



INTERNATIONAL
HELLENIC
UNIVERSITY

Student Handbook 2025-2026

MA in Art Law and Arts Management



The Study Programme is Certified
by the Hellenic Authority for
Higher Education (HAHE)

University Center for
International Programmes
of Studies

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THE INTERNATIONAL HELLENIC UNIVERSITY

The International Hellenic University (IHU) is Greece's first public university where programmes were taught exclusively in English comprised three (3) Schools which offered twenty-four (24) master programmes, according to Law 4485/2017, 4610/2019 and Law 4957/2022 as in force. IHU offers postgraduate degrees from two Schools: Humanities, Social Sciences & Economics, and Science & Technology. The IHU was initially established by Law (No 3391/2005) and is based in Thessaloniki, Greece. The IHU 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.

This Handbook and the Regulations attached hereto, contains the basic guidelines for postgraduate studies of the MA of Art Law and Art Management at the University Center of International Programmes of Studies (UCIPS) of the International Hellenic University, the current legal status, the requirements for the award of a Master's degree, the indicative curriculum, the lecturers and the content of the courses, as well as the services provided.

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.

The International Hellenic University seeks to be a pillar of excellence in education and research while emphasizing internationalization, the exploitation of research results, teaching and learning innovation, the development of entrepreneurship and the interconnection of the Institution with society.

The International Hellenic University has developed and implements a formal Quality Assurance Policy, which is part of its strategy. In the development and implementation of this policy, with the appropriate structures and procedures, all interested internal actors (Administrative Bodies, Faculty Members and Researchers, Employees, Students of all Study Programs and other interested parties) participate.¹

Quality Policy

The Quality Policy of the International Hellenic University aims to continuously and systematically ensure, improve and enhance the quality of the Institution's study programs and support services.

This policy includes the formulation of clear, specific, measurable objectives and corresponding quality assurance actions, which define the framework within which all academic and administrative units of the Institution must operate in order to achieve the expected results.

¹ For further details see <https://www.ihu.gr/politiki-poiotitas>

The quality assurance policy of the International Hellenic University expresses the Institution's systematic, structured and continuous commitment to the provision of high quality education, research, teaching and services, recognizing that the primary responsibility for quality assurance lies with the Foundation itself.

This Policy is based on the following fundamental values:

- *academic freedom in teaching, research, expression and circulation of ideas within the framework of Greek Constitution and relevant legislation,*
- *respect for meritocracy, academic and scientific ethics,*
- *dedication to the advancement of science and the transmission and dissemination of knowledge with a sense of social responsibility*

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.
-

The MA has both a **professional** and a **research** focus through the familiarization of students with case law and the practical application of law. Its European orientation aspires to create legal scholars who will combine theoretical and practical knowledge and who will move fluently both in the academic environment and in the context of European institutions, but also in the increasingly competitive environment of modern business.

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 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 representatives 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.

Anti-discrimination and anti-harassment policy

International Hellenic University is an equal opportunity employer who does not allow discrimination against employees based on race, colour, religion, sex, nationality, age, disability or genetic information in the workplace. Modern slavery practices are also excluded while external partners are treated equally with permanent staff. Anti-discrimination and anti-harassment policy are determined by the Internal Regulation of the Institution as well as the provisions of the following Greek laws in force:

- Code of Conduct (article 107, p.3 and p.8, article 108, p.1-3), as described in the Internal Regulation of IHU
- Gender Equality Committee, as established in the Internal Regulation of IHU
- Gender Equality Policy, as approved by the Governing Committee of IHU
- Law 4589/2019 (article 33), establishing the Gender Equality Committee of the International Hellenic University.

Non-discriminatory admissions policy

The University's admission policy is strictly non-discriminatory according to the Code of Conduct of the Institution's Internal Regulation (article 107, p.8 and p.9). Besides, there are specific regulations in force valid for all Greek universities- including the International Hellenic University- introducing special admission procedures for underrepresented groups, namely students with disability and special educational needs, foreigners and students from areas affected by natural disasters. These regulations provide that a specific number of places is dedicated to such groups.

Non-smoking policy

To address and prevent tobacco consumption, the Greek state has taken specific tobacco control measures in the form of legislation. The University, in compliance with the Greek anti-smoking law, went smoke-free on October 16, 2019. The policy applies to all Institution members (students, faculty, staff & employees) and includes all buildings and facilities on all campuses. IHU seeks not only to respect and implement the national anti-smoking regulation but also to promote health, wellbeing and sustainability.

