Portfolio

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Weekly Exercise 8 – Bivariate Regression

INTRODUCTION

There are many factors that can affect a person's wages. For example, education level.

has been noted by the U.S. Department of Labor to be a contributing factor to higher wages

(United States Department of Labor). Additionally, the gender gap in the U.S. continues to be an

issue in the workforce, attributing to wage discrepancies between males and females (Barroso

and Brown 2022). Lastly, citizenship has also been seen as a predictor of higher wages for

immigrant groups (Coleman et al. 2006).

Therefore, this research memo aims to delve into these social phenomena, to understand

the strength of these relationships specifically targeting wage/income; additionally, the

evaluation of other variables that impact wage will also be explored. For this analysis, the

relationship between variables wage (DV), education (IV), and female (IV) from the Wooldridge

data package, will be softly compared with income (DV), hours worked (IV), and citizenship

(IV) from the OpenIntro data package; however, the relationship of income, hours worked, and

citizenship will be the central focus.

Due to these variables coming from two different datasets, this will not be like adding

variables to an initial analysis in the hopes to make it more robust, but instead a comparison of

these relationships and ultimately potentially a more challenging feat coding wise. For example,

the Wages variable from the Wage1 dataset found in the Wooldridge package is essentially being

mirrored by the variable Income from the American Community Survey, 2012 (ACS12) dataset

found in the OpenIntro package. Due to these packages being completely different, their

dataset's variables cannot be synched together in a correlation matrix and therefore, this memo

will be a bit different structure wise. Lastly, the Citizen variable from the ACS12 dataset found

in the OpenIntro package had to be recoded to Citizen_Dum, due to it originally being a string variable; it had to be to be turned into a numeric variable and dummy coded to successfully do a descriptives analyses.

Firstly, a descriptives table detailing the initial three variables, dependent variable Wage, and independent variables, Education, and Female, and our three new variables dependent variable Income, and independent variables Citizen_Dum, and Hours Worked, will be presented. Two correlation matrixes will be provided for the two sets of three variables; again, please note this is due to these variables being from two distinct datasets/data packages. Bivariate regression results, specifically for independent variable Hours Worked and dependent variable Income as well as independent variable Citizenship and dependent variable Income will be discussed. Their respective scatterplots will be examined. All analyses, scatterplots, and figures were created using R Studio statistical software; R script for this analysis can be found in the appendix of this memo.

ANALYSIS

Descriptives

Below, Table 1 provides the descriptives for all six variables; the table lists the mean, standard deviation (SD), and sample size (N) of the variables. The first three variables are from the ACS12 dataset found in the OpenIntro package. Our dependent variable Income has a mean of 23,600, an SD of 46,567, and an N of 1623. Our independent variable Citizen_Dum has a mean of 0.94, an SD of 0.24, and an N of 2000. Our independent variable Hours Worked has a mean of 37.98, an SD of 13.5, and an N of 959.

Our dependent variable Wage from the demo analysis, has a mean of 5.9, an SD of 3.69, and an N of 526. Our independent variable Education from the demo analysis, has a mean of

12.56, an SD of 2.77, and an N of 526. Lastly, our independent variable Female from the demo

analysis has a mean of 0.48 an SD of 0.5, and an N of 526.

Things to note in this descriptives table is that you can notice that the sampling size for

these variables varies greatly; variables from the ACS12 dataset have larger samples sizes, as

they are census data in comparison to the Wooldridge data which is a population survey.

Moreover, the ACS12 is from 2012, whilst the Wage1 dataset is from 1976. Focusing on both

these dependent variables, you can notice that salaries are different, probably because of the year

it was collected. The Wage variable which is average hourly earnings coverts to $12,272 a year

(multiplying 5.9 by 40 hours, and multiplying it by 52, which is weeks in a year), which is

significantly less to what was reported for the variable Income ($23,600). Salaries from both

these dependent variables capture the wage changes that have occurred from 1976 to 2012, as

well as the changes in population size (i.e., population has grown over time). Lastly, citizenship

has a mean of .94, considering this is a dummy variable, this implies that 94% of the data were

individuals who had citizenship status; this could be because it is difficult to access this

population but it seems a bit unbalanced.

Table 1: Descriptive Statistics			
	Full Sample		
	Mean	**SD**	**N**
Income: Annual income.	23600	46567	1623
Citizen_DUM: Whether the person is a U.S. citizen.	0.94	0.24	2000
HRS_WORK: Hours worked per week.	37.98	13.5	959
Wage: average hourly earnings	5.9	3.69	526
Education: years of education	12.56	2.77	526
Female: if female	0.48	0.5	526
***Data from American Community Survey, 2012 (US Census American Community Survey, 2012) [OpenIntro] and from 1976 Current Population Survey (Farber and Wooldridge 1988)			

Correlation Matrix

To explore the strength of our variables, a correlation matrix was run/created. However, as noted previously in the introduction of this memo, because these variables are from two distinct datasets/data packages our correlation matrixes could not be combined into a set of 6. The comparison of correlations had to stay within their respective datatsets, as their samples are different, therefore it is impossible to compare them altogether.

According to Table 2 below, which displays our Correlation matrix, our highest Pearson's R correlation coefficient for our demo variables are education and wage (Pearson r = 0.41). Our Pearson's R correlation coefficient for our selected variables is hours worked per week and income (Pearson r = 0.34). The Pearson's r correlation coefficients for these two sets however were not considered strong. From these top correlations, both were considered to be moderately strong, none were negative. Most importantly however, is that from our selected variables, the remaining correlations were all weak and none were negative.

Table 2. Correlation Matrix			
Demo Variables	(1)	(2)	(3)
(1) wage			
(2) education	0.41		
(3) female	-0.34	-0.09	
Selected Variables	(1)	(2)	(3)
(1) Income: Annual income [income]			
(2) Whether the person is a U.S. citizen. [Citizen_DUM]	0.00		
(3) Hours worked per week. [hrs_work]	0.34	0.01	
***Data from American Community Survey, 2012 (US Census American Community Survey, 2012) [OpenIntro]			

Bivariate Regression

Below, are two bivariate regression tables. Table 3 provides us the bivariate regression results for the effect of hours worked on income, and Table 4 provides us the bivariate regression results for the effect of citizenship status on income.

Regarding Table 3, the y intercept estimate is -12906, the coefficient estimate for x is 1392, the p value is 0.0000000000000002 ***; It seems we have statistical significance that there is a relationship between these two variables; as hours of work increases, wage also increases, so we reject the null hypothesis of no effect. The predictive equation is: Y= -12,906 + 1392(x). If you plug in 40 into x, because that is the usual number of hours you work per week, you get a predictive Y of $42,774, which seems like an average annual salary. Furthermore, the R squared is 0.117, not at all close to 1 and instead close to 0, meaning the model does not fit well. Lastly, please note this relationship had a moderately strong correlation (Pearson r = 0.34); please see previous section for more detail on correlation.

Moreover, for Table 4, the y intercept estimate is 24,130, the coefficient estimate for x is -570 (i.e., we have a negative slope); this implies that citizenship has a negative relationship with income, that as citizenship status increases income decreases, but this might not be ideal or accurate due to its dummy coding (0, 1). The p value is 0.9, which implies we do not have significance. This infers that there is no relationship between citizenship status and income, so we fail to reject the null hypothesis. The R squared is 0.00001, not at all close to 1 and instead close to 0, meaning the model does not fit well. The predictive equation is: Y= 24130 + -570(x). Lastly, please note this relationship had no correlation (Pearson r = 0.00), this potentially may be due to the variable being a dummy variable; please see previous section for more detail on correlation.

Table 3: OLS Regression Results of The Effect of Hours Worked on Income	
	Dependent Variable
	Income
Hours Worked	1,392.000***
	123.600
Constant	-12,905.000***
	49,830.000
Observations	959
R2	0.117
Note: *p<0.1; **p<0.05; ***p<0.01	
Data from American Community Survey, 2012 (US Census American Community Survey, 2012) [OpenIntro]	
Predictive equation X1 ~ Y or IV Hours Worked ~DV Income: Y= -12,906 + 1392(x)	

Table 4: OLS Regression Results of The Effect of Citizenship Status on Income	
	Dependent Variable
	Income
Citizen_Dum	-569.700
	4,562.000
Constant	24,130.000***
	4,402.000
Observations	1,623
R2	0.00001
Note: *p<0.1; **p<0.05; ***p<0.01	
Data from American Community Survey, 2012 (US Census American Community Survey, 2012) [OpenIntro]	
Predictive equation X1 ~ Y or IV Citizenship ~DV Income: Y= 24130 + -570(x)	

Scatterplots

Regarding our scatterplots, Figure 1 provides us the scatterplot of IV Hours Worked on

DV Income, and Figure 2 provides us the scatterplot for IV Citizenship status on DV Income. As

predicted, Figure 1's scatterplot shows us that this relationship is positive and slightly bell

shaped. However, the dots are not completely surrounding the line, meaning the model does not

fit well. Figure 2 also illustrates that the model does not fit well. This can be attributed to our IV

being a dummy variable (more 1s than 0s). In both these scenarios, it is clear the coefficient for
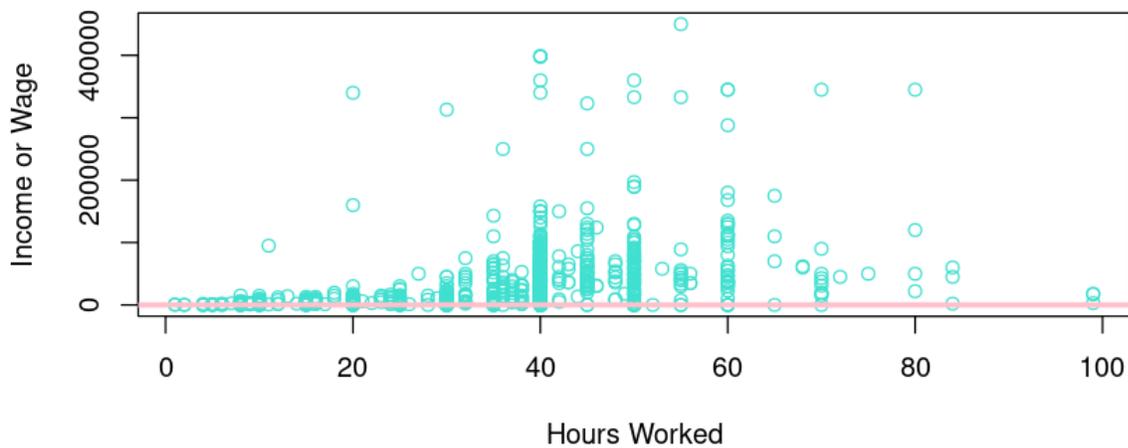
both models are not significant.

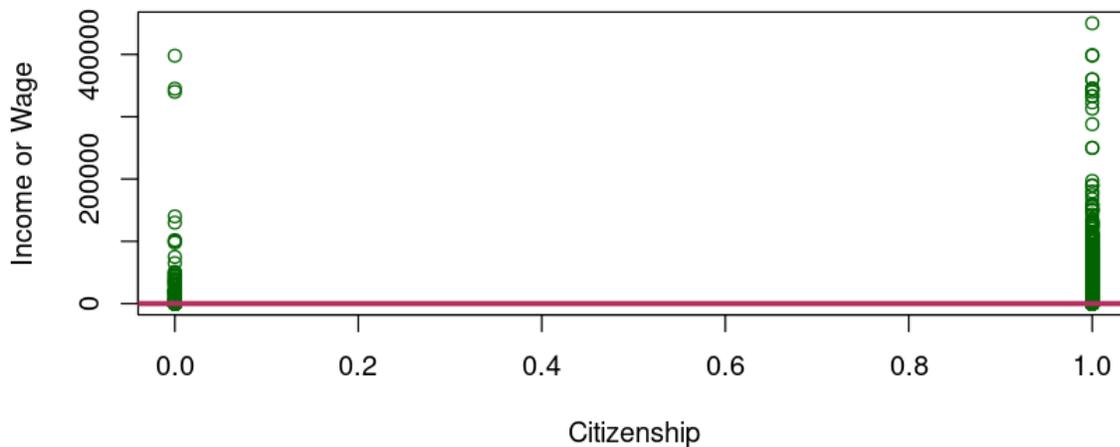**Figure 1.** X1 ~ Y or IV Hours Worked ~DV Income

Figure 2. X2 ~ Y IV Citizenship ~DV Income

CONCLUSION

To conclude, our models tell us a lot about our selected variables. Specifically, in the case of IV hour worked on DV income, we have a moderately correlated relationship, with a poorly fitted regression model, with a positive large slope, and yet the coefficient has statistical significance. Conversely, for IV Citizenship status on DV Income, we have no correlation (a flat zero), with a poorly fitted regression model, with a large negative slope, with the coefficient having no statistical significance. All we can conclude in this mem is that it makes logical sense why hours worked would be a predictor of income. The more hours you work, the more likely you will have a higher wage. In contrast, the citizenship and income relationship, is a bit nebulous. The sample for citizenship was very skewed to begin with, as 94% reported having citizenship. This could be the reason our model was not ideal. More work exploring these relationships should be considered.

REFERENCES

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APPENDIX 1

R Script

```
# # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # #
# Rewritten-Modified by Susana Agama for HW 8

# This script was initially written in October 2022 for SOCI502B.

# The purpose of this exercise is to
# demonstrate how to produce bivariate regression results.
#
# This lesson also contains information about finding datasets included in packages
# like wooldridge and openintro


# # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # # #
# Initial Instructions

# Set any special options we want for our output:

options(digits = 4) # Tell R how many digits y ou want to see
options(scipen = 999) # Get rid of unhelpful scientific notation

install.packages("tidyverse")  # Contains ggplot and other useful tools
library(tidyverse)

install.packages("descr") # Has the freq command
library(descr)

install.packages("psych") # Nice descriptive stats output
library(psych)

install.packages("Hmisc")  # This package has the -rcorr- function
library(Hmisc)

install.packages("wooldridge") # Datasets
library(wooldridge)
```

```
install.packages("openintro") # More Datasets to check out
library(openintro)


# # # # #   Finding Built in Data   # # # # #

data() # shows all possible datasets in all loaded packages

data(package = "wooldridge") # do it this way to trim down the list by package
data(package = "openintro")

# list of everything in Wooldridge: https://cran.r-
project.org/web/packages/wooldridge/wooldridge.pdf

# or you can always call up help docs right in RStudio
?wage1
?acs12
?fertil1

# When you want to load the data
data(wage1)
view(wage1)

#wooldridge package, dataset "acs12" or 'American Community Survey, 2012' "#
#dummy variable "citizen"#
data(acs12)
view(acs12)


### Let's proceed with this wage data for our demo ###

# # # # #   Cleaning the data, checking it out, descriptive statistics   # # # # #

wage <- wage1$wage

educ <- wage1$educ

female <- wage1$female


#my variables##

###income is the wage for this dataset##
```

```
income <- acs12$income

hrs_work <- acs12$hrs_work

### Dummy Coding citizen###
citizen <- acs12$citizen

citizen_num <- as.numeric(acs12$citizen)

table(citizen_num)

citizen_dum <- citizen_num==2

table(citizen_dum)
table(citizen_dum, useNA = "always")

#####################


hist(wage)
psych::describe(wage)

freq(educ)
psych::describe(educ)

freq(female)
psych::describe(female)

#our added variables#


freq(citizen_dum)
psych::describe(citizen_dum)

freq(income)
psych::describe(income)

freq(hrs_work)
psych::describe(hrs_work)


# Let's checkout all correlations
```

```r
newdf <- data.frame(wage, educ, female)
newdf2 <- data.frame(income, citizen_dum, hrs_work)

# need to set up a dataframe with only the vars you want in your matrix

rcorr(as.matrix(newdf), type = "pearson")
rcorr(as.matrix(newdf2), type = "pearson")
# use the new dataframe in your rcorr command


##### Create linear models and get coefficients #####

model1 <- lm(wage ~ educ)
summary(model1)

model2 <- lm(wage ~ female)
summary(model2)

model3 <- lm(income ~ hrs_work)
summary(model3)

model4 <- lm(income ~ citizen_dum)
summary(model4)


##### Create better looking tables of the results #####

install.packages("stargazer")
library(stargazer)

stargazer(model1, type="text")

stargazer(model2, type = "text")

stargazer(model3, type = "text")

stargazer(model4, type = "text")


?stargazer

##### Create scatterplots of the results #####

plot(educ, wage, xlab="Education" , ylab = "Wage", col="blue")
```

```
abline(model1, col="red" , lwd=3)

plot(female, wage, xlab="Female" , ylab = "Wage", col="green")
abline(model2, col="orange" , lwd=3)



plot(hrs_work, income, xlab="Hours Worked" , ylab = "Income or Wage", col="turquoise")
abline(model1, col="pink" , lwd=3)

plot(citizen_dum, income, xlab="Citizenship" , ylab = "Income or Wage", col="dark green")
abline(model2, col="maroon" , lwd=3)




# # # End of script # # #
```

Weekly Exercise 9 – Multiple Regression

INTRODUCTION

There are myriad of sociological factors that have been observed to affect a person's wages. For this research memo however, we will be focusing specifically on the independent variables: education, race, specifically respondents that are black, age, years of work experience, and respondents living in the south, and analyzing how this affects the dependent variable wage. These variables come from the Wooldrige R package, specifically, the dataset Wage2. These variables were selected for this research memo because they have been linked or have some connection to wage discrepancies. For example, demographic level data such as age and race have been noted to have an impact on career mobility and ultimately wage levels (Elkins 2018; Patten 2016). Moreover, education and years of work experience become contributing factors to fortifying a person's skills and subsequently their success in their field culminating in better wages (e.g., Goldsmith and Veum 2002; United States Department of Labor). Lastly, residing in specific areas such as urban, rural, southern, and northern regions of the United States may impact job variability and ultimately widen employment opportunities and salary ranges (Parker et al 2018). Ultimately, we will create a multiple regression model to explore the relationship between these variables on wages and therefore have some better insight on income inequality.

Firstly, this memo will present a descriptives table, detailing the variables' number of observations, mean, standard deviation, min and max. Secondly, a regression table featuring the full model with all independent variables will be discussed. Lastly, a conclusion will be provided, surmising any specific noteworthy findings and general takeaways.

ANALYSIS

Descriptives of the DV and IVs

Below, Table 1 provides the descriptives for all six variables; the table lists the mean,

standard deviation (SD), sample size (N), Min and Max of the variables. All six variables, 5

independent, and 1 dependent variable are from the Wooldridge R package. Our dependent

variable Wage has a mean of 957.95, an SD of 404.36, an N of 935, Min of 115 and Max 3078.

Our independent variable Education has a mean of 13.47, an SD of 2.20, an N of 935, Min of 9

and Max 18. Our independent variable Black has a mean of 0.13, an SD of 0.34, an N of 935,

Min of 0 and Max 1. Our independent variable Age has a mean of 33.08, an SD of 3.11, an N of

935, Min of 28 and Max 38. Our independent variable Experience has a mean of 11.56, an SD of

4.38, an N of 935, Min of 1 and Max 23. Our independent variable South has a mean of 0.34, an

SD of 0.47, an N of 935, Min of 0 and Max 1.

Things to note from this descriptives table are that the sampling size for all variables are

consistent since they are from the same dataset called Wage 2. The Wage variable which is

monthly earnings coverts to $11,495.40 a year (multiplying 957.95 by 12 months), Lastly,

variables Black and South are dummy variables, therefore Black's mean of .13, implies that 13%

of the respondents were Black; South's mean of 0.34 implies that 34% of the respondents on

average resided in the South.

Table 1. Summary Statistics					
Variable	N	Mean	SD	Min	Max
wage	935	957.95	404.36	115.00	3078.00
educ	935	13.47	2.20	9.00	18.00
black	935	0.13	0.34	0.00	1.00
age	935	33.08	3.11	28.00	38.00
exper	935	11.56	4.38	1.00	23.00
south	935	0.34	0.47	0.00	1.00
Data from 1980 Quarterly Journal of Economics (Blackburn and Neumark 1992)					

Regression Table of Results Featuring the Full Model with All IVs

Below is Table 2 which provides the results of the Multiple Regression analysis. The model examines the effect of education, race (specifically black), age, years of work experience and residing in the South has on Wages (i.e., monthly earnings). The predictive equation or regression equation for the full model is Y= -398.100 + 65.220 (x1) + -155.700(x2) + 11.740 (x3) + 11.840 (x4) + -80.640 (x5). The y intercept estimate is -398.100. The coefficient estimates for the variables that have significant effects are (it was all of them): Education (X1) which is 65.220, the p value is 0.0000000000000002 ***; Black (X2) which is -155.700, the p value is 0.000038; Age (X3) which is 11.740, the p value is 0.0118; Experience (X4) which is 11.840, the p value is 0.0015; South (X5) which is 80.640, the p value is 0.0022.

To test our predictive model, we will utilize the means or averages of our variables found in Table 1. We will plug in 13 years of education (which is only 1 year of college/junior college), being Black which is 1 in the model (although the proportion is low in our sample, we nonetheless want to explore the impact of race on this model), 33 years of age, 12 years of work experience, and 1 for living in the south, to see the impact of living in this region.

$$Y= -398.100 + 65.220 (13) \ -155.700(1) + 11.740 (33) + 11.840 (12) \ -80.640 (1)$$

$$Y = -398.100 +847.86 - 155.700 + 387.42 + 142.08 - 80.640$$

Y = 742.92

By inputting this information, we are able to estimate that an individual with these characteristics would make a monthly earning of $742.92. That would mean annually they would make $8,915.04. This is incredibly low, much lower than the average median income in the U.S., which is $31,133 in 2019, or $21,020 in 1980. If we change race to non-Black, the individual has a $155.70 increase in monthly earnings. This would equate to $898.62 monthly earnings or

an annual salary of $10,783.44. This is a rather large increase, thus demonstrating the impact race can have on wage in our model

$$Y = -398.100 + \text{65.220 (13)} -155.700(0) + 11.740 (33) + 11.840 (12) -80.640 (1)$$

$$Y = -398.100 + 847.86 + 387.42 + 142.08 - 80.640$$

$$Y = 898.62$$

Furthermore, education level (65.220 multiplied by education years), and location (80.640 multiplied by 0 or not living in the south), specifically not living in the south can have a huge impact on income as well. When you don't live in the south, the input would be 0 removing a decrease of 80.64 dollars to our monthly earnings, thus living in the south is more convenient wage wise. Age was noted in our analysis to be significant but not as significant compared to the other variables; as we noted in our descriptives found in Table 1, the Age variable's min age is 28 and max age is 38, meaning the most money that age range can make is $446.12 (11.740 (38)). Age, although impactful has limits in this model due to the variable's parameters, which is more likely why it was not as significant to the latter. Education also should be highlighted as the highest education level in our data was 18 years, therefore, if someone had that many years of education the increase in wage would be $1173.96.

