, artistic freedom and the right to take part in cultural life
- understand the right to access and participate in art and cultural life
- understand the legal context within which professional practice in arts market is grounded
- explore the use and development of the laws governing art investment
- understand the status of the Museums, galleries, and other art institutions
- understand the role of the Museums, cultural institutions and galleries

- understand and analyse the profession of art dealer and curator
- understand authenticity
- introduce professions of the art market
- introduce the status of the collector and collections
- develop knowledge of the different types of contracts concerning artwork transactions, domestic and international
- develop knowledge of auction rules
- analyse important artistic disputes

Recommended Reading:

- Francioni F., Vrdoljan A.F, (eds), (2020) *The Oxford Handbook of International cultural heritage law*, Oxford University Press
- Jakubowski A., Hausler K., Fiorentini F., (eds) (2019), *Cultural Heritage in the European Union*, Brill/Nijhoff
- Valentina Vadi; Hildegard Schneider, (2014), *Art, cultural heritage and the market: ethical and legal issues*, springer
- Darraby, J., (2003) *Art, Artifact, Architecture and Museum Law* West
- DuBoff, I., King, C., (2000), *Art Law in a Nutshell*, West
- Gerstenblith, P., (2012), *Art, Cultural Heritage, and the Law: Cases and Materials*, Carolina Academic Press
- Harvey, B., (2006), *The Law of Auctions*, UOP Oxford
- Inde, V., (1998), *Art in the Courtroom*, Praeger
- Lazerow, H., (2014) *Mastering Art Law*, Carolina Academic Press
- Lerner, R., Bresler, L., (2005), *Art Law: The Guide for Collectors, Investors, Dealers, and Artists*, Practising Law Institute
- Merryman, J., Elsen, A., Urice, S., (2007), *Law, Ethics, and the Visual Arts*, Kluwer
- Murray, M., DuBoff, L., Burr, S., (2016), *Art Law: Cases and Materials*, Wolters Kluwer
- Olsburgh, C., (2005), *Authenticity in the Art Market*, Institute of Art and Law
- O’Keefe, P., (2007), *Trade in Antiquities: Reducing Destruction & Theft*, Archetype Books
- O’Malley, M., (2005), *The Business Art: Contracts and the Commissioning Process in Renaissance Italy*, New Heaven and London, Yale University Press
- O’ Reilly, D., Kerrigan, F., (2010), *Marketing the Arts*, Routledge
- Palmer, N., (1997), *Art Loans*, Kluwer
- Rhodes, A.-M., (2011), *Art Law Transactions*, Carolina Academic Press
- Schiffman, L., (2008), *Consumer Behaviour: A European Outlook*, Pearson
- Stokes, S. (2003), *Art and Copyright*, Institute of Art and Law
- Stokes, S. (2006), *Artist’s Resale Right*, Institute of Art and Law
- Articles
- Burri-Nenova, M., (2009), *Trade versus Culture in the Digital Environment: An Old Conflict in Need of a New Definition*, 12 *Journal of International Economic Law* 17
- Merryman, J., (1986), *Two Ways of Thinking about Cultural Property*, 80 *American Journal of International Law* 831

- Marks, P., (1998), The Ethics of Art Dealing, 7 International Journal of Cultural Property 116
- Merryman, J., (1998), Cultural Property Ethics, 7 International Journal of Cultural Property 28
- Prott, I., O’Keefe, P., (1992), Cultural heritage or Cultural Property? I International Journal of Cultural Property 311
- Stokes, S., (2005), Artists’ Resale Right-Coming soon to the UK, 155 New Law Journal 1798
- Weil, S., Introduction: Some Thoughts on “Art Law”, 85 Dick. L. Rev. 555
- Polymenopoulou, E. (forthcoming) Rembrandt’s Missing piece: AI Art and the Fallacies of Copyright Law. Washington Journal of Law, Technology & Arts.
- Trova H., (ed), (2004) Cultural Heritage and the Law, Sakkoulas (in Greek)
- Byrne-Sutton Q., (1998) Resolution Methods for Art-Related Disputes, International Journal of Cultural Property, , p. 249 ff.
- Polymenopoulou E., (2023) Artistic freedom in international law. Cambridge University Press

More specific reading

- Adler, B., (2003), The International Art Auction Industry: Has Competition Tarnished Its Finish? Northwestern Journal of International Law and Business, p. 433.
- Bandle, A. L., Theurich, S., (2011), Alternative Dispute Resolution and Art-Law – A New Research Project of the Geneva Art-Law Centre, 6 Journal of International Commercial Law and Technology, p. 28.
- O’Keefe, P., Using Unidroit to Avoid Cultural Heritage Disputes: Limitation Periods, Willamette Journal of International Law and Dispute Resolution, 2006, p. 227.
- Reutter, M., (2001), Artists, Galleries and the Market: Historical, Economic and Legal Aspects of Artist-Dealer Relationships, Villanova Sports and Entertainment Law Journal, Symposium: Regulating Sports Agents in the 21st Century, p. 99.
- Siehr, K., (2005), Globalization and National Culture: Recent Trends Toward a Liberal Exchange of Cultural Objects, Vanderbilt Journal of Transnational Law, Symposium: International Legal Dimensions of Art and Cultural Property, p. 1067.
- Thurston, N., (2005), Buyer Beware: the Unexpected Consequences of the Visual Artists Rights Act, Part II: Entertainment Law and New Media, Berkeley Technology Law Journal, p. 701.
- Hoffman B.T. (ed.), (2006) Art and Cultural Heritage, Law, Policy and Practice, Cambridge University Press.

Databases

- [ArThemis \(University of Geneva Art-Law Centre\)](#)

A database of case notes about disputes over art and cultural property. It includes disputes resolved through alternative dispute resolution (ADR) as well as court decisions.

- [Art Law & Cultural Property: Case Law and Statutes \(International Foundation for Art Research\)](#)

This site includes summaries of U.S. and international case law and settlements as well as images of the work involved in the dispute. The material is organized by topic, such as art theft, valuation, copyright, art fraud, and more. **NOTE:** Georgetown Law does not have a subscription, which is required to see the full-text of the materials, but users can view the list of cases and disputes without a subscription.

- [Resolved Stolen Art Claims \(Herrick, Feinstein LLP\) \(2015\)](#)

A chart of "claims for art stolen during the Nazi era and World War II." This chart is organized alphabetically by country and includes information on the claimant, the work involved, and the resolution (e.g., settled, mediated, litigated).

- Art Law Research Guide
<https://guides.ll.georgetown.edu/c.php?g=277383&p=2945859>
- Center for art Law
<https://itsartlaw.org/>
- Art Antiquity and Law – quarterly journal
<https://ial.uk.com/publications/art-antiquity-and-law/>

Films

- The art of the steal by Don Argott 2009
- The rape of Europa by Richard Berge; Bonni Cohen, 2006
- Portrait of Wally by Andrew Brendan Shea; Barbara Morgan; David D'Arcy; Melissa Shea; Gary Lionelli; Seventh Art Releasing (Firm) c2011
- The monuments men by George Clooney, 2014
- Woman In Gold by Simon Curtis and written by Alexi Kaye Campbell., 2015

Newspaper

- The art newspaper: international edition

Course Title:	Settlement of disputes concerning cultural objects		
Course Level:	Core Course		
Semester/Term	1 st (winter)		
Tutors' name	Helen Trova	Tutors' Rank:	Ass Professor
Hours:	32 Hours	ECTS	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

Cultural property and art disputes raise complicated questions that enter into many spheres, including history, national, EU and international law, and, of course, the marketplace. Because of the wide variety of legal norms and the cross-border nature of most cultural property claims, complicated conflict of law issues also arise. The aim of this course is to provide students with the basic characteristics and particularities of cultural property and art disputes. Explain to them the different types of Alternative Dispute Resolution (ADR), the pros and cons of each one of them as well as the pros and cons between litigation and ADR. The role of international organizations and other institutions in cultural property disputes will also be explained. The notion of cultural diplomacy will be analyzed whilst real examples will be given as to how ADR has worked in particular cases.

Course educational objectives (learning outcomes, skills, qualities, competences):

On completion of this course students are expected to be able to:

- Provide analysis of all international law dispute resolution procedures
- Understand the ADR procedures before international panels
- List all special arbitral procedures for cultural disputes
- understand the particularities of cultural property disputes in comparison to other types of disputes
- understand the mechanism of the litigation before the restitution panels in various European countries
- list the various types of ADR and set out the pros and cons for each one of them
- understand the pros and cons between litigation and ADR
- set out the decisive criteria for choosing an 'out-of-court' settlement of a dispute
- explain what cultural diplomacy is.
- provide examples of cultural property disputes that were settled through ADR

Recommended Reading:

Books

- Francioni F., Vrdoljan A.F, (eds), (2020) *The Oxford Handbook of International cultural heritage law*, Oxford University Press
- Jakubowski A., Hausler K., Fiorentini F., (eds) (2019), *Cultural Heritage in the European Union*, Brill/Nijhoff
- Chechi A., *The settlement of international cultural heritage disputes*, (2014) Oxford University Press,
- J. Collier, and V. Lowe, (1999), *The Settlement of Disputes in International Law: Institutions and Procedures*, Oxford University Press.
- W. Kowalski, (2002), *Restitution of Works of Art Pursuant to Private and Public International Law in Hague Academy of International Law – Recueil de cours* Martinus Nijhoff, The Hague,.
- N. Palmer, (2000) *Museums and the Holocaust: Law, Principle & Practice*, Institute of Art and Law, Leicester,
- Gazzini Fellrath I., (2004) *Cultural Property Disputes: The Role of Arbitration in resolving non-contractual Disputes*, Transnational Publishers

Articles

- Chechi A., (2020) "Alternative Dispute Settlement Mechanisms", in Francioni Francesco and Vrdoljak F. Ana (eds.), *Oxford Handbook of International Cultural Heritage Law*, Oxford University Press, pp. 718-736
- Tanzi A.M, (2019) *The Means for the Settlement of International Cultural Property Disputes: An Introduction*, on-line <https://docs.pca-cpa.org/2019/12/A.-Tanzi-Lecture-of-25-October-2019.pdf>
- Titi C., (2017) *International Dispute Settlement in Cultural Heritage and in the Protection of Foreign Investment: Is Cross-Fertilization Possible?*, *Journal of International Dispute Settlement*, p. 535 ff.
- von Schorlemer S., *UNESCO Dispute Settlement in Yusuf A.A.* (ed.), (2007) *Standard-Setting in UNESCO, Normative Action in Education, Science and Culture (Vol. I)*, Martinus Nijhoff and UNESCO Publishing,, p. 73 ff.
- Stamatoudi I, (2008) *The Lawyer's role in requests for return of cultural objects which have been illegally excavated or illegally exported*, Greek Ministry of Culture, *The protection of cultural treasures from illegal movement and claims for repatriation (24-25 September 2009, New Acropolis Museum, Conference Papers, Athens)*, 127 (in Greek).
- A. L. Bandle and S. Theurich, (2011) *Alternative Dispute Resolution and Art-Law - A New Research Project of the Geneva Art-Law Centre*, *Journal of International Commercial Law and Technology (JICLT)*.

- Trova H., (2022) The ICPRCP and Parthenon Marbles, UNESCO and cultural mediation, Nomiko Bima, 70 pp. 737 – 755 (in Greek)
- Trova H., (2019) Cultural arbitration and mediation , Diatisia, 2/2019, p. 1- 45 (in Greek)
- Olivier Caprasse, Antonias Dimolitsa, Robert Dossou, Dominique Hascher, Charles Jarrosson, Pierre Mayer, (2024) Les différences culturelles dans l'arbitrage international, Bruylant (in French)
Varner, Elizabeth, Arbitrating Cultural Property Disputes (May 1, 2012). Cardozo Journal of Conflict Resolution, Vol. 13, pp. 477-526, Spring 2012, Available at SSRN: <https://ssrn.com/abstract=2133623>
- Maria Shehade and Kalliopi Fouseki, (2016), The Politics of Culture and the Culture of Politics: Examining the Role of Politics and Diplomacy in Cultural Property Disputes. International Journal of Cultural Property 23 International Journal of Cultural Property 357, 370.
- Q. Byrne-Sutton, (1998) *Resolution methods for art-related disputes*, IJPC 249.
- M. Cornu and A. Renold, (2010) *New developments in the restitution of cultural property: alternative means of dispute resolution*, IJCP 1.
- Quentin Bryne -Sutton, (1998) Arbitration and Mediation in Art-Related Disputes, Arbitration International, Vol. 14, p. 447
- N. Palmer,(2003) *Litigation the Best Remedy?* in The Permanent Court of Arbitration/Peace Palace Papers (ed.), Resolution of Cultural Property Disputes, Kluwer Law International, p. 265.
- B.W. Dally, (2006), *Arbitration of International Cultural Property Disputes: the Experience and Initiatives of the Permanent Court of Arbitration* in B.T. Hoffman (ed.), Art and Cultural Heritage: Law, Policy and Practice, Cambridge University Press, 465.
- Renold M.A., (2008),Arbitration and Mediation as Alternative Resolution Mechanisms in Disputes Relating to the Restitution of Cultural Property, in: Anderson J.(ed.), Crossing Cultures: Conflict, Migration and Convergence, The Proceedings of the 32nd International Congress in the History of Art (CIHA), The University of Melbourne, January 13-18, p. 1104
- I. Barker, (2006), *Thoughts of an Alternative Dispute Resolution Practitioner on an International ADR Regime for Repatriation of Cultural Property and Works of Art*, B.T. Hoffman (ed.), Art and Cultural Heritage: Law, Policy and Practice, Cambridge University Press, p.483.
- Alan Scott Rau, (1999), Resolution Methods for Art-Related Disputes: Mediation in Art-Related Disputes, in RESOLUTION METHODS FOR ART-RELATED DISPUTES p. 175-76
- M-A. Renold, (2009), Les litiges en matière de restitution de biens culturels - Exemples récents de résolutions alternatives", in Paul-André Jaccard and Sébastien Guex (eds), Le marché de l'art en Suisse - Du XIXe siècle à nos jours, Conference proceedings of the interdisciplinary conference held on November 6 and 7, Volume 7, Zurich/Lausanne: Swiss Institute for Art Research (SIK ISEA), 2011, p. 341.
- A-L. Bandle and S. Theurich, (2011), Alternative Dispute Resolution and Art-Law – A New Research Project of the Geneva Art-Law Centre , *Journal of International Commercial Law and Technology*, Vol. 6, No. 1 p. 28.
- M. Cornu, and M-A. Renold, New Developments in the Restitution of Cultural Property: Alternative Means of Dispute Settlement, *International Journal of Cultural Property*, Cambridge University Press, Vol. 17, Issue 1, 1.
- M-A. Renold, (2010), Le droit de l'art et des biens culturels en Suisse: questions choisies, *Revue de droit suisse (RDS)*, vol. 129 II, cahier 1, p.137.
- S. Theurich, (2010), Alternative Dispute Resolution in Art and Cultural Heritage - Explored in the Context of the World Intellectual Property Organization's Work, in Kerstin Odendahl, Peter Johannes Weber (Eds.), Kulturgüterschutz - Kunstrecht - Kulturrecht, Festschrift für Kurt Siehr zum 75. Geburtstag aus dem Kreise des Doktoranden - und Habilitandenseminars „Kunst und Recht“, Schriften zum Kunst- und Kulturrecht, Nomos Verlag, Baden-Baden, Volume 8, p.569.