The Handbook

The present Handbook falls under the provisions of the Internal Regulation (Decision. No. ΔΦ2.1/9000 Approval of the Internal Regulation of Operation of the International Hellenic University (Government Gazette B' 3904/22.07.2025) of IHU and the Decision Φ 15/7649/2023 Amendment of the Regulation of the Postgraduate Studies Program entitled "Art Law and Art Management" of the Department of Humanities, Social and Economic Sciences of the University Center for International Study Programs of the IHU providing for the Programme as annexed hereto.

Following the approval of the General Assembly it will be published in the website of the Department.

All students are deemed to have knowledge of this Handbook.

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

Aims and Learning Outcomes

General Description

The MA in Art Law and Arts Management Programme is ruled by current legislation and specifically by Dec. Αριθμ. ΔΦ 15/7649/ 27 April 2023 (B 2814). 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
I	Cultural property regulations and national and international heritage legislation. International protection of cultural property.	44	7
I	Artwork Transactions. Legal Aspects of International trade in Art [dealers, museums, collectors (collection as investment property), auctions, auction houses]	44	7
I	Settlement of Disputes concerning Cultural Objects.	32	6
I	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

<i>Term</i>	<i>Calendar</i>	<i>MA Activities</i>
1	01/11/2025 – 23/02/2026	4 Core Courses
1	23/12/2025 - 06/01/2026	Christmas Break
2	24/02/2026 - 30/06/2026	2 Core Courses + 2 Elective Courses
2	4/04/2026- 20/04/2026	Easter Break
	September 2026	Re-sit exams

* Timetable is indicative and subject to changes

Induction Day

The Induction day is students' first official day at the University and the Master programme. This is an important part of the course, although not compulsory. During the induction day, as well as registering with the University, students attend informative sessions about the University services, the programme structure, handbook regulations and induction courses in the School, which usually last a working day.

Research Methodology Seminar

A research project methodology seminar will be held during the teaching semester to help students with their Dissertation. Students will receive guidance on how to conduct research and write a successful dissertation. The aim is to consider methods used to generate ideas for relevant projects, give insights into various qualitative and quantitative research methods, and ensure that students are aware of commonly used sources of data/literature available and understand the prerequisites of academic writing. Students' research project methodology is initially assessed through the Dissertation Proposal.

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 as provided in the Internal Regulation.

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	Ist (winter)		
Tutors' name:	<i>Dr. Eleni 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 C.(2010) *International law and the protection of cultural heritage*
- Gerstenblith P.,(2008), *Art, cultural heritage, and the law cases and materials*, 2nd ed.
- Hoffman, Barbara T. (Ed. by, 2006) *Art and cultural heritage: law, policy, and practice*
- 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
- Trova E., (2018), *The cultural heritage of Europe*, Sakkoulas Athens- Thessaloniki, (in Greek)
- Tsirogiannis C., (2016) *False Closure? Known Unknowns in Repatriated Antiquities Cases*”, *International Journal of Cultural Property*, , p. 407 ff.
- Carducci G., (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
- Papathanassiou A., (2014) *Monitoring the Implementation of the 1970 UNESCO Convention: Recent International and Quasi-Institutional Legal Developments*, *Art Antiquity and Law*, December 2014, p. 333 ff.
- 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’étranger*, LGDJ (in French)

Illicit Trafficking and Restitution of Cultural Property

- Carducci G, (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.
- Stamatoudi I., (2011) Cultural Property Law and Restitution: A commentary to international conventions and European Union law, IHC series in Heritage Management, Cheltenham, Edward Elgar Publishing.
- A. F. Vrdoljak and F. 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, PAPAISIS Publishers S.A
- Chrisochoidou A., Return and restitution of cultural objects, Nomiki Vivliothiki (in Greek)
- 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 a Right to Cultural Identity?, School of Human Rights Research Series, n° 15, Intersentia/Hart, Antwerp-Oxford-New York.
- Meyer-Bisch, P. (ed.), (1993), Les Droits Culturels, une Catégorie Sous-Développée de Droits de L'Homme, Actes du VIII^e Colloque interdisciplinaire sur les droits de l'homme, Editions Universitaires de Fribourg, Suisse,
- Titi K., The Parthenon Marbles and International Law (Springer, 2023)
- Trova E., The cultural heritage of Europe, Sakkoulas Athens- Thessaloniki, 2018 (in Greek)
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The UNESCO World Heritage Convention