Moreover, the R squared is 0.173, not at all close to 1 and instead close to 0, this describes the proportion of the variance explained by the model, and due to the number, it may not fit too well. However, it must be noted there are many variables in this model which affects the R squared; the more variables the larger the R squared.

Table 2: Multiple Regression Results of The Effect of 5 Variables on Wages

	Dependent Variable
	Wage
educ	65.220***
	6.514
black	-155.700***
	37.63
age	11.740**
	4.653
exper	11.840***
	3.711
south	-80.640***
	26.23
Constant	-398.100***
	152.1
Observations	935
R2	0.173

Note: *p<0.1; **p<0.05; ***p<0.01

Data from 1980 Quarterly Journal of Economics (Blackburn and Neumark 1992)

Predictive equation X1, X2, X3, X4, X5 ~ Y
IVs Education, Race (Black), Age, Years of Work Experience, and Living in the South ~DV Monthly Earnings or Wages:
Y= -398.100 + 65.220 (x1) + -155.700(x2) + 11.740 (x3) + 11.840 (x4) + -80.640 (x5)

CONCLUSION

To conclude, our models tell us a lot about our selected variables. One large impact to note in our model is race. As noted, being black ensures a wage decrease of $155.70. Our model essentially presents that race has a negative factor on income equality. Being non-black ensures that the individual will not lose $155.70. Additionally, it is important to note that this data was from the 1980s and although the annual income for a Black 33-year-old person with 13 years or education, with 12 years of work experience, living in the south is $8,915.04, the median income at that time was $21,020. This is a 58% difference. If we change the race component in the

model to nonblack, the annual income changes to $10,783.44 which is approximately 50% of the average median income of that time. This implies that although race plays a huge role, other factors such as education, years of experience and location can also create wage fluctuations. For example, education can mitigate a decrease, especially those with graduate education (i.e., 18 years of education equates to $1173.96 to be added to monthly earnings). To surmise, for our model, education and being Black had some of the largest effects on wage. Nevertheless, more work studying these relationships may need to be further explored, especially noting current wage and demographic trends, as this analysis utilized data from 40 years ago.

REFERENCES

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APPENDIX 1

R Script
# #
SCRIPT EDITED/UPDATED BY SUSANA AGAMA

This script was initially written in October 2022 for SOCI502B.

This script goes with Weekly Exercise 9. The purpose of this exercise is to
demonstrate how to produce multiple regression results.
#
This lesson also contains information about finding datasets included in packages
like wooldridge

# #
Initial Instructions

Set any special options we want for our output:

options(digits = 4) # Tell R how many digits y ou want to see
options(scipen = 999) # Get rid of unhelpful scientific notation

install.packages("tidyverse") # Contains ggplot and other useful tools
library(tidyverse)

install.packages("wooldridge") # Datasets
library(wooldridge)

install.packages("vtable")
library(vtable)

install.packages("stargazer")
library(stargazer)

# # # # #

Load the wage data from Wooldridge
?wage1

data(wage1)
view(wage1)

Cleaning the data, checking it out, descriptive statistics   # # # #

```
wage <- wage1$wage

educ <- wage1$educ

female <- wage1$female

nonwhite <- wage1$nonwhite

tenure <- wage1$tenure

#VTABLE FEATURE

sumtable(wage1,
      vars = c('wage', 'educ', 'female', 'nonwhite', 'tenure'),
      summ = c('notNA(x)', 'mean(x)', 'sd(x)', 'min(x)', 'max(x)'),
       summ.names = c('N', 'Mean', 'SD', 'Min', 'Max'))

?sumtable
# # # # #   Create linear models and get coefficients  # # # # #

#wage is the DV, and Fem, nonwhite, educ, tenure are IVs

model1 <- lm(wage ~ female + nonwhite + educ + tenure, data = wage1)
summary(model1)

# # # # #   Create better looking tables of the results # # # # #

stargazer(model1, type = "text", omit.stat=c("f", "ser"))

# Curious about linear models with our favorite dataset?
# Load it up and try it out too. Here's some code to get started

# # # # # # # # # # # # # # # # # # # # #
# # # #  W E L C O M E  T O  T H E  # # # #
# # # #  B U I L D  A  M O D E L  # # # #
# # # #   W O R K S H O P     # # # #
# # # # # # # # # # # # # # # # # # # # #

# To complete WE9, use the data: wage2 to build a multivariate regression model

?wage2

data(wage2)
view(wage2)
```

```
# # # # #  Cleaning the data for my selected variable---descriptive statistics  # # # # #

###DV###
wage <- wage2$wage

###IVs###

educ <- wage2$educ

black <- wage2$black

age <- wage2$age

#~~~~~~~~~~added variables~~~~~~~~~~#

exper <- wage2$exper

south <- wage2$south


#VTABLE FEATURE descriptives ###

sumtable(wage2,
     vars = c('wage', 'educ', 'black', 'age', 'exper', 'south'),
     summ = c('notNA(x)', 'mean(x)', 'sd(x)', 'min(x)', 'max(x)'),
     summ.names = c('N', 'Mean', 'SD', 'Min', 'Max'))


# # # # #  Create linear models and get coefficients  # # # # #

#wage is the DV, and educ, black, age, exper, and south are IVs
model2 <- lm(wage ~ educ + black + age + exper + south, data = wage2)
summary(model2)

# # # # #  Create better looking tables of the results # # # # #

stargazer(model2, type = "text", omit.stat=c("f", "ser"))

# # # End of script # # #
```

Weekly Exercise 10 – Logistic Regression

INTRODUCTION

There are many factors to consider when studying marital satisfaction. Gender, race, income, frequency of sexual activity, and education levels are just some of the factors this memo will specifically explore. There is a myriad of sociological reasons these variables can provide context for martial satisfaction. For example, demographic level data such as gender and race have been noted to have an impact on career mobility and income (Elkins 2018; Patten 2016). This can also be the case for levels of education, as higher years of education have been noted to promote wage increases (e.g., Goldsmith and Veum 2002; United States Department of Labor). This is important to note, as economic instability can disrupt marital communication and consequently marital bonds (Graf 2019). Additionally, reporting poor sexual satisfaction, for example frequency of intimacy, is also associated with marital happiness. Therefore, this research memo aims to shed light on factors that promote marriage satisfaction, and the intersection of women of color, who traditionally experience income inequality. By creating a logistic regression model to explore the relationship between these variables on marital satisfaction we hope to have some better understanding on their impact on marginalized groups.

Firstly, this memo will present a descriptives table, detailing the variables' number of observations, mean, standard deviation, min and max. Secondly, a logistic regression table featuring two full models with all independent variables will be discussed; one modelw ill have education, and one model will not have education so that we can understand how education moderates the effect of other IVs.. An alternative specificity will also be provided throughut the models for the variable sexfreq; the variable will be dummy coded to create the variable sexweekly, which will focus on those individuals who have sex on a weekly basis in comparison

to the latter. This was done to create a more reliable logit model, but also still provide the reader the option to consider the original variable. Lastly, a conclusion will be offered, surmising any specific noteworthy findings and general takeaways.

ANALYSIS

Descriptives of the DV and IVs

Below, Table 1a provides the descriptives for all six variables; the table lists the mean, standard deviation (SD), sample size (N), Min and Max of the variables. All six variables, 5 independent, and 1 dependent variable are from the GSS 2021. Our dependent variable HAPMARDUM which asks participants about the level of happiness in their marriage was initially dummy coded from HAPMAR; after dummy coding, responses of "very happy" and "pretty happy" were recoded to 1, and "not too happy" was recoded to 0, to focus on participants who are happy in their marriage. HAPMARDUM has a mean of 0.96, an SD of 0.19, an N of 1986, Min of 0 and Max 1. Our independent variable Female has a mean of 0.56, an SD of 0.5, an N of 3940, Min of 0 and Max 1. Our independent variable nonwhite has a mean of 0.22, an SD of 0.41, an N of 3978, Min of 0 and Max 1. Our independent variable k_coninc, which is family income by $1,000, has a mean of 55.96, an SD of 47.37, an N of 3509, Min of 0.34 and Max 168.7. Our independent variable education, which documented participants education levels, has a mean of 14.77, an SD of 2.8, an N of 3966, Min of 0 and Max 20. Lastly, our independent variable Sexfreq, which documented the frequency of sex of participants had a mean of 2.25, an SD of 1.91 an N of 2157, Min of 0 and Max 6. Please note due to the categories being so varied, (i.e., the categories jumped from yearly to monthly, to weekly with various options) we offer an alternative specificity, where the sexfreq variable has been dummy coded to focus on participants who had sex on a weekly basis only.

Alternative specificity. Our independent variable Sex Weekly was recoded from Sexfreq; the categories "about once a week", "two or three times a week", and "four more times a week" were recoded to 1, and all other categories recoded to zero, to focus on participants who has sex on a weekly basis. This recoded variable had a mean of 0.3, an SD of 0.46 an N of 2157, Min of 0 and Max 1. This is presented to provide a potentially more accurate logit regression analysis.

Things to note from both these descriptive tables are that they're both reporting the same information except for Table1b, where instead of sexfreq, our dummy coded variable sexweekly is offered as an alternative specificity. Moreover, for both tables, the k_coninc variable was modified to be by $1000, rather than by $1. Lastly, variables HAPMARDUM, female, and nonwhite were dummy coded, to focus specifically on these groups. Therefore, HAPMARDUM's mean of .96, implies that 96% of the respondents reported being happy in their marriage; Female's mean of 0.56 implies that 56% of the respondents were female, and nonwhite's mean of 0.22 implies 22% are considered nonwhite.

Table 1a. Summary Statistics					
Variable	N	Mean	SD	Min	Max
HAPMARDUM	1986	0.96	0.19	0	1
female	3940	0.56	0.5	0	1
nonwhite	3978	0.22	0.41	0	1
k_coninc	3509	55.96	47.37	0.34	168.7
sexfreq	2157	2.25	1.91	0	6
educ	3966	14.77	2.8	0	20
Data from 2021 The General Social Survey					

Table 1b. Summary Statistics for Alternative Specificity					
Variable	N	Mean	SD	Min	Max
HAPMARDUM	1986	0.96	0.19	0	1
female	3940	0.56	0.5	0	1
nonwhite	3978	0.22	0.41	0	1
k_coninc	3509	55.96	47.37	0.34	168.7
sexweekly	2157	0.3	0.46	0	1
educ	3966	14.77	2.8	0	20
Data from 2021 The General Social Survey					

Logistic Regression Table of Results

Below is Table 2a which provides the results of the Logistic Regression analysis. The first model examines the effect of sex, (female), race(nonwhite) income (k_coninc), and sexual frequency, on marital happiness; education is excluded in Model 1. The second model examines the effect of sex, (female), race(nonwhite) income (k_coninc), sexual frequency, and education, on marital happiness; education is not excluded in Model 2. The regression equation for the full model (Model 2) is Logit(odds[HAPMARDUM]) = 1.865 + -0.413 (female) + - 0.564 (nonwhite) + 0.009 (inc) + 0.340 (sexfreq) + 0.013(educ). The log odd coefficients for the variables that have significant effects are the following: Family Income (X3) which is .009* with a p value of 0.044569* and Sexual Frequency (X4) which is .340*** with a p value of 0.000637***. Based on the marginal effects (Model2), we can expect family income to increase the probability of marital happiness by .0004 or 0.04%. Additionally, we can expect sexual frequency to increase the probability of marital happiness by .0134 or 1.34%.

When education was removed from the model, the logit regression equation was the following: (Model 1) is Logit(odds[HAPMARDUM]) = 2.039+ -0.415 (female) + - 0.565 (nonwhite) + 0.010 (inc) + 0.340 (sexfreq). The log odd coefficients for the variables that have significant effects are the following: Family Income (X3) which is .010* with a p value of 0.025105* and Sexual Frequency (X4) which is .340*** with a p value of 0.000622***. Based on the marginal effects results (Model 1), we can expect family income to increase the probability of marital happiness by .0004 or 0.04%. Additionally, we can expect sexual frequency to increase the probability of marital happiness by .0134 or 1.34%.

Other variables and alternative specificity. Things to consider for both Model 1 and Model 2 (our nested models), was that being female and nonwhite have a negative effect on

marital happiness. All other variables in both models had a positive effect on marital happiness. Lastly, Table 2b provides the results of dummy coding sexfreq to sexweekly. This variable essentially is more specific, examining if participants had sex on a weekly basis. The full regression equation, without excluding education (Model 4) is Logit(odds[HAPMARDUM]) = 2.091 + -0.455 (female) + -0.574 (nonwhite) + 0.010 (k_coninc) + 1.144 (sexweekly) + 0.028(educ). Although the variable sexfreq was recoded differently, Model 3 and Model 4 are not too distinct from Model 1 and 2 except for variable sexweekly. After changing sexfreq to sexweekly, we can expect that those who have sex weekly will increase the probability of marital happiness by .0378 or 3.78%; this is an increase from sexfreq's log odd coefficient of 0134 or 1.34%, or a difference of 2.44%.

Table 2a: Logistic Regression Estimating Probability of Happiness in Marriage (GSS 2021)

	Log Odds		Marginal Effects	
	Mod 1	Mod 2	Mod 1	Mod 2
Female	-0.415	-0.413	-0.0163	-0.0162
	0.329	0.329		
Non-white	-0.565	-0.564	-0.026	-0.026
	0.383	0.383		
Fam Income (1000's)	.010*	.009*	0.0004*	0.0004*
	0.004	0.005		
Sex Frequency	.340***	.340***	0.0134**	.0134**
	0.099	0.099		
Education (years)		0.013		0.0005
		0.064		
Constant	2.039***	1.865*		
	0.391	0.921		
Observations	966	965	966	965
Notes:	*P < .05			
	**P < .01			
	***P < .001			

Table 2b: Alternative Specificity---Logistic Regression Estimating Probability of Happiness in Marriage (GSS 2021)

	Log Odds		Marginal Effects	
	Mod 3	Mod 4	Mod 3	Mod 4
Female	-0.454	-0.455	-0.018	-0.018
	0.328	0.328		
Non-white	-0.574	-0.574	-0.0268	-0.0268
	0.380	0.380		
==Fam Income (1000's)==	.011**	.010*	0.0004*	0.0004*
	0.004	0.005		
==Having Sex Weekly==	1.137**	1.144**	0.0375**	0.0378**
	0.422	0.423		
Education (years)		0.028		0.0011
		0.064		
Constant	2.460***	2.091*		
	0.365	0.917		
Observations	966	965	966	965

Notes:		
	*P < .05	
	**P < .01	
	***P < .001	

CONCLUSION

To conclude, our models tell us a lot about our selected variables. However, one large impact to note from our models/analyses is that family income and sexual frequency (or sex weekly) are the most significant. As noted, when we include education in our model or remove it, we can expect family income to increase the probability of marital happiness by .0004 or 0.04%; we can also expect sexual frequency to increase the probability of marital happiness by .0134 or 1.34%. When we dummy code sexfreq to sexweekly (participants that have sex on a weekly basis) including education or excluding it, we can expect that those who have sex weekly

will increase the probability of marital happiness by .0378 or 3.78% (.0375 or 3.75% when education is removed). It can also be argued that including or excluding education did not change our results greatly within our models. Moreover, our findings reflect what has been reported in the literature, in that economic stability and sexual intimacy are markers of marital happiness (Graf 2019). Lastly, it is important to note that although our other variables were not deemed significant, most of the latter had a negative effect. For example, being nonwhite and female had a negative affect on marital happiness. There may need to be further variables added or considered in future logistic models, to understand if there are other conflicting factors not being captured.

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APPENDIX 1

R Script
\# \#
\# MODIFIED/EDITED BY SUSANA AGAMA

\# This script was initially written in October 2022 for SOCI502B.

\# This script goes with Weekly Exercise 10. The purpose of this exercise is to
\# demonstrate how to produce logistic regression results.
\#
\#

\# \#

\# \#


```r
install.packages("tidyverse")
library(tidyverse)

install.packages("descr")
library(descr)

install.packages("psych")
library(psych)

install.packages("stargazer")
library(stargazer)

install.packages("margins")
library(margins)

options(digits = 4)
options(scipen = 999)

### This gnarly chunk of code sets up a function: "stargazer2" for producing a
### logit table with odds ratios. Just run this and we'll come back to it later.

  stargazer2 <- function(model, odd.ratio = F, ...) {
    if(!("list" %in% class(model))) model <- list(model)

    if (odd.ratio) {
      coefOR2 <- lapply(model, function(x) exp(coef(x)))
```

```
    seOR2 <- lapply(model, function(x) exp(coef(x)) * summary(x)$coef[, 2])
    p2 <- lapply(model, function(x) summary(x)$coefficients[, 4])
    stargazer(model, coef = coefOR2, se = seOR2, p = p2, ...)


  } else {
    stargazer(model, ...)
  }
 }
```

# #

I M P O R T   D A T A # #

```
  # USE THE IMPORT DATASET BUTTON AND CHOOSE "FROM STATA..." IN RSTUDIO TO IMPORT:
GSS2021.dta
  # Once that is complete continue below

gss21 <- GSS2021 # Renames the data you just imported so it matches the code that we
         # wrote below.



# We're going to work with the variable: grnprice [professor model]
describe(gss21$grnprice)
freq(gss21$grnprice)




#MY DV VARIABLE--DUMMY CODED.  hapmar CHANGE IT TO HAPMARDUM


gss21$HAPMARDUM <- gss21$hapmar == 1 | gss21$hapmar == 2

freq(gss21$HAPMARDUM)

CrossTable(gss21$hapmar, gss21$HAPMARDUM, prop.r = F, prop.c = F,
      prop.t = F, prop.chisq = F, format = "SPSS", chisq = F)

####DUMMY CODING SEXFREQ TO SEXWEEKLY---FOCUSING ON COUPLES THAT HAVE SEX
WEEKLY

gss21$sexweekly <- gss21$sexfreq == 4 | gss21$sexfreq == 5 | gss21$sexfreq == 6

freq(gss21$sexweekly)
```

```
CrossTable(gss21$sexfreq, gss21$sexweekly, prop.r = F, prop.c = F,
      prop.t = F, prop.chisq = F, format = "SPSS", chisq = F)

# Let's clean the rest of our variable
gss21$female <- gss21$sex==2

gss21$nonwhite <- gss21$race == 2 | gss21$race == 3

freq(gss21$nonwhite)

gss21$k_coninc <- gss21$coninc/1000
describe(gss21$k_coninc)
describe(gss21$coninc)
describe(gss21$educ)
describe(gss21$nonwhite)
describe(gss21$female)
describe(gss21$HAPMARDUM)


#NEW IV sexfreq
describe(gss21$sexfreq)

# Create the logit models (I'm making 2... first without EDUC, second all IVs)
mod1 <- glm(HAPMARDUM ~ female + nonwhite + k_coninc +sexfreq,
        family=binomial(link="logit"), data=gss21)

mod2 <- glm(HAPMARDUM ~ female + nonwhite + k_coninc + sexfreq + educ,
        family=binomial(link="logit"), data=gss21)

summary(mod1) # results with log odds coefs #doing this primarily#
exp(coef(mod1)) # to calculate odds ratio coefs

summary(mod2) # results with log odds coefs #doing this primarily#
exp(coef(mod2)) # to calculate odds ratio coefs


  # # # Let's make those tables look nice and easier to read # # #

mods <- list(mod1, mod2)
stargazer(mods, type = "text", style = "ajs") # presents log odds
```

```
stargazer2(mods, odd.ratio = TRUE, type = "text", style = "ajs") # presents odds ratios

mfx1 <- margins::margins(mod1)
summary(mfx1)      # presents our marginal effects

mfx2 <- margins::margins(mod2)
summary(mfx2)      # presents our marginal effects



### ALTERNATIVE SPECIFICITY####

#NEW IV DUMMY CODED FOR sexfreq to sexweekly###
describe(gss21$sexweekly)

# Create the logit models (I'm making 2... first without EDUC, second all IVs)
mod3 <- glm(HAPMARDUM ~ female + nonwhite + k_coninc +sexweekly,
        family=binomial(link="logit"), data=gss21)

mod4 <- glm(HAPMARDUM ~ female + nonwhite + k_coninc + sexweekly + educ,
        family=binomial(link="logit"), data=gss21)

summary(mod3) # results with log odds coefs #doing this primarily#
exp(coef(mod3)) # to calculate odds ratio coefs

summary(mod4) # results with log odds coefs #doing this primarily#
exp(coef(mod4)) # to calculate odds ratio coefs



# # # Let's make those tables look nice and easier to read # # #

mods <- list(mod3, mod4)
stargazer(mods, type = "text", style = "ajs") # presents log odds

stargazer2(mods, odd.ratio = TRUE, type = "text", style = "ajs") # presents odds ratios

mfx3 <- margins::margins(mod3)
summary(mfx3)      # presents our marginal effects

mfx4 <- margins::margins(mod4)
summary(mfx4)      # presents our marginal effects
```

End of Script # #

INTERNAL TABLEAU DASHBOARD

ABSTRACT

THE ART OF ART THEFT RETRIEVAL

By

Susana P. Agama

May 2016

Art is the embodiment of history, a sign of status, and materialistic in nature but

accepted as priceless for its ability to provide an identity to nations and individuals.

When art is stolen, it is culturally threatening to society, a problem for the criminal

justice system, and a global threat to cultural identity. However, the best and worst

practices and the obstacles and aids in art theft investigations and art retrievals are largely

unknown.