- S. Theurich, (2009), Update on Alternative Dispute Resolution in the Art and Cultural Heritage Sector, in IBA Art, Cultural Institutions and Heritage Law Committee's e-bulletin

Databases

- [ArThemis \(University of Geneva Art-Law Centre\)](#)
A database of case notes about disputes over art and cultural property. It includes disputes resolved through alternative dispute resolution (ADR) as well as court decisions.
- [Art Law & Cultural Property: Case Law and Statutes \(International Foundation for Art Research\)](#)

This site includes summaries of U.S. and international case law and settlements as well as images of the work involved in the dispute. The material is organized by topic, such as art theft, valuation, copyright, art fraud, and more. **NOTE:** Georgetown Law does not have a subscription, which is required to see the full-text of the materials, but users can view the list of cases and disputes without a subscription.

- [Resolved Stolen Art Claims \(Herrick, Feinstein LLP\) \(2015\)](#)

A chart of "claims for art stolen during the Nazi era and World War II." This chart is organized alphabetically by country and includes information on the claimant, the work involved, and the resolution (e.g., settled, mediated, litigated).

Course Title:	Copyright Law		
Course Level:	Core Course		
Semester/Trimester	2 nd (spring)		
Tutor's name:	Stamatoudi irini	Tutor's Rank:	Professor
Hours:	56 Hours	ECTS:	10 Credits
Course Assessment	Exam: 70 %, Coursework: 30%		

Course Content (syllabus):

This course aims at providing a fully comprehensive analysis of copyright law. It starts from the origins of copyright, its importance for culture, economy and society, the distinction between copyright and industrial property rights and the distinction between the civil law and the common law tradition. It explains the interplay between international conventions, EU law and Greek law and focusses on the general principles deriving from them. For the basic notions of copyright the course takes as a starting point Greek copyright law. A distinction between copyright and related rights is made. The notions of works, originality, protected and excluded subject matter, authorship and ownership are explained. Also the distinction between economic and moral rights is explained and the cases covered by the exceptions and limitations to economic rights. Also issues of licensing, special types of works, such as software, databases and audiovisual works, are covered. Collective management is also explained as well as issues of licensing, enforcement and the friction between copyright protection and freedom of expression, privacy, data protection and freedom of information on the Internet. The ambition of this course is to equip students wishing to specialize in copyright law with the essential knowledge to assist their professional development and sharpen their critical ability. Thus, they will be able to manage copyright law in practice.

Course educational objectives (learning outcomes, skills, qualities, competences):

Students will be able to:

International Hellenic University – School of Humanities, Social Sciences and Economics

- Explain the distinction between copyright and industrial property rights
- Define copyright and related rights
- Explain the differences between the common law and the civil law traditions in copyright
- Explain the basic principles that underpin copyright law
- Identify EU and international fora that deal with copyright
- Explain why copyright matters for society, economy and culture
- Explain the balances achieved by copyright and the flexibilities offered by it
- List the international conventions and EU legal instruments in the area of copyright
- Explain the notion of works and protected subject matter
- Explain the notion of originality
- Identify the beneficiaries of protection and the scope of protection (economic and moral rights)
- Identify the term of copyright and related rights protection
- Explain the issue of exceptions and limitations in copyright as well as the three-step test
- Understand the basics of copyright licenses
- Understand the basics of software, databases and audiovisual works
- Understand how new technology works (such as video games, multimedia and virtual reality shows) can be protected by copyright
- Understand what collective management is and the role of collecting societies
- Understand the content of copyright enforcement (i.e. remedies, sanctions and technical protection measures)
- Pinpoint and explain the copyright issues related to new technologies and the Internet

Recommended Reading:

Basic Reading

- G. Koumantos and I. Stamatoudi, *Greek Copyright Law*, Sakkoulas Editions, Athens – Thessaloniki, 2014
- Stamatoudi and P. Torremans (eds), *EU Copyright Law*, Cheltenham (UK) – Northampton (US), 2021

Further Reading

- Stamatoudi I.(ed), *New Developments in EU and International Copyright Law*, Information Law Series (B. Hugenholtz (general editor)), Wolters Kluwer, 2016
- Stamatoudi (ed.), *Research Handbook on Intellectual Property and Cultural Heritage*, Edward Elgar Publishing, Cheltenham (UK) - Northampton (US), 2022,
- I. Stamatoudi (ed.), Κατ' άρθρο ερμηνεία του νόμου για τη συλλογική διαχείριση (Commentary on the Greek Collective Management Act), Nomiki Vivliothiki, Athens 2020.
- Stamatoudi (ed), *Copyright and the Digital Agenda for Europe: Current Regulations and Challenges for the Future*, Sakkoulas Publications, Athens – Thessaloniki, P.N. Sakkoulas, 2015
- P. Torremans and I. Stamatoudi (eds), *EU Copyright Law*, Edward Elgar Publishing, Cheltenham (UK) - Northampton (US), 2014

- L. Kotsiris and I. Stamatoudi (eds), *Commentary on the Greek Copyright Act*, Sakkoulas Publications, Athens – Thessaloniki, 2009 (2nd ed. 2012) (in Greek).
- M. Walter and S. Von Lewinski, *European Copyright Law: A Commentary*, OUP, Oxford, 2010
- Th. Dreier and P.B. Hugenholtz, *Concise European Copyright Law*, Kluwer Law International, 2006
- I. Stamatoudi and P. Torremans (eds), *European Union Copyright Law. A Commentary*, Edward Elgar Publishing, Cheltenham (UK) - Northampton (US), 2021

Course Title:	Arts Management		
Course Level:	Core Course		
Semester/Trimester	2 nd (spring)		
Tutor's name:	Fotios Papathanasiou	Tutor Rank:	Dr
Hours:	44 Hours	ECTS:	9 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

The aim of this course is to develop an understanding of management practices and trends within the contemporary international art market. The course focuses on the interactions between artists, collectors, museums, auction houses and galleries, as well as on the treatment of art as an investment. The structure, organisation and management of different cultural activities, such as visual art, photography, theatre, dance, and film will be comparatively examined. Special emphasis will be placed on the organisation and management of international art fairs, festivals and shows. New technologies and management adaptability will be thoroughly discussed.

Course educational objectives (learning outcomes, skills, qualities, competences):

Upon completing this course, students will:

- Understand the operation of contemporary international art markets
- Develop analytical skills to evaluate investments in art
- Understand the perspectives of artists, art collectors, auction houses, museums and gallery owners while handling works of art
- Become familiar with contemporary financing tools for the acquisition of works of art
- Learn how to identify and access funds from a variety of sources
- Understand the context and structure of art finance transactions
- Understand the operation of art insurance
- Become familiar with the operation and organisation of international art festivals, shows and/or fairs
- Familiarise themselves with current approaches to permanent collections, temporary and touring exhibitions development
- Develop their skills in the planning, scheduling, resource allocation, monitoring and evaluation activities required for successful project delivery
- Be equipped to compete for management positions in art management institutions.

Recommended Reading:

- Byrnes William J., Management and the Arts, 6th Edition, Copyright Year 2022.

- Chanel, O., Gerard-Varet, L.A., and Ginsburgh, V., “Prices and Returns on Paintings: An Exercise on How to Price the Priceless”, *The Geneva Papers on Risk and Insurance Theory*, Vol.19, No.1 (June 1994), pp.7-21.
- DeVereaux Constance, *Managing the Arts and Culture, Cultivating a Practice*, , Edition 1st Edition, First Published 2022.
- Fopp, M.A., *Managing Museums and Galleries*, Routledge, London 1997.
- Ginsburgh, Victor A. / Throsby, David (Eds.), *Handbook of the Economics of Art and Culture*, Elsevier / North Holland, 2006.
- Hill, E., O’Sullivan C., O’Sullivan T., *Creative Arts Marketing*, Butterworth-Heinemann, Oxford 1995.
- Hausmann Andrea, Lena Zischler, *Leadership in arts organisations: the power of successful work relationships*, Palgrave Macmillan; 1st ed. 2023 edition (December 10, 2023)
- Kotler, N. and Kotler Ph., *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources*, Jossey-Bass Publisher, San Francisco 1998.
- Kräussl, Roman and Logher, Robin, “Emerging Art Markets”, December 15, 2008, *Emerging Markets Review*, Vol. 11, No. 4, 2010. Available at SSRN: <http://ssrn.com/abstract=1304856>
- Kräussl, Roman and Wiehenkamp, Christian, “A Call on Art Investments”, January 15, 2011. *Review of Derivatives Research*. Available at SSRN: <http://ssrn.com/abstract=1301073>
- Lord, B. and Dexter Lord,G., *The Manual of Museum Management*, The Stationery Office, London 1997.
- Lord, B. and Lord, G.D., *The Manual of Museum Exhibitions*, Walnut Creek, AltaMira Press, California 2001.
- McAndrew, Clare, *Fine Art and High Finance: Expert Advice on the Economics of Ownership*, Bloomberg Press, 2010.
- Ole Marius Hylland, Jaka Primorac, *Digital transformation and cultural policies in europe (routledge research in the creative and cultural industries*, Published November 10, 2023 by Routledge
- Pick, J., *Arts Administration*, Spon, London and New York, 1980.
- Pick, J., Anderton M., *Arts Administration*, E & FN Spon, London 1996.
- Pinnock Andrew, *Funding the arts: politics, economics and their interplay in public policy (discovering the creative industries)*, Palgrave Macmillan; 1st ed. 2023 edition (December 10, 2023)
- Renneboog, L., and T. Van Houtte, 2002, *The monetary appreciation of paintings: from realism to Magritte*, *Cambridge Journal of Economics*, 26(3), 331-358.
- Ryan Daniel, *Global crisis and the creative industries: analysing the impact of the covid-19 pandemic*, Published November 8, 2023 by Routledge
- Stein Tobie S. & Bathurst Rae Jessica, *Performing Arts Management (Second Edition): A Handbook of Professional Practices Hardcover* – November 15, 2022.
- *Tonks Ann*, *The A to Z of Arts Management, Reflections on Theory and Reality*, 2nd Edition, First Published 2020, eBook Published 16 March 2020.
- Velthuis, Olav, *Talking Prices: Symbolic Meanings of Prices on the Market for Contemporary Art*, Olav Velthuis, Princeton University Press 2007.
- UNESCO, *Draft Programme and Budget, 2000-2001*, 30th General Conference Session. Unesco, Paris 1999 (<http://unesdoc.unesco.org/images/0011/001157//115780e.pdf>)

Useful links:

- The Tate Modern, <http://www.tate.org.uk/visit/tate-modern>
- Centre Pompidou, <http://www.cnac-gp.fr>
- Documenta, <http://www.documenta-de>
- Venice Biennale, <http://www.labiennale.org/en/Home.html>
- Whitney Museum, <http://whitney.org/>
- MoMA museum, <http://www.moma.org>
- Berlin International Film Festival, <http://www.berlinale.de/>
- Cannes Film Festival, <http://www.festival-cannes.fr/>
- Karlovy Vary International Film Festival, <http://www.kviff.com/en/homepage>
- Chelsea Galleries map, <http://chelseagallerymap.com/>
- International Center of Photography, <https://www.icp.org/>
- Edinburgh Fringe Festival, <https://www.edfringe.com/>
- Icom, the World Museum Community, <http://icom.museum/>
- Federation of European Art Galleries Association, <http://www.europeangalleries.org/>

Course Title:	Digitality and the Arts		
Course Level:	Core Course		
Semester/Term	1 st (winter)		
Hours:	44 Hours	ECTS:	9 Credits
Tutors' names (co – tutoring):	Dr Themis Veleni	Tutors' Rank:	Dr
Course Assessment	Exam: 70 %, Coursework: 30%		

Course Content (syllabus):

This course is designed to familiarize students with the digital art world and market. It aims to develop an understanding of the language of new digital media by looking back to the history of media technologies and modern visual culture and reflect on present cultural issues by studying their historical context and background. The course is focused on the investigation of various topics of digital arts, such as copyrights, privacy, appropriation, the use of AI in creative industries, online exhibitions, art web platforms and databases, digital galleries and museums, as well as various artistic practices with regards to the integration of artistic experimentation with the emerging digitised environment.