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- Jakubowski A., Hausler K., Fiorentini F., (eds) (2019), Cultural Heritage in the European Union, Brill/Nijhoff
- Trova H., (2018), The cultural heritage of Europe, Sakkoulas, (in Greek)
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- Bourdon V. J., Pontier J. M., Ricci J. C.,(1990) Droit de la culture, Dalloz (in French)
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International Hellenic University – School of Humanities, Social Sciences and Economics

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- Tsivolas 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. Capitant, 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/kFIdl>

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	I st (winter)		
Hours:	44 Hours	ECTS:	7 Credits
Tutor's name:	Dr. Eleni 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
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- Prott, L., O'Keefe, P., (1992), Cultural heritage or Cultural Property? 1 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., Rembrandt's Missing piece: AI Art and the Fallacies of Copyright Law. Washington Journal of Law, Technology & Arts.
- Trova H., (ed), (2025), Art and Law, Εφημερίδα 1/2025, on line https://www.academia.edu/129981288/ART_AND_LAW
- 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	Dr. Eleni 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 E., (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 p. 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, p.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 \(International Foundation for Art Research\)](#)

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- [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:	Dr. Dimitrios Sarafianos	Tutor's Rank:	Adj 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:

- 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

- I. Stamatoudi and P. Torremans (eds), *EU Copyright Law*, Cheltenham (UK) – Northampton (US), 2021

Further Reading

- K.Christodoulou-P.Tsiri-M.D.Papadopoulou (ed.) *Copyright Law (Commentary on 1.4961/2022 and 4993/2022)* ed. Sakkoula 2024
- I. Stamatoudi (ed.), *Research Handbook on Intellectual Property and Cultural Heritage*, Edward Elgar Publishing, Cheltenham (UK) - Northampton (US), 2022,
- E.Rosati, *Copyright in the Digital Single Market. Article-by-Article Commentary to the Provisions of Directive 2019/790*, Oxford University Press 2021
- D. Kallinikou, *Copyright and Related Rights*, ed. Sakkoula 2021
- I. Stamatoudi and P. Torremans (eds), *European Union Copyright Law. A Commentary*, Edward Elgar Publishing, Cheltenham (UK) - Northampton (US), 2021
- I. Stamatoudi (ed.), *Κατ' άρθρο ερμηνεία του νόμου για τη συλλογική διαχείριση (Commentary on the Greek Collective Management Act)*, 2020 ed. Nomiki Vivliothiki, (in Greek).
- D.Sarafianos, *Freedom of science, art and sports in Spyropoulos-Kontiades-Anthopoulos-Gerapetritis (eds), The Constitution: a Commentary*, ed. Sakkoula 2017
- Stamatoudi I.(ed), *New Developments in EU and International Copyright Law*, Information Law Series (B. Hugenholtz (general editor)), Wolters Kluwer, 2016
- D.Sarafianos, *The suspended step of EUCJ*, DiMEE 2015
- Stamatoudi (ed), *Copyright and the Digital Agenda for Europe: Current Regulations and Challenges for the Future*, Sakkoulas Publications, ed. Sakkoulas 2015
- L. Kotsiris and I. Stamatoudi (eds), *Commentary on the Greek Copyright Act*, Sakkoulas Publications, 2009 (2nd ed. 2012) (in Greek).
- Digital libraries: which law applies? Copyright, Blasphemy and Hate Speech, in M.Botti (ed), *An Information Law for the 21st Century*, 2011
- 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
- M.D.Marinos, *Copyright Law*, ed. Sakkoula 2004
- G.Koumantos, *Copyright Law*, ed. A.Sakkoulas 2002

Course Title:	Arts Management		
Course Level:	Core Course		
Semester/Trimester	2 nd (spring)		
Tutor's name:	Dr. Themis Veleni	Tutor Rank:	Academic fellow
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:

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

- 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.
- Dewey, P. (2004). From arts management to cultural administration. *International Journal of Arts Management*, 6(3), 13–22. Retrieved from <http://www.jstor.org/stable/41057860>
- Evard, Y., & Colbert, F. (2000). Arts management: A new discipline entering the millennium? *International Journal of Arts Management*, 2(2), 4–13. Retrieved from <http://www.jstor.org/stable/41064684>
- Fopp, M.A., Managing Museums and Galleries, Routledge, London 1997.
- Hausmann Andrea, Lena Zischler, Leadership in arts organisations: the power of successful work relationships, Palgrave Macmillan; 1st ed. 2023 edition (December 10, 2023)
- 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.
- Tavkhelidze, T. (2017). The role arts management in modern world. *European Scientific Journal (ESJ)*, 12(10). <https://doi.org/10.19044/esj.2016.v12n10p%p>
- Tonks Ann, The A to Z of Arts Management, Reflections on Theory and Reality, 2nd Edition, First Published 2020, eBook Published 16 March 2020.
- van Maanen, H. (2009). How to study art worlds: On the societal functioning of aesthetic values. Amsterdam University Press. <https://doi.org/10.5117/9789089641526>
- Veleni, Th. *Topics in Cultural Management*. Teaching notes for the course Cultural Management of the Master's Program Arts Law and Arts Management, 2018 (ISBN: 978-960-288-361-7), 232 pages. (In greek)
- Veleni, Th. Museum Education, Teaching Unit 5: Digital Art Forms and Their Application in the Education, Educational Program "Art and Culture" of the University of the Aegean. Teaching notes. (In greek)
- 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:	Academic Fellow
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.
- Giannini, T., & Bowen, J. P. (2022). Museums and digital culture: From reality to digitality in the age of COVID-19. *Heritage*, 5(1), 192-214. <https://doi.org/10.3390/heritage5010011>
- Grammenos, D., Zabulis, X., Michel, D., Padeleris, P., Sarmis, T., Georgalis, G., Koutlemanis, P., Tzevanidis, K., Argyros, A. A., Sifakis, M., Adam-Veleni, P., & Stephanidis, C. (Year). Macedonia from fragments to pixels: A permanent exhibition of interactive systems at the Archaeological Museum of Thessaloniki. *[Journal/Conference Name]*, *[Volume]*(*[Issue]*), *[page numbers]*. [https://doi.org/\[DOI\]](https://doi.org/[DOI])
- Gronlund Melissa, 2016. *Contemporary Art and Digital Culture*, Routledge.
- Homa 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, Th. *Topics in Cultural Management*. Teaching notes for the course Cultural Management of the Master's Program Arts Law and Arts Management, 2018 (ISBN: 978-960-288-361-7), 232 pages. (In greek)
- Veleni, Themis (2014). *Music and visual arts (19th – 20th c.). From synaesthesia to multisensory synergy*, Thessaloniki: Enyalion AUTH Scholarship, Copycity 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.
- Critical Art Ensemble. (1998). *Flesh machine: Cyborgs, designer babies, and new eugenic consciousness*. Autonomedia.
- 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.
- McLuhan, M. (1964). Understanding media: The extensions of man. McGraw-Hill.
- Murray, M., DuBoff, L., Burr, S., 2016, Art Law: Cases and Materials, Wolters Kluwer
- Prowda, J., (2013), 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.
- Veleni, Th. "Cultural Past and Technology of the Future: Opening Channels of Communication. Applications in Research and Education," in Proceedings of the 1st Panhellenic Conference on the Digitization of Cultural Heritage 2015: Culture, Digital Technologies, Education, Research, Innovation, Tourism (ed. K. Skriapas), Volos, September 24–26, 2015, Volos 2016, pp. 499–516. (In greek).
- Veleni, Th., Kourakis, 2012 O. "Virtual reality and multisensory stimulation: A joint method of teaching art history", Proceedings of the Conference InSEA 2012, Arts and education, Cyprus 25th, 26th and 27th of July, 600-611.
- Veleni, Th. *Digital Forms of Art*, Teaching Unit 5: *Digital Art Forms and Their Application in Education*, Educational Program "Art and Culture," University of the Aegean, Teaching Notes.
- 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.
- Whitaker, A. (2019). Art and blockchain: A primer, history, and taxonomy of blockchain use cases in the arts. *Artivate*, 8(2), 21–46. <https://doi.org/10.1353/artv.2019.0008>

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>Dr. Eleni Trova</i>	Tutor's Rank:	<i>Ass Professor</i>
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.
- 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 Siddiqi, (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=13637&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.
- Efsthadiades 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.iuh.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.crimeTypees_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:	Dr. Dimitrios Sarafianos	Tutor's Rank:	Adj. Professor
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:	Dr. Themis Veleni	Tutor's Rank:	Academic Fellow
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:

- Ginsburgh, Victor A. / Throsby, David (Eds.), *Handbook of the Economics of Art and Culture*, Elsevier / North Holland, 2006.
- Hill E., T O'Sullivan, C O'Sullivan *Creative arts marketing*, Butterworth Heinemann 2012, 2nd edition.
- Kerrigan, F. (Ed.). (2010). *Marketing the Arts: A Fresh Approach* (1st ed.). Routledge. <https://doi.org/10.4324/9780203855072>
- Kolb, B. *Marketing for Cultural Organizations. New strategies for attracting audiences*. Routledge, 2013. Third edition
- Kotler, Philip, and Nancy Lee. *Marketing in the Public Sector: A Roadmap for Improved Performance*. 2008.
- Kotler, N. and Kotler Ph., *Museum Strategy and Marketing: Designing Missions, Building Audiences, Generating Revenue and Resources*, Jossey-Bass Publisher, San Francisco 1998.
- Kotler, Philip, and Joanne Scheff. *Standing Room Only: Marketing Insights for Cultural Organizations*. Harvard Business School Press, 1997.
- **Veleni, Th. *Topics in Cultural Management. Teaching notes for the course Cultural Management of the Master's Program Arts Law and Arts Management, 2018 (ISBN: 978-960-288-361-7), 232 pages. (In greek)***

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

Arts Marketing: An International Journal

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

Journal of Cultural Economics

International Journal of Cultural Property

The Art Newspaper

Common Market Law Review

The Journal of Arts Management and Law

Other resources:

Websites, PDFs, E-Books, etc.

Course Title:	<i>Legal problems of architectural design, photography and other artifacts</i>		
Course Level:	Elective Course		
Semester/Term:	2 nd (spring)		
Tutors' names:	<i>Dr. Eleni Trova</i>	Tutor's Rank:	<i>Ass Professor</i>
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. Architectural design will be examined in relation to public work agreements, to Big Projects and Monumental Projects, The specificities of these rules will be analysed and examined. Emphasis will be placed on legal problems related to excavations and antiquities connected to Monumental Projects with architectural implications.

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
- 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.
- Study examples from history connected with such legal issues
- Understand the impact of big events like the Olympic Games or other analogous events to architectural design
- Understand the impact of law to important religious constructions and the religious heritage
- Study main Cultural Projects in relation to architectural design
- Understand issues related to human rights and especially cultural rights

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:	Dr. Eleni 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 impact of the Peace Movement to international organizations
- Analyze historical issues related to UNESCO
- 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*, Leiden, 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.
- 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

- J. Musitelli, (2002), World Heritage, between Universalism and Globalization, 11 International Journal of Cultural Property, pp. 323-336
- D. 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),
- H. 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
- F. 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:	Dr. Themis Veleni	Tutor's Rank:	Academic Fellow
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, S. (2015). *Eikonomia: Notes on economy and the labor of art*. *E-flux*. Retrieved from <https://www.e-flux.com/journal/63/61036/eikonomia-notes-on-economy-and-the-labor-of-art/>
- Becker, Howard, *Art Worlds*, London 1982, available at https://monoskop.org/images/1/17/Becker_Howard_S_Art_Worlds.pdf [9.6.2017]
- Beckman, G.D., & Androes, K. (2024). *Strategic Decision Making in the Arts: Case Studies in Arts and Cultural Entrepreneurship* (1st ed.). Routledge. <https://doi.org/10.4324/9781003414483>
- Jenkins, Henry. 2006, *Convergence Culture: Where Old and New Media Collide*. NYU Press.

- Veleni, Th. *Topics in Cultural Management*. Teaching notes for the course Cultural Management of the Master's Program Arts Law and Arts Management, 2018 (ISBN: 978-960-288-361-7), 232 pages. (In greek)
- Poullos, I. (2015). *Cultural Management, Local Community, and Sustainable Development*. Hellenic Academic Libraries Link. ISBN 9789606034442. (In greek)
- Rosewall, E. (2021). *Arts management: Uniting arts and audiences in the 21st century*. Oxford University Press.

Articles:

- Veleni, Th. (2018). "Intangible Cultural Heritage: The Mastic of Chios and Its Museum Utilization," in *Festschrift for Emeritus Professor Miltiadis Papanikolaou: Colors. Studies on Art*, edited by M. Kagiadaki, Thessaloniki: Vantias. (In greek)
- Veleni, Th. (2013). "Two Contemporary Spanish Painters Creatively Engage with Ancient Greek Art," in *Las Encantadas. Installation of Monumental-Character Tracings from the Cultural Heritage of Macedonia in Northern Greece*, exhibition catalog (eds. R. Marin Viadel, Th. Veleni), (in Greek/English/Spanish), Archaeological Museum of Thessaloniki, Thessaloniki, pp. 28–40.
- Veleni, Th. *Digital Forms of Art*, Teaching Unit 5: *Digital Art Forms and Their Application in Education*, Educational Program "Art and Culture," University of the Aegean, Teaching Notes.