Using an international sample of art theft investigators from both private and

public agencies and academics who study art theft or cultural heritage protection, both the

investigatory nuances and the challenges of art theft investigations and retrievals are

revealed. Specifically, 10 individuals from eight countries were interviewed. They

identified knowledge of the art market and art world, networking and access to the art

world, and the use of a variety of tools as best practices. Treating art theft cases like a

typical theft hinders a successful art theft investigation. The lack of reliable statistics,

financial support, and prioritization and outdated and contradictory laws around art theft

are primary obstacles. Based on the sample's insight, this thesis concludes that the

development of universal legislation and art theft investigation training, and an increase in prioritization of art theft in law enforcement, governmental, and societal spheres can improve art theft investigations and retrievals.

THE ART OF ART THEFT RETRIEVAL

A THESIS

Presented to the School of Criminology, Criminal Justice, and Emergency Management

California State University, Long Beach

In Partial Fulfillment

of the Requirements for the Degree

Master of Science in Criminology and Criminal Justice

Committee Members:

Dina Perrone, Ph.D. (Chair)
Aili Malm, Ph.D.
Brenda Vogel, Ph.D.

College Designee:

Brenda Vogel, Ph.D.

By Susana P. Agama
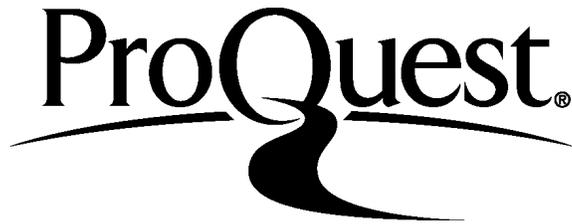
B.A., 2012, Loyola Marymount University

May 2016

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I would like to dedicate this thesis to my loving family, my close friends, my dedicated thesis chair, and to those lone retrievers of stolen treasures, and passionate researchers and activists in cultural heritage protection.

Firstly, thank you mom and dad for teaching me what strong work ethic and determination truly mean. Your love and support is what made this a possibility and the person I am today; I love you. Thank you to my siblings, Marisa and David for calling me frequently to see how I was doing. Your comedic commentary, moral support, and long phone conversations brought a smile to my face throughout the writing process. No puedo olvidar mencionar mis abuelitos; gracias Abuelito Alejandro, tu memoria ayudo a nacer mi interés en la educación y mi fortaleza de seguir mis sueños. Yo sé que me vistes y guiaste cariñosamente por todo este proceso. Abuelita Victa, quise verte una vez más con mi tesis terminada, a pesar que no fue así, sé que me distes esas ultimas fuerzas para terminar este trabajo; te extraño tanto.

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Lastly, I must acknowledge those individuals who's amazing stories of art theft retrieval made this thesis a reality. Thank you for your tireless efforts of retrieving art and culture, a crusade not many realize is truly worth fighting. Your dedication under sometimes limiting cicumstances has resulted in many pieces returning to their rightful home. All I can say is thank you for giving me the time of day to write about your work, passion, challenges, and accomplishments. Thank you Museum Security Network (MSN) forum and Association for Research into Crimes against Art (ARCA) for being those supportive think tanks that led me to these amazing individuals.

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CHAPTER I

INTRODUCTION

The "U.S. Department of Justice (DOJ) has ranked art crime behind only drugs and arms in terms of highest-grossing criminal trades" (Charney, Denton, & Kleberg, 2012, p. 1). Art theft is one form of art crime, which includes stealing works from homes, estates, museums, or galleries; the looting of antiquities from cultural heritage sites; and selling and acquiring illicit art among art dealers and museum curators. Accurate data on the scope of and profits from the art theft market are lacking. However, because art is viewed as a commodity with significant monetary value (Day, 2014; Hill, 2008), art theft is estimated to be a multibillion-dollar industry with global reach (Proulx, 2010).

Little is known about how art thefts are investigated and how stolen or looted art is retrieved and returned to the owner (cf., Chappell & Hufnagel, 2014; Conklin, 1994; De Sanctis, 2013; Manacorda & Chappell, 2011). Any information regarding the art theft retrieval process is found scattered across academic journals that center on the ramifications and causes of art theft (Atwood, 2004; Chappell & Hufnagel, 2014; Conklin, 1994; Day, 2014; De Sanctis, 2013; Durney, 2013; Gerstenblith, 2007; Mackenzie, 2002, 2005a, 2005b, 2011; Mackenzie & Green, 2008; Manacorda & Chappell, 2011; Proulx, 2010; Tijhuis, 2011). Detailed accounts of art retrieval can only be found in novels written by either investigators or writers, who closely consulted these

investigators (Dolnick, 2005; Knelman, 2012; Nairne, 2011; Watson & Todeschini, 2007; Wittman, 2010). To date, only one detailed manual on art theft retrieval has ever been written, and it was published in 2000 (see Spiel, 2000). This research fills that gap and sheds light on the art theft investigation and retrieval processes.

This research project employed qualitative research methodologies; the author interviewed art theft investigators and academics involved in art theft retrieval across the globe. In particular, 10 individuals from eight different countries were interviewed in depth. From their experiences, overarching themes, including, defining art, the scope of art crime, case acquisitioning, and investigating art theft, that add to the understanding of art theft investigations and art theft retrieval are revealed. The participants describe the skills that are necessary for a successful investigation (e.g., experience, access, and knowledge of various tools [social media, databases, art community networks, and the Internet]) and the obstacles (e.g., outdated and antiquated laws, and lack of financial, institutional, and governmental support) that they face. Through these participants' interviews, policies and laws that either hinder (e.g., limiting statute of limitations) or aid (e.g., convention guidelines for trade of art and antiquities) are also illuminated. In fact, the participants have very clear recommendations for museums, curators, governments, and policymakers that could greatly reduce art theft and enhance the art theft investigation and retrieval processes. For example, properly training security staff (De Sanctis, 2013; Dobovsek & Slak, 2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005), paying security staff fair wages (De Sanctis, 2013; Dobovsek & Slak, 2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005), implementing technologically

advanced security systems (Layne 2014), and practicing due diligence (Davis, 2011; De

Sanctis, 2013; Ellis, 2014; Spiel, 2000) are some of the most noteworthy suggestions.

Plan of Presentation

In order to explore art theft investigation and the art of retrieval, an understanding

of the current state of the art theft literature is required. Chapter 2 explores this field of

research. Art theft research is still in its infancy; thus, the substantive research exploring

the various facets of art theft investigations are included (Chappell & Hufnagel, 2014;

Charney et al., 2012; De Sanctis, 2013; Spiel, 2000). The chapter begins with the history

and background of the art world and art trade to present the historical and cultural

background in which the current licit art trade is rooted. This discussion also provides a

foundation for understanding the lack of oversight and regulation of the art market.

The chapter then progresses to the present day and identifies the cost of art theft,

the common types of art theft, the typical art theft victims, the landscape of art and how it

is traded, and the laws and policies created to prevent art theft and aid in investigations.

Finally, an exploration of law enforcement culture and its effects, including successes and

obstacles, on art theft investigation are presented (Campeau, 2015; Reiner, 2010). This

chapter concludes with the relevance of the current study based on the gaps in the

presented research.

In Chapter 3, the methodology utilized for this study is described. The research

goal, which is to understand art theft and the process of art theft retrieval, is further

discussed in depth. This section highlights the value of both the qualitative approach and

the sample, although small, in a study of art theft retrieval. Each stage of the interview

process is presented to demonstrate the ethical treatment of the participants. The data

analysis process, including transcribing and coding, is described. The chapter concludes

with a discussion of the strengths as well as the limitations of the current study to outline

both best practices and improvements needed for future research on this topic.

In Chapter 4, the analysis and the emergent themes are discussed. A total of four

themes and nine subthemes emerged from the interview data (See Table 7). Defining art,

the scope of art theft, and their effects on the accuracy of crime statistics are three

important themes. The causes of art crime/art theft, its correlation to monetary gain, and

the implications those have on the retrieval process are three other themes. Issues around

training, specifically the need for both standard investigation training and specific

training on art and art theft, as well as the advantages of being both an investigator and an

academic are three additional themes. Challenges to art theft investigations, including

shifts in art crime types (e.g., fakes and forgeries), lack of priority, and financial,

institutional, and governmental obstacles is another significant theme. The final themes

covered in this chapter are tools (e.g., databases and social media) and resources (e.g.,

networking) that can facilitate investigations.

In Chapter 5, policy implications and potential solutions that address the emergent

themes discussed in the Chapter 4 are provided. A formal and universal form of law and

policy are suggested as well as a panel to administer and disseminate litigation advice.

Formal training is also recommended as a preventative measure to mitigate art theft and

increase the success rate of investigators. Environmental criminological theories like

Cohen and Felson's (2011) routine activities theory and Clarke's (2011) situational crime

prevention theory are also presented to explain ways to prevent those conditions that

make art theft victimization more likely. In particular, the importance of a "capable

guardian" and the need to reduce target suitability are presented as necessary to reduce the opportunities for art theft (Cohen & Felon, 2011, p. 418). Lastly, art security and art theft investigation law enforcement agencies are recommended to adopt evidence-based security practices, like key control policies, enhance security training, and increase wages (Layne, 2014).

Chapter 6 is the discussion section in which the participants' experiences are related to the literature. Some commonalities are that both participants and the existing literature highlight the need for advanced data collection on art theft. These data can improve the perception of art theft investigators and cause an increase in the allocation of resources to art theft investigations. The value of conducting research on other populations involved in art theft (e.g., dealers, middlemen, victims, thieves, and museum and gallery directors) and prevention methods (e.g., CCTV cameras, locks, well trained guards, practicing due diligence) are also highlighted.

Chapter 7 is the concluding chapter in this thesis. It summarizes the project, its findings, and its implications.

CHAPTER 2

LITERATURE REVIEW

Art theft investigations are affected by culture and history (e.g., Day, 2014; Mackenzie, 2005b; Naylor, 2008), current legislation and policy (Day, 2014), and the many characters that play direct or intermittent roles in art thefts and art theft investigations and retrievals (e.g., Mackenzie, 2005a; Naylor, 2008). Thus, the history of the art market sheds light on many of the issues confronting the current art world. Early art dealings were occult in nature (Flynn, 2014). The individuals involved valued discretion throughout these transactions because selling one's art was interpreted as an indicator of financial hardship. This historical and cultural background is now embedded in the present day art trade.

The elusive nature of the current art trade has facilitated illicit exchanges that go unnoticed by the general public (e.g., Day, 2014; Mackenzie, 2005b; Naylor, 2008), hampering art theft investigations. Art theft investigations are also challenged by art theft's transnational and far-reaching scope, which has become difficult to measure and a challenge to assess its scale and profitability (De Sanctis, 2013; Durney, 2013; ICPO-INTERPOL, 2015; Proulx, 2010; Spiel, 2000). Art theft investigations have expanded to include tax evasions, insurance fraud, fakes, and forgeries, which are increasing in prevalence (Conklin, 1994; Day, 2014; Fay, 2011; Manacorda & Chappell, 2011; Naylor, 2008, Ho, 2014).

To address art theft and help investigators, regulatory and preventative policies have been and continue to be developed. Some international conventions have been credited for setting the foundation for legislation and policy (International Institute for the Unification of Private Law - Institut international pour l'unification du droit privé [UNIDROIT], 1995; United Nations Organization for Education, Science and Culture [UNESCO], 1970). However, art theft investigators often struggle with conflicting laws and a limited number of art theft investigators across the globe. The number of art theft agencies and art theft units are limited (Block, 2014; Chappell & Hufnagel, 2014; De Sanctis, 2013; Manacorda & Chappell, 2011). Often, one investigator is in charge of an entire art theft unit detail. As a result, many investigators utilize a variety of tools (e.g., databases, media, and the Internet) and rely on networks in the art theft investigation and art communities.

As noted in the literature, the development of art theft research and investigation is still in its infancy (Conklin, 1994; De Sanctis, 2013; Duncan & Hufnagel, 2014; Manacorda & Chappell, 2011). Therefore, this study serves a purpose: to fill a current gap in the literature and bring art theft investigators to the forefront of academic discussions.

<u>Historical Background of Art Theft and the Art Market</u>

Art theft was prominent in ancient civilizations. Ancient civilizations raided and looted goods from fallen adversaries and displayed these acquired treasures as a symbol of conquest, power, and dominance (Naylor, 2008). As these civilizations grew and expanded, those with the acquired treasures and looted goods became elite aristocratic groups that only affiliated with other aristocrats (Flynn, 2014). Art was a symbol of high

status, and these wealthy aristocrats became collectors, monetarily purchasing various forms of art to demonstrate their affluence and fortune. Often, they purchased from other elites, which kept the ownership of art predominantly in the hands these groups.

Arrangements and terms of sale among the elite aristocrats were based on gentleman's agreements, which were often conducted in secrecy. Although purchasing art was a sign of status, selling one's art was a sign of financial hardship that could lead to scrutiny within the community. As a result, the art dealer or middleman emerged as an essential character in the art market. The dealer was able to keep the seller anonymous, limiting any harm to the seller's reputation.

Owning art continues to be a symbol of status and remains in the hands of a few elite groups. This exclusivity is the primary reason why the current art market continues to process deals in a covert fashion (Mackenzie, 2005b). Today, middlemen, who may either be dealers or runners, are still utilized in art sales. Dealers act as intermediaries between the auction houses, galleries, museums, or private individual owners and the artists or high status independent collectors (Day, 2014; Mackenzie, 2005b; Naylor, 2008). They prevent direct contact between an artist or collector and the gallery, auction house, or museum to protect their clients. Some middlemen are runners who buy from one dealer and sell to another (Naylor, 2008). These middlemen preserve the anonymity of both the seller and the buyer.

No formal records of any art sale are required by law (De Sanctis, 2013). The sale of artwork does not need to be recorded, publicized, or maintained in any database (aside from consignment contracts for art pieces being placed on auction), which further

protects the anonymity of buyer and sellers. However, some form of a paper trail is

encouraged.

<div style="text-align:center">Cost of Art Theft</div>

An accurate accounting of the cost of art theft is difficult determine (De Sanctis,

2013; Durney, 2013; ICPO-INTERPOL, 2015; Proulx, 2010; Spiel, 2000). Art crime is

not a category in general crime statistics. It is also a transnational crime crossing many

borders, and much like other crimes, it is often unreported (ICPO-INTERPOL, 2015;

Proulx, 2010; Spiel, 2000). Many claim that art crime is either the third or fourth

"highest-grossing criminal trade" (Charney, et al., p. 4). INTERPOL ranks it fourth

behind "drugs, arms, and human trafficking" (Charney et al., 2012, p. 4), while the

United States Department of Justice ranks art crime third, behind the drugs and arm

trades:

> The US Department of Justice and other reliable sources make clear the severity
>
> and extent of art crime worldwide (the estimated 3rd highest grossing criminal
>
> trade worldwide, behind only drugs and arms and funding organized crime and
>
> terrorism)… (Charney, 2014, p. 207)

However, most researchers question those conclusions (De Sanctis, 2013; Durney, 2013;

ICPO-INTERPOL, 2015; Spiel, 2000). For example, ICPO-INTERPOL (2015) stated:

> We do not possess any figures which would enable us to claim that trafficking in
>
> cultural property is the third or fourth most common form of trafficking, although
>
> this is frequently mentioned at international conferences and in the media. In fact,
>
> it is very difficult to gain an exact idea of how many items of cultural property are

<div style="text-align:center">9</div>

stolen throughout the world and it is unlikely that there will ever be any accurate statistics (para, 1).

As a result, statistics on art crime costs are typically estimated from a variety of sources. For example, Spiel (2000) arrived to his estimate of $1.3 billion by comparing Scotland Yard's crime statistics under the miscellaneous category to the Federal Bureau of Investigation's (FBI) Uniform Crime Report (UCR) miscellaneous category. The FBI and academics have also proposed art crime cost estimates. The FBI has "estimated losses in the billions of dollars annually" (FBI, 2010, para 1), while Nairne (2011) estimated it to be $5 billion. While an accurate number is difficult to identify, most agree that art crime is a multibillion-dollar industry (FBI, 2010; Proulx, 2010)

Typical Art Theft Types

Art theft encompasses three different modes of theft. First, art theft includes thefts from homes, estates, or art institutions (Passas & Proulx, 2011). The clandestine looting of antiquities in cultural heritage sites is another form of theft, which is categorized separately (Atwood, 2004; Passas & Proulx, 2011) due to its cultural threat. The high profile illicit deals from those in established positions in the art market (e.g., dealers, museum directors, gallery owners, and auction house directors), which lead to art theft, is the final type. This type has been viewed as a form of organized crime flourishing from the demand of the art market and bolstered by unmonitored looting (Brodie, 2011; Chappell & Polk, 2011; Mackenzie, 2005b, 2011; Mackenzie & Green, 2008; Massy, 2008; Naylor, 2008).

Art Theft

        The most common modes of art theft are those that occur within private homes (Naylor, 2008). Some art thieves target poorly secured institutions, such as museums, galleries, and private estates, as they do not typically have modernized, reliable, and effective security (Mackenzie, 2005a). These types of theft are common (but not restricted) in large, displaced, and developed cities with urban and suburban populations (De Sanctis, 2013; Spiel, 2000). Economic or aesthetic pursuits often fuel this type of art theft. The stolen art is sold to art traffickers or directly on the black market.

        This type of theft may be the most common because it can be readily documented by police, unlike clandestine looting, which occurs secretively in sites that are undisturbed and archaeologically undocumented (Proulx, 2010).   For example, heist thefts from museums and reputable galleries garner attention from news coverage. According to Proulx (2010), heists have a Hollywood type of glamor that entices a public response. A famous example of such a high profile case is the Gardner Heist (Boser, 2009). The Isabella Gardner Museum had 13 pieces stolen by thieves who dressed up as security guards. The case is yet to be solved but remains infamous in the art theft retrieval community. A more typical example of art theft in a home or estate is the repeated thefts from Sir Alfred and Lady Beit's home, the Russborough estate in Ireland (Graham, 2012; Independent Print Limited, 2006). IRA activist Rose Dugdale and Martin Cahill were two of many who continuously stole from the estate's large collection of priceless art and antiques; the security in their home was not able to ward off the thieves.

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<u>Clandestine Looting</u>

According to Bowman (2008), art looting at archaeological sites is the most frequent, most culturally threatening, and most costly form of art theft. However, the true frequency is difficult to document (Bowman, 2008; Proulx, 2010). Looting occurs secretively, often in protected places that are unable to be excavated. Thus, archaeologists have yet to identify all antiquities present in those sites, which makes tracking of what has been stolen challenging (Atwood, 2004; Bowman, 2008). This is most common in third world countries, where the geography is usually rural and government regulation and policing are inadequate. Organized crime groups are therefore able to operate with ease (McCalister, 2005).

Looting at archaeological sites affects a culture's historical identity (Atwood, 2004; Gerstenblith, 2007). When uncharted and prohibited cultural sites are plundered, thieves are unknowledgeable and unequipped to identify what they have stolen. Once a piece is removed from its cultural site—from its geographical context—the piece loses its history and makes it unidentifiable. When this occurs, a country's potential cultural background is lost along with the peddled antique.

Northern Perú provides an example of the ramifications that looting can have on a culture (Atwood, 2004; Carroll & Barker, 2011). In villages, like Sipán, of northern Peru, valuable treasures of gold and silver have been fervently looted from illicit excavations. As a result, Sipán no longer carries many of its cultural roots from the ancient civilization of Moche. Most of the antiquities of the Moche culture are either displayed in museums far away from Perú or lost completely to looters who sold these

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pieces on the black market (Atwood, 2004). Today, a geographical aerial view of northern Perú shows the countless visible excavation holes (Carroll & Barker, 2011).

<u>High Profile Trade in the Art Market</u>

Illegal dealings of illicit art (i.e., art and antiquities possibly resulting from looting) occur with members in auction houses, galleries, and museums. A famous example is the Medici Conspiracy (Chappell & Polk, 2011; Watson & Todeschini, 2007). This case unveiled the large illicit network called the Cordata that was overseen by Giacomo Medici. The network was comprised of reputable individuals in the art community, who were involved with lootings and raids of cultural sites and the illicit sales of art and antiquities. Records kept by the Cordata indicated that in 1998, one member (Evangelisti) looted 47 tombs and stole 377 pieces, which were sold for $68,000. In 2000, that same member illegally excavated 68 tombs and stole 737 pieces that sold for $135,000. One antiquity looted and traded by the Cordata is noteworthy, the Euphronios krater. The Cordata looters sold the Euphronios krater to Giacomo Medici for $88,000; Medici then sold the piece to Robert Hecht, an American art dealer, for 1,500,000 Swiss Francs (the equivalent of $350,000 at the time). Hecht finally sold the Euphronios krater to the Metropolitan Museum of Art for $1,000,000.

Reputable museums, like the Metropolitan Museum of Art and the Getty, were linked to the Cordata scandal and required to return pieces of art that they had purchased without following the proper legal steps of purchase (i.e., due diligence; Watson & Todeschini, 2007). The former director of the Getty Museum, Marion True, had knowingly laundered looted antiquities through private collections in order to fabricate a fake provenance (i.e., a paper trail of ownership for these illicit items; Watson &

Todeschini, 2007). She was notorious for acquisitioning many pieces for the Getty to boost both the museum's notoriety and her prestige as a director. However, her efforts and those prior to her lead to the Getty's commonly known other name: the "Museum of the Tomboroli" (*tomboroli* is Italian for looters, more specifically tomb raiders; Watson & Todeschini, 2007, p. 80). Marion True was forced to resign due to this scandal.

In the illicit art trade, dealers, collectors, and the directors of art institutions comprise a type of organized group that play a role in trading illicit art and antiquities. They tend to manipulate the art market by buying out competitors, keeping third party buyers anonymous, and blatantly disregarding the illicit exchange of stolen or looted goods (Chappell & Polk, 2011; Mackenzie, 2005b; Mackenzie & Green, 2008). This creates significant individual financial gain, profits for their institutions, and fame within their social network (Mackenzie, 2005a). Since these offenders are all well-connected individuals within wealthy organized circles (Naylor, 2008), this type of art theft is the most difficult type to regulate (Day, 2014).