The course will be taught with an interdisciplinary approach to the study of art and law. The content will be developed and critically discussed along the interrelationships between arts, the art world and the digital technology with critical remarks on the legal, ethical and cultural implications of the digital content. This approach will create opportunities for students to research and think about art production and dissemination in the new digital environment.

Course educational objectives (learning outcomes, skills, qualities, competences):

After attending this course, the students will:

1. Discover online art and art projects, such as the Google Art Institute, and critically discuss their implications to the formation of the new digitized environment of the art world
2. Understand the issue of online art and privacy
3. Discover possible fraud in online art purchases and sales
4. Discover how the management of cultural heritage, tangible and intangible, works in the digital age
5. Identify digital works of art in museum collections
6. Analyze digital artworks technically, politically, conceptually and stylistically
7. Understand the contribution of high end technology to the research, documentation, preservation and communication of artworks
8. Engage more critically with the new media they encounter as professionals, consumers and users
9. Understand and critically discuss and contemplate on the legal and ethical issues that arise from the new digitized environment in the production, dissemination and communication of the artworks

Recommended Reading:

- Benthall, Jonathan (1972). *Science and Technology in Art Today*, Thames and Hudson, London.
- Crews K., "Museum Policies and Art Images: Conflicting Objectives and Copyright Overreaching", *Fordham Intellectual Property, Media & Entertainment Law Journal*, Vol. 22, p. 795, 2012.
- Clayton R., *Privacy and Freedom of Expression*, 2nd ed. Oxford University Press, 2010.
- DuBoff, L., Sh. Burr, M. Murray, *Art Law: Cases and Materials*, Wolters Kluwer, 2010.
- Gasser U., "Legal Frameworks and Technological Protection of Digital Content: Moving Forward Towards a Best Practice Model», *Berkman Center Research Publication No. 2006-04*, June 2006.
- Gronlund Melissa, 2016. *Contemporary Art and Digital Culture*, Routledge.
- Homay King, 2015. *Virtual memory : time-based art and the dream of digitality*, Duke University Press.
- Hope~Cat|Ryan~John Charles, 2014. *Digital arts. An introduction to New Media*. Bloomsbury Publishing PLC.
- Frosio G., «Rediscovering Cumulative Creativity from the Oral Formulaic Tradition to Digital Remix: Can I Get a Witness?» 3(2) *J. Marshall Rev. Intell. Prop. L.* 341 (2014)
- Hershman, Leeson, Lynn (1996). *Clicking in. Hot links to a digital culture*. Bay Press Seattle, Seattle
- Jennings, Michael, W., Doherty, Brigid, Levin, Thomas Y. (2008), *The Work of Art in the Age of its Technological Reproducibility and Other Writings on Media*, The Belknap Press
- Korteweg D. and P. B. Hugenholtz, «Digitization of Audiovisual Materials by Heritage Institutions: Models for Licences and Compensations», *Amsterdam Law School Research Paper No. 2012-40*, Institute for Information Law Research Paper No. 2012-34.

- McKay P., «Culture of the Future: Adapting Copyright Law to Accommodate Fan-Made Derivative Works in the Twenty-First Century», *Regent University Law Review*, Vol. 24, p. 117, 2011.
- Osborn L., «Of PhDs, Pirates, and the Public: Three-Dimensional Printing Technology and the Arts», *Tex. A&M L. Rev.* 811 (2014)
- Popper, Frank (2007), *From Technological to Virtual Art*, The MIT Press.
- Rutsky, R.L. (1999), *High Techne. Art and Technology from the Machine Aesthetic to the Post-human*, University of Minnesota Press, Minneapolis.
- Schrage E., B. Tilleman, A. Verbeke, *Art and Law*, Hart Publishing, 2008
- Sinha M., «Use of Conservation and Preservation Techniques for Preservation of Oriental Manuscripts and Rare Documents: A Traditional and Digital Preservation Approach», Seminar on ICT, Knowledge Society and Sanskrit organised jointly by Department of Sanskrit and Dept of Mass Communication, 2016
- Stamatoudi I. (ed.), *New Developments in EU and International Copyright Law*, Information Law Series (B. Hugenholtz (general editor), Wolters Kluwer. Law & Business, The Netherlands, 2016
- Veleni, Themis (2014). *Music and visual arts (19th – 20th c.). From synaesthesia to multisensory synergy*, Thessaloniki: Enyalion Publications.
- Wardrip-Fruin, Noah, Montfort, Nick (eds) (2003), *The New Media Reader*, MIT Press.
- Whyte, Jennifer (2002), *Virtual Reality and the built environment*, New York.
- Wilson, Stephen (2002), *Information arts. Intersections of art, science, and technology*, Bell Gothic and Garamond.
- *More specific reading*
- Burri-Nenova, M., (2009), Trade versus Culture in the Digital Environment: An Old Conflict in Need of a New Definition, *12 Journal of International Economic Law* 17.
- Carl Loeffler, *New Art Online*, Vol. 1, *Electronic Art* (1988), pp. 118-119
- Christiane Paul, 2008. *World of digital art*, Thames and Hudson.
- Erickson Mary, *Teaching for Transfer through Integrated Online and Traditional Art Instruction*, *Studies in Art Education*, Vol. 46, No. 2 (Winter, 2005), pp. 170-185.
- Ippolito Jon, *Ten Myths of Internet Art*, *Leonardo* Vol. 35, No. 5, Tenth Anniversary New York Digital Salon (2002), pp. 485-487+489-498, Published by: The MIT Press
- Kazumori Eiichiro and John McMillan *Selling Online versus Live*, *The Journal of Industrial Economics*, Vol. 53, No. 4 (Dec., 2005), pp. 543-569, Published by:Wiley
- Krzysztof Ziarek, *The Turn of Art: The Avant-Garde and Power*, *New Literary History*, Vol. 33, No. 1, *Reconsiderations of Literary Theory*, *Literary History* (Winter, 2002), pp. 89-107.
- Lambert Nicholas, 2021. *Digital art*, Bloomsbury Publishing PLC.
- Meenakshi Gigi Durham & Douglas M Kellner, 2012. *Media and Cultural studies. Keywords*, Wiley-Blackwell.
- Merryman, J., Elsen, A., Urice, S., *Law, Ethics, and the Visual Arts*, Kluwer 2007.
- Murray, M., DuBoff, L., Burr, S., 2016, *Art Law: Cases and Materials*, Wolters Kluwer
- Prowda, J., (1013), *Visual Arts and the Law: A Handbook for Professionals*, *Handbooks in International Art Business*.
- Thurston, N., *Buyer Beware: the Unexpected Consequences of the Visual Artists Rights Act, Part II: Entertainment Law and New Media*, *Berkeley Technology Law Journal*, 2005, p. 701.
- Wetterlund Kris, *Flipping the Field Trip: Bringing the Art Museum to the Classroom*, *Theory Into Practice*, Vol. 47, No. 2, *Digital Literacies in the Age of Sight and Sound* (Spring, 2008), pp. 110-117, Published by: Taylor & Francis, Ltd.

Elective Course Details

Course Title:	<i>International protection of cultural property in the event of armed conflict</i>		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:	<i>Helen Trova</i>	Tutor's Rank:	Ass Professor
Hours:	14 Hours	ECTS:	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

During armed conflicts, historic buildings and other cultural sites have often been under attack. This session will explain how cultural heritage or rather, cultural property, is protected under international law. What are the key rules that national forces must respect when conducting hostilities? Do armed groups have to abide by those rules? Are all cultural objects protected during an armed conflict? This session will respond to these key questions by highlighting the main provisions of relevant international treaties, including in particular the 1954 Hague Convention and its two protocols.

The aim of this course is to introduce students to the means provided by international law for the protection of cultural property in the event of armed conflict. Through history, armed conflicts always wrought havoc on the lives of people. In addition to its humanitarian toll, conflicts also led to the large-scale destruction of cultural heritage, weakening the foundations of communities, lasting peace and prospects of reconciliation.

Considering that the preservation of cultural heritage is of great importance for all peoples of the world and thus needs universal protection, the Convention for the Protection of Cultural Property in the Event of Armed Conflict was adopted in 1954 under the auspices of UNESCO. Now widely referred as the 1954 Hague Convention, is the first and the most comprehensive multilateral treaty dedicated exclusively to the protection of cultural heritage in times of peace as well as during an armed conflict.

The 1954 Hague Convention aims to protect cultural property, such as monuments of architecture, art or history, archaeological sites, works of art, manuscripts, books and other objects of artistic, historical or archaeological interest, as well as scientific collections of any kind regardless of their origin or ownership.

In this course the legal framework and legal problems associated with art theft and art looting will also be examined. Theft and robbery of art can be big business for those that are implicated, since the stolen pieces of art can be of great economic value. The stolen art can be resold or used for ransom.

Major cases will be examined in details and main legal cases.

Course educational objectives (learning outcomes, skills, qualities, competences):

- Understand the Hague Convention and its Protocols
- Understand the special problem arising in the event of armed conflicts
- Study several cases
- Study the problems of art theft, art looting and illegal trade and transfer of art, antiquities and cultural property in general
- Understand the notions of cultural heritage, cultural property and the importance of their legal protection
- Understand the relevant international legal framework
- Evaluate the mechanisms for the restitution of stolen or looted art
- Evaluate the mechanisms for the resolution of disputes between states, museums and individuals.

- UNESCO military manual will be analysed
- The UNESCO in danger list will be examined
- Cultural heritage crime will also be examined and Interpol's role

Recommended Reading:

Books:

- Francioni F., Vrdoljan A.F, (eds), (2020) The Oxford Handbook of International cultural heritage law, Oxford University Press
- Jakubowski A., Hausler K., Fiorentini F., (eds) (2019), Cultural Heritage in the European Union, Brill/Nijhoff
- Cuno. J. (2010) Who Owns Antiquity?: Museums and the Battle over Our Ancient Heritage. Princeton University Press;
- Prott, L. (1954), The Protocol to the Convention for the Protection of Cultural Property in the Event of Armed Conflict (The Hague Convention) in: Legal Aspects of International Trade, p.163
- Prott L.V., (1997), Principles for the Resolution of Disputes Concerning Cultural Heritage Displaced During the Second World War, in: E. Simpson (ed.), The Spoils of War, Harry N. Abrams, New York.
- 2 J. Toman, (1996), The Protection of Cultural Property in the Event of Armed Conflict, Commentary, UNESCO p.345.
- Fabio Maniscalco (ed.), (2002), Protection of Cultural Heritage in war areas, monographic collection "Mediterraneum", vol. 2
- Fabio Maniscalco, World Heritage and War - monographic series "Mediterraneum", vol. VI, Naples (2007).
- Nout van Woudenberg & Liesbeth Lijnzaad (ed.). (2010), Protecting Cultural Property in Armed Conflict - An Insight into the 1999 Second Protocol to the Hague Convention of 1954 for the Protection of Cultural Property in the Event of Armed Conflict, publ. Martinus Nijhoff. Leiden - Boston
- Jiri Toman , (1996), Protection of Cultural Property in the Event of Armed Conflict, Routledge
- Gerstenblith, P. (2008) Art, Cultural Heritage, and the Law: Cases and Materials. 2nd edition, Carolina Academic Press;
- Houpt, S. (2009) Museum of the Missing: The High Stakes of Art Crime. Black Walnut/Madison Press;
- Merryman, J. (2002) Law, Ethics and the Visual Arts. 4th edition, Kluwer Law International;
- Miles, M. (2009) Art as Plunder: The Ancient Origins of Debate about Cultural Property. Cambridge University Press;
- Chamberlain, Kevin, (2013), War and Cultural Heritage: Commentary on the Hague Convention 1954 and Its Two Protocols, Leicester: Institute of Art & Law.
- Waxman, S. (2008) Loot: The Battle over the Stolen Treasures of the Ancient World. Times Books.
- Moustaira E., International Protection of Cultural Property in the Event of Armed Conflict, on line http://users.uoa.gr/~emoustai/Hague_1954-Moustaira.pdf
- Patrick J. Boylan, (1993), Review of the Convention for the Protection of Cultural Property for the Protection in the Event of Armed Conflict (The Hague Convention of 1954), Paris, UNESCO Report ref. CLT-93/WS/12.
- Emma Cunliffe and Paul Fox. (2022), Safeguarding Cultural Property and the 1954 Hague Convention: All Possible Steps. Boydell & Brewer.
- Jiri Toman, (1994), La protection des biens culturels en cas de conflit armé - Commentaire de la Convention de la Haye du 14 mai 1954, Paris
- Peter Barenboim, Naeem Sidiqi, (2010) Bruges, the Bridge between Civilizations: The 75 Anniversary of the Roerich Pact, Grid Belgium, . ISBN 978-5-98856-114-9 (on line)
- Carcano A., The Criminalization and Prosecution of Attacks against Cultural Property, in: F. Pocar, M. Pedrazzi, M. Frulli (eds.), (2013), War Crimes and the Conduct of Hostilities: Challenges to Adjudication and Investigation, Edward Elgar, Cheltenham.
- Howe Z., (2012), Can the 1954 Hague Convention Apply to Non-State Actors?: A Study of Iraq and Libya, "Texas International Law Journal" Vol. 4. <http://www.min-kulture.hr/default.aspx?id=9899> [accessed:

12.11.2015]. <http://www.unesco.org/eri/la/convention.asp?KO=I3637&language=E&order=alpha> [accessed: 16.11.2015].