Other resources: Websites (e.g. <https://www.thearmoryshow.com/>), 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 2027.**

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.

Solemn Declaration on plagiarism

Students are required to submit to the Secretariat, prior to the evaluation of their thesis, a solemn declaration that this thesis is not the product of plagiarism, either as a whole or in individual parts of it.

PART II: REGULATIONS & POLICIES

I. Tuition Fees

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€.
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.
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.

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.
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.
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.

2. Student identity

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. 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
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.
3. Examinations and assessed work will take place throughout the course.
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

1. The programme is taught and assessed in English. Student assessment on each course is supervised by the course instructor(s).
2. Performance is assessed on a 1-10 scale.
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.

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. Coursework/exam results are published within 45 days from the date of submission/the examination.
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:

1. To qualify for the MA in Art, Law and Arts Management degree, a student must acquire a total of 90 credits.
2. All courses must be passed individually.
3. Credits and marks are awarded for all courses successfully completed and passed.
4. It is compulsory to complete all coursework and exam components and no course mark can be awarded until these are completed.
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. Students will be required to retake any failed assessment component in the next assessment period.
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.
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.
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.
10. A course mark is calculated by aggregating the marks for all assessment components.
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	Ta u s H o u r s	Cre d i t s	Assessment weightings used to calculate course mark		Course weight s
Core Courses			C/W	Exa m	
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

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

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).
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.
3. Online coursework submission allows the course officer to check the timeliness of submissions.
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.
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. Students are expected to attend all lectures and hybrid lectures and all other scheduled activities.
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.
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.

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).
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.
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.
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

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.
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.
3. Mobile phones should be turned off during lectures. Phones ringing during a lecture are not only intrusive but also extremely offensive.
4. Students wishing to make audio-recordings during course tuition must obtain the lecturer's written permission.

10.5. The students of IHU also have the following obligations according to the Internal Regulation of IHU:

- a) To be informed about the Code of Conduct of IHU, the Internal Regulation and the other individual operating regulations of IHU and the study regulations that concern them and to apply them consistently and responsibly.
- β) To be informed about the Academic Calendar they attend and the academic calendar and to carry out their educational and examination obligations in accordance with the curriculum of the relevant Department.
- γ) To promote the image of IHU through all academic, cultural and social activities
- δ) To respect and protect the facilities, infrastructure and equipment of the Institution and not to exhibit behaviour that is inconsistent with student's status

11. Student's Ombudsman

11.1 An institution with the following responsibilities: the examination of student requests for problems with academic and administrative services and the search for solutions to these problems, the facilitation of the student's contacts with the institutions and administrative services, the examination of reports-complaints of students for violation of provisions and rules of university legislation and ethics, and the information of students regarding their rights and obligations as members of the University Community. Student Ombudsman was established by article 55 of Law 4009/2011 with the aim of mediating between students and professors or administrative services of the Institution, in order to deal with phenomena of maladministration, and with the aim of respecting the legality and safeguarding the proper functioning of each academic Institution.

Pursuant to art 42 of the Internal Regulation of IHU the "Student Ombudsman" operates with the aim of mediating between students and professors or administrative services of the institution, observing legality within the framework of academic freedom, dealing with maladministration and safeguarding the proper functioning of the institution.

The Student's Ombudsman has no competence in matters of examinations and grades of students.

The Student's Ombudsman investigates cases, ex officio or following a student's report, and mediates with the competent Bodies of the Institution for their resolution. It may request from IHU's departments any information, documents or other evidence relating to the case, examine persons, carry out an inspection and order for an opinion. If it finds that in a specific case the legality is not observed, that maladministration is observed or that the proper functioning of the institution is disturbed, it draws up a conclusion which it communicates to the professor concerned or to the competent administrative service and the student who submitted the report, and mediates in every appropriate way for the resolution of the report. Problem.

The Student's Ombudsman may reject a report which is considered manifestly vague, unfounded or unsupported. In case the Student's Ombudsman considers that there are indications of a disciplinary offense, he forwards the case to the competent disciplinary body.

Student's Ombudsmans at the IHU² are:

Koutsou Stavriani, Professor of the Department of Agriculture, School of Geotechnical Sciences for the Campuses of Sindos and Thermi.