<u>Tax Evasion, Insurance Fraud, Fakes, and Forgeries</u>

The illicit art market is also fraught with insurance fraud, tax evasion, fake art, and forged art. Seasoned collectors and art aficionados have historically been involved in art insurance fraud for art work they obtained illegally (Conklin, 1994; Day, 2014; Manacorda & Chappell, 2011; Naylor, 2008, Ho, 2014) or by discarding or lying that an art piece has been stolen to obtain money from the insurance company. Other art collectors have made deals with museums by claiming to donate artwork to evade taxes

(Ho, 2014). Finally, stolen art, fakes, and forgeries have been sold via many online marketplaces, particularly eBay (Fay, 2011).

The case of Jason William Sheedy exemplifies the amount of potential profit that lures these individuals to commit insurance fraud (Associated Press, 2012). Sheedy had insured several pieces of art in September 2007 with Art Insurance Corporation (AXA). However, he filed a fraudulent claim for $274,905, stating someone in a white van had stolen his insured items. Then, a Nevada auction house website, Artbrokerage.com, posted images of several of those stolen pieces for sale. An FBI investigation uncovered Sheedy's connection to the auction and found the claimed stolen art in Sheedy's home. Sheedy was convicted of insurance fraud and sentenced to 3 years of probation and 500 hours of community service. He also had to pay $352,539.58 in restitution.

<div align="center">Victims</div>

A typical victim of art theft has yet to be defined, since this field of research has not fully developed. However, most art is stolen from homes and estates (Passas & Proulx, 2011). Consequently, when it comes to the study of art theft, the victim is often absent from the discussion (e.g., Barrett, 1996; Dietzler, 2013; Naylor, 2008). The media glamorizes the perpetrators and their complex and well-orchestrated heists (Naylor, 2008), while providing minimal, if any, information about the victims. Yet, victims of art theft are typically stigmatized and labeled as either defenseless victims or at fault for their own misfortune. They experience mental and physical harms, feel violated, and are at greater risk of re-victimization (Delisi & Gatling, 2003; Detotto & Vannini, 2010).

For many victims, the financial cost is immeasurable, and the cost to victims lies beyond the financial loss of possessions. The average cost of art theft is in the "median

value [of] about $20,000" (Taylor & Manly, 2013, para. 43). Delisi and Gatling (2003)

explain victims are burdened by intangible and tangible costs; this includes therapy,

counseling, security, and other precautions victims adopt to achieve peace of mind.

Victims report significant costs for enhanced security in their home or gallery, such as

electronic security or guards, and mental health care, including counseling (Delisi &

Gatling, 2003; Detotto & Vannini, 2010). Italy estimated that the cost of home security

to prevent art theft is 2.6 billion euros in one year (Detotto & Vannini, 2010).   These fees

fall solely on the victims.

Burglary victims who are intimidated and coerced endure several symptoms of

acute distress (Elklit 2002). Those victims of personal robberies (attacking one target) in

comparison to commercial robberies (i.e., museum) also experience greater levels of

distress (Porter & Alison, 2006). While many receive social support and

acknowledgement from peers, these victims experience trauma and often use negative or

counterproductive ways of coping.

Victims may bear a stigmatizing and debilitating label similar to that of an

offender (Kenney, 2002). The victim label follows individuals and affects the way they

are perceived in social settings (Ybarra & Lohr, 2002). They face numerous obstacles

when removing the label of victim and are more likely to be re-victimized (Ybarra &

Lohr, 2002).   In fact, victims of burglary and theft are considered at greater risks of re-

victimization than those who have not been victimized, especially when it is in their own

home (Mackenzie. 2005a; Ybarra & Lohr, 2002).

Victim's Role in Art Theft Investigations

In the few books detailing victims' roles in art theft investigations, investigators explain that victims must provide specific information and cooperate with investigators (De Sanctis, 2013; Houpt, 2006; Spiel, 2000). Victims need to demonstrate that they have exercised due diligence (i.e., careful research before purchasing an art item), provide all information of legitimate ownership of a stolen art piece (i.e., provenance), and provide any information pertaining to the item, such as pictures, overall description, and dimensions. If provenance of the stolen item cannot be provided, a detective will not take the case. After these initial interactions with investigators, victims are no longer involved in investigations.

Regulatory and Preventative Legislation and Policies

Most individuals involved in art theft abuse the lack of transparency and regulation in the art market, which proliferates illicit art exchanges and various types of white collar crime (Day, 2014; De Sanctis, 2013; Ho, 2014). The market is heavily unregulated. There is neither monitoring of the art market nor regulations and mandates on paperwork requirements and documentation for all sales. Thus, when pieces have a questionable provenance (form of proof or paperwork that demonstrates that the piece is licit and authentic), art exchanges can be completed in a discreet manner. For example, a consignment contract should be drawn up when someone wants to put an art piece up for auction as it is seen as exercising due diligence (De Sanctis, 2013; Naylor, 2008). However, not everyone creates these paper trails because the piece they are trying to sell or auction may be illicit or had a previous owner who never provided paperwork of

provenance. These quiet exchanges go unmonitored, allowing transactions to be made

for large amounts of money for looted antiquities.

Online auction websites, like eBay, are an example of an unregulated black

market for art and antiquities (Fay, 2011). Sellers can auction art pieces that lack

provenance or have falsified paperwork guaranteeing authenticity. eBay and other online

auction providers maintain that the buyer is liable for making smart purchases. Many

pieces sold as reproductions could be authentic illicit antiquities. Moreover, fakes and

forgeries are also easily sold in this market.

The case of Sotheby's auction sale of the Barbier-Muller Collection is a prime

example of an auction house feigning ignorance (Day, 2014; De Sanctis, 2013;

Greenberg, 2013; Naylor, 2008). Jean Paul Barbier admitted to Sotheby's prior to the

sale that the provenance of some of his collection, including pre Columbian artifacts, was

very questionable. Sotheby's placed these pieces for sale on auction in Paris on March

22 and 23 in 2013 (Greenberg, 2013) with vague descriptions. Sotheby's released a small

print disclaimer indicating that they are not liable for inaccuracies or misidentification of

the items in their sales catalogue (Naylor, 2008). Of the collection, 131 were declared to

have looted origins; Perú had claimed 67 items, Guatemala claimed 13 artifacts, and

México claimed 51 pieces (Greenberg, 2013).

In an effort to prevent art theft and antiquity looting and to regulate the art market,

several conventions have drafted regulatory policies and laws. These regulations are

observed by many member countries and aid art theft investigators in a legal capacity

(UNIDROIT, 1995; UNESCO, 1970). These include the UNESCO (1970) Convention

on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of

Ownership of Cultural Property, the UNIDROIT (1995) Convention on Stolen or

Illegally Exported Cultural Objects, and the Archaeological Resources Protection Act

(ARPA).

<u>UNESCO 1970 Convention on the Means of Prohibiting and Preventing the Illicit
Import, Export and Transfer of Ownership of Cultural Property</u>

The UNESCO 1970 Convention on the Means of Prohibiting and Preventing the

Illicit Import, Export and Transfer of Ownership of Cultural Property was one of the first

conventions to establish some type of regulation within the illicit trade of art. It applied

the rule that art sold after 1970 must have detailed paperwork stating its origins; this rule

was created to be mindful of wartime looting.

This law, however, failed to delineate clear guidelines directed at buyers and was

ambiguous on the limitations of the legal system and the roles of those involved in art

theft. Yet, it attempted to limit the trade and sale of art that was illegally looted

(regardless that art purchased/owned prior to 1970 could in fact be looted) or taken from

its country of origin, while also acknowledging that certain artwork procured during

wartime (e.g., World Wars I and II) could be too difficult to discern ownership. Still,

many American museums have been sued in restitution cases even when they acquired

Nazi looted art pieces under good faith (Skinner, 2013). Ultimately, the UNESCO 1970

convention was just one first step in the right direction and simply paved the way for

further necessary guidelines and laws.

<u>UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects of 1995</u>

The UNIDROIT Convention on Stolen or Illegally Exported Cultural Objects in

1995 supplemented the UNESCO convention and provided guidelines to aid those

countries that did not have restitution guidelines. The UNIDROIT (1995) convention

placed the responsibility on the buyer to be prudent when purchasing art, making the

purchaser liable if they failed to acquire the provenance of an art piece for sale. In

addition, it created a time frame for when art can be restituted. The convention restricted

restitution to three years since the claimant became aware of the stolen antiquity and

provided a 50-year window from the time the cultural property was stolen. This

convention, however, did not override current policies in countries that provide more

time or more means to acquire a stolen item.

ARPA

ARPA has been acknowledged as a model of policy that could be adopted in areas

where archaeological looting is prevalent; however this act is only in effect in the United

States (Goddard, 2011). ARPA regulates and ensures archaeological digs located in the

United States on Federal and Native American lands are preserving and not disrupting

relics and collections found at these sites. Currently, this act mainly focuses on the

United States' Four Corners (i.e., the four points where Colorado, New Mexico, Utah,

and Arizona meet).

Country-Specific Laws and Regulations

Each country has laws and regulations that provide guidance on returning artwork

(De Sanctis, 2013). Italy has the most comprehensive and thorough art theft laws and

policies. The "Beni culturali" legislation deems all newly discovered art to become the

automatic property of the country where it was found (Walsh, 2012, p. 238). In

Switzerland and Japan, individuals are required to provide recent purchaser information

to demonstrate that the art item was acquired licitly (Hayworth, 1993). In Switzerland, if

one purchased an item under good faith, regardless that the art piece may have been stolen, the new purchaser is the legal owner. In Japan, an art purchase can be contested as stolen within two years of the sale. After 2 years, the art is legally considered the purchaser's property.

A victim of art theft can always employ his/her country's justice system to prosecute art thieves. This is the likely method in those cases in which a country is neither claiming nor categorizing an art piece as cultural patrimony (objects or relics that hold a cultural or historical value of a specific country or heritage), but an individual is a victim of theft of the piece (De Sanctis, 2013). The country's and the U.S. state's statute of limitations, however, must be considered, as each country and U.S. state has its own. It is not uniform across the globe. For example, New York has a three-year statute of limitations, while Louisiana has a 10-year period. The U.K., in contrast, has no statute of limitations (De Sanctis, 2013).

<u>Art Theft Investigations</u>

A few specialized teams are devoted to solving art theft investigations (Block, 2014; Chappell & Hufnagel, 2014; De Sanctis, 2013; Manacorda & Chappell, 2011). For the most part, these teams employ an investigation process that is similar to standard theft investigations, requiring law enforcement to collect facts and information from the victim and the scene of the crime (Spiel, 2000). Art theft investigators must also acquire proof of ownership of the stolen art item from the victim in order to proceed with the investigation (i.e., due diligence). If no proof of ownership is provided, the investigation ceases. If an investigator is able to acquire this information, he/she utilizes a variety of tools (e.g., databases, cataloging, and auction websites), depending on the nature of the

case (De Sanctis, 2013; Spiel, 2000), to carry out their investigation. During the

investigation, they face many obstacles (e.g., lack of training, lack of financial support,

insufficient legislation, challenges working with the art market, and neglect from their

law enforcement agency) that investigators cannot easily overcome.

Teams

A few select teams are focused on art theft retrieval globally, and most of these

teams are small, ranging from two to 20 agents (Block, 2014; Chappell & Hufnagel,

2014; De Sanctis, 2013; Manacorda & Chappell, 2011; See TABLE 1).   Some of the

most well-known law enforcement teams devoted to art theft retrieval are London's

Metropolitan Police Art and Antiques Unit (i.e., New Scotland Yard), Italy's,

Carabinieri's Comando Carabinieri per la Tutela del Patrimonio Culturale, the United

States' FBI Art Crime Team, and France's Central Unit for the Fight against Trafficking

in Cultural Goods. Unofficial teams, without official department titles or only one

member or agent that handles art theft, are also present in many precincts/departments.

TABLE 1. Law Enforcement Teams

Country	Team/Unit Name
Austria	Re-ferat für Kulturgutdelikte
Belgium	The Bureau of Art and Antiques
Canada	Canada's National Art Crime Enforcement Unit: Sureté du Québec, in collaboration with the Royal North American Mounted Police

TABLE 1. Continued

Country	Team/Unit Name
France	Central Unit for the Fight against Trafficking in Cultural Goods (l'Office central de lutte contre le traffic des biens culturels or OCBC)
Germany	Bundeskriminalamt or BKA- actual investigations carried out by Landeskriminalamt or LKA]. Three LKAs make up art crime investigations: LKA Baden-Württemberg, LKA Bavaria, and LKA Berlin
India	Idol Wing
Ireland	Garda Arts and Antiques Investigation Section - attached to the National Bureau of Criminal Investigations (NBCI)
Italy	Carabinieri's Comando Carabinieri per la Tutela del Patrimonio Culturale
Lithuania	Lithuanian Criminal Police- Cultural and Art Values Theft Investigation Unit
Norway	ØKOKRIM
Spain	Guardia Civil- Grupo de Patrimonio Histórico, Cuerpo Nacional de Policía - Brigada de Investigación de Patrimonio Histórico, and Mossos d'Esquadra Grup de Patrimoni Històric
The Netherlands	National Criminal Intelligence Unit of the National Police-Investigations are conducted strictly by the Regional Police forces

TABLE 1. Continued

Country	Team/Unit Name
United Kingdom	London Metropolitan Police- Art and Antiques Unit (i.e., New Scotland Yard)
USA	LAPD Art Theft Detail
USA	NYPD: New York Police Department's special frauds squad
USA	FBI: Art Crime Team

Investigation Process

Investigators begin their investigation by identifying and collecting all information from those at the scene of the crime (De Sanctis, 2013; Ellis, 2014; McCalister, 2005; Spiel, 2000). Victims are interviewed to determine if the case is pursuable—the piece was legally purchased, not fraudulent, and actually stolen. Victims are required to demonstrate their due diligence prior to purchasing an art piece (De Sanctis, 2013; Spiel, 2000; Webb, 1991), and investigators must be aware of the proper practices of due diligence. If there is neither proof of ownership nor the signs of due diligence practices, the case can be left pending or be dismissed. Some victims also report false thefts in order to collect the insurance money (see the case of Jason William Sheedy in Tax Evasion, Insurance Fraud, Fakes, and Forgeries).

The case involving Anthony Shaia is a great example of how lack of due diligence and documentation of provenance can halt an investigation. Shaia suffered a great loss

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when 800 artifacts and artwork were stolen from his home (The Associated Press, 2013). Because of financial hardships, Shaia was never able to have his collection insured, and a majority of his collection did not have documents of provenance. The police informed Shaia that those pieces without proper documentation had to be removed from the case. Shaia chose to take the law in his own hands, hunted down a suspect, and held him at gunpoint. As a result, Shaia was arrested.

Art theft investigators are often required to engage with the art community– having actual and frequent contact with museum directors, gallery owners, dealers, and collectors (De Sanctis, 2013; Spiel, 2000). A network of these individuals can later become informants when recovering stolen art (De Sanctis, 2013). Since breaking and entering and larceny in homes and estates is the most common method of art theft, a network of contacts can become valuable future informants for art theft retrievals. Informants can provide information regarding potential colleagues committing illicit art trades and serve as a pool for potential undercover operatives. Undercover operations tend to be one of the most fruitful approaches to halting large illicit art trade rings (Dobovsek & Slak, 2013), and dealers can be key to successful covert operations (De Sanctis, 2013; Spiel, 2000). Undercover agents are also useful for acquiring necessary information to infiltrate and prosecute large networks in the illicit art trade. Federal investigators, in collaboration with other agencies, often employ raids on large networks in the illicit art trade (De Sanctis, 2013; Manacorda & Chappell, 2011; Naylor, 2008; Spiel, 2000).

Investigators often rely on security personnel and security technology when the art theft involves a museum or private estate ("Benchmarking: Security Attracted to It,"

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2000). Police officials assess if internal resources are available to staff, property is

carefully handled, electronic systems receive regular maintenance, and complications

exist in the transit security. Investigators communicate with staff and guards to obtain

information and assess errors, competence, and security fail-safe plans (Layne, 2014).

Tools

Investigators utilize various tools and techniques for a successful art theft

investigation. The three primary tools outlined in the literature are databases, art

cataloguing, and online auction houses.

Databases. Many investigators rely heavily on established databases that provide

information on the art that has been recently stolen or art that was likely to be looted or

illicit (i.e., a statue would be illicit if it came from a specific region protected by a

specific law; Spiel, 2000). These databases are developed by think tanks, such as the

International Foundation for Art Research (IFAR), international investigation agencies,

such as INTERPOL, international governmental organizations, such as UNESCO and the

International Council of Museums (ICOM), governmental agencies, such as the Federal

Bureau of Investigation (FBI), and non-governmental organizations, including The Art

Loss Register and museums (Day, 2014; De Sanctis, 2013). Certain law enforcement

agencies have their own specific databases that are linked to INTERPOL and can be

accessed by cleared academics and other law enforcement officials (Block, 2014);

databases like Italy's Leonardo database, France's TREIMA database, and London's

Stolen Arts Database are some of the most reputable developed archives of lost and

stolen art.

Object ID. Art cataloguing, which was initiated in the art community, has become a modern tool used by investigators. Art cataloguing describes art and antiquities and labels each piece with an Object ID (Yasaitis, 2005). With Object ID, all art pieces have a bar code that provides the historical provenance of the art. This cataloging or coding method is accessible to the public and available in popular databases utilized by investigators, insurance companies, and organizations fighting art theft. Object ID was initially a project that the J. Paul Getty Trust established in 1993 and is now endorsed and adopted by UNESCO, ICOM, INTERPOL, the Federal Bureau of Investigation National Stolen Art Theft Program, the U.S. State Department of International Cultural Property Protection, the Italian Carabinieri, the London Metropolitan Police Art and Antiques Unit, the World Customs Organization, AXA Nordstern Art Insurance, the CulturalHeritage.cc Foundation, the Kit - Royal Tropical Institute, CINOA, Trace, Swift Find, Stop-rob.com, the Association of Art and Antiques Dealers, the Appraisers Association of America, Ciram, and Leon Eeckman Art Insurance (Object ID, 2015). Object ID holds museums and galleries accountable to ensure their collection has licit art pieces on display and that all art purchases are legal. This documentation is invaluable for investigators and prosecutors to identify stolen art and prosecute the offender (Durney, 2011). It also reduces art fraud, since those with an Object ID can be deemed legitimate (Object ID, 2015).

eBay. Online auction houses have now become a tool for investigators (Masters & Peachey, 2013). eBay has been one of the first to provide information to law enforcement, such as IP addresses and other information on sellers conducting questionable sales. Law enforcement departments can also buy access to detailed

account user information. eBay has specifically stated in its terms of use that it can and

will send user information to law enforcement if users utilize eBay for illicit purposes.

This has also led to the creation and usage of eCops, which is a database that allows for

easy navigation of eBay account holder information. The creation of eCops and the

transparency of eBay have allowed police to track some types of illicit trade online.

Obstacles

Lack of formal training, lack of financial support, the nature of the art market,

insufficient legislation, and police culture hinder art theft investigations. The lack of

training impedes even seasoned police investigators on art theft cases. The lack of

financial support from art institutions and the government creates further problems.

Moreover, the current climate of the art market also fosters a chaotic environment for

investigating art theft, from the minutiae of acquiring information at the scene to

acquiring witnesses of the crime. Legislation and police culture also affect the

investigator's ability to identify, detain, and charge art theft offenders and retrieve stolen

art.

Training. The lack of formal training is an important and difficult obstacle for

those investigating art thefts (Chappell & Hufnagel, 2014). Most investigators are not

trained in art theft investigations, which causes many, particularly those with a prior

background in street criminal cases to be uneager to investigate art crime (De Sanctis,

2013; Dobovsek & Slak, 2013). Although traditional law enforcement agents are

provided training from their police academy, specific training in navigating art theft

cases, the art community, the art market, art identification, or knowledge of available art

theft resources and tools are not covered. Manuals or guidance for investigators are also

lacking.

For example, one study of Slovenian art theft investigators showed how the

investigators were not trained to effectively execute an art theft investigation (Dobovsek

& Slak, 2013). Instead, investigators procured specific art theft retrieval skills based on

experience alone (Dobovsek & Slak, 2013; Spiel, 2000). As a consequence, the

investigative agents felt complacency, burnout, or lack of interest when addressing art

theft (De Sanctis, 2013; Dobovsek & Slak, 2013).

Support. The most common burden investigators face is how art institutions fail

to mitigate art theft, which affects investigators' abilities to collect important case

information (De Sanctis, 2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005). For

example, many security guards in museums or galleries are not properly trained in the art

pieces they are protecting and often have limited knowledge of museum operations.

This can be detrimental to investigators collecting information on a case, as security

guards may miss important clues for the art retrieval.

Art institutions with limited budgets often lapse in preserving and updating their

security technology (Nicita & Rizzolli, 2009). Consequently, art theft investigators often

encounter many challenges when obtaining and analyzing information on the crime.

When electronic security is compromised, obtaining simple facts on the theft become

arduous or impossible and developing the case, particularly for litigation, becomes

difficult (Spiel, 2000).

Cases of looted art from archeological sites experience similar obstacles that are

often amplified. Due to the geography of archaeological sites, the region may be too vast

for round the clock security guards (McCalister, 2005). These pieces are not appropriately identified or catalogued (most are not ObjectID'd), which makes proving that the stolen art piece originated from a looted site a challenge. This often derails the investigation, especially in repatriation and restitution court cases.

The art market. The lack of oversight and regulation in the art market and the quiet and closed doors behind which the art trade occurs in galleries, auction houses, and museums hinder art theft investigations (Day, 2014; Mackenzie, 2011). Many involved in the art market are reluctant to discuss or report those who practice illicit art trades, and many others are unaware of the illicit art exchanges. Many witnesses of illicit practices often refuse to assist in art theft investigations, primarily to avoid losing valuable connections in the art community (Day, 2014). Even when investigators create networks within the art market community, they will never be able to access some individuals or compel them to comply in an investigation (Day, 2014). This makes some cases impossible to solve.