- Lenzerini F., (2013) The Role of International and Mixed Criminal Courts in the Enforcement of International Norms Concerning the Protection of Cultural Heritage, in: F. Francioni, J. Gordley (eds.), *Enforcing International Cultural Heritage Law*, Oxford University Press, Oxford.
- O’Keefe R., (2006) *The Protection of Cultural Property in Armed Conflict*, Cambridge University Press, New York.
- O’Keefe R., (2004), *World Cultural Heritage: Obligations to the International Community as a Whole?*, “*International & Comparative Law Quarterly*” Vol. 53.
- Vrdoljak A.F., (2011), *Genocide and Restitution: Ensuring Each Group’s Contribution to Humanity*, “*European Journal of International Law*”, Vol. 22.
- Vrdoljak A.F., (2014) *Human Rights and Cultural Heritage in International Law*, in: F. Lenzerini, A.F. Vrdoljak (eds.), *International Law for Common Goods: Normative Perspectives on Human Rights, Culture and Nature*, Hart, Oxford.
- Vrdoljak A.F., (2007) *Intentional Destruction of Cultural Heritage and International Law*, in: K. Koufa (ed.), *Multiculturalism and International Law, Thesaurus Acroasium*, Vol. XXXV, Sakkoulas Publications, Thessaloniki.
- Vrdoljak A.F., (2013) *Liberty, Equality, Diversity: States, Cultures and International Law*, in: A.F. Vrdoljak (ed.), *The Cultural Dimension of Human Rights*, Oxford University Press, New York.
- Efstathiades C., (1959) *La protection des biens culturels en cas de conflit armé et la convention de la Haye du 14 Mai 1954*, in *Etudes de Droit international III*, Athènes 1959, P. 395 (in French)

Material freely available on-line:

- Fincham, D. (2008) *How Adopting the Lex Originis Rule Can Impede the Flow of Illicit Cultural Property*. *Columbia Journal of Law and the Arts*, Vol. 32, p. 111, 2008. Available at SSRN: <http://ssrn.com/abstract=1287365>
- Kenyon, A. and Mackenzie, S. (2002) *Recovering Stolen Art? Australian, English and US Law on Limitations of Action*. *University of Western Australia Law Review*, March 2002. Available at SSRN: <http://ssrn.com/abstract=307980>
- The UNESCO Military Manual- Protection of Cultural Property Military Manual, https://elearn-ucips.ihu.gr/pluginfile.php/58659/mod_resource/content/1/military%20manual.pdf

Other resources:

Websites, PDFs, E-Books, etc.

Data bases

- UNESCO data base
- UNESCO library
- [ArThemis \(University of Geneva Art-Law Centre\)](#)
A database of case notes about disputes over art and cultural property. It includes disputes resolved through alternative dispute resolution (ADR) as well as court decisions.
- [Art Law & Cultural Property: Case Law and Statutes \(International Foundation for Art Research\)](#)

This site includes summaries of U.S. and international case law and settlements as well as images of the work involved in the dispute. The material is organized by topic, such as art theft, valuation, copyright, art fraud, and more. **NOTE:** Georgetown Law does not have a subscription, which is required to see the full-text of the materials, but users can view the list of cases and disputes without a subscription.

- Case law data base of the UN

https://sherloc.unodc.org/cld/v3/sherloc/cldb/search.html?tmpl=sherloc&lng=en#?c=%7B%22filters%22:%5B%7B%22fieldName%22:%22_el.caseLaw.crimeTypes_s%22,%22value%22:%22traffickingCulturalPropertyCrimeType%22%7D%5D,%22sortings%22:%22%22,%22match%22:%22%22%7D

- Red Lists Database of ICOM

The database compiles all the categories of [cultural goods](#) illustrated in the ICOM Red Lists. For more information on the Red Lists <https://icom.museum/en/heritage-protection/emergency-preparedness-and-response/>

- International Observatory on Illicit Traffic in Cultural Goods of ICOM

<https://icom.museum/en/heritage-protection/international-observatory-on-illicit-traffic-in-cultural-goods/>

Course Title:	Competition law and intellectual property rights. Technology and Intellectual Property		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:		Tutor's Rank:	
Hours:	14 Hours	ECTS:	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

This course aims at providing a thorough understanding of the relationship between competition and intellectual property rights. More specifically, the purpose of this course is to consider the impact of competition law on the exercise of intellectual property rights.

The exercise of intellectual property rights could result quite often in anti-competitive behaviours (entry barriers). Protection of intellectual property rights could lead to a monopoly, restricting competition. Agreements between owners of intellectual property rights can distort competition. Competition law and the exploitation of exclusive rights very often clash. Hence, the role of competition law is very important in order to avoid such behaviours which harm competition.

Reference will be made to the international aspects of the relationship between competition and intellectual property rights. It is obvious that the significance of competition law in the exercise of intellectual property rights concerns not only ip lawyers but competition lawyers, as well.

This course will also provide an analysis of situations where the European Commission and the Court of Justice of the EU could intervene to regulate the exercise of intellectual property rights within the context of the internal market. Students will have the opportunity to examine various domestic and EU cases. For example, the ongoing litigation between the European Commission and Microsoft is of particular interest for all intellectual property and competition lawyers.

Course educational objectives (learning outcomes, skills, qualities, competences):

Upon completing the course the participants will:

- Analyse the coexistence of intellectual property rights and competition law and its practical significance
- Understand the central position of intellectual property rights in the economy
- Criticize the expansion of legal protection conferred on intellectual property
- Understand that intellectual property rights are justified on grounds of innovation
- Critically evaluate the conditions in which competition law could be applied to alleviate the exercise of intellectual property rights
- Critically evaluate the conditions when the enforcement of intellectual property could breach competition rules
- Focus on domestic and EU competition rules, given no rigid international framework
- Understand that TRIPS asks, on a voluntary basis, for domestic competition rules within certain limits
- Understand the links among innovation policy, competition policy and intellectual property
- Understand how the justifications for the existence of intellectual property rights are connected with the relationship between competition law and the exercise of intellectual property rights
- Critically evaluate the role of competition agencies with regard to intellectual property rights
- Identify which clauses in intellectual property agreements are permissible

- Identify which behaviours of right holders constitute abuses of dominant position
- Apply EU competition law to all types of intellectual property
- Focus on specific issues such as technology transfer and pools, research and development, and franchising and merchandising
- Analyse how case law has set limits in various areas on the extent to which intellectual property can be enforced.

Recommended Reading:

- Anderman, S.D., , *EC Competition Law and Intellectual Property Rights*, (1998)
- Turner J. *D.C Intellectual Property Law and EU Competition Law* (2010)
- Schechter, R.E. *Unfair Trade Practices and Intellectual Property* (1986)
- Whish R. *Competition Law* (6th ed, 2008).
- Ezrachi A. *EC Competition Law, An analytical guide to the leading cases* (2008)
- Blackstone's *UK and EC Competition Documents* (5th ed, 2007)
- Korah V. *EC Competition Law and Practice* (9th ed, 2007)
- Bellamy & Child *European Community Law of Competition* (6th ed, 2007)
- Tritton G. *Intellectual property in Europe* (2nd ed. 2002)
- Kamien, M.I. and Schwartz N.L. *Market Structure and Innovation* (1982)
- Christie A. and Gare S., *Blackstone's Statutes on intellectual property* (7th ed., 2004)
- Davis J., *Intellectual property law* (2nd ed., 2003)
- MacQueen H. and others, *Contemporary intellectual property* (OUP, 2008)

Articles and other papers

- Korah V. "The Interface Between Intellectual Property Rights and Competition in Developed Countries", *SCRIPTED* Volume 2, Issue 4, December 2005
- Correa, C. (2007). "Intellectual Property and Competition Law: Exploration of Some Issues of Relevance to Developing Countries", *ICTSD IPRs and Sustainable Development Programme Issue Paper No. 21*, International Centre for Trade and Sustainable Development, Geneva, Switzerland.
- Ayres, I. and P. Klemperer, 1999 "Limiting Patentees' market Power Without Reducing Innovation incentives: The Perverse Benefits of Uncertainty and Non-injunctive Remedies", *Michigan Law Review*, Vol. 97, pp. 985 – 1033.
- Farrell, J. and M.L. Katz, "The Effect of Antitrust and Intellectual Property Law on Compatibility and Innovation", *working paper*, University of California – Berkeley, Department of Economics, April 1998.
- Scotchmer, S., and S. Maurer, "Profit Neutrality in Licensing: The Boundary Between Antitrust Law and Patent Law", 2004, Competition Policy Center, University of California, Berkeley, Working Paper CP04-43.

Other resources: Websites, PDFs, E-Books, etc.

Course Title:	Marketing for Cultural Organizations		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:		Tutor's Rank:	
Hours:	14 Hours	ECTS:	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

The aim of the course is the understanding of the principles and the concept of marketing for cultural organizations. Students completing this course will acquire the tools for a good command of the key elements of marketing including market segmentation, differentiation and positioning across cultural organizations. In addition, students will be guided towards crafting successful marketing strategies and tactics for attracting and engaging audiences. Through case studies and contemporary examples from the cultural industry, students will be expected to apply the theoretical concepts discussed onto real-life marketing examples.

Course educational objectives (learning outcomes, skills, qualities, competences):

On completion of this course, students are expected to be able to:

- Understand the principles and the concept of marketing for cultural organizations.
- Acquire the tools for a good command of the key elements of marketing across cultural organizations and strategies for attracting audiences
- Analyze case studies and contemporary examples from the cultural industry.
- Apply the theoretical concepts discussed onto real-life marketing examples.

Recommended Reading:

Books

- Kolb, B. Marketing for Cultural Organizations. New strategies for attracting audiences. Routledge, 2013. Third edition
- Hill E., T O'Sullivan, C O'Sullivan Creative arts marketing, Butterworth Heinemann 2012, 2nd edition.

Journal Articles

- Alnasser, N. S., & Yi, L. J. (2023). Strategies applied by different arts and cultural organizations for their audience development: A comparative review. *Heliyon*, 9(5).
- Botti S., What role for marketing in the arts? An analysis of arts consumption and artistic value, 2000 *International Journal of Arts Management* Vol. 2 No 3.
- Lee H.K., When arts met marketing,– 2005 *International Journal of cultural policy*, p. 289-305, 11:3.
- Rentschler R., Museum and performing arts marketing: The age of discovery, 2002 *The Journal of Arts Management, Law, and Society*, vol. 32, issue 1, p. 7.

Relevant scientific Journals

International Journal of Cultural Property

International Hellenic University – School of Humanities, Social Sciences and Economics

The Art Newspaper

Common Market Law Review

Journal of International and Comparative Law

The Journal of Arts Management and Law

Other resources:

Websites, PDFs, E-Books, etc.

Course Title:	Legal problems of architectural design, photography and other artefacts		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:		Tutor's Rank:	
Hours:	14 Hours	ECTS:	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

The aim of this course is to identify and analyse legal problems related to architectural design, photography and other artefacts, especially in digital form (multimedia). The design and layout of spaces does not only involve mathematics, engineering, and science; architecture and design are interdependent forms of artistic expression, reflecting the designer's talent and originality. Similarly to architecture design, photography has a functional and practical aspect but it has also evolved into an elaborate form of artistic expression. The legal protection of architectural design and photography is a new and challenging field of study. The course takes into consideration the legal implications of the new technological developments (new information and communication technologies, use of digital forms and multimedia), which are associated with architectural design and photography.

Course educational objectives (learning outcomes, skills, qualities, competences):

On completion of this course, students are expected to be able to:

- Understand the main characteristics of architectural design, photography and other artefacts, from creation to commercial exploitation
- Understand the role of law and the scope of the protected subject matter in the context of photography and architecture design
- Understand the legal mechanisms for protecting the designer's and the photographer's copyright and moral rights
- Study the legal restrictions on photography (public morality, protection of privacy, etc.)
- Appreciate the importance of the new information and communication technologies, digitalization, network convergence and cultural work within the information society.

Recommended Reading:

Books:

- Duboff, L. (2010) *The Law (in Plain English) for Photographers*. 3rd edition, Allworth Press, New York;
- Greenberg, E. and J. Reznicki (2010) *Photographer's Survival Manual: A Legal Guide for Artists in the Digital Age*. Lark Books/Sterling Publishing;
- Imrie, R. and Street, E. (2011) *Architectural Design and Regulation*. Wiley-Blackwell;
- Krages, B. (2006) *Legal Handbook for Photographers: The Rights and Liabilities of Making Images*. 2nd edition, Amherst Media, Buffalo, NY;
- Sido, K. (2006) *Architect and Engineer Liability: Claims Against the Design Professional*. 3rd edition, Aspen Publishers.

Articles (Westlaw database):

- Coleman, J. (2005) Digital Photography and the Internet, Rethinking Privacy Law. *Journal of Intellectual Property Law*, vol. 13, p. 205 ff;

- Farivar, M. (2007) Intelligent Design, *Los Angeles Lawyer*, vol. 29, p. 36 ff;
- Farley, C. (2004) The Lingering Effects of Copyright's Response to the Invention of Photography. *University of Pittsburgh Law Review*, vol. 65, p. 385 ff;
- Hancks, G. (1996) Copyright Protection for Architectural Design: A Conceptual and Practical Criticism. *Washington Law Review*, vol. 71, p. 177 ff;
- Newell, B. (2011) Freedom Of Panorama: A Comparative Look At International Restrictions On Public Photography. *Creighton Law Review*, vol. 44, p. 405 ff;
- Smith, G. (2002) The Extent of Protection of the Individual's Personality Against Commercial Use: Toward a New Property Right. *South Carolina Law Review*, vol. 54, p. 1 ff;
- Tappendorf, J. (2002) Architectural Design Regulations: What Can a Municipality Do To Protect Against Unattractive, Inappropriate, and Just Plain Ugly Structures? *Urban Lawyer*, vol. 34, p. 961 ff.

Other resources:

Websites, PDFs, E-Books, etc.

Course Title:	UNESCO: Its Contribution to the World Cultural Heritage		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:	Helen Trova	Tutor's Rank:	Ass Professor
Hours:	14 Hours	ECTS:	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus):

UNESCO is a main cultural actor which develops a very important international role. In this course we will approach UNESCO's history, instruments and main targets. We will approach its contribution to peace, to human rights and mainly cultural rights, diversity, education, protection of cultural heritage.