Karapantzou Elias, Professor of the Department of Biomedical Sciences, School of Health Sciences for the Campuses of Serres, Kilkis and Katerini.

For further information see <https://www.ihu.gr/synigoros-foititi>

12. Student's Complaints

12.1. A "complaint" is defined as any written expression of dissatisfaction by a postgraduate student, due to the disappointment of his/her expectations regarding the quality level of the services provided as provided in the Internal Regulation of IHU attached hereto.

12.2. Students who wish to make a complaint should follow the procedure provided in the Internal Regulation.

12.3. If a student decides to make a complaint, this will be taken seriously and confidentiality will be respected.

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.

² See the relevant decision <https://www.ihu.gr/wp-content/uploads/2024/09/PSIXX46PSZ3P-65Z-ID7-240920104322eqhuxq.pdf>

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 Zemplinerova, 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 site 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

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.
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.
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.

4. PENALTIES

IHU 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

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.

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 rules of academic conduct are provided in the Internal Regulation attached hereto. The provisions of the Code, unless otherwise specified, apply to the entire academic community of IHU., which consists of:

- (a) the faculty members of IHU. of all levels,
- (b) the auxiliary teaching and research staff of IHU
- (c) visiting professors,
- (d) administrative staff and contractors,
- (e) students (undergraduate and postgraduate),

- (f) PhD candidates,
- (g) postdoctoral students of IHU and

16.2. - Students are required to respect and adhere to the Postgraduate Studies Regulations as attached in the Internal Regulation of IHU, the decisions of the bodies of the Postgraduate Studies Department, the Department and the Academic Council, as well as academic deontology as provided in the Internal Regulation of IHU.

Under these rules among others:

1. Members of the academic community must demonstrate dedication, diligence, responsibility and impartiality, both in the exercise of their official duties and in the other contacts and activities they develop on the occasion of them.
 2. Relations between the members of the academic community are based on mutual trust, solidarity, respect and the work that each one has undertaken.
 3. They must make every effort to create a good working environment and harmonious working relations, avoid derogatory and insulting expressions about the work of others and behave in a gentle and creative way, avoiding tensions and behaviors that do not promote dialogue or undermine the collective effort to fulfill the mission of the IHU.
 4. They must treat all people in the same way, without discrimination on grounds of race, racial, ethnic or national origin, religious or other beliefs, disability, age or sexual orientation and gender identity.
 5. Any form of violence, threat or sexual harassment is not tolerated. Nor is it permissible for someone to take advantage of his status, in particular his rank to which he belongs or his institutional role, in order to force other members of the academic community to a specific act or omission that they do not owe or to influence them in a judgment or vote.
 6. All members of the academic community must participate continuously in the collective bodies or electoral bodies of the IHU, where they have been appointed or elected, carrying out their work with responsibility and impartiality. They must also not unjustifiably refuse to participate in the committees formed on a case-by-case basis.
 7. In their participation in the collective bodies of IHU, they defend their point of view with arguments and dialogue. In any case, the opinion that gathers the acceptance of the majority is considered strong and they must respect it even if it is contrary to theirs.
3. The University takes very seriously any form of cheating in examinations or other forms of assessment, including plagiarism (see above), impersonation, collusion and disruption.
 4. 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 Regulation

- 17.1. The Examination Regulation as provided in the IHU Internal Regulation specifies the duties, obligations and requirements of teachers, students and other staff for the smooth running of examinations (winter, spring semester and September examinations), in a way that:

- ensure equal opportunities for those under examination;
 - to guarantee conditions of fair competition, as appropriate for university students and tomorrow's scientists;
 - to guarantee the personal and scientific dignity of each of the teachers, students and administrators and all together as a single academic body;
 - to preserve the prestige of the academic institution during this important phase of the educational process.
- 17.2. Care is taken for special categories of students (dyslexics, foreigners, etc.) in accordance with the applicable legislation. All relevant supporting documents are submitted to the Secretariat of the Department and communicated to the teachers by the President of the Department.

18. Extenuating circumstances

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.
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 2027**. 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

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

21. Assessment Boards

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.
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.

23. Doctoral Studies

Doctoral Studies are offered by the Programme and are falling the Regulation of Doctoral Studies and Postdoctoral Research under the regulations attached hereto.