Inconsistent legislation and policy. Inconsistent and ineffective laws and policies also hinder the investigation and the litigation processes (Chappell & Hufnagel, 2014; Day, 2014; De Sanctis, 2013; Goddard, 2011; Mackenzie, 2002; Manacorda & Chappell, 2011; Tijhuis, 2011; Walsh, 2012). Although the UNESCO (1970) Convention aided in the fight to prevent art theft by providing some guidelines (i.e., the 1970 cut off rule for art trade), conventions and other policies that have since emerged have not truly addressed the issue of litigation.

Legislation adopted by several countries present challenges when determining or returning artwork to its original owner or country of origin. At times, these types of

legislations contradict current convention guidelines or can create hurdles for investigators. For example, while the UNIDROIT provides guidelines and outlines legal proceedings that clarify the duty of the art purchaser, investigators are challenged with determining if and when the owner learned the art piece was stolen (De Sanctis, 2013). Such challenges are exacerbated when a stolen art piece is determined to be a forgery, as the case now involves a theft and requires an investigation of the identification of authenticity. This could change the course of the case from theft to illicit forgery (De Sanctis, 2013).

ARPA also created challenges for investigators in the U.S. Since most in the communities near archaeological sites that ARPA served to protect viewed art trafficking as a way of making a living, they did not positively receive the law (Goddard, 2011). Thus, the communities increased in solidarity and promoted looting and trafficking of art to rebel against government officials (Goddard, 2011). Consequently, officials relied heavily on police raids, injuring and arresting many community members, which greatly hindered community cooperation with investigators during the art theft retrieval process.

Country-specific laws also have a large impact on art theft retrieval, specifically laws on ownership of art and statutes of limitations for an art theft case (De Sanctis, 2013; Hayworth, 1993). Countries, like Japan or Switzerland, are not specific as to how buyers should prove they have purchased an art piece *in good faith* (Walsh, 2012). This can complicate cases for investigators, especially if a stolen art piece is trafficked from a country with strict legislation to countries with loose legislation (Tijhuis, 2011).

Statutes of limitations for prosecuting art vary radically per state and country. Limited statute of limitations on contesting ownership after a purchase is detrimental to

the art theft retrieval process. Often, clues and leads on stolen art do not surface for several years (De Sanctis, 2013).

As a result, many argue that countries with loose legislation or very limited statute of limitations actually enable the illicit trade. Tijhuis (2011) labels these countries, "jurisdiction lock models" (p. 91). Many of these countries also provide "tax havens, bank secrecy jurisdictions, and offshore financial centers," allowing traffickers to hide with their profits (Tijhuis, 2011, p. 91).

Law enforcement culture. Law enforcement culture presents unique challenges to police officers investigating art theft. Police or law enforcement culture, specifically core characteristics that make up this culture, is affected by individual-based factors, such as persona, and uniquely-based environmental factors, such as background and surroundings (Reiner, 2010). Ultimately, these core characteristics have an effect on how police approach their job (Campeau, 2015; Reiner, 2010). Reiner (1985) was the first academic to delineate core characteristics that make up police culture, which have been consistently found in police/law enforcement culture research. Reiner's (2010) police core characteristics are: "Mission-action-cynicism-pessimism, suspicion, isolation/solidarity, police conservatism, machismo, racial prejudice, and pragmatism" (Reiner, 2010, p.118).

Mission-action-cynicism-pessimism is a core characteristic that describes an entire spectrum of traits and emotions that law enforcement experience when tackling cases (Reiner, 2010). Their *mission* as a law enforcement agent is to police and use their investigator intelligence and cunning practices both in their career and in their everyday life. This mission affects behavior outside of work. *Action,* much like *mission,* is interconnected to their duties as law enforcement, taking action when chasing a trail,

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clue, or suspect. This is seen as a positive trait displaying initiative and heroism (e.g.,

taking action and saving a life). *Cynicism* and *pessimism* are characteristics that vary

depending on the individual police officer and how much they are exposed to the harsh

realities of policing crime. Some police can be more cynical and more pessimistic than

others depending on their experiences.

The *suspicion* aspect is a trait developed due to their role as law enforcement

agents, which trains them to be more wary and alert of their surroundings thus making

them highly sensitive and sometimes skeptical (Reiner, 2010). *Conservatism* is a very

common core characteristic among law enforcement. These individuals are less tolerant

of excessive and uninhabited behavior. *Machismo* is a trait that can become apparent in

law enforcement demeanor as the origins of law enforcement recruitment highlighted and

preferred masculine mannerisms. *Isolation and solidarity* develops due to the nature of

law enforcement. Working closely with fellow agents for long hours, having to be

discreet and confidential about the cases they receive. Consequently, being suspicious of

anyone outside their unit cultivates this isolation and creates an unbridled solidarity

among those who can relate to their experiences. Law enforcement agents tend to

interact and confide within their own. *Racial prejudice* is related to conservatism and is

common among law enforcement agents. Lastly, *pragmatism* is a trait that develops due

to officers consistently having to act fast and respond to emergencies within a moment's

notice. Pragmatism negatively affects law enforcement's ability to innovate and stray

from the routine.

All these traits play a role in any law enforcement agent's behavior (Reiner,

2010); however, pragmatism, isolation/solidarity, and mission-action-cynicism-

pessimism prove to be the most relevant in the conversation of art theft investigation. Art theft investigations require agents to utilize and exhaust all possible resources inside and outside a traditional investigation protocol (De Sanctis, 2013; Spiel, 2000). However, *pragmatism* implies that investigators may have a difficulty with being creative and thinking outside of conventional investigator procedures, thus making art theft investigation challenging.

Only a small handful of agencies are prepared to address art theft (Chappell & Hufnagel, 2014; De Sanctis, 2013), which requires investigators to be willing to cooperate and collaborate with agencies outside their own and potentially ask for assistance from the art community. Therefore, the *isolation and solidarity* trait that is common with law enforcement agents may make investigating art theft difficult. Communicating and collaborating with other agencies and outside groups (i.e., the art community) is especially useful when limited information or leads for these cases are available and is often necessary when the art theft is a transnational crime, involving several other jurisdictions (Block, 2014; Chappell & Hufnagel, 2014; Manacorda & Chappell, 2011).

Lastly, *mission-action-cynicism-pessimism* characteristic can also affect art theft investigations. Art theft investigators take several years to solve one specific case (De Sanctis, 2013; Dolnick, 2005; Mundy, 2013). Sometimes the outcome is not a guarantee and therefore, law enforcement agents who are already prone to being *pessimistic* and *cynical,* may grow weary due to the length and tediousness of these cases. They may find art theft investigations too difficult.

The lack of support and training for art theft investigators can exacerbate these core characteristics because the resources for law enforcement tackling art theft are unavailable. For example, many law enforcement departments do not view art theft as a priority (Chappell & Hufnagel, 2014; Manacorda & Chappell, 2011), have not embraced the need for art theft investigative units, (Manacorda & Chappell, 2011), and do not train in art theft investigations (Chappell & Hufnagel, 2014). Law enforcement agents who are already exhibiting these common characteristics may be more overwhelmed and may be more likely to succumb to pessimism and cynicism.

Overall, the current culture of law enforcement can conflict with the nature of art theft investigation (Block, 2014; Chappell & Hufnagel, 2014; Manacorda & Chappell, 2011). The core characteristics that are prevalent in law enforcement can impede art theft investigations and art retrieval.

<u>Importance of the Current Study</u>

Much of the research conducted on art theft investigations and retrieval has been cursory. Specifically, this research lacked the voices and experiences of those on the front lines of art theft investigations (Conklin, 1994; De Sanctis, 2013; Duncan & Hufnagel, 2014; Manacorda & Chappell, 2011). Those detailed accounts of art theft retrieval investigations are often presented as romanticized novels written for a lay audience and only present the perspective of one investigator (Dolnick, 2005; Knelman, 2012; Nairne, 2011; Watson & Todeschini, 2007; Wittman, 2010). Thus, this study seeks to provide a voice to those involved in art theft investigations and to learn and verify if the descriptions in the literature are representative of other art theft investigators'

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experiences. The unique insights from investigators and academics across the globe

could improve investigations, aid in art theft retrieval, and reduce art theft.

CHAPTER 3

METHODOLOGY

Research Goals

This Master's thesis seeks to understand art theft and the process of art theft retrieval. This research answers the following questions:

1. What are the major crimes in art theft?

2. What are the major concerns and issues with art theft?

3. What is the process of art theft retrieval?

4. What are the obstacles and supports offered during art theft retrieval?

5. What are the methods of prevention for art theft?

Through interviewing those involved in art theft retrieval and art theft prevention, this research hopes to relay the successes in, and obstacles to, preventing, reducing, and solving art theft crimes. The overall goal is to describe art theft investigations and identify effective and ineffective strategies employed. This research provides a unique perspective and ignites a conversation about the management of art theft retrieval units, while also generating policies based on the voices and needs of those involved in art theft retrieval and prevention.

Research Methods

Because investigators and academics are at the forefront of art crime cases (De Sanctis, 2012; Mackenzie, 2005a), this study interviewed ten individuals in art theft

retrieval from various branches of law enforcement across the globe as well as academics

specializing in the field of art crime and cultural heritage protection. Six were

predominantly art theft retrieval investigators and four were primarily academics; one

academic had a prior background as an art theft investigator. This project operated under

California State University's International Review Board (IRB) starting on November 3rd

2014.

Due to the shrouded nature of art crime, the limited statistics on art theft, and the

fact that art theft retrieval literature is limited, a qualitative approach was selected

(Chappell, & Hufnagel, 2014; Charney et al., 2012; De Sanctis, 2013; Spiel, 2000).

Qualitative research is able to provide insight into a subject matter that has not been fully

explored (Babbie, 2013; Bachman & Schutt, 2012; Bernard, 2006; Patton, 2015). In

depth open ended interviews can provide an array of information in which important

comparative themes can arise. A quantitative approach on this subject matter would be

difficult, as neither consistent nor clear data are collected on art crime or art theft

investigations. While this is clear in the literature, one participant interviewed for this

project reiterated:

> Raphael: …police organizations in particular are driven by statistics. Uh, if there
>
> is a part one crime and it goes up, then they address that part one crime. Um, but
>
> there are no reliable statistics having to do with art, uh art theft and art fraud.

Due to the lack of data and the dearth of research on the process of art theft retrieval,

important variables would be difficult to identify and operationalize. Thus, a qualitative

approach was adopted (Babbie, 2013; Bachman & Schutt, 2012; Bernard, 2006; Patton,

2015). Qualitative research is able to pave the road for quantitative research by creating a

foundation for themes on unexplored subject matters. By speaking with individuals involved in art theft investigations and retrieval, this research is able to provide a descriptive landscape of art crime, a summation of everyday duties in art theft investigations, an understanding of investigators' successes and qualms in this field, and their expert advice on how the art of art theft retrieval can be more successful.

<u>Sampling</u>

This study employs a purposeful sampling strategy. Purposeful or purposive sampling "is aimed at insight about the phenomenon, not empirical generalization from a sample to a population" (Patton, 2015, p. 46). Specifically, those who comprise the sample in this study were attained through four avenues of recruitment: (1) personal contacts acquired at the Association for Research into Crimes against Art (ARCA); (2) contacts provided by the ARCA director; (3) the Museum Security Network (MSN) online forum; and (4) snowball/chain referral methods. To be included in the study, the individual had to be involved with art theft retrieval or had an academic or criminal justice association with art crime prevention and or cultural heritage protection, be over the age of 18 years old, and speak English.

Individuals from prior colleagues in ARCA were selected specifically due to their career and research backgrounds in art theft retrieval and cultural heritage protection. They provided future participants through the snowball and chain referral process (Babbie, 2013). Snowball sampling is the process in which a researcher identifies one individual who then provides and identifies other individuals who are similar to the sampling criteria. A chain referral results from the continuous referrals from these individuals (Bachman & Schutt, 2012).

Purposive sampling and snowball and chain sampling were selected because of the nature of police culture. Police culture has a tendency of having a strong camaraderie and loyalty system (White & Robinson, 2014); agents are fervently defensive of anyone who could cause harm to its department and jeopardize fellow law enforcement agents. Therefore, this population is suspicious and hesitant to speak or be involved with any individual without a guarantee that they pose no risk. Consequently, a gatekeeper (i.e., ARCA director and & CEO) was needed to access a large part of this population. Without this individual, potential participants would have been more likely to ignore requests for participation in this study. Leonardo explains law enforcement's hesitation with speaking to outsiders:

> Leonardo: And that would be with most forces and most police officers, they're fairly reticent to talk to anybody. [Susana: And, I don't blame them.] No, neither do I—because as I've said, if I didn't trust, I know I would probably, some of the things I've said could probably get me if this was like a media interview… this could probably get me fired… So yeah, I can see where they're coming from too.

As Leonardo explains, police are careful and selective to whom they speak. Acquiring interviewees from previous referrals ensures that future participants have an established trust and guarantee that this study poses no risk. This sampling method and overall research approach allows for a relationship to be formed, as this is necessary for a successful interview and the extraction of reliable data (Spradley 1979). This population otherwise is not initially going to provide information without this established trust.

ARCA is a post-graduate certification program serving as an international forum for art crime and cultural heritage protection research (ARCA, n.d.). Through its dynamic educational programming and diverse expert faculty from all over the globe, this fast paced program provides knowledge in many subject matters, such as the art market, insurance and art trade, looting and antiquities trade, and museum security evaluation. This program is located in Amelia, Italy and hosts a unique conference every year, which is a great opportunity for networking with other individuals within this specialized field of study. Through this program, contacts were amassed. Utilizing these contacts, colleagues from ARCA were initially approached for interviews via an IRB approved email. The email explained the purpose of the study and an invitation to participate.

Dear XX,

I am currently doing my ARCA thesis and my MS thesis in Criminology & Criminal Justice at California State University, Long Beach on art theft retrieval. Specifically, I am interested in understanding the following:

1. What is the process of art theft retrieval?

2. What are the obstacles and supports offered during art theft retrieval?

3. What are the major crimes in art theft?

4. What are the major concerns and issues with art theft?

5. What are the methods of prevention for art theft?

To gain this information, I seek to interview experts, like you, for no more than 2 hours. All interviews will be confidential (your name will never be tied to the information you provide). If you are interested in participating, please let me

know. If you would like more information about the study, please do not hesitate

to email me.

Thank you so much,

Susie Agama

In this sample of 10 individuals, two contacts meeting the sample parameters

were e-mailed and successfully interviewed for this study. These contacts facilitated the

growth of the sampling chain, and ARCA became the nexus for more participants who

were willing and available to be interviewed, as most participants were gathered via

ARCA (See Table 2).

TABLE 2. Participants and Chain

Participant	Chain
Claude	ARCA Director & CEO
Henri	Referral
Johannes	ARCA Colleague
Leonardo	ARCA Director & CEO
Michael	Msn Forum
Pablo	ARCA Colleague
Paul	Msn Forum
Raphael	ARCA Director & CEO
Salvador	ARCA Director & CEO
Vincent	Referral

The CEO and director of ARCA provided email addresses of potential participants for the study. These contacts began another chain in the snowball/chain sampling process. From these referrals, four contacts were acquired and interviewed successfully (See Figure 1).

In those cases that required additional sensitivity, the director introduced the research intentions and created a bridge of communication via email. To avoid pressuring the potential participants, I awaited the reply from the ARCA director indicating that these individuals were willing to participate. Once informed, I sent out an email introducing my study and myself.

> Dear XX, I am sending this email with the permission of the ARCA program
>
> director. I am an MS in Criminology & Criminal Justice student at California
>
> State University, Long Beach, who is conducting a research project on art theft
>
> retrieval. Specifically, I am interested in understanding the following:
>
> > 1. What is the process of art theft retrieval?
> >
> > 2. What are the obstacles and supports offered during art theft retrieval?
> >
> > 3. What are the major crimes in art theft?
> >
> > 4. What are the major concerns and issues with art theft?
> >
> > 5. What are the methods of prevention for art theft?
>
> To gain this information, I seek to interview experts, like you, for no more than 2-
>
> hours. All interviews will be confidential (your name will never be tied to the
>
> information you provide). If you are interested in participating, please let me

know. If you would like more information about the study, please do not hesitate

to email me.

Thank you so much for your time,

Susie Agama

The ARCA CEO and director allowed for a wider scope of participants, who would be

otherwise less likely to participate. For example, criminal justice investigators, who tend

to be weary of disclosing information to a civilian, agreed to participate. In total, four

investigators were acquired through this method (See Table 2).

MSN Forum

The MSN forum is an electronic forum managed by a former police officer and

museum security consultant. On that forum, several updates on art theft are posted daily

(Cremers, n.d.). Many investigators and academics alike rely on this forum for some of

the most up-to-date information on art crime. It also allows this small community to

reach out and offer assistance to one another. This was yet another sample pool to

explore.

The administrator and founder of the MSN forum allowed an advertisement to be

posted, seeking individuals willing to participate in the study. Interested participants

were asked to send an email via the private email correspondence on the forum. After

receiving an email correspondence, the participant was asked if s/he was interested in

participating in a face-to-face, phone, or Skype interview.

Dear XX, thank you so much for contacting me. I am an MS in Criminology &

Criminal Justice student at California State University, Long Beach, who is

conducting a research project on art theft retrieval. Specifically, I am interested in

understanding the following:

1. What is the process of art theft retrieval?

2. What are the obstacles and supports offered during art theft retrieval?

3. What are the major crimes in art theft?

4. What are the major concerns and issues with art theft?

5. What are the methods of prevention for art theft?

To gain this information, I seek to interview experts, like you, for no more than 2-

hours. All interviews will be confidential (your name will never be tied to the

information you provide). If you are interested in participating, please let me

know. If you would like more information about the study, please do not hesitate

to email me.

Thank you so much for your time,

Susie Agama

The best date and time for the interview were also queried. After waiting no more than

two-weeks for a response, a follow-up email was sent out (See Appendix, E). After the

two-week response email, no other contact was made with the individual. A total of two

individuals were successfully interviewed using this method (See Table 2).

<u>Chain Referrals</u>

All participants were asked at the end of their interviews if they were comfortable

sharing the study's contact information with those in their network connected to art theft

retrieval and who might be interested in participating in the study. This created a

snowball effect for more interviewees. Two individuals were successfully acquired and interviewed using this method (See Table 2).

The chain of communication of these participants is displayed in Figure 1. Participant Pablo and Johannes were colleagues from ARCA (20%). The ARCA Director & CEO provided Claude, Leonardo, Raphael, and Salvador (40%) as participants. Michael and Paul (20%) were acquired from the MSN Forum. Leonardo referred Henri (10%), and Paul referred Vincent (10% [See Figure 1]).
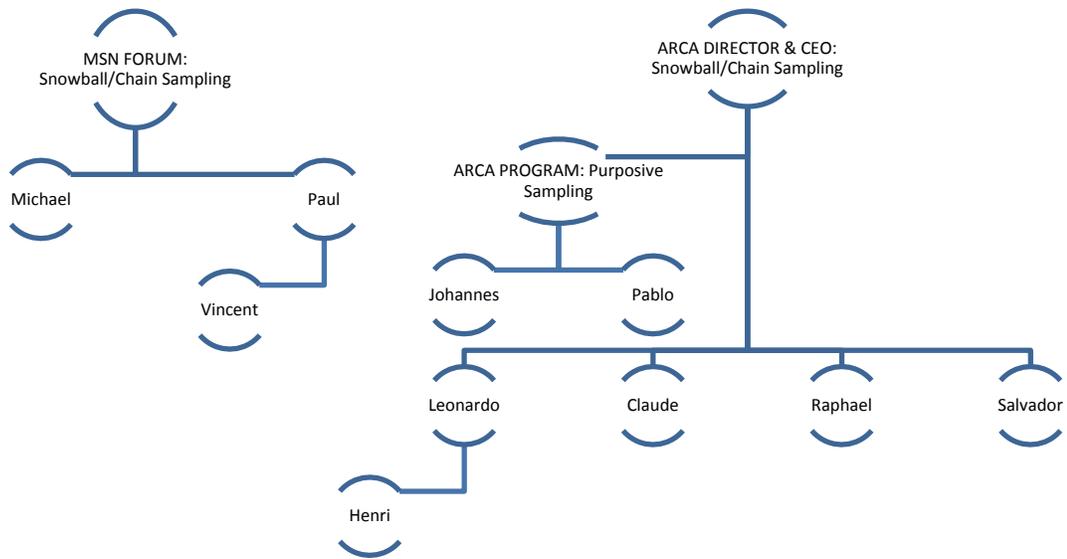
FIGURE 1. Chain referral process.

The Sample

A total of ten individuals affiliated with the art crime prevention community (e.g.,

law enforcement agencies, private investigators, and academics) were interviewed via

telephone and Skype. Participants were located in the following continents: Europe,

North America, and Asia (See Table 3). Four participants were current academics, and

six were investigators (See Table 3). Three out of ten participants were retired from law

enforcement, but one still actively provided private investigation services. One

participant, Pablo, was both an academic and a law enforcement agent, but his current

career was that of an academic. All participants were male. Nine participants provided

their age; the average was 58 years old. Seven participants were White/

European/Caucasian, and two individuals were Asian. Seven out of ten participants had

pursued a degree higher than a high school education. The highest education completed

was a doctoral degree. To reduce the likelihood of identification, ethnicity information is

not presented. One individual declined to provide any demographic information.