Cultural diversity is an asset that is indispensable for poverty reduction and achievement of sustainable development. The aim of this course is to provide students with knowledge of UNESCO's contribution to the protection of the world's cultural diversity through cultural and natural heritage preservation. Emphasis will be placed on the study of Conventions, Declarations and Recommendations for the safeguarding of international cultural heritage. This course will also introduce students to UNESCO's initiative to create a worldwide network of specialists, organisations and universities related to culture and cultural heritage, the main projects of UNESCO as the Memory of the World Project.

Course educational objectives (learning outcomes, skills, qualities, competences):

On completion of this course, students are expected to be able to:

- Understand the correlation between legal, economic and political aspects of culture.
- Recognize UNESCO's significant mandate as per its Constitution.
- Identify the main roles and functions of UNESCO in the field of culture.
- Recognize the values promoted by UNESCO as tolerance, peacemaking, universality
- Recognize the important personalities connected to UNESCO
- Recognize UNESCO's projects
- Understand cultural heritage assets and have deep knowledge on the role of UNESCO.
- Understand and interpret the rules of UNESCO's conventions for the protection of culture.
- Develop critical understanding of UNESCO's international agreements, declarations and recommendations.
- Identify the relations of UNESCO with other cultural organizations.
- Understand the role of UNESCO vis a vis racial issues.

Recommended Reading:

Books:

- Francioni F., Vrdoljan A.F, (eds), (2020) *The Oxford Handbook of International cultural heritage law*, Oxford University Press
- White D. N, (2005) *The Law of International Organizations*, Manchester, Manchester University Press.

- Amerasinghe C.F., (2011), *Law of International Organizations: a Subject which needs Exploration and Analysis*, Burlington, VT: Ashgate.
- Shaw Malcolm, (2008), *International Law*, 6th ed., Oxford University Press, pp. 1282 et seq.
- Niebuhr R., (1950) *The Theory and Practice of UNESCO*, 4 *International Organization*, pp 3-11
- Verzijl J., (1957), *The International Court of Justice — Judgments of the Administrative Tribunal of the I.L.O. upon complaints made against the U.N.E.S.C.O.*, 4 *Netherlands International Law Review* pp. 236-253
- Gimbrère S. and Pronk T., (1992), *The Protection of Cultural Property: From UNESCO to the European Community with Special Reference to the Case of the Netherlands*, 23 *Netherlands Yearbook of International Law* pp 223-273
- Johnson A. R., (1946), *The Origin of the United Nations Educational, Scientific and Cultural Organization*, 24 *International Conciliation*, pp 441-448
- Christian Manhart (2004), *UNESCO's mandate and recent activities for the rehabilitation of Afghanistan's cultural heritage*. 86 *Revue Internationale de la Croix-Rouge/International Review of the Red Cross* pp. 401-414
- *Upheaval in the United Nations System: United States' Withdrawal from UNESCO*, (1986) *Brooklyn Journal of International Law*, vol XII, pp. 161- 208.
- Rennie S., (2009), *Strengthening UN Programmes at National Level through Partnerships with UNESCO's National Commissions*, EPPPL, pp 49-53
- Naskou-Perraki P., *International Human Right Protection Mechanisms*, Ant. N. Sakkoulas/Bruylant, Athens-Komotini/Brussels, 2010.
- *Human Rights: Questions and Answers* by Leah Levin, 6th Edition 2013, UNESCO Publication, Paris (Greek translation : Themis Publications, Athens 2013)
- Krause C., Scheinin M., (eds.), (2009), *International Protection of Human Rights: A text book*, Abo Akademi University Institute for Human Rights, Finland, pp. 61-300.
- Alfredsson G, Eide A. (eds.), (1999), *The Universal Declaration on Human Rights – A Common Standard of Achievement*, The Hague, Martinus Nijhoff,
- Goldewijk B.K., Contreras B., Carbonari P.C., (2002), *Dignity and Human Rights, The Implementation of ESCR*, Antwerp, Intersentia.
- Stamatopoulou E., (2007), *Cultural Rights in International Law*, Leidein, Nijhoff.
- Symonides J. (ed.), (2003), *Human Rights: International Protection, Monitoring, Enforcement*, UNESCO Publishing, Ashgate, pp. 111-134.
- Langford M., King J.A., (2009), *Committee on Economic, Social and Cultural Rights*”, in Malcolm Langford (ed.) *Social Rights Jurisprudence Emerging Trends in International and Comparative Law*, Cambridge, Cambridge University Press, pp. 477-516.
- Felice W., (2002), *The UN Committee on the Elimination of All Forms of Racial Discrimination: Race, and Economic and Social Human Rights*, 24:1 *Human Rights Quarterly*, pp. 205-236.
- Naskou-Perraki P, “*The International Covenant on Economic, Social and Cultural Rights and the Monitoring of its Enforcement*”, in N. Aliprantis, I. Papageorgiou (eds.), *Social Rights: Challenges at European, Regional and International Level*, Bruylant, Bruxelles, 2010, pp. 179-213.
- Naskou Perraki P,/Antonopoulos k. / Sarigiannidis M., *International Organizations*, 2nd ed., Sakkoulas, 2019 (in Greek)

- Yupsanis A., (2011), Cultural Property Aspects in International Law: the Case of the still Inadequate Safeguarding of Indigenous Peoples' (Tangible) Cultural Heritage”, 58: 3 Netherlands International Law Review pp. 335-361
- Freedman R, (2011), New Mechanisms of the UN Human Rights Council, 29: 3 Netherlands Quarterly of Human Rights, pp. 289-323.
- Garrich M., Xercavins J., (2009) Reforming International Institutions: Another World is Possible, London, Earthscan,.
- Castermans-Holleman M., (1995), The Protection of Economic, Social and Cultural Rights within the UN Framework, 42 Netherlands International Law Review pp 353-373
- Guccio C. and Mignosa, A., “Sustainability, Management, and Conservation of Cultural Heritage in International Cooperation Programs a Euro-Mediterranean Perspective”, (2010) 14:1 Mediterranean Journal of Human Rights pp. 119-142
- Indigenous and Tribal peoples' rights over their ancestral lands and natural resources, Norms and Jurisprudence of the Inter-American Human Rights System , 30 December 2009, OEA/Ser.L/V/II. Doc. 56/09.
- Francioni F., (2008), The 1972 World Heritage Convention: a commentary, with the assistance of Federico Lenzerini, Oxford, OUP,
- Dumper M. and C. Larkin, (2012), The politics of heritage and the limitations of international agency in contested cities: a study of the role of UNESCO in Jerusalem's Old City, 38 Review of International Studies pp. 25-52
- Jean Musitelli, (2002), World Heritage, between Universalism and Globalization, 11 International Journal of Cultural Property, pp. 323-336
- Daphne Voudouri, (2010), Law and the Politics of the Past: Legal Protection of Cultural Heritage in Greece, 17 International Journal of Cultural Property, pp. 547-568
- Müller M., (1998) Cultural heritage protection: legitimacy, property, and functionalism, 7 International Journal of Cultural Property pp. 395-409
- O'Keefe R., (2004) World cultural heritage: obligations to the international community as a whole?, 53:1 International and Comparative Law Quarterly pp. 189-209
- Zacharias D., (2006), Cologne Cathedral versus Skycrapers: World Cultural Heritage Protection as Archetype of a Multilevel System, 10 Max Planck Yearbook of United Nations Law, pp. 273-366
- Helaine Silverman, Border wars: the ongoing temple dispute between Thailand and Cambodia and UNESCO's World Heritage List, (2011) 17:1 International Journal of Heritage Studies pp 1-21
- Craig Forrest, (2002), A New International Regime for the Protection of Underwater Cultural Heritage 51 International and Comparative Law Quarterly pp. 511-554
- Amber Crossman Ch., (2010), All in the Same Boat? : Indigenous Property Rights in Underwater Cultural Heritage, 32:3 Houston Journal of International Law pp. 695-732
- Koschtial U., (2008) The 2001 UNESCO Convention on the Protection of the Underwater Cultural Heritage: advantages and challenges, 60: 4 Museum International pp. 63-69
- Lenzerini F., (2011), Intangible Cultural Heritage: the Living Culture of Peoples, 22:1 European Journal of International Law pp. 101-120
- Hee-Eun Kim, Changing Climate, Changing Culture: Adding the Climate Change Dimension to the Protection of Intangible Cultural Heritage, (2011) 18 International Journal of Cultural Property pp 259-290

- Federico Mayor, (1995), The culture of peace: a new beginning. Oxford : UNESCO Publishers,

Relevant scientific journals:

- International Journal of Cultural Property
- The Art Newspaper
- The Journal of Arts Management and Law
- Art Antiquity and Law

Other resources:

- Websites, E-books podcasts & videos on the elearn platform
- <https://www.unesco.org/en>
- UNESCO Courier <https://courier.unesco.org/en>

Course Title:	Arts management applications		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:		Tutor's Rank:	
Hours:	14 Hours	ECTS:	6 Credits
Course Assessment	Exam: 100%		

Course Content (syllabus): This course affords useful insights into arts management, both from the point of view of the art institution or gallery and from that of the artist. Students will learn how to present art works to the public in the best way, how to set up and organise an exhibition, how to connect with the public at various levels and how to engage with artists and consider their needs and ambitions. They will learn about current artistic discourses and how to express themselves about art in English both orally and in writing, thus also developing their particular interests in this field.

Course educational objectives (learning outcomes, skills, qualities, competences):

- *Elements of exhibition management and design.*
- *How to write an art-critical text.*
- *Funding and management of public art projects.*
- *The symbiosis of high finance and art.*
- *Spatial representation through the ages.*
- *The question of the replica.*
- *Aesthetic question.*

Recommended Reading:

Books:

- Bahtsetzis, Sotirios, 2015, 'Eikonomia: Notes on economy and the Labor of Art' E-flux. This is a dense and perhaps difficult but very valuable text, so students might like to have a go at it. Among other things it links modern ideas about the autonomy of art with the Byzantine idea of the *acheiropoieta*.
- Halley, Peter, 1988, 'Essence and Model' in Peter Halley, *Collected essays 1981-1987*, ed. Bruno Bischofberger Gallery, Zurich.
- Stonor, Sandra Saunders, 22/10/1995, *Modern art was CIA weapon*, *Independent*.
- Palmyra replica (article in [The Guardian](#)).
- Dahn Vo forced to create work of art by Dutch collector Bert Kreuk. (article in artnet)

Other resources:

Websites, PDFs, E-Books, etc.

The Master's Dissertation

Credit Allocation:	30 Credits
Course Assessment:	Written thesis of max.12,000 words

As a part of the MA in Art, Law and Arts Management *programme*, students work on a project (=30 ECTS) on a subject relating to their academic interests and career aspirations. The Dissertation provides a good opportunity to apply theory and concepts learned in different courses. The Dissertation examines the ability a) to apply a certain methodology or approach to analyse a given problem and b) to demonstrate reasonably original hypotheses. Students are expected to gain certain specialisation in the topic they have selected for research and take responsibility for their work.

Supervision: According to the Greek law for Postgraduate Studies, only serving faculty members can be appointed as dissertation supervisors. All the others lecturers may and indeed should help students to choose a proper subject, trace the bibliography and prepare their proposal by the given deadline. The supervision is delivered through face-to-face meetings at the University and through the e-learning platform of the University. Students are encouraged to have regular meetings with their supervisors.

If a student chooses a topic other than those taught during the MA programme, a professor from another academic institution, specialized in the field and interested in the specific proposal, shall be appointed to supervise the student.

Supervisors assist students in their research work by advising and guiding them throughout the research process and practice. They will correct the student's drafts until the day of submission, however they are not expected to edit the students' work in order to bring it to perfection.

Submission and Evaluation

The length of the Master Dissertation should not exceed 12,000 words (exclusive of footnotes, appendices and bibliography). The essay should be supplemented by an abstract of 200-400 words, Contents and Bibliography.

The **Master Dissertation** should be submitted on the IHU eLearning platform.

The **Submission Deadline is 31 January 2026.**

Extension beyond this deadline will only be given in special circumstances and with the agreement of the student's supervisor and the Programme Coordinating Committee. A maximum of two weeks' extension may be permitted in the first instance. **Any application for extension must be made at least three weeks before the due date of submission**, by completing and submitting the Extenuating Circumstances Form. It is the student's responsibility to have the Extenuating Circumstances Form properly approved. To qualify for a Master's degree, a student must achieve a minimum grade of 5.00 in the Dissertation.

If the Dissertation is submitted late without permission, it will be immediately penalised by 7% for late submission plus 1% daily, including weekends. The maximum period for late submission is 2 weeks. Any dissertation submitted later than two weeks after the proper date shall not be accepted and shall therefore be graded with a mark of 0.00.

Students who fail the dissertation will be required to re-submit their dissertation on the same or a similar topic. Students are allowed to re-submit their dissertation only once, assuming a valid submission was made in the first instance. The deadline for re-submission is 6 weeks after the publication of the mark of the first submission.

PART II: REGULATIONS & POLICIES

1. Tuition Fees

- 1.1 IHU full-time postgraduate students pay for their participation on the MA in Art, Law and Arts Management programme, total fees amounting to 3,000€.
- 1.2 Deposits: Upon acceptance on a postgraduate programme of study at the IHU, you will be asked to pay a non-refundable deposit of 500€ to secure your place. This amount will count towards the first instalment of your tuition fees. The deposit can be paid by bank transfer or bank draft.
- 1.3 Tuition fees are paid in two instalments for full-time students. The first day of each academic semester is set as the final date for payment. Proof of payment of the first fee instalment must be submitted by or upon registration of the student on Induction Day.
- 1.4 No extension is provided for tuition fee payment and no different arrangement is permitted for payment of the first fee instalment. Exceptionally, a special arrangement for subsequent fee payments may be foreseen by the Scientific Director of the Programme following the respective request by the student, provided there are exceptional reasons.
- 1.5 Examination and coursework marks for students in arrears regarding the payment of fees will not be disclosed by the School. These students will not be permitted to proceed to the next semester of studies if payment has not been made according to the payment schedule, unless there are exceptional circumstances that have been communicated to and approved by the General Assembly of the School.
- 1.6 In the final instance, students who have not paid the full tuition fees by the end of the programme will not be allowed to receive their degree until they have fulfilled this obligation within a deadline to be set by the General Assembly of the School.
- 1.7 Additional elective courses A student opting to take additional elective courses beyond those required shall be required to pay additional fees, to be determined by decision of the General Assembly of the School.