24. Equal Access Unit for people with disabilities and people with special educational needs

The Programme operates the Equal Access Unit for people with disabilities and people with special educational needs in accordance with the attached hereto decision

25. Gender equality policy

The Programme ensures gender equality and the elimination of all discrimination in accordance with the Rules of Procedure of the Committee on Gender Equality and Anti-Discrimination attached hereto as an annex

25. Protection of personal data

The International Hellenic University applies the General Data Protection Regulation of the European Parliament and of the Council of the European Union, as in force each time, as well as the current Greek laws on the protection of personal data.

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.

Institutional EMAIL

Students are entitled to an institutional email account and receive it upon registration.

a. It is forbidden to send e-mails with content that can be characterized as illegal based on the applicable Greek and European legislation. Also, the content of the messages is not allowed to offend, threaten, defame and generally harass third parties.

b. It is forbidden to send messages that contain viruses or any form of files that can cause problems for software or computers.

c. Users must protect their e-mail account by keeping the use of their account strictly private. Account protection requires the protection of the password, which must be known only to the account holder and not stored on shared computers.

All kinds of e-mail correspondence between the members of the University Community and the services and organic or Academic Units of the Institution must be made through the institutional e-mail account.

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

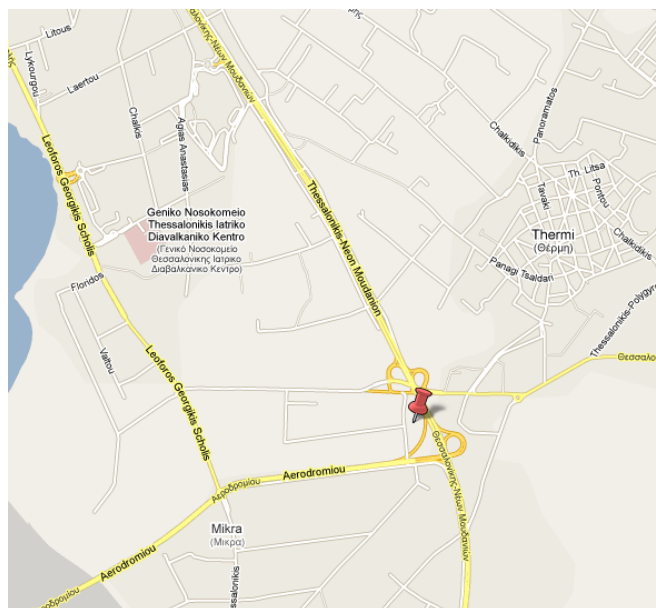
Greece

Contact

Homepage www.ihu.gr/ucips

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

Telephone +30 2310 807523, 530, 521



School Staff Directory

Dr Manolis Manoledakis Dean, Professor

Dr Stergios Leventis Professor s.leventis@ihu.edu.gr

Dr Nikolaos Monokrousos Associate nmonokrousos@ihu.gr

Dr Korina Katsaliaki Professor k.katsaliaki@ihu.edu.gr

Dr Komninos Komnios Associate Professor k.komnios@ihu.edu.gr

Dr Stefanos Kordosis Assistant Professor s.kordosis@ihu.edu.gr

Dr Eleni Trova Assistant Professor, Director of the Programme, etrova@ihu.gr

Dr. Chrissa Papathanassiou Assistant Professor, cpapathanassiou@ihu.edu.gr

Dr Antonis Chantziaras Assistant Professor, chantziaras@ihu.edu.gr

Dr Panagiota Galetsi, Assistant Professor, p.galetsi@ihu.edu.gr

Dr Fragiskos Archontakis Lecturer f.archontakis@ihu.edu.gr

Dr Stella Zografou Laboratory Teaching Personnel s.zografou@ihu.gr

Administrative Staff

Ms Georgia Lazoudi	Acting Programme Manager	+30 2310 474567	glazoudi@ihu.edu.gr
Mr Ioannis Giovanakis	Head of Secretariat	+30 2310 807591	i.giovanakis@ihu.edu.gr
Ms Anastasia Radisi	Course Officer	+30 2310 807530	a.radisi@ihu.edu.gr

Approval of General Assembly of the Handbook

The present Handbook has been approved by decision.....of the General Assembly of the Programme

Annexes

- 1. Decision Φ 15/7649/2023 Amendment of the Regulation of the Postgraduate Studies Program entitled "Art Law and Art Management" of the Department of Humanities, Social and Economic Sciences of the University Center for International Study Programs of the IHU*
- 2. Decision. No. ΔΦ2.1/9000 Approval of the Internal Regulation of Operation of the International Hellenic University (Government Gazette B' 3904/22.07.2025)*