Consent Form

For all those who agreed to participate, the informed consent form (see Appendix

A) was given to the participant prior to commencement of the interview. For Skype and

phone interviews, the informed consent was emailed and the interviewee was asked to

sign and email the form back. In those instances in which a fax machine and scanner

were unavailable and mail would take too long (participants could be anywhere around

the globe) to receive the informed consent, the interviewee was asked to send an email

that stated that they accepted the terms of the consent form and gave willing consent to

participate in the study. They also stated if they were 18 years of age and if they agreed

TABLE 3. Participant Data

Participant	Claude	Henri	Johannes	Leonardo	Michael	Pablo	Paul	Raphael	Salvador	Vincent
Chain	ARCA Director & CEO	Referral	ARCA Colleague	ARCA Director & CEO	Msn Forum	ARCA Colleague	Msn Forum	ARCA Director & CEO	ARCA Director & CEO	Referral
Age	51	40	85	53	72	41	75	Declined	68	40
Marital Status	Married	Married	Not Married	Married	Married	Married	Married	Declined	Married	Married
Race	White European/ Caucasian	White European/ Caucasian	White European/ Caucasian	White European/ Caucasian	White European/ Caucasian	White European/ Caucasian	Asian	Declined	White European/ Caucasian	Asian
Children	3	0	0	3	2	0	2	Declined	3	1
Family Income	Upper Middle Class	Middle Class	N/A	Middle Class	Declined	Middle Class	Middle Class	Declined	Retired/N.A.	Middle Class
Retired Law Enforcement	No	No	No	No	Yes	No	Yes	Declined	Yes But Still Does Private Investigations	No
Continent	Europe	North America	Europe	North America	North America	Europe	Asia	Declined	Europe	Asia
Academic/ Expert Or Law Enforcement Agent/Privat	Law Enforcement	Law Enforcement	Academic	Law Enforcement	Law Enforcement	Academic + Law Enforcement	Academic	Law Enforcement	Private Investigator/ Law Enforcement	Academic/ Expert
Educational Background	High School and Police Academy	Bachelor's Degree in Business	Doctoral Degree: Social Sciences	Bachelor's Degree: Criminology and Police Academy/	Jurisprudence Doctorate (JD) Degree and Police Academy	Doctoral Degree: Forensic Archaeology	Doctoral Degree: Archaeology	Declined	Army and Police Academy	Accountant Degree

to be audio recorded.

The informed consent document informed participants that their participation was voluntary and that they can refuse to answer any question at any time. It also asked for the participant's permission to audio-record the interview. If the individual agreed to participate in the study, he/she signed the document and then to ensure confidentiality, chose a pseudonym or was provided one, which was used throughout the study and in all study documents. Six participants stated they felt comfortable using their legal names in this research project; however, their names were not used, a pseudonym was assigned. Four individuals sought anonymity and preferred that I create an appropriate pseudonym for them. The person's contact information was only linked to a number that was linked to the pseudonym. Furthermore, participants were identified using vague geographical locations, ensuring certain information did not link or allude to an individual's identity. Participants signed three separate lines indicating that they agreed to be interviewed, audio recorded, and contacted at a later date. Out of ten participants, nine agreed to be audio recorded.

If the participant agreed to be contacted if future questions arose during the study, the participant could potentially be contacted again via the email information initially provided. Two were contacted after the interview for further information due to verification of terminology. If the participant did not wish to be contacted again, once the interview was finalized, the participant's participation in the study was considered complete. Two participants indicated that they did not wish to be contacted further, although one interviewee realized he had forgotten to sign that section and ensured that I could contact him; however, due to a lack of a signature, I did not do so.

After the signed informed consent form was received, an interview date and time was set. Two interviews occurred via phone, while eight were contacted through Skype Video or Skype Call. For those individuals who selected communication via phone or Skype, I was located in a quiet locked room as to avoid noise or disruptions. The interviews did not exceed more than two hours. The longest interview was exactly two hours, while the shortest interview was 53 minutes and 55 seconds; the average interview was one hour and 22 minutes. Those interviewed via phone and Skype were recorded via a computer program called Microsoft Sound Recorder as well as a backup handheld recorder.

During the interview, all participants were reminded of their rights outlined in the informed consent, in which they did not have to respond to all questions, they could stop the interview at any time, they could remove themselves from inclusion in the project, and they could ask that all or portions of their interview recording be deleted. Yet, no participant asked to stop or discontinue the interview, no one opted out of the research project once the informed consent form was signed, and no participant requested to have any of their interview recording deleted. However, one interviewee declined to answer all the demographic questions, while another interviewee refused to answer the family income question. Demographic questions were usually the only type of questions that elicited reactions.

Susana: And family income? And usually people, I just say like lower-middle class, upper-middle-class that type of…

Michael: Yeah, that is one I think I'll skip.

Protecting Participants

All informed consent forms, interview recordings, and interview data were stored in a locked cabinet in a campus office. All electronic data were encrypted on a password protected flash drive and a password protected computer. All keys were kept in separate locked drawers. Lastly, to reduce the likelihood of identification, ethnicity information was not presented in this paper.

The Interview Protocol

The goal of qualitative interviews is not to ask questions verbatim from a piece of paper but rather to preserve a free flowing dialogue (Spradley, 1979). Thus, this study had two interview protocols for participants (one for academics and one for investigators) that were carefully crafted to allow for a free flowing discussion so that any topics that the participant deemed important to cover could arise. A free flowing exchange allows for underlying emotions and candid responses to be uncovered. Constraining an interview by making it a question and answer exchange, with pauses and switching of topics to abide by a script, does not provide rich information. The questions in these protocols were not used verbatim; rather, they were part a guide to ensure similar topics were covered across all participants.

All interviews abided by this conversation format, following ethnographic interviewing standards ensuring participants initiated most of the dialogue (Spradley, 1979). Interviewees were asked to share their knowledge, and interviewers never posed "why" questions, which could have hindered the discussion or encouraged defensiveness. Questions like "What areas of art theft do you think require more attention?" followed by "Perhaps you can use an actual case or situation (without using names or surnames) to

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describe this" served that purpose. It initiated their own dialogue without eliciting a preconceived response or guiding them to a particular conclusion they never initially considered.

The interview protocols for this study were centered on the five research questions:

1. What are the major crimes in art theft?

2. What are the major concerns and issues with art theft?

3. What is the process of art theft retrieval?

4. What are the obstacles and supports offered during art theft retrieval?

5. What are the methods of prevention for art theft?

Thus, all of the questions outlined in the interview protocol sought to answer these five main research questions. On some occasions, interview questions provided responses to two or more of the research questions. For example, in the Investigator Protocol, interview questions #18 and #20 could address research questions two and four (See Table 6).

The Academic and Investigator protocols had a total of eight questions that answered at least two questions at a time (See Table 4). In the Investigator Interview Protocol, question #18 answered research questions two and four, question #20 answered research questions two and four, question #21 answered research questions two and four, and question #22 answered research questions three and four. In the Academic Interview Protocol, question #14 answered research questions two and four, question #17 answered research questions one and three, question #18 answered research questions two and four, and question #18 answered research questions three and four (See Table 4).

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Questions overlapped in both the Academic and Investigator protocols. A total of nine of the 37 questions in the Investigator Interview Protocol were identical to nine of the 34 questions in the Academic Interview Protocol (See Table 4). In the Academic Protocol, question #10 was identical to question #11 in the Investigator Protocol. In the Academic Protocol, question #18 was identical to question #20 in the Investigator Protocol. In the Academic Protocol, questions #16, #17, and #19 were identical to questions #9, #10, and #22, respectively, in the Investigator Protocol. In the Academic Protocol, questions #18 and #19 were identical to questions #21 and #22 in the Investigator Protocol. In the Academic Protocol, questions #20 and #23 were identical to question #23 and #26 in the Investigator Protocol (See Table 4). The following section will explore each research question in depth. See Table 4 for a link between protocol questions and research questions.

Research Question One: What is the Process of Art Theft Retrieval?

The Investigator Protocol had six questions and the Academic Protocol had four questions tailored to answer research question number one. In order to understand the process of art theft retrieval, questions such as "Can you give a detailed description of an investigation?" followed up with questions inquiring how the process begins and ends allowed for interviewees to describe their average art theft retrieval case. Participants were also asked to provide an art theft investigations flow chart.

Research Question Two: What are the Obstacles and Supports Offered During Art Theft Retrieval?

The Investigator Protocol had seven questions and the Academic Protocol had four questions tailored to provide responses to research question number two. Questions

such as "Please describe some of the issues you have confronted when working with victims of art theft" sought to uncover challenges for investigators. In some cases, investigators could also indicate no obstacles with victims, which could create a different conversation path.

Research Question Three: What are the Major Crimes in Art Theft?

The Investigator Protocol had four questions and the Academic Protocol had three questions tailored to answer research question number three. Questions such as "Please describe some trends you have noticed in art theft crimes" allows for participants to describe their current knowledge and experiences with art theft, such as typical crimes, organized crime heists, forgery crimes, and other crimes that are increasingly common. This question is dynamic in that it can require the interviewee to answer the singular or countless commonalities they encounter in art theft.

Research Question Four: What are the Major Concerns and Issues with Art Theft?

The Investigator Protocol had five questions and the Academic Protocol had four questions focused on answering research question number four. Questions such as "What areas of art theft do you think require more attention?" allows for a conversation about what investigators feel is overlooked. This question is valuable in provoking conversation on potential concerns in art theft retrieval.

Research Question Five: What are the Methods of Prevention for Art Theft?

The Investigator Protocol had four questions and the Academic Protocol had five questions aimed at answering research question number five. Questions such as "What guidelines would you provide a museum or gallery to prevent art theft?" allow for a discussion about theft prevention in large institutions. These investigators or academics

can provide policy and procedure information to secure spaces and protect priceless

pieces of art. Simple or complex prevention methods may arise that may not be found in

the literature. A discussion of prevention methods in this open ended question can also

lead to other topics around art security.

<div align="center">Strengths and Limitations</div>

This qualitative study encountered many obstacles that are characteristic of

qualitative research (Babbie, 2013; Bachman & Schutt, 2012; Patton, 2015), particularly

with a global sample. Accessing and securing participants, the small sample size,

nonrandom sampling methods, technological hurdles, and self-report data issues were the

most significant limitations. However, this is the first study that includes data from a

variety of global art theft investigators and academics from a multiplicity of countries.

The study's various recruitment chains enhance the sample's diversity, and, although not

large in quantity, it does provide a rich and unique access to some notable investigators

and participants at the forefront of art theft investigation and research (Conklin, 1994; De

Sanctis, 2013; Duncan & Hufnagel, 2014). This study ultimately starts an academic

conversation in the field on art theft investigation and encourages further research of both

qualitative and quantitative natures.

Technological Limitations

Researching a global topic with participants around the world increased the risk

that an interview would not be completed, particularly due to technological limitations.

One participant preferred the use of a telephone/landline due to the unstable nature of the

TABLE 4. Interview Protocols and Research Questio*ns*

Research Questions	Protocol Questions: Investigators	Overlapping Questions	Identical Questions : Both Protocols	Protocol Questions: Academics	Overlapping Questions	Investigators Only	Academics Only
1. What is the process of art theft retrieval?	11-16		A 10 I 11	9-11, 17	17	12,13,14,15, 16	9,11,17
2. What are the obstacles and supports offered during art theft retrieval?	1,2, 17, 18, 19, 20, 21	18, 20, 21	A 18 I 20	12-14,18	14, 18	18,21	12-14
3. What are the major crimes in art theft?	8,9,10, 22	22	A 16 17 19 I 9 10 22	16, 17, 19	19, 17	8	
4. What are the major concerns and issues with art theft?	18, 19, 20, 21, 22	18, 20, 21, 22	A 18 19 I 21 22	14, 15, 18, 19	19, 14, 18	19-20	14-15
5. What are the methods of prevention for art theft?	23-26		A 20-23 I 23-26	20-23			

TABLE 5. Protocol Questions and Research Questions: Academics

	8. Please describe the sort of projects regarding art theft in which you have been involved.
	9. Please describe how you became involved in the study of art theft or art theft retrieval.
	a. Was there something in particular that prompted your involvement?
	b. Would you please describe that to me?
	10. What role do you play in the study of art theft or art theft retrieval?
What is the process of art theft retrieval?	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	b. Have you ever been called upon to participate in an actual criminal investigation on art theft?
	i. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	11. Please describe some successes you experienced in retrieving art theft.
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

TABLE 5. Continued

<u>What is the process of art theft retrieval?</u>	17. Please explain how art theft occurs.
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
<u>What are the obstacles and supports offered during art theft retrieval?</u>	12. Please describe some obstacles you faced in retrieving art theft.
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	13. What do you think could be done to make art theft retrieval easier?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this
	14. How has your field of study been affected by art theft?
	18. What role, if any, do you think the media plays in art theft investigations?
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of its role.
<u>What are the major crimes in art theft?</u>	16. Please describe some trends you have noticed in art theft crimes.
	17. Please explain how art theft occurs.
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	19. What areas of art theft do you think require more attention by authorities?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
<u>What are the major concerns and issues with art theft?</u>	14. How has your field of study been affected by art theft?
	15. Please describe the interaction you have had with members in the illicit art trade?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	b. What role, if any, have they played in art theft retrieval?
	i. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	18. What role, if any, do you think the media plays in art theft investigations?
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of its role.
	19. What areas of art theft do you think require more attention by authorities?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
<u>What are the methods of prevention for art theft?</u>	20. What guidelines would you provide a museum or gallery to prevent art theft?
	a. In doing so, can you rate their cost-effectiveness?
	b. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	21. What guidelines would you provide an individual to prevent art theft?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	22. Which policies are currently in place in your jurisdiction to address art theft?
	23. What polices would you like to see implemented in your jurisdiction to prevent or address art theft?

TABLE 5. Continued

What are the methods of prevention for art theft?	a. How about nationally?
	b. Internationally?
Participant Background	1. What is your job title?
	a. How long have you held this position?
	2. What previous positions in this discipline, if any, have you held?
	a. How long were you involved in those positions?
	3. What kinds of skills are needed for your role?
	a. What additional skills do you have that make you effective in your role?
	b. What areas would you like to improve?
	4. Can you please describe the educational training you experienced to be in your role?
	a. Process?
	b. Topics covered?
	c. Length?
	5. Can you please describe any other training you experienced to be in your role?
	a. Process?
	b. Topics covered?
	c. Length?
	d. Cost?
	6. Can you describe any experience you had prior to entering your current role?
	a. Other programs, departments, organizations, research projects?
	b. Could you please describe them to me?
	7. Please describe your field of study.

TABLE 6. Protocol Questions and Research Questions: Specialists and Investigators

What is the process of art theft retrieval?	11. Can you give a detailed description of an investigation of this nature?
	a. Please include how the process begins and ends.
	b. Perhaps you can use an actual case or situation (without using names or surnames) to describe the process from the beginning to the end.
	c. Could you please draw a simple flow chart of the process from the beginning to the end?
	12. How long does it typically take to retrieve stolen art?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe the final stages of the process.
	13. How long does a typical art theft case take to be solved?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe the final stages of the process.
	b. What percentage of cases is resolved?
	14. Can you describe the protocol for cases being assigned to your department?

TABLE 6. Continued

	a. How is the case handed to you?
	i. Perhaps you can use an actual case or situation (without using names or surnames) to describe the procedure.
	b. How often do you conduct independent investigations to find art theft cases?
What is the process of art theft retrieval?	15. What is the process when art theft occurs within a different type of case (homicide, murder, illicit trafficking, embezzlement etc.)?
	a. Can you describe how this affects the investigation of an art theft case?
	b. Perhaps you can use an actual case or situation (without using names or surnames) to describe the procedure.
	16. Can you please explain the specific goals and deadlines an art theft investigator must meet in this line of work?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe the goals and deadlines.
	17. Please describe the resources and support you receive from your department/organization to investigate an art theft case?
	a. Technological databases?
	b. Investigative tools you have devised over years of experience?
	c. Perhaps you can use an actual case or situation (without using names or surnames) to describe their utility.
	d. Which are your most useful resources/tools of investigation?
	i. What is it about those tools/resources that are effective?
	ii. What are their limitations??
	1. Perhaps you can use an actual case or situation (without using names or surnames) for an example when you used that method.
What are the obstacles and supports offered during art theft retrieval?	e. Which are your least useful?
	i. What is it about those tools/resources that are ineffective?
	ii. What is useful about those tools/resources
	2. Perhaps you can use an actual case or situation (without using names or surnames) for an example.
	18. Please describe the role victims play in the art theft retrieval process.
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role.
	19. Please describe some of the issues you have confronted when working with victims of art theft.
	a. What are some successful ways of addressing issues with victims?
	b. What are some unsuccessful ways?
	i. Perhaps you can use two actual cases (without using names or surnames) to describe the differences.
	20. What role, if any, do you think the media plays in art theft?
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role.
	21. What role, if any, do you think the media plays in art theft investigations?
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role?
What are the major crimes in art theft?	8. Please describe the typical art theft cases you encounter in your department/organization.
	9. Please describe the trends in art theft cases you encounter in your department/organization.
	10. Please explain your thoughts on the main causes of or reasons for art theft.

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TABLE 6. Continued

What are the major crimes in art theft?	22. What areas of art theft do you think require more attention?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	18. Please describe the role victims play in the art theft retrieval process.
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role.
	19. Please describe some of the issues you have confronted when working with victims of art theft.
	a. What are some successful ways of addressing issues with victims?
	b. What are some unsuccessful ways?
	i. Perhaps you can use two actual cases (without using names or surnames) to describe the differences.
What are the major concerns and issues with art theft?	20. What role, if any, do you think the media plays in art theft?
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role.
	21. What role, if any, do you think the media plays in art theft investigations?
	a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role?
	22. What areas of art theft do you think require more attention?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	23. What guidelines would you provide a museum or gallery to prevent art theft?
	a. In doing so, can you rate their cost-effectiveness?
	b. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
What are the methods of prevention for art theft?	24. What guidelines would you provide an individual to prevent art theft?
	a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
	25. Which policies are currently in place in your jurisdiction to address art theft?
	26. What polices would you like to see implemented in your jurisdiction to prevent or address art theft?
	a. What about nationally?
	b. Internationally to prevent or address art theft?
	1. What is your job title/role within this department or organization?
	2. How long have you had this role?
Participant Background	3. What were your previous roles at this department or organization, if any?
	a. How long were you involved in those roles?
	4. Please describe how you became involved in art theft retrieval.
	a. Was there something in particular that prompted your involvement?
	b. Would you please describe that to me?
	5. What kinds of skills are needed for your role?
	a. What additional skills do you have that make you effective in your role?
	b. What areas would you like to improve?

TABLE 6. Continued

	6.	Can you please describe the training you experienced to be in your role?		
		a.	Process?	
		b.	Topics covered?	
Participant Background		c.	Length?	
		d.	Cost?	
	7.	Can you describe any experience you had prior to entering your current role?		
		a.	Other programs, department or organizations?	
		b.	Could you please describe them to me?	

Internet in his country of origin. Recording the phone call had to be achieved with a handheld recorder in this unique case, which was not as clear as those nine interview recorded via Microsoft Sound Recorder. Through the use of an audio editing program, clarity was achieved for this particular recording.

Microsoft Sound Recorder was not without its flaws. An unusual echo in the audio for each recording was created. Although the echo was distracting and increased time during the transcription process, it did not jeopardize the transcriptions. Skype had a better audio recording feature, however, if there was a power outage or the Internet stopped working the audio would be compromised. Therefore, Microsoft Sound Recorder was the safer software choice. Overall, trying to access international samples requires some specific knowledge of communication platforms and patience when facing technological limitations.

Sampling

When conducting qualitative interviews on understudied topics and among reticent secretive populations, securing participants can pose a challenge; this was the case in this project. Some may be inaccessible due to their affiliations or being involved in active investigations, and others may simply see research participation as threatening

to their investigations and careers. In this study, five individuals refused to participate for these reasons. However, with some participants, contacts and gatekeepers facilitated their willingness to be included in the study.

Participants recruited from ARCA usually had an established rapport because they were colleagues from a previous academic setting. They were the easiest to explain the research protocol and research goals; they understood their role as a participant. If participants were from an academic background, they also understood research protocols and recognized the importance of the consent form. However, those who made contact from the MSN forum were more likely to misunderstand the target audience or viewed the interview as journalistic.

The informed consent actually discouraged many from participating. The potential participants from the MSN forum were concerned with the consent form and hesitant about setting up an exact time and date for an interview. Law enforcement agents were particularly apprehensive. In one instance, an investigator simply declined because of the consent form. This particular individual noted that if this was an undergraduate project that did not need such formalities s/he would have gladly participated. Investigators who currently held high levels of governmental clearance could not be accessed, unless they were retired. This study was perceived as threatening and intrusive. Despite that the consent forms are intended to protect the participant, the informed consent was viewed as an unfavorable legal paper trail.

Thus, those who chose to participate were self-selected to be part of the study, and those who were working in art theft retrieval outside of the ARCA network or the MSN forum and could not be obtained via those connections (i.e., snowball sampling) did not

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have a chance to participate. Also, those who contacted me via the MSN forum and were neither investigators nor academics were also excluded from the study. This limited the pool of participants who could have provided a different insight into art theft and art theft investigations. Thus, those who did participate may not be an accurate representation of those in art theft investigations and retrieval. Those who refused to participate could have provided different data from those who did participate in the study. Thus, the non-random sampling method implies that the findings could be considered less generalizable.

Securing agreement to participate was challenging and often made the process of collecting data lengthy. Participants sometimes admitted to needing more time to mull over signing the consent form, which delayed the data collection process. Others expressed the burden of scanning and returning the informed consent, which dragged on the process of confirming a date for an interview. Some delayed the process by mailing it to the IRB address on the informed consent.

Some individuals agreed to participate but would stop making contact for two to three weeks at a time. When confirmation emails were sent indicating they would no longer be contacted, they would respond re-indicating their willingness to participate. This cycle would continue for months. In some cases, ending with an interview, in others, the email contact would end. On two occasions, participants ended complete communication by providing false interview dates and never emailing or participating in the interview. In one case, participants with little warning (one hour prior to the interview) rescheduled, leading to back-to-back interviews. The majority of participants (nine out of ten interviewees), however, were rather jovial in contributing their knowledge and provided an array of information regardless of busy schedules and

geographical time zones. The shortest confirmation date for an interview was one day;

the longest was two months.

Investigators (four out of seven) were especially hesitant and felt unnerved about

audio recording the interview. After clarification of the study's intentions and the

protocol for using and destroying the recording, six out of the seven law enforcement

participants were at ease.