2. Student identity

- 2.1 Registration on an IHU postgraduate programme confers the identity of student on the candidate. This identity expires upon receiving one's degree or upon expulsion from the university.
- 2.2 Students may use IHU facilities and services in the pursuit of their educational work, according to the stipulations of respective Governing Board decisions.

3. Mentor scheme

Academic mentoring has been established by the University in order to provide students with advice on a range of academic matters, such as assessing the current level of knowledge provided and identifying any impediments to the learning process that may be present, with the overall objective of enhancing open, continuous and direct communication between students and the faculty.

4. Programme Duration

- 4.1 The programme will commence in October each year, the exact dates are announced by the Course Office

- 4.2 The duration of studies in order to acquire a postgraduate degree is 3 semesters (comprising taught courses during the 1st and 2nd semesters, while the 3rd semester is dedicated to the Dissertation). On a part-time basis the duration of the MA is doubled.
- 4.3 Examinations and assessed work will take place throughout the course.
- 4.4 The maximum period for completion of the study programme is five (5) academic semesters for full-time students and eight (8) semesters for part-time students. Extension of the above deadlines is generally not permitted. In certain exceptional cases, a short extension may be given, following approval by the General Assembly of the School.

5. Assessment

- 5.1 The programme is taught and assessed in English. Student assessment on each course is supervised by the course instructor(s).
- 5.2 Performance is assessed on a 1-10 scale.
- 5.3 To complete the programme successfully, students must pass all courses, achieving an average grade on each course and its assessment components (coursework and examination) of at least 5.00.
- 5.4 In special circumstances, such as when a student is unable to participate in the examinations or to submit a paper due to professional or health reasons, a special examination date may be set for the student or a new deadline for the submission of the respective coursework, following a decision by a competent committee appointed by the General Assembly of the School.
- 5.5 Coursework/exam results are published within 45 days from the date of submission/the examination.
- 5.6 A student is entitled to ask for feedback either for an exam or piece of coursework for a specific course within 15 days after the grade has been announced.

6. Assessment Regulations

The rules governing the calculation of course and overall degree marks are as follows:

- 6.1 To qualify for the MA in Art, Law and Arts Management degree, a student must acquire a total of 90 credits.
- 6.2 All courses must be passed individually.
- 6.3 Credits and marks are awarded for all courses successfully completed and passed.
- 6.4 It is compulsory to complete all coursework and exam components and no course mark can be awarded until these are completed.
- 6.5 When courses are assessed by both coursework and exam, results are weighted 30% and 70% respectively to calculate the overall course mark. Course assessment weightings may vary but exams cannot be weighted less than 50% in any case. A minimum mark of 5.00 must be achieved on each component (exam and coursework).
- 6.6 Students will be required to retake any failed assessment component in the next assessment period.
- 6.7 A student failing at the second attempt will normally be asked to withdraw immediately from the programme, following the decision in this respect of the General Assembly.
- 6.8 Calculating the overall mark of a course in the case of a re-sit: in those cases where a student has passed a course component after a re-sit, the overall mark of the course will be calculated by combining the original grades awarded for other component(s) passed at the first attempt and the re-sit mark for the component passed at the re-sit, in line with relative credit values of courses, as set out in the table below.

- 6.9 A student is entitled to appeal against the grade received for an exam or piece of coursework for a specific course within 15 days after the grades have been announced. Students must provide full details of the grounds of their appeal in writing. Such appeals are assessed by an academic appointed by the Director of the Programme, within thirty (30) days of receipt of the appeal. As a result of an appeal, grades may stay the same, go up or down. In the case of group work, the decision to appeal should be taken unanimously by the students of the group.
- 6.10 A course mark is calculated by aggregating the marks for all assessment components.
- 6.11 To calculate the overall degree mark, course marks are combined using weightings in line with the relative credit values of courses, set out in the table below.

Assessment matrix of courses, hours, credits and weightings

Course title	Taught Hours	Credits	Assessment weightings used to calculate course mark		Course weights
			C/W	Exam	
Core Courses					
Cultural property regulation and heritage national and international legislation. International protection of cultural property	44	7		100%	7.8%
Artwork Transactions. Legal Aspects of International trade in Art	44	7		100%	7.8%
Settlement of disputes concerning cultural objects	32	6		100%	6.7%
Copyright Law (national – international)	56	10	30%	70%	11.1%
Arts management	44	9		100%	10%
Digitality and the Arts	44	9	30%	70%	10%
Core Total		48			
Elective Courses					
Elective 1	14	6		100%	6.7%
Elective 2	14	6		100%	6.7%
Electives Total		12			
Master's Dissertation		30			33.2%
Degree Total		90			100%

*Coursework may consist of a short exam, an invigilated test, a group or individual assignment

7. Re-examination of Failed Courses

7.1 Students who fail a course will be required to retake any assessment component for which their mark falls below 5.00.

7.2 Re-sit provisions will apply to all failed courses under the following provisions:

- The re-sit method and date shall be prescribed by the Course Office in accordance with the course regulations. The content of the re-assessed component will be decided by the Course instructor(s);
 - A course may be re-sat only once.
- 7.3 A student who successfully completes a re-sit shall be awarded the credits for the course. The grade awarded for other components will be the original grade. The course grade will be calculated using the weightings detailed in the matrix on the previous page. This grade will be used in calculating the overall degree grade.
- 7.4 A student who does not pass his or her re-sit by the date specified shall not progress on the Programme and the Programme Director shall make a recommendation to the General Assembly of the School that the student withdraw.

8. Coursework Submission

- 8.1 Coursework must be submitted via online submission to the E-learning platform at <https://elearn-ucips.ihu.gr/> (this constitutes your receipt of submission).
- 8.2 **The deadline for all coursework is at 17:00 (5pm) on the submission date, unless otherwise indicated by the lecturer.** Students are required to retain a copy of all coursework submitted.
- 8.3 Online coursework submission allows the course officer to check the timeliness of submissions.
- 8.4 Late submission of coursework is unacceptable other than in the most extreme circumstances. In such circumstances, a student must submit a written request for an extension in advance of the deadline to, and gain permission from, the relevant course office, NOT the lecturer. The student will need to produce supporting evidence as to why he/she is unable to meet the deadline. If permission is granted, a new submission date will be given without penalties to the grade. If students submit their coursework late without permission, a system of penalties will apply, as follows: Work submitted late without permission is immediately penalised by 7% for late submission plus 1% daily, including weekends. The maximum period for late submission is 2 weeks. Work submitted later than two weeks after the proper date shall not be accepted and shall therefore be graded with a mark of 0.00.
- 8.5 The mark presented to the Assessment Board will be the final one after deductions have been implemented.

9. Class Attendance and Timely Arrivals

- 1.1 Students are expected to attend all lectures and all other scheduled activities.
- 1.2 Students are obliged to have the cameras on during lectures via Zoom. Professors are responsible for keeping track of students' presence/absence. Students who have the cameras off during lectures via Zoom will be considered as absent.
- 1.3 In the case of unavoidable absences, from 20% to 50% of the total taught hours of the course, written proof of medical or other serious personal or professional reason justifying the absence must be submitted.
- 1.4 In case of unjustified absence (without written proof) for more than 20% of the total taught hours of a taught course a grade penalty will incur, namely the course grade will be capped at the minimum pass mark (5.00).
- 1.5 Please note that extensive absence from a taught course, i.e., over 50% of the total taught hours of

the course, albeit justified, will incur a grade penalty, namely, the grade of the course will be capped at the minimum pass mark (5.00). If a student is absent for the 100% of the total taught hours of the course, this course must be taken if available the following year. If a student does not attend two courses or in case of extensive absenteeism, the General Assembly of the School is responsible for deciding whether this may lead to a suspension of studies or withdrawal from the programme.

- 1.6 Late arrival to a lecture or class is unacceptable and the lecturer has the right to refuse admission. In any case, every effort should be made to ensure that entrance does not interrupt the lecturer or distract the class.
- 1.7 Lectures normally include breaks. Lectures are carefully prepared and timed and any delay in restarting may cause it to over-run. The lecturer has the right to refuse readmission to anyone returning late.

10. Good Conduct

- 10.1 Students must use university facilities and equipment properly and with due care, to prevent damage or malfunction, and otherwise shall bear the responsibility for replacing damaged items.
- 10.2 Students shall behave with respect towards the teaching staff and administrative personnel of the University, as well as towards their fellow students, and shall not cause problems with disorderly behaviour.
- 10.3 Mobile phones should be turned off during lectures. Phones ringing during a lecture are not only intrusive but also extremely offensive.
- 10.4 Students wishing to make audio-recordings during course tuition must obtain the lecturer's written permission.

11. Students' Complaints Procedure

Students who wish to make a complaint concerning the quality of an academic programme, any related service or member of the academic or administrative staff should first do so at the local level, by raising the issue with the individual, department or service provider directly involved. Issues of concern may often be resolved more quickly and effectively at this stage.

If a student decides to make a complaint, this will be taken seriously and confidentiality will be respected. Investigations will be carried out thoroughly and the issue determined fairly by someone who is not directly involved in the complaint. It should be noted, however, that complaint resolution may not be possible without revealing the identity of the complainant to the subject of the complaint and anonymous complaints will not be investigated. Allegations which are found to be unsubstantiated or malicious will be dismissed.

12. Appeal Committee

- 12.1 Students are entitled to submit an appeal to an Appeal Committee, appointed by the Governing Board, with respect to any decision concerning their status at the University. A student submitting an appeal is invited to exercise his/her right to be heard, according to Article 6 of the Greek Administrative Procedure Code.
- 13.1 The Appeal Committee examines any appeals against decisions of the Governing Board and/or the General Assembly of the School according to Article 24 of the Greek Administrative Code of Procedure.

13. Postponement of studies

Postgraduate students may postpone their studies for a period no longer than one academic year or two successive academic semesters, following a respective application submitted to the General Assembly of the School – and approval thereof – for reasons related to the student's family and personal circumstances, which must be documented accordingly.

14. Bibliographies and References Format

Bibliographies and references are to be arranged in a single list at the end of the area of work and presented in alphabetical order according to the surname of the first author. In the case of identical family names, alphabetise next by the forename or first initial of the author. In the case of two or more references by the same author, the name is given for the first entry, and an eight-space line (the underscore key struck eight times) takes its place in subsequent entries. The entries are then arranged chronologically with most recent submissions first. Please note that you are solely responsible for ensuring accuracy and format consistency in the bibliography and references section of any papers you write.

Some examples:

Book Citation:

Dunning, J. H. (1993) *Multinational Enterprises and the Global Economy*. Addison-Wesley, Reading, United Kingdom.

Caves, R. E. (1982) *Multinational Enterprise and Economic Analysis*. Cambridge University Press, New York, NY, USA.

Tip: Don't forget to give the name of the publisher in full, along with their location (city, state [for USA you show the abbreviation of the state], and country).

Edited Book Citation:

Kindleberger, C. P. (ed.) (1970) *The International Corporation*. MIT Press, Cambridge, MA, USA.

Szegedi, Z., Marer, P., and Waisvisz, P. (eds.) (1999) *Vállalati Esettanulmányok, 2. Kötet*. AULA Publishing Co., Budapest, Hungary

Chapter in a Book Citation:

Aliber, R. Z. (1970) A Theory of Foreign Direct Investment. In *The International Corporation*, Kindleberger, C. P. (editor), MIT Press, Cambridge, MA, USA.

Journal Article Citation:

Anderson, E. and Gatignon, H. (1986) Modes of Foreign Entry: A Transaction Cost Analysis and Propositions. *Journal of International Business Studies*, Fall, pp. 1-26.

Tip: Don't forget to include the page numbers on which the article appears. Also, remember that you italicize the title of the journal but not the title of the article.

Working Paper Citation:

Bellas, C. J., Bochniarz, Z., Jermakowicz, W. W., Meller, M., and Toft, D. (1994) *Foreign Privatization in Poland*. Center for Social & Economic Research (CASE), Warsaw, Poland, Working Paper, October.

Rojec, M., Jermakowicz, W. W., Illes, M., and Zemplinerova, A. (1995) *Foreign Acquisition Strategies in the Central European Privatization Process*. Center for International Cooperation and Development (CICD), Ljubljana, Slovenia, Working Paper.

Tip: Don't forget to include the name of the institution / organization and list the city and country where it is based (located) as noted in the publication.

Two or More Authors Citation:

Anderson, E., and Gatignon, H. (1986) Modes of Foreign Entry: A Transaction Cost Analysis and Propositions. *Journal of International Business Studies*, Fall, pp. 1-26.

Rojec, M., Jermakowicz, W. W., Illes, M., and Zemplerova, A. (1995) *Foreign Acquisition Strategies in the Central European Privatization Process*. Center for International Cooperation and Development (CICD), Ljubljana, Slovenia, Working Paper.

Works by the Same Author Citation (that appear after one another):

Vernon, R. (1983) Organizing and Institutional Responses to International Risk. In Herring, R. (ed.), *Managing International Risk*, Cambridge University Press, New York, NY, USA, pp. 191-216.

_____ (1966) International Investment and International Trade in the Product Cycle. *Quarterly Journal of Economics*, No 80, pp. 190-207.

Works by the Same Author & Same Year Citation (that appear after one another):

Guyon, J. (1996a) *Lindahl to Succeed Barnevik as Chief Executive of ABB*. The Wall Street Journal Europe (WSJE), 11-12 October.

Guyon, J. (1996b) *At ABB, Globalization Isn't Just a Buzzword: It's a Corporate Culture*. The Wall Street Journal Europe (WSJE), 1 October.

Tip: Remember that you place the letter after the year in respect of the order in which these appear in your text. Hence, 'a' comes before 'b' and so forth.

Newspaper / Magazine Article Citation:

Rapoport, C. (1992) *How Barnevik Makes ABB Work*. *Fortune*, 29 June, pp. 24-27.

Roth, T. (1995) *Europe's Labors: Integrating the East, Reinventing the West Are One and the Same*. The Wall Street Journal Europe (WSJE), 30 June/1 July.

EIU (1999) *Business Eastern Europe*, Economist Intelligence Unit (EIU), 22 February.

Tip: Almost all newspaper/magazine articles have an author, so make sure that you properly cite him/her. Also, the title of the article is not italicised while the source publication is italicised.

Internet Citation:

Czech Invest (1998) <http://www.czechinvest.org/>.

Renault (2001) <http://www.renault.com>.

Tip: You only need to show the primary source (main site) of any Internet site and the year in which you accessed the web site.

Company Annual Report Citation:

Renault (1999) *1998 Renault Financial Report*. Boulogne-Billancourt Cedex, France.

Generali Budapest Biztosító Rt. (1993-97) *Company Annual Reports 1992-96* (Hungarian/German language editions). Budapest, Hungary.

Tip: For Annual Reports the year of publication is almost always the year after the reported year. For example, a 1998 Financial Report is published in 1999.

Example of a Bibliography (listed in alphabetical and chronological order):

Bibliography:

- Aliber, R. Z. (1970) A Theory of Foreign Direct Investment. In *The International Corporation*, Kindleberger, C. P. (editor), MIT Press, Cambridge, MA, USA.
- Anderson, E. and Gatignon, H. (1986) Modes of Foreign Entry: A Transaction Cost Analysis and Propositions. *Journal of International Business Studies*, Fall, pp. 1-26.
- Bellas, C. J., Bochniarz, Z., Jermakowicz, W. W., Meller, M., and Toft, D. (1994) *Foreign Privatization in Poland*. Center for Social & Economic Research (CASE), Warsaw, Poland, Working Paper, October.
- Caves, R. E. (1982) *Multinational Enterprise and Economic Analysis*. Cambridge University Press, New York, NY, USA.
- Czech Invest (1998) <http://www.czechinvest.org/>.
- Dunning, J. H. (1993) *Multinational Enterprises and the Global Economy*. Addison-Wesley, Reading, United Kingdom.
- EIU (1999) *Business Eastern Europe*, Economist Intelligence Unit (EIU), 22 February.
- Kindleberger, C. P. (ed.) (1970) *The International Corporation*. MIT Press, Cambridge, MA, USA.
- Rapoport, C. (1992) *How Barnevik Makes ABB Work*. *Fortune*, 29 June, pp. 24-27.
- Renault (1999) *1998 Renault Financial Report*. Boulogne-Billancourt Cedex, France.
- Roth, T. (1995) *Europe's Labors: Integrating the East, Reinventing the West Are One and the Same*. *The Wall Street Journal Europe (WSJE)*, 30 June/1 July.
- Vernon, R. (1983) Organizing and Institutional Responses to International Risk. In Herring, R. (ed.), *Managing International Risk*, Cambridge University Press, New York, NY, USA, pp. 191-216.
- (1966) International Investment and International Trade in the Product Cycle. *Quarterly Journal of Economics*, No 80, pp. 190-207.
- Tip:** Pay attention to detail and get your sources (facts) right!!!

15. Plagiarism – Fraudulent Coursework - Malpractice

- 15.1 Plagiarism is the passing off of the ideas or words of someone else as though they were your own. It applies equally to the work of other students as to published sources. In addition, auto-plagiarism takes place when a student presents any prior writing of his or her own work, from another course or school, as entirely fresh work for course credit. This is also considered plagiarism.
- 15.2 Fraudulent or fabricated coursework is defined as work such as reports of laboratory or practical work that are untrue and/or fabricated, submitted to satisfy the requirements of a University Assessment in whole or in part.
- 15.3 Malpractice in University Assessments occurs when a candidate attempts to mislead or deceive the examiners concerning the work submitted for assessment. This includes colluding with others (including other students) in the preparation, editing or submission of work.

15.4 PENALTIES

The University takes a serious view of plagiarism, fraudulent, fabrication and malpractice and will act to ensure that students found breaching its guidelines are dealt with severely. This action may lead to expulsion from the University. All work is marked on the assumption that it is the work of the student: the words, diagrammes, computer programmes, ideas and arguments should be their own. However, much coursework will be based on what students have read and heard and it is important that you show where, and how, your work is indebted to those other sources.

Range of Penalties:

When determining the penalty for a plagiarized, fraudulent, fabricated piece of work or other malpractice the following points should be taken into consideration that affects the severity of the penalty imposed:

- Severity of the offence (percentage of plagiarised work)
- The student's explanation and response to the allegation
- Maintenance of the principles of equal treatment and proportionality

15.5 Range of Penalties at School Level:

The penalties which can be imposed at School level, by the General Assembly of the School regard components of up to 50% of the course evaluation. The penalties range from a re-writing of a coursework to a capped mark for the whole course. In all cases a reprimand letter will be sent to the student from the School.

i) Re-writing of coursework by removal/correction of plagiarised parts: Work that is identified as plagiarised in part must be expunged and re-written before the mark for the assessment and for the course can be released. There will be a minimum 10% reduction in the mark of the re-written component. The mark will be aggregated with the marks for the remaining components of the course. Normal resit opportunities will be retained.

ii) Submit a new piece of work: On the same/similar topic or a different one (based on instructors' advice) the student will be required to submit a completely new assignment for the particular piece of coursework. There will be a minimum 10% reduction in the mark of the re-written component. The mark will be aggregated with the marks for the remaining components of the course. Normal resit opportunities will be retained in the case of a failed mark.

ii) Submit a new piece of work - component mark capped: On the same/similar topic or a different one (based on instructors' advice) the student will be required to submit a completely new assignment for the particular piece of coursework. The mark will be capped at 5 and will be aggregated with the marks for the remaining components of the course. Normal resit opportunities will be retained in the case of a failed mark.

iii) Submit a new piece of work – course mark capped: On the same/similar topic or a different one (based on instructors' advice) the student will be required to submit a completely new assignment for the particular piece of coursework. The mark is capped at 5 for the whole course and not only for the specific course component. Normal resit opportunities will be retained in the case of a failed mark for all course components.

15.6 Range of Penalties at Governing Board Level:

The penalties of course repetition and permanent exclusion from studies can only be applied by the Governing Board. Such penalties may be proposed by the General Assembly of the School to the Governing Board which is competent to take the final decision on the matter. Such penalties are recommended in cases of high severity of the offence (i.e., very high percentage of plagiarised work in dissertation thesis). The Governing Board has the discretion to also impose any of the aforementioned penalties, taking into account the severity of the offence.

i) Course mark capped - Repeat the course: The student will be required to repeat the respective course in which plagiarism has occurred in its entirety by attending the whole course again when this is next available. The mark for all course components is capped at the pass mark. The marks for other courses are retained. If the plagiarised offence occurred on courses such as the dissertation thesis, consulting project or similar, the student will need to wait for up to a year until a new allocation of projects and dissertations are in place.

iii) Permanent exclusion from the University with no award: The student will be requested to withdraw from his/her studies and no award will be made.

16. Academic Misconduct

- 16.1 The University takes very seriously any form of cheating in examinations or other forms of assessment, including plagiarism (see above), impersonation, collusion and disruption.
- 16.2 Cases of suspected academic misconduct will be reported to the course office and academic staff and, where misconduct is established, a range of penalties may be recommended to the General Assembly, which body will decide on the penalty to impose. Its decision will reflect the severity of the offence and intent and may also result, in extreme circumstances, in expulsion from the University.

17. Examination Regulations

- 17.1 Students must bring an ID document with them to all examinations. **Admission to** an examination without the ID document is prohibited.
- 17.2 Students must ensure that they arrive early enough to find the room in which they are sitting the examination. If they arrive up to half an hour late for their examination, they will normally be permitted to sit their exam. No extra time will be given and students must finish together with all others taking the same paper. Only in the case of exceptional circumstances delaying their attendance and beyond their control will the full allotted time be allowed for the paper.
- 17.3 Students will normally be permitted to enter the examination room approximately 10-15 minutes before the start of the examination and only after permission has been given by the invigilator.
- 17.4 Students are not permitted to take any coat or bag or personal belongings (other than those needed for an examination) to the examination desk. Before entering the room, an invigilator will announce where belongings should be placed. Possession of a mobile phone, walkman, pager, personal organiser or any electronic device (other than those specifically allowed for an examination) is strictly prohibited whilst sitting an examination. Mobile phones must be switched off and placed in the student's coat/bag. Failure to do so may result in disciplinary action. Belongings should be kept to a minimum. Possessions are left at students' own risk.
- 17.5 Upon entering the examination room, talking is strictly prohibited. During the examination, students must fully comply with the invigilator's instructions and requests. Failure to comply may result in expulsion from the exams and corresponding penalties imposed by the School General Assembly.
- 17.6 Once students have found their desk they must await the invigilator's instruction. They will be asked to fill in their details on the front of the answer booklets. At this time they must place their ID card, face up, on their desk in order for an invigilator to confirm their identity. The invigilator will give permission to start reading the question paper. It is in students' own interest to read the instructions on the question paper carefully.
- 17.7 Students are required to supply their own pens, pencils, etc., at each examination. Where permission is given, students must supply their own hard-copy dictionary and calculator. Electronic dictionaries are not permitted. Students must comply with all instructions given by an invigilator before, during and after the examination.
- 17.8 If a student has a query, he/she should raise a hand and an invigilator will approach them. Students must not vacate the desk for the duration of the examination without the express permission of an invigilator. Failure to comply is an examination offence and may result in the examination script not being marked.
- 17.9 Students are not permitted to leave the examination room during the first half hour or the last 15 minutes of the examination. If they wish to leave the room at any other time during the

exam, they should raise their hand and an invigilator will respond to their request. When allowed to leave, students should leave the room as quickly and quietly as possible with due consideration to their fellow students who may still be working. If students are given permission to temporarily leave the room, they will be accompanied by an invigilator. During this time they will not attempt to contact any other person or consult any material relating to the examination.

- 17.10 When the invigilator announces the end of the examination, all students must stop writing. The front of each answer booklet must be fully completed and the flap must be sealed securely. Students must not leave their desk until the script has been collected by an invigilator. A copy of the exam paper may only be taken if permission has been given to do so.

18. Extenuating circumstances

- 18.1 Students unable to attend an examination or to submit a piece of coursework at a set time due to illness, bereavement, business travel abroad or any other personal circumstance must produce documentary evidence testifying the reason for their absence. Students need to fill in a special Extenuating Circumstances Form (available on the E-learning platform at <https://elearn-ucips.ihu.gr/>) and submit it to the course office within 10 days of the examination/coursework submission deadline. This will be considered by a competent committee appointed by the General Assembly of the School, which will decide whether to accept the reason and allow the student to take the examination as a first attempt or allow the student to submit the coursework he did not submit on a new deadline (or allowable re-sit) or reject it and count the absence as a failure. In exceptional circumstances, and following approval by the General Assembly of the School, a special examination date may be set for the student or a new deadline given for submission of the paper.
- 18.2 **Special Examination Arrangements** Students with a physical or learning disability are given extra examination time or sit their examinations at an alternative venue along with any special provisions available. In order for students to apply for such special arrangements, they must provide the Course Office with current certification (from a responsible official state institution) detailing their condition well ahead of the exam period. The Course Office will decide on the special examination provisions to be made.

19. Dissertation Supervision and Submission

- 19.1 The Master's Dissertation is supervised by an academic member of staff. Students are encouraged to have regular meetings with their supervisor. Supervisors assist students in their research work by acting as consultants and counsellors in matters of research process and practice: students are expected to become the experts in the topic they selected for research and take responsibility for their work.
- 19.2 The Dissertation is assessed by a three-member academic committee. If there is a difference of more than 3 points (on a scale of 1-10) in the evaluations of the three examiners, then a fourth evaluation is called for. The final grade awarded on the Dissertation will be the average of the mark given by the fourth examiner and the closest two marks to it of the other three marks.
- 19.3 To qualify for a Master's degree, a student must achieve a minimum grade of 5.00 in the Dissertation.
- 19.4 The Dissertation must be submitted in the approved format. The Dissertation is due to be submitted by **31 January 2026**. Extension beyond this deadline will only be given in extreme circumstances and with the agreement of the student's supervisor and the Programme Coordinating Committee. A maximum of two weeks' extension is permitted in the first instance. **Any**

application for extension must be made three weeks before the due date of submission, by completing and submitting the Extenuating Circumstances Form (available on the E-learning platform at <https://elearn-ucips.ihu.gr>). It is the student's responsibility to have the Extenuating Circumstances Form properly approved.

19.5 If the Dissertation is submitted late without permission, it will be immediately penalised by 7% for late submission plus 1% daily, including weekends. The maximum period for late submission is 2 weeks. Any dissertation submitted later than two weeks after the proper date shall not be accepted and shall therefore be graded with a mark of 0.00.

19.6 The submission requirements for dissertations are:

- Dissertations must be submitted via online submission to the E-learning platform at <https://elearn-ucips.ihu.gr> (this constitutes receipt of submission). The deadline is 17:00 (5pm) on the submission date.

19.7 The International Hellenic University has adopted an **Open Access Policy** from 10/02/2015 (<https://repository.ihu.edu.gr/xmlui/page/openaccess-policy-en>). In brief, Open Access (OA) literature is digital, online, free of charge, and free of most copyright and licensing restrictions.

Along with this policy, the IHU Library proceeded with the creation of an Institutional Repository (<https://repository.ihu.edu.gr/xmlui/> the online archive), where all scholarly material can be submitted, kept and managed.