Self-Report Data

Self-report data have drawbacks around honesty, recall, and misunderstanding of

interview questions (Babbie, 2013). Those who participated might have sought to

conceal information or may not have been forthcoming. For those with decades of

experience, errors in memory recall could have also occurred. However, due to the high

profile cases these participants investigated, it was feasible to triangulate and verify the

validity of some interview statements. Through news outlets and online media, fact

checking was easy. Two of the strengths of qualitative research are flexibility and the

capability of clarifying questions and responses on the spot. This reduced

misinterpretations and misunderstandings. Also, when contradictions in responses arose

(i.e., one story did not match another), additional clarifications were queried.

Because all interview questions were tailored to specific research questions and

were posed to allow for a free flowing conversation to occur, the interviewee is able to

lead the conversation. The participant can reveal and provide all the information that

they choose. The conversation is essentially their monologue; avoiding any interferences

of my voice allows for unbiased data collection.

<u>Strengths</u>

Although the sample is small in size, the sample provided a rather large scope of the world of art theft investigation. Many of the individual participants represented several international branches of law enforcement; thus, the quality of information they provided is substantive. In addition, the majority of interviewees represented some of the most known law enforcement agencies that place art theft as a priority (Charney et al., 2012; De Sanctis, 2013). For example, the retired governmental agent, who is not a current member of an art theft investigation squad, provided perspectives from one of the largest law enforcement agencies that focus on art theft retrieval to date.

Obtaining participants via the ARCA program significantly strengthened the sample. The ARCA program has reached a large majority of those in the field of art theft research and retrieval through its yearly research convention and network channels (i.e., their blog, Facebook, and program). Thus, the sample acquired through them is reflective of this diversity (ARCA, n.d.). ARCA is the only program of its kind and thus the sample acquired for this study through this medium represents some of the most famous departments in art theft recovery. Although this study did not acquire a large quantity of individuals, it did reflect some known names in art theft recovery.

This qualitative research project, despite its issues with generalizability, captured a candid and natural interexchange that is rich with participants' perspectives and unfettered ideologies. This project could serve as a future springboard for quantitative surveys on investigators, as the items necessary for the survey instrument could be identified using this study's qualitative findings.

Data Analysis

Once interviews were completed, all data were transcribed using Dragon
Software. Data were then processed through ATLAS.ti qualitative software. This study
utilized the grounded-theory approach, which "is mostly based on inductive or 'open'
coding. The idea is to become grounded in the data and to allow understanding to
emerge from close study of the texts" (Bernard, 2006, p. 511). Through inductive
reasoning, several consistent themes emerged throughout the data (Patton, 2015), which
were then coded using ATLAS.ti.

From the coding process, the following themes emerged in this study: *defining
art, scope of art crime, case acquisition,* and *art theft investigations* (See Table 7)**.** Under
these themes, sub themes also emerged: the *defining art theme* has the sub theme,
geographic location differences, the *scope of art crime theme*, has subthemes, art crime
growth and profits, and art crime evolution, *the case acquisition theme* has the subthemes
referral and sought out, and lastly, the *investigating art theft theme* has subthemes art
theft vs. other investigations, tools, obstacles, and needs.

The coding process involved reviewing the interviews and creating and linking
codes to specific issues. When codes became more constant and repeated (See codes list
in Appendix F), they were placed within overarching families or themes. For example
"positive effect of the media," "negative effect of the media," and "typical art thefts in
media" were placed under the family "Media Perception." Once families were created
several themes were able to be interconnected and linked to concepts repeated throughout
the interview; specifically, the obstacles and needs overlapped.

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TABLE 7. Themes and Subthemes from Participant Interviews

Themes		Subthemes
1.	Defining Art	Geographic Location Differences
2,	Scope of Art Crime	Art crime growth and profits
		Art crime evolution
3.	Case Acquisition	Referral
		Sought out
4.	Investigating Art Theft	Art theft vs. other investigations
		Tools
		Obstacles
		Needs

CHAPTER 4

FINDINGS

All participants in this study provide in-depth information on the art theft retrieval

process and topics related to art crime and investigation. Due to their diverse

backgrounds, departments, geographical origins, cultural lineage, and unique

specializations, many different perspectives are provided that present a comprehensive

picture of art theft retrieval.

The participants explain that defining those items that fall under art is complex.

Thus, *there was not just one major art crime*. The sample highlights that if an item is

considered art, largely depends on context—it is linked to geographic location. Thus, if a

stolen item is considered art and, hence, an art theft, will vary by location. The *major*

concerns and issues with art theft revolve around the inaccuracies and underdevelopment

of statistics and data collection of art theft as this has an effect on prioritizing and

allocating resources to art theft investigations. All the participants acknowledge the lack

of reliable data on the scope and prevalence of and profits garnered from art theft. Still,

all argue much was to be made in the illicit art market, and participants overwhelmingly

identify greed as the primary cause of involvement. Participants also explain that art

theft is expanding to include other crimes in the illicit art market, such as money

laundering, fakes, forgeries, tax evasion, and insurance fraud. These crimes are

increasing in prevalence and are often overlooked by traditional law enforcement.

The *process of art theft retrieval* is explored through case acquisitioning. Investigators and academics discuss how defining an item as art is the first step in the case acquisition process. In addition, participants explained the variation in how each art theft investigation and retrieval case is approached and how the lack of training, resources (particularly financial), and development of police units can hinder that process. Subsequently, the *obstacles and needs* art theft investigators confront are many. The participants highlight a lack of financial, institutional, and governmental support and how current laws addressing art theft are outdated and hinder investigations. Investigators explain that employment in a law enforcement department actually facilitates and eases art theft investigations. In contrast, academics, who have spearheaded repatriation cases, are often at a disadvantage as certain tools available to investigators are not accessible to academics.

Most investigators in this sample agree that basic investigation skills are the necessary foundation to approach art theft investigation. However, investigators and academics stress that a variety of tools need to be explored to be successful in art theft investigations. The use of databases, knowledge of human behavior or the human element, experience, and access to specific information (e.g., knowledge of the art community or knowledge of art, looting culture, and cultural patrimony) are extremely critical in successful investigations.

Both the academics and investigators highlight specific *methods of prevention.* They identify methods for museums, galleries, auction houses, art collectors, and nations with significant antiquities. These are discussed in Chapter 5, the policy implications chapter.

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Defining Art and the Effects of Geographic Location

The first obstacle to art theft and art theft retrieval is identifying what falls under that purview. To understand art theft retrieval, many participants, specifically investigators, feel the need to define art, as this is the foundation of their retrieval duties and determines the resources they would access. All participants highlight how the definition of art can vary in a geographical and cultural sense. One academic from Asia, Vincent explains, how antiquities often labeled as art are in fact Gods:

> Vincent: First of all, the difference that people have to understand between an art and something that people can stare as God. If you really look at South Indian bronzes the Tamil word for bronze is called the 'Thirumeni,' which basically means the body of God. They are created as bodies of God, and if you go back to a temple in South India, these bronzes will be put to sleep in the night singing lullabies to them, they'd be woken up in the morning, singing songs, waking up, they'd be bathed, they'd be dried, they'd be toweled, they'd be adorned, they'd be fed, and they are treated as living gods. And, if you imagine them to be that instead of what is there, a host, and these were donated by kings and chieftains 1,000 years ago, and they don't need your air-conditioned, temperature-controlled, high spotlight museums. No, they were built, and it's not my property to even make a judgment where they should be because they are my ancestor's treasures, and the only right that I have is to take care of them and pass them on to the next generation who are my people.... It's not mine to pass, and when I say mine, as an [Asian] it's not even my purview, so I don't see how a museum curator can look at it as a piece of art.

Vincent clearly states that the bronze statues are Gods, not art. Art is the label they have been given by western culture to define his cultural heritage. Investigators, like Raphael from the United States, have their own set of definitions for art that linked to the location of the thefts and jurisdictions where they work:

Raphael: …in our manual in defining the duties of the art theft detail, it talks about locating traditional art, ya know, statues, sculptures, um, paintings, limited edition client art prints. Ya know, it was pretty much limited to that. But, due to necessity, um, we have gone into anything that you could call cultural property, we, we've gotten it. We've recovered a comic book from—uh, that had been owned by [famous individual] that was worth 100—uh—1 ½ million dollars…We've been involved with fossils and ancient coins, in, in rare books, samurai swords… (sigh) Uh. I mean our bread and butter are burglaries [Susana: Okay] and grand thefts of some sort but, ya know, there's just uh…different categories of uh, different crimes I guess. You may have, you may have a burglary, you may have a theft, you may have something taken from a fraud, like a consignment scam, um, you may have something that is involved in insurance scams, phony estate sales, uh, crimes against the elderly, investments scams, um, ya know, there's—there's a whole slew of different crimes that in, that may have art as the, the, the object of the attack. Um, so um, ya know, it all depends on what, um, what transpires. But I think that most of our cases, they're either titled burglary—and most of those would be from private homes—um, or they would be some sort of a grand theft, um, but often times that involves people that know each other...

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But, you can come to [urban city], and you can go to cemeteries here, and you won't find people stealing that kind of stuff [items from graves] because it's all newer. They don't go back that far. So, I'm, I'm, I'm thinking that just the fact that the United States needs to catch up, aside from our, our Native Indian artifacts, we don't have a huge haul of uh antiquities that the rest of the world is trying to protect.

Raphael identifies burglaries as the most common crime, but many different types of property (e.g., paintings, swords, and comic books) could fall under his purview. However, antiquities ("that kind of stuff") are not as significant of a concern in the United States as in the rest of the world. Leonardo, an investigator in North America, has a similar experience. The cities he serves contain both urban and farmland/rural areas, but they are not filled with culturally rich archaeological sites. Therefore, he does not encounter antiquity-related crimes.

Leonardo: Okay, um…The art theft that would happen in [North American city 1], for example, because we have both metropolitan and rural, small municipalities, and actual rural, um you know, farmhouses and things like that, um, typically it would be either a burglary, [Susana: Okay.] where someone has broken into something, uh, into a house, and stolen a piece of artwork; uh, broken into a museum or gallery and stolen something. Or even more typically, it would be somebody who has um seen a lack in security in um it could be a hospital, library, um a school, um some kind of an institution somewhere where they see art that just is, you know, hanging around. Or, they find old maps in books, or they find, uh very rare documents in the rare document's section, in the rare book

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section and then they just take them. [Susana: Oh, wow.] They basically just pick

them up and take them. Now, there are other cases. I picked one up today that

I've at least offered to assist with where there's a gallery in [North American city

2] that um, it was simple, but somebody came up and pried the door on an art

school and museum, [Susana: Oh, wow.] and they stole a hundred and thirty-five

pieces. [Susana: Oh my god.] The school is not alarmed. It's also not insured.

Uh, some of the pieces, you know, would range in value because some of them

were brand new and may not be by well-known artists. Um, and that's very

similar to a case I had here in [North American city 3]. And, there were only four

pieces stolen, and they probably would have only been valued at about ten

thousand dollars in total, but it was simply somebody who pried open a door and

went in and took what they wanted. [Susana: Wow.] Um, yeah so, I wouldn't say

that we get a lot of antiquities cases. [Susana: Okay.] There aren't a lot of those.

There aren't a lot of um high-profile crimes in [North American city 1], although

we've had a few. [North American city 4], um which is a different jurisdiction,

[North American city 4] has its own police force so we don't police in [North

American city 4]. [North American city 4] has a tremendous number of smash

and grabs, [Susana: Oh, wow.] which is um, with the galleries down in the heart

of downtown [North American city 4], in some of the rich districts. People…they

just target them. They just go in; they know the police response time is going to

be two to three minutes at least. They smash the windows, even if the alarms go

off, they go in grab the paintings, grab the sculptures, um grab the antiques and

leave. [Susana: Wow.] So, that's a very typical type of [North American city 4]-

based art theft.

Clearly, the geographical location (i.e., urban, suburban, rural, country) of the

investigator or academic determines if the items are labeled as art and hence, warranting

their attention. Their location also determines the common types of art theft under their

jurisdiction.

<div align="center">The Scope, Profits, and Evolution of Art Theft</div>

As Raphael's description of the variety of crimes he investigates, the scope of art

theft is vast. Art theft has also been evolving to include additional types of crimes,

including forgeries, fakes, insurance fraud, and tax evasion. Consequently, participants

could not identify with any degree of certainty the total cost of damages and profits.

Most of the investigators argue that the statistic circulating in many academic

journals claiming that art theft is a billion dollar industry is inaccurate. Michael explains:

> Michael: I just used to get a knee-jerk reaction and negative knee-jerk reaction
>
> when I'd hear people talk about 'second only to narcotics' or 'even worse than
>
> narcotics.' … but there's no way that that could be true… When it comes to the
>
> museums and the galleries, because it's, uh, very occult, and very—a lot gets in
>
> and out. Some people have thrown around some statistics. Like, 'the revenue for
>
> it has been six billion.' But, even then, some people have said that they're not
>
> even sure if that number is correct.

Raphael agrees and even stresses that large law enforcement agencies and think tanks,

like INTERPOL and the FBI, are unable to capture all the actual loses through numbers.

Raphael: Um, but there are no reliable statistics having to do with art, uh art theft

and art fraud. Um, you may have seen in the literature, uh, uh, uh, that there is,

uh, there is a statistic that is bandied about that art is a or eight billion dollar

[Susana: Yeah.] problem—yearly problem, um, and that it's either number three,

number four of all types of thefts. And you know, I personally have tried to find

out where did that come from. I've called INTERPOL, I've called the FBI, and

various organizations, and I can't find anybody that ever originated that

statement. Um, so it's, it's, it's all up in the air. Everybody is guessing because

there are no reliable statistics as to what is the art theft problem, um, worldwide,

and even my organization, there's no way to capture that data. The FBI doesn't

capture that data. Uh, the nearest thing that we have that I can see is that each,

um, art database like INTERPOL, the FBI, the Art Loss Register—they all get

estimates based upon, ya know, uh, their particular database, the ups and downs

and the recoveries and all of that, but that is far from being an accurate gauge as

to what the problem is.

However, Raphael points to one noteworthy lead for the development of statistics.

Current databases have managed to accrue data, which can potentially be analyzed and

reviewed. However, as participants in this study stress, being able to surmise all of the

damage and losses attributed to art theft is extremely difficult or impossible with the

current state of art crime data collection.

Nonetheless, all participants argue that those involved in the illicit art trade are

making exuberant amounts of profit, despite the lack of an accurate amount. Eight

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participants specifically identified money as the fuel in the illicit art market. Pablo explains the greed and self-interest.

> Pablo: I suppose it's the same reason why the, the whole network, uh, is existing—because of money. It's all about money, um, enjoyably, the authorities, um, have been, uh…been receiving—all receiving. By receiving all these direct, um, orders by highest authorities, political authorities, uh why to disrupt a market, which by its sales in, in, in, hundreds, surely in millions if not billions worldwide, um produces uh, uh a percentage, a good percentage of taxes for its country? That is quite comfortable for its country…

Many participants (eight out of ten) explain that because the nature of art crime is so multifaceted, the opportunities for profit are vast. For example, Leonardo explains how art theft can involve the theft of costly artwork but can also be intertwined with forgery.

> Leonardo: And so, there is a tremendous number of [painting type] out there right now that are, they're forgeries—[Susana: Oh, wow. (laughs)]—which also causes a problem because one of the cases that I'm actually working is two [painting type], um, that are worth two hundred thousand dollars in total. Huge, it's a huge—Diptych that was taken from a private residence, and even as I was going forward and starting to investigate it, people were saying: 'well, are you sure they're real [painting type]?' [Susana: Oh, wow.] 'Or are they, you know, some of the forgeries?' And, I said, 'no, they are the real deal.' So, there's forgeries involved in that too…

Money fuels the illicit art market and has resulted in the evolution of art theft. New forms of art crime/art theft, such as forgeries, fakes, insurance fraud, and tax evasion, are becoming increasingly prevalent. The investigators view these crimes as especially problematic for investigations, as these crimes intersect with other high profile crimes (i.e., trafficking, money laundering, and tax fraud). One participant, Salvador, discusses in depth the rise of these crimes, which he labels "theft by deception" (i.e., forgeries, fakes, insurance fraud, and tax evasion). According to Salvador, these crimes are as typical as theft, and, in some cases, more overwhelming for art theft investigators.

> Salvador: And the turkeys that deal these kind of things, and they're big trophy heists, are not art connoisseurs. The money to be made in art (pause) crime is from, um, uh, (pause) theft by deception, high theft by deception, that means fakes, frauds, forgeries, um, you know, bogus provenance. Um, people make money in the art world, um, (pause) on the wrong side of the law, essentially. Theft by deception is bigger business... than... theft by... some bunch of parlor list of turkeys enter, tearing into a place, lifting something off the wall, and then running off again.

Claude, another investigator, also explains how art theft has evolved into other crimes.

> Claude: Art theft is it's, it's just theft… No, that's not the right word… It doesn't really matter, according to our law anyway, whether you steal a car or a painting by Rembrandt, you're committing the same kind of crime. But, you, what we see is that people use art, abuse art to hide the money. Like, they use it as a means to money laundering. Um, we see people using art or a collections of art or nonexisting collections of art to get mortgages or other loans. Uh…there's a lot

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more going on than, uh, than people think—[Susana: Hmm.]—in connection with

art.

Thefts by deception are growing via the online art marketplace. Many unfamiliar

with art or the value of provenance can easily and unknowingly purchase stolen, fake, or

forged art. These crimes of deception have penetrated the market so deeply that

identifying what is licit is a difficult task. Moreover, the lack of regulation in the online

trade has made it challenging for investigators and academics to identify if the pieces on

online auction houses are fakes or looted art. Vincent states:

> Then the problem with, uh, again, the fakes being on eBay—[Susana: Yeah?]—a
>
> lot of people think they are buying into art unfortunately. And uh, there's a lot of
>
> work that is being done on websites now, especially numismatics [coins, paper
>
> money, and medals]; there's a lot of product that is traded online… It's like,
>
> there's so much available on a numismatics front and also small and ivory pieces,
>
> which are on auction. So a lot of time, even friends come back and ask us, 'hey I
>
> want to buy this?' Or, they have pieces, some friends, they come to Singapore,
>
> they come to Hong Kong, they see it, and say 'hey', and I say 'Do you know that
>
> people have died for this, do you know that they've gotten this from a cemetery?'

The evolution of the illicit art market, the scope of art theft, and the profits gained from

the illicit art market pose significant challenges to investigators and academics when

identifying art theft cases, conducting art theft investigations, and retrieving stolen art.

Art Theft Retrieval Process: Case Acquisition

Both academics and law enforcement explain that most art theft investigation

cases are received through a referral process. After a stolen piece is deemed art, the case

is generally referred to an art crime unit in the jurisdiction where the crime occurred. Often, agencies that are unfamiliar with art theft cases refer these cases to specialized units. All investigators in this study explain that this was the most common way to receive cases. Henri, an investigator, describes his experience:

> Henri (interview notes): Few police departments have knowledge on art theft cases. Most of his unit's cases are assistance cases. His unit helps these departments identify the worth and the owner of artworks involved in art theft; most in the department do not have knowledge in obtaining such information. Henri's team, which is comprised of a handful of people, primarily conduct this kind of work, assisting other departments. Occasionally, they independently investigate cases, but this only occurs when other departments do not know how to handle them (i.e., those departments do not have information about galleries or artworks).

Claude also described how his role as an investigator is primarily to assist in cases on art theft retrieval.

> Claude: Well…uh, uh, how do I explain that (laughter)? Um…part of the, the national unit, um, we have a national police force, and we are, uh, not on the frontline. We don't chase after the bad guys ourselves. We support local police forces. [Susana: Oh, okay.] And, that's what I've been doing for the past nearly 40 years. Um, that's, that's, that's my, my, my biggest experience—knowing how to support others.

As both Claude and Henri explain, law enforcement agents are assigned cases or sought out for assistance on a case due to their knowledge, expertise, and/or networks. They

rarely seek out cases. Leonardo, in contrast, works independently and part-time, in which he proactively seeks out cases in art theft retrieval. He provides assistance to those who may need support in these types of cases.

> Leonardo: I don't know if you saw it this morning, I think it would be 135 paintings that were stolen when the front door was pried open at the gallery. [Susanna: Yes!] …That's just one that I called up the [department's name], and found out the officer's name, and she wasn't in at the time, she's a Constable who's investigating this theft. [Susana: Oh, wow.] The woman said, the woman who answered the phone said, 'Can I direct you to someone else? Maybe, they can give you the help that you need.' And I said, 'Actually, I'm not looking for help. I'm trying to offer you some help.' She said, 'Oh, oh, okay, well… here's the officer's name.' So, I fired her off an email and said what I usually do is just offer to be of some assistance if I can. And, I have yet to have anybody turn me down because there isn't a lot of training for art theft out there. [Susana: Yeah.] In fact, most forces have none.

Leonardo, like the other independent investigator (two in this sample), occasionally sought cases. Online forums, like the Museum Security Network, were particularly useful in identifying potential cases.

<div align="center">The Approach to an Art Theft Investigation</div>

Six out of the seven investigators explain that the approach needed for an investigation of an art theft case was unique in comparison to typical theft cases or other cases, like homicide. This difference is largely driven by those within the art community.

Raphael: Yeah, um, it was more (sighs)—I mean a lot of the skills were the same, but it was a difference in approach, ya know? For example, if you're working homicide, you're kicking down doors, you're going after very dangerous, um, individuals, a lot of this was in, um, high crime areas, uh, going after people with, um, uh, terrible criminal records, and um, dealing with a lot of people that are very fearful, fearful for their life, fearful for their safety, and so, it's difficult getting information out of the people in order to proceed. Uh, working art, uh, you're not kicking down as many doors, you're dealing with uh….with um, a more educated group, um. And um, I would think one big difference between the two is that, um, if you're working, ya know, other types of crime, violent crimes, often times if a crime occurs, you look at the cast of characters, you can kind of guess of where you should start. There's always, there's somebody there with a criminal record, somebody with an unsavory past, um, whereas with art theft, I have found that there are far more people, um, who are opportunists. They suddenly see an opportunity to do something to, um, um, um to profit from it. And they may have no prior criminal record, have had a pristine background, and so it's much more difficult in order to, um, to discover who the perpetrator is.