Part of the collection consists of the Master's dissertations and PhD theses. **Students are required to submit their dissertations and theses to the repository making them accessible to the wider academic community.** As the pdf file is the final version, content alterations are not possible. This process is part of the dissertation/thesis submission workflow and is intended to ensure the content accuracy and quality of the dissertation/thesis submitted.

Students are strongly advised to carefully read the terms of submission before submitting their work <https://repository.ihu.edu.gr/xmlui/page/terms-en>.

20. Re-examination of Failed Dissertation

20.1 Students who fail the dissertation will be required to re-submit their dissertation on the same or a similar topic. Students are allowed to re-submit their dissertation only once, assuming a valid submission was made in the first instance.

20.2 The deadline for re-submission is 6 weeks after the publication of the mark of the first submission.

21. Assessment Boards

21.1 The Assessment Board is responsible for considering and agreeing all assessment results and making decisions about whether students have met all the requirements of the programme. Any results given to students during the year are provisional prior to ratification by the Assessment Board. Any extenuating circumstances submitted by students, such as ill-health, are considered by a Panel the recommendations from which are presented to the Assessment Board.

21.2 Assessment Boards are held three times over the academic year following each assessment period. Examination papers are marked initially by subject lecturers. All marks, coursework and examinations are reported to and verified by the Assessment Board. Examination results are made available to students no later than 12 working days after an Assessment Board meeting.

22. Degree Classification

The award of the degree shall be calculated on the basis of the overall aggregate of the course marks weighted according to their credit value. The classification shall be determined as follows:

Distinction will be awarded if:

The weighted average mark across all courses and the dissertation is 8.50 or above

Merit will be awarded if:

The weighted average mark across all courses and the dissertation is between 6.50 – 8.49 inclusive.

Pass will be awarded if:

The weighted average mark across all courses and the dissertation is between 5.00 – 6.49 inclusive

Fail. A student fails to meet the requirements for the award of a degree if:

The average mark of any course or the dissertation is below 5.00 after one re-sit examination or assessment.

Certificates of Excellence:

Graduates who acquire a mark of 8,5 and above for their Degree will receive a Certificate of Excellence. In case all graduates acquire Degree marks of less than 8,5, during an academic year the graduate who acquires the highest mark in class will receive a Certificate of Excellence.

PART III: UNIVERSITY FACILITIES

IHU Library & Information Centre

Mission statement

The Library mission is to provide high quality services to all members of the IHU academic community (students, researchers, teaching staff, administration staff, etc.) and to support user access to specialised knowledge in their scientific fields. The Library collection consists of books, journals, reference material, subscriptions to online databases and electronic journals, both relating to the modules taught on the EMBA & Masters Courses and to the wider research and information needs of the Academic Community.

Library collection

The Library cares for the enrichment and administration of its collection and other resources, in order to meet the educational, research and/or other cultural needs of the university community. The Library is also responsible for the administration of these collections according to its regulations of operation, including the process of selecting, ordering and acquiring material. The selection of the appropriate printed materials as well as other resources is assisted by the members of the academic community of the University.

Members of staff are responsible for ordering and taking receipt of the material. This process includes checking proper receipt of copies ordered and the invoice prices. The incorporation of the material into the collection is completed with the inventory and registration in the automated catalogue. The work is performed by librarians specialised in the digitised cataloguing of materials.

The following international standards are implemented in the processing of Library materials:

- For cataloguing: the Anglo-American Cataloguing Rules (AACR)
- For electronic cataloguing: the rules of Machine Readable Cataloguing (MARC21)
- For classification: the Dewey Decimal Classification system
- For subject terms: the Library of Congress Subject Headings (LCSH)

The Library Collection comprises a wide range in terms of subject, of book titles and print journals relating to the courses offered at the University. Databases and electronic materials are also available to the user community, ensuring that their educational and research needs are covered.

Collection Management

The books are located in the main Library area, classified according to the Dewey Decimal Classification System. Subject signs are displayed on the shelves to assist users in their search.

All books are available for loan according to the loan regulations, with the exception of reference material (dictionaries, encyclopaedias, art books and student theses), which are placed on distinct bookshelves.

The journals are clearly visible in alphabetical order on special display shelving. The journals are available only for use in the Library area and are not for loan.

Electronic databases and all other electronic materials are available on site in the Library. The databases can be accessed only by the internal users of the Library using passwords and personal codes.

The print material is catalogued on the automated Library system SIERRA using the MARC21 format, the Anglo-American Cataloguing Rules and the Library of Congress Subject Headings.

All print material is searchable through the Library online catalogue (http://opac.seab.gr/*eng).

Donations

All donations are welcome. Acceptance is on the basis of assessment and valuation. The criteria taken into account in the assessment are:

- The importance and/or rarity of the material contained in the donation (or other special reason)
- The donated material's relevance to the development objectives of the Library
- The fitness of the gift
- Respective gaps in the Library collection
- Any need to supplement the number of copies available within the collection due to frequent use.

Users

Access to the Library and reading rooms is open to all the members of the academic community and, upon respective authorisation, to members of the public.

“Library User” is taken to mean anyone entering the Library and reading rooms for the purpose of using their materials and resources for educational and research purposes. In the case of high attendance, priority is given to the Members of the Library.

Members of the Library and reading rooms are members of the university community, including: a) students, b) graduate students, c) lecturers, d) invited lecturers, e) academic staff, f) administrative staff and g) invited researchers.

Other external users are permitted to visit the Library and use (study) the print material only within the area of the Library. External users are not allowed to borrow material or use the databases and electronic material.

Personal data of members is confidential. Only Library employees acting in their capacity as such and the administrator of the database of the automated Library system shall have access to this data, which shall not be disclosed to any third party.

An information and assistance service operates in the Library area.

User obligations

Users are required to abide by the regulations, comply with the recommendations of staff and respect other users of the areas of the Library and reading rooms.

Users must use with respect all books, documents and any other material they use inside or outside the Library space. They must not write on or damage materials belonging to the Library.

Users are fully responsible and accountable for the loss or destruction, in whole or in part, of any document or equipment, or for damage or wear of materials beyond that resulting from their normal use; users are required to compensate the value of any such loss, damage or wear. The amount of compensation is determined by decision of the competent services of the Library subject to the approval of the relevant supervisory authority.

Smoking and the consumption of food or drink is prohibited on the premises of the Library and reading rooms. The use of mobile phones and any other device the use of which, at the discretion of staff, involves annoyance to other users is also prohibited.

Members of staff have the right, at their own discretion, to prohibit objects which can cause damage to the material or which may give cause for suspicion of intended theft.

Animals (other than guide dogs) are not allowed into the Library.

Users must not put the books or journals they have used back on the shelves, but should leave them on the desk designated for this purpose.

Borrowing


Terms of loans and renewals


All Library members have the right to borrow material.

The conditions under which a user may borrow material depends on the user category:

EMBA Students	up to 5 books for 35 days
Full-time and part-time Masters Students	up to 5 books for 5 or 15 days
Academic Staff	up to 5 books for 5, 15 or 35 days
Administration Staff	up to 3 books for 5 or 15 days
Alumni	up to 2 books for 5 or 15 days

The following signs on the book spine indicate:

 = 5 days loan

 = not for loan

 = reference material, not for loan

The material is inspected when borrowed and returned. In the case of damage or unjustified wear, a fine will be charged accordingly by the Library.

The loan period may be extended by users by contacting the Library staff.

Users can apply to reserve a book already out on loan. With the return of the book the interested user is notified by telephone or by email. The user who has the material on loan is required to return it within the time limits set by the automated Library programme and may not extend that period.

Electronic information services

The electronic resources are available locally on the University campus (Library area, PC Labs) or remotely via VPN instalment and the use of codes and passwords.

The Library staff can change the codes and passwords during the academic year in order to ensure the security of the codes. Users are always informed of such changes.

All users are obliged to sign the copyright agreement confirming that they will use databases for their own private purposes and that the codes and passwords will not be disclosed to any third party. In addition, users must affirm that the data they collect will be used only for academic purposes.

The Library website (<http://www.lib.ihu.edu.gr/>) provides information on all the services offered by the Library, such as electronic resources and a brief analysis of the same, bibliographic databases, electronic journals. Information about how to contact staff, hours of operation and a form by which to submit quick questions (Ask a librarian) are also available.

The IHU Library provides users with an interlibrary loan service allowing them to access material in other libraries, as defined by the decision of the supervisory authority. The material becomes subject to Interlibrary Loan provisions of this Regulation and to any other regulations imposed by the lending Library. The due date and overdue fees of the material borrowed are set by the lending Library.

Photocopying and digital reproduction

All Library users shall use the Library photocopy machine to cover only their needs as arising in the context of their studies.

If any item is not in good condition or there is a danger of suffering damage, it shall not be photocopied. Users are obliged to respect the legislation on the protection of intellectual property and copyright (up to 10% of the total number of pages of a single authored book is allowed).

Users are obliged to respect and comply with any license terms that the University has signed with third parties regarding the reproduction by any means of books (photocopying, photographing, electronic reproduction), the use of software and databases, and access conditions and use of such data.

User training

The acquisition of new sources, methods of information retrieval and the use of services provided require the proper training of Library Members so as to be in a position to fully benefit from Library resources and services. The Library operates an education service which is responsible for the organisation of appropriate training seminars.

Library working hours

The IHU Library & Information Centre is open throughout the year except during University holidays.

Opening hours: **Consult the library's website:**

<http://www.lib.ihu.edu.gr/index.php/the-library/working-hours>

Library Contact Details

T +30 2310 807560

library@ihu.edu.gr

ICT Services

Computer laboratories are available for student use and for teaching purposes on the University campus. The facilities provided are primarily PC-based computing and internetworking, reflecting the mix of Information & Communication technologies (ICT) available in the business community. The main PC labs have PCs with Windows 10, connected to the University campus area network and to the Internet, which gives users access to electronic mail, conferencing facilities, and library, academic and business information worldwide. There is also wireless (WiFi) access to the University network covering the entire campus, as well as universal access to/from other Universities through the global EduRoam network. An extensive range of software includes a variety of generic PC software such as word processing, spreadsheet and business graphics, as well as more specialized software such as statistical packages, software development frameworks, simulation packages, CAD software and business management software. The facilities, together with the Computer Support Service, are designed to provide full IT support for students, backed up with all the help and advice they may require.

Careers Office

The Careers Office is one of the most active, dynamic and forward looking departments of the International Hellenic University. Its role is to actively engage students in exploring and pursuing their career aspirations by providing a wide range of career - related services.

Mission of the Careers Office

The Careers Office is committed to providing professional guidance, resources and access to employment opportunities for the diverse body of students and alumni. The office has adopted a student-centred philosophy according to which each student receives individual support for his/her every career concern.

Webpages

- Visit the Careers Office website at <https://ecs.ihu.edu.gr/> and find out more about the services offered.
- Visit the Business Gateway portal at www.ihu.edu.gr/gateway and have access to employment and internship opportunities from the global job market.

Contact us

We welcome your questions regarding your career planning and your career opportunities. An IHU Careers Advisor will respond to your inquiry as soon as possible. Please direct your inquiries to book an appointment by sending an email to careers@ihu.edu.gr or give us a call.

Tel: +30 2310 807 507

Where to find us: The Careers Office is located in Building A, Ground floor.

Alumni Network

As an alumnus of IHU, you are invited to be a part of an active network that helps you to stay in touch with each other and feel part of the School after your graduation. The network is designed to facilitate your connections and to enhance global communication for both social and business opportunities.

Staying in contact with the IHU has a number of benefits, including:

- Individual career advising
- Lifelong support on career issues

- National and International networking opportunities
- Continued learning and career advising
- Access to online services
- Access to library resources
- Participation in various events including career fairs, reunions, social gatherings, symposiums and conferences

You become a member of the Alumni Network automatically upon graduation and membership is free of charge.

Alumni who decide to follow a second postgraduate programme of study at the IHU after the successful completion of their first programme at the IHU are granted a 20% fee discount.

We envisage that many alumni will maintain close links with the School and will be welcomed back to act as advisors or mentors, to work with us on recruitment both in Greece and abroad, providing invaluable help at University Fairs, and offering current students job briefings, mock interviews and advice on business research projects.

Contact Information

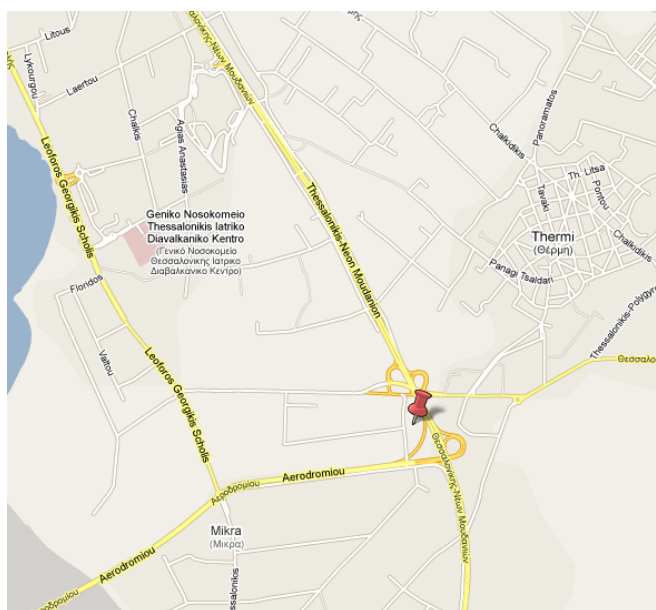
Address

School of Humanities, Social Sciences and Economics

14th km Thessaloniki – N. Moudania

57001 Thermi

Greece



Contact

Homepage www.ihu.gr/ucips

e-mail co-seba@ihu.edu.gr

Telephone +30 2310 807523, 530, 521

School Staff Directory (Legal)

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