Pablo, like Raphael, identifies how investigating art theft requires a different approach from other types of theft. He further explains that the investigation can vary within art theft. Depending on those involved, the approach taken, and the questions asked, the investigatory protocol could be different.

Pablo: A, put yourself in the position of the looter or, or, or uh the guy that you are uh raiding or searching—having the experience of being a, a, a policeman and

therefore having the authority to do so to conduct a raid—where would you hide these objects? What means would you, um, use in order to launder them, pass them on, smuggle them, trade them, and stuff? This is more or less a beginning, a good beginning… Um…then, uh, there are many other approaches depending on what sorts of people you are raiding. Are you raiding a looter? What is his background? Is he an uh, uh, uh an agricultural that is completely illiterate or is it a uh, uh a quite sophisticated guy who was doing that uh for reasons that he knows very well. Is he a guy that he just had the, uh, piece of land that he eventually founds out that is full of antiquities underneath? Or is it a guy that he is going all around having a trained eye identifying the areas that may have antiquities underneath? Is he a middleman? What kind of middleman? Early-stage, late stage? Is he a smuggler, and therefore only takes objects that belong to someone else in order to smuggle them and deliver them to someone else and, and, and, and end of story? Uh, is he uh, uh a gallery owner? Is he uh, uh a guy who owns, um, warehouses and launders the antiquities through the warehouses? Where are these warehouses? Is he a guy who, who has a warehouse, um, laundering antiquities just off the borders, and once they enter and then pass them to the dealers? Is he a dealer who owns also warehouses doing, doing the, the smuggling and purifying work, or is he a dealer that owns a gallery who receives the objects? Um, is he a, a, a dealer who is also playing with the identity of a collector that he names himself a collector while actually trading objects? Is he the same time a cosigner at auction houses? Is he a private collector, uh, who turns into a dealer at the same time while mainly as a private collector? Is

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he…you see it can be all, all kind all sorts of stuff. For each one of these guys requires is required a different approach of uh searching, raiding, doing the uh, uh, uh questions required to each category. You can ask, you cannot ask to uh uh, uh an agricultural that he's uh a looter that you have just asked questions that you would ask to a sophisticated kind of high profile irrefutable and inverted commerce dealer. Um, uh it, it needs a different approach, it, it needs a different way of acting, raiding, asking, interrogating, researching, things like that. All of this is a matter of um, a combination of training that is very, very basic if, if they received it or not and er, uh, experience, from experience, from the lowest level uh to the highest. From the raiding agricultural or bandit or um…crook, complete crook, illiterate crook up to the level of dealing with uh...nice and um…very sophisticated negotiations between authorities or museum individuals or high profile local, local police in order to repatriate antiquities. You cannot use the same means in order to do for every category of people it represents.

Those with a background in art retrieval or affiliated with a law enforcement agency with more than one agent and substantial resources, like Pablo, unequivocally state that approaching an art theft case as a typical theft case is a mistake. Leonardo corroborates:

Leonardo: …worst thing that you can do with an art theft investigation is to treat it like any other theft investigation. They're special, they're unique. Art theft investigations are as unique as the pieces that are stolen.

While an art theft investigation is different from other theft investigations, the participants also explain that basic investigation skills are the foundation for an art theft investigation. Still, additional skills are needed to be successful in tackling art theft

investigations. Those highlighted are knowledge of the art market, knowledge of the art

community, having access to specific art theft databases, and knowledge of others

investigating art theft. Most learn how to investigate art theft through trial and error but

stress the need for formal classes and seminars that could enhance their art theft

investigatory skills (no established uniform art retrieval training module provided to law

enforcement or academics exists).

<u>Investigative Tools</u>

Basic investigative training is the foundation needed to successfully complete an

investigation. However, access to information and experience are the two most

commonly cited tools across investigators and academics. The investigators and

academics also identify particular resources, including specific databases (e.g., Art Loss

Registry, FBI, Art Alert, INTERPOL Database, and their own self-created databases), the

Internet, Social Media, and understanding the human element (i.e., knowledge of human

behavior), as critical to solving an art theft case. The sample agrees that each of these

resources has its advantages and disadvantages; alone, none are perfect. When

approaching cases, investigators and academics stress that one must pay close attention to

the details and all avenues need to be pursued. Raphael's statement exemplifies how all

participants in this study viewed this process.

> Raphael: Well (breathes out), I think it would be an attention to detail. A lot of
>
> times these things, uh, you're—you have to go into many different directions and
>
> see what piece of information is going to fit into the puzzle that will lead you to,
>
> um, recovering the property, solving the case, and um arresting the suspect in the
>
> case.

Overall, not one tool or method alone can solve an art theft case.

Investigation skills. Basic investigation skills are an adequate foundation for approaching art theft investigations. Claude, like six out of the seven investigators, explains:

> Claude: All it takes is your skills as a policeman and, and deal with information regarding crime in general and art crime in my opinion doesn't exist, it's crime full stop.

However, six out of the seven investigators identify additional skills and specific approaches outside of traditional investigation skills that should be learned and acquired to be successful in art theft investigations. Henri describes:

> Henri (interview notes): Henri argues that the basic investigator skills provided by the brass are useful. Art investigations require basic investigation skills, since they are regular cases. Investigators use databases, interrogate people, and survey people. But, Henri explained, extra skills are often needed specifically for art cases. Investigators need to know the particular art databases and have knowledge of the art world. A solid art background can be very valuable.

Having knowledge in art, art history, and the art market and building relationships with the many individuals who are part of the art community are needed to be a successful art theft investigator. These skills can facilitate investigations and help identify potential suspects.

Access, networking, and experience. A majority of investigators (four out of seven) cite that their unique access, as law enforcement officials, to specific police or other law enforcement databases as well as individuals (i.e., other investigators, or access

to speak with those within the art community) are important tools in art theft retrieval. While this varied by department, they could access people and information that civilian/private investigators or academics investigating cases could not. However, the investigators also highlight the value of networking within the art community and building relationships with those involved in the art market. Academics (two out of three) highlight their years of experience, background, and overall history in investigating these cases make them efficient in the art theft retrieval.

Henri explains that because he is a law enforcement agent, he has several resources at his disposal.

Henri (interview notes): Henri has access to the typical resources of police investigators, such as IDENT, a program that was mentioned in the American television show CSI. He also has access to surveillance areas (i.e., CCTV monitored footage), extra investigators, particularly fraud investigators, and art experts and specialists. He also has built strong contacts with local museums and galleries and art merchants. Each of these resources plays a significant role in art theft investigation cases.

Raphael further elaborates that networking with the art community allows for law enforcement to understand the art network. All investigators in this sample stress that this is essential to art theft investigations. Some individuals in this network, as Raphael notes, tend to be willing to help retrieve art.

Raphael: Developing, um, a cadre of allies. Um, for example, me right now I am working by myself, I handle a city of almost four million people, um and often times these cases with art involves specialized information. I mean what is a real

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Matisse? How much is that painting actually worth? [Dina: Mhmm.] Where

would that piece of property show up? And so, I'm constantly dealing with the art

community, which is a partner in these investigations. There's lots of people that

will, um, assist me, um, in order to, to try to help me, um, recover that property.

Interactions and overall networking with individuals allow contacts, informants, and

leads for future cases to be developed. This can be enhanced by inter and intra-agency

collaboration. Claude explains his department's strategy in addressing art crime.

Claude: Uh…naw, no (stutter). Well, the problem is, we have been doing this full-

time for just, I have been involved for nine years now, but we have been doing

this this….uh this information, what we call it supporting the local police for

about four years now full-time....Um, it's, it's not our job to conduct

investigations ourselves. [Susana: Yeah.] It's with the local police and whenever

they need our support or our, our intelligence or our expertise we will give that to

them but investigations on cases are being carried out by the local police.

His unit assists the main officers in charge of the case with information; they are not

directly involved in the investigation, which is different than other art theft investigators.

However, through this approach, these two groups keep a flow of communication

between each other and thus network and share information. Communication allows the

investigators to become aware of those involved in the licit and illicit art market/art

world.

In contrast to investigators, the key tool among academics is their background,

which includes their knowledge and experience, in art and art retrieval. Academics

involved in investigations and repatriation cases gained notoriety, which aided

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investigating future cases. Vincent explains how once a journalist published a

repatriation case in which he was involved, he gained the trust and respect of the art theft

retrieval community and the experts and academics who were also working to retrieve

stolen art. However, before that occurred, many people ignored him. When he would

confront those who he gathered were committing the crimes, which in his cases were

reputable individuals in the art community, he would not have any authority.

> Vincent: I realized, unless you embarrass these guys [i.e., art directors/those with
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> high level rankings in the art world], they're not going to work because it was
>
> getting very difficult—even with the magazines—to initially voice your opinion,
>
> and the experts just wouldn't write [experts would not write about his case
>
> regardless of the evidence he compiled]. I wrote to all experts that I know of and
>
> who asked the public before, but the moment I started, however, talking about art
>
> loot, suddenly I was cut off [experts ignored him regarding this subject]. I
>
> become a loan duster. Nobody wants to talk to me anymore. So, I said, 'Fine.'
>
> Museums don't want to talk to [Vincent]. So, anytime you enter a museum, we
>
> are scared [anytime they enter the museum, the museum affiliates are scared].
>
> So, that's really an issue. But then the problem is getting magazines to write now
>
> is easier, because, of course, now they understand there is a precedence and you
>
> now got a sudden label with you…

Pablo, who is both a current academic and a former law enforcement officer,

explains the power of having access to both sets of tools when investigating art theft.

Pablo's academic background and access as an investigator (specifically his involvement

in a very controversial art theft case) helps him greatly in his current role in repatriation

of looted art. He accrues pictures and knowledge of those individuals in illicit circles,

which helps him develop as an academic and gives him preeminence within the art theft

retrieval community. If an academic does not have this, he or she must build their data

and develop relationships and contacts in the art theft retrieval community, which can be

time consuming and challenging.

> Pablo: I think that I was lucky because, um, because of the background that I, I
>
> had. Uh, I had direct access to these confiscated archives of top dealers of all
>
> around the world and illicit antiquities. And, and therefore, I, I, I was in a
>
> privileged position in a way that I understood that, uh, I could use these data, with
>
> hard work of course, of identifying these objects, um in order to, to create the
>
> basis of an academic research—wider research. While I understand that thing,
>
> most cases, especially in in archaeology but also in criminology, in art history, in
>
> law, in all these um disciplines, uh, that are involved in the, the subject that it is
>
> by its nature interdisciplinary. Um, other researchers do not have this opportunity
>
> because they don't have the luck, and they weren't as lucky as I was to to, to, to
>
> be involved by a strike of luck in a in, in, in creating such a background before
>
> they had been in a position to do that kind of academic research. Therefore, they
>
> are trying to, to make an academic research by using data that other people could
>
> use or creating theories that may be uh, uh, er, um dissolved or not accepted in the
>
> future. While I have the opportunity to, to work with real firsthand proofs and
>
> photographic and evidence and material and documents and stuff that they are
>
> undeniable. Uh, in that sense, I am really lucky.

Both the academics and the investigators have some formal background in either law enforcement or art retrieval (seven participants). However, they credit their abilities to firsthand experience with art thieves or art theft cases.

Databases. All participants explain how the use of databases is a valuable tool in art theft investigations. Leonardo's comment lists the most commonly used databases among both investigators and academics; these databases were also mentioned across participants in this study.

> Leonardo: And, then of course, all the various databases: the Art Loss Registry, the Chris Marinello's new registry, our Art Alert, the FBI, Scotland Yard,all that type of thing. Those are huge resources.

Some investigators (three) have access to special databases through their law enforcement department that academics would traditionally need to petition to access. Henri and Claude both had such databases in their departments. Some, like in Henri's case, are very useful, while others, like Claude explains are obsolete, since they are outdated and geographically specific.

> Henri (interview notes): His team sends out information about cases through their Art Alert System. This notifies other investigators of art theft cases, in case they encounter any information about a case. His team also reviews the online INTERPOL database to confirm if an item has been stolen.
>
> Claude: Well, there isn't much [resources or tools]…But we have a national database, which we only started using a couple of years ago, and we actually don't really use it because all the information that we put in our national database will also be put into the INTERPOL database. [Susana: Oh.]…So all of our

information regarding stolen items, uh, that we can put into our database will also

be offered to INTERPOL. And in my opinion, sorry, in my opinion, it's uh,

(coughs) um, it's better to have an international database than a collection of

national databases.

The investigators, as Claude and Henri explain, often use multiple databases, which can

become tedious. Therefore, they rely on international databases. It seems that the

solution suggested by participants would be one universal international database (e.g.,

INTERPOL's database). This could be much more efficient, and efforts should be placed

in developing one standard database than having national databases that are only

accessible to specific law enforcement departments.

The Internet. Investigators and academics stress that a successful investigator

exhausts all possible information outlets. In an age of technology, the Internet is a great

source for information. Throughout this study, all participants noted that the Internet was

an important tool for art theft investigation; Leonardo explains how the Internet is useful

when querying and searching all types of information.

Leonardo: Well, I think the Internet itself is huge. And, if I had more time, I think

I could be much more effective on it, because there are ways of going beyond say

Google, or MSN, or something like that to… to do some digging, some open

resource searches and things like that. There are some deeper searches that can be

done on the Internet, and I think if I had the time I could spend hours going over

the online catalogs, for example, of an upcoming auctions or private sales and

things like that. I think the Internet is and could be a huge tool, if you have the

time to use it.

Furthermore, the Internet is also a great resource to obtain and disseminate important

information to those investigating. Raphael explains how his department's website,

which posts their ongoing and closed cases, provides information and helps victims or

investigators solve art theft cases.

> Raphael: Yean, I mean, um…ya know, for example, um, I did put the website, I
>
> don't know we had a chance to look at it—[Susana: Yeah I—] –anything that is
>
> stolen here that is art related collectibles or antiques, I put up on the uh—hold up
>
> just a moment [silence 43:37]. Um, so the website has been a very great tool.
>
> Um, and um I think that we have had something like, uh, two and half million
>
> dollars in art work just from people who encountered an artwork, let's say at a
>
> thrift shop, um, or at some sort of a um…flea market and then researched it. You
>
> Google the artist name and whatnot, and suddenly, it leads to one of the results is
>
> this crime alert on the [department] website—just like this guy that I was
>
> mentioning to you that uh he researched it, and suddenly saw the crime alert.

The benefits of disseminating information via the Internet through websites can be

invaluable.

For academics in this study (two of the three), the Internet can help bring a certain

awareness of art theft cases as well as build trust in the art theft retrieval community.

Unlike law enforcement investigators, academics have to build their reputation in order to

be taken seriously by their government, the art community, and law enforcement

investigators. For Paul, websites help him be acknowledged by the art theft retrieval

community, in his case federal investigators, who initially did not notice him until he

started relaying information on his website.

Paul: …and then I wrote to them back [to the museum at fault for owning looted art], that this site is a protected site notified under an Act of Parliament. They [the museum] couldn't, they did not have any legal title to that sculpture, and they should at once uh return it to [the country], nothing happened thereafter…I later picked up an online website, earlier I did not have website, then I started this website, and you could see quite a few of them [cases of looted art with pictures and documentation proving pieces are stolen]. [Susana: Mhmm.] Sometimes when you do this, in quite a few cases, stolen and smuggled—illegally exploited sculptures were identified on the basis of what… I, I always mention the names, the police, the police result, the information ritual number, and photograph also. With the help of that, [federal] investigators sometimes come [inaudible] and they takes steps to for the repatriation, and this is how I became interested in this [in art theft retrieval/repatriation efforts], in short.

Through this website, he created a network of other academics invested in repatriating cultural heritage, which helps his efforts in repatriating Asian cultural heritage. Furthermore, his website acts as a forum to spread information of what is looted and illicit.

Media. Throughout this study, eight out of ten participants state that the media could play a powerful tool in art theft investigations. The media includes the press, the online press, and online social media platforms. Investigators and academics explain that the media could be used to disseminate information on a case, alert the public of rewards, and unify groups to collaborate and bring awareness of art theft and cultural heritage protection.

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Michael provides an example of a typical case in which the press played a powerful role.

Michael: Still, the biggest art theft in [North American City], which I worked on in 1978 and 79, that was the theft of three Cezanne's from [art museum], and the…it was headlined and stuff in the [newspaper], and everybody knew about it—you know, almost the next day. And, so you didn't have to go to the trouble of knocking on doors and telling them, 'Hey, you know $3 million worth of Cezanne's have been stolen. Can you help us out?' That's already been done for you. [Susana: Oh wow, okay.] You'd still do that because it was a significant case, but you wouldn't, you couldn't possibly cover as many people as the [newspaper] did.

Michael notes the power the press has in reaching the public and creating awareness of an art theft, which traditional investigatory resources are unable to do. Raphael also explains the importance of the media in disseminating information to the public, as it can make people become invested and proactive in the investigation.

Raphael: Well (breathes in), I think that one good thing that they [the media] do is if there is an art crime that occurs, uh, they will bring it to the attention of the public, so that they're aware that this is a crime and problem. I mean, if they never hear of, of art cases, then I think a lot of people figure that nothing is happening, um, whereas something is happening all the time, they just don't hear about it. But as far as, ya know, the media, I try to maintain good relations with the media. They can be a valuable tool. They can actually be part of the investigative process, uh, because, for example, if we are to offer a reward, we

want people to find out about that reward. If there's prominent artwork that has

been stolen we want the news media to, uh, put the photographs of the artwork up.

As Raphael and three other investigators note, the media is very useful in making the

public aware of rewards for information on stolen art, which is a valuable method of

retrieval. Michael agrees and iterates the value of the media in art theft retrieval; the

media essentially become additional aids in the investigation.

Michael: Well, they [the media], they play a big role in—they can be very

helpful. And, that's why I think a reward is important, and I think the media

should be treated as a source of information. You know, an expert that's looking

for this art—by publishing the story, they're helping us to look for it.

By making the media to some extent a part of the investigation, they not only help

solve the crime, but they also educate the public on art theft. Paul, in particular, explains

how useful the media can be in preventing art theft and looting from heritage sites.

Paul: Yes, the media could play a role. They…we could play a role to make

things, to make people aware of their heritage. Some government officials are

alert. About five years ago, the archaeological authorities of the central [Asian]

state had a conference, of which I eventually writed [sic], I and some other well,

village level functionaries—there are these, not national, not state or district level,

but village level functionaries—about their heritage, and about how to identify

and how to and what we can do to stop these things. And also, for example, why

they [the public] should not knock over antiquities, why they should not disturb or

disrupt all the monuments and um…erect new within mortar of monuments

success. More interesting, they [the public] gave us much information about

small shrines in their localities. So, alert government officials, officials can do,

and in a right media can also do, media can educate the people about this.

Despite the overwhelming utility of the media, many in law enforcement are hesitant to

speak to the press. Leonardo provides a very candid account:

Police officers tend to hold back information from the media. They tend to

distrust media. They tend to not share a lot of information with other

organizations because that's an in-house investigation. I mean, part of it is ego;

part of it is protecting key pieces of evidence. But generally, officers don't go out

and spread information to the media. That's not what we do. We have held back

information on cases on all kinds of things. I mean, there's even a course on how

to deal with the media, how much to give without giving too much, that type of

thing. So, it's counterintuitive for the officer to go out and use the media, and this

is why training in something like this with the young officers, it would be so easy

to say to them: 'Okay, listen, I know generally you don't go to the media because

you don't want them messing it up,' 'Cause quite often…. they get it wrong; they

sensationalize it, or they get the wrong name; they get the wrong this; they use the

wrong… they take things out of context. So, generally you don't go to see the

media but, 'officer if you get a case where a piece is missing and you have a

picture of that, go to the media and get them to publish it right away.' So that to

me that's again the most essential pieces to get the, get it out there right away.

Thus, as Leonardo explains, law enforcement officers in art theft investigations should

use the media to help them in their investigations, even when many officers are reluctant

to do so.

Social media platforms. Academics and investigators (eight of out of ten) note

that social media platforms are a revolutionary and powerful tool for investigations.

Academics specifically recognize that social media platforms (i.e., Twitter, Facebook,

YouTube) spread information and allow groups to form and collaborate quicker than via

traditional media. Two of the three academics in this study stress how important social

media is for their repatriation causes. Vincent recounts a case in which he was able to

verify and acquire information about a statue from individuals living in the area where

the sculpture was located.

> Vincent: I recognized that sculpture in Australia. I wrote to my friends on
>
> Facebook, I have a couple of pages on Facebook. Which, would be bronzes of
>
> south India and stone sculptures of south India. So, I said, 'anybody there in this
>
> village, can you get me photograph?' And, within half an hour, there were friends
>
> trying to line up people to go and check out.

These photographs later helped build his case against a specific museum that had claimed

not to have looted this particular statue.

In another, yet similar case, Vincent created a series of YouTube videos to alert a

museum, academics, and investigators that a statue was illicit and in the museum's

possession. These videos spread quickly and were shared by many.

> Vincent: The [statue] was a little more difficult. We did a YouTube campaign
>
> that we did called [name of campaign]. You can look it up on YouTube. [Susana:
>
> Okay.] When the curator of the [gallery] came on [inaudible] saying that most of
>
> the [statue name] bronzes looked similar, 'You guys don't know what you're
>
> talking about!' And, we took him on directly. So, we launched a YouTube

campaign to say that we did the matching with the original photographs and said,

'You be the judge!'

Vincent and his team's ability to harness social media platforms has led to successfully

investigating the looting of several cultural treasures. In this quote, he explains how he

has effectively used Twitter as an alert and information gathering system.

Vincent: So, what we're trying to do is—on Twitter, whenever there is a theft

people tweet with [a specific] handle, and we research if there were any works

printed. Because in [Asia], in order for you to lodge a [specific police report]

with the police, you need to have a photograph, and most of these sites are not

photographed, so they just tweet us saying that this temple, that this statue was

stolen. And then, we look at our network. And that's what we're doing on

Twitter. So, I would say that without spending too much money, we are able to

collect and we've got at least about 89 cases where we've managed to get the

police to register a [specific police report] —providing them photographs. So,

we're trying to innovatively use social media and use Facebook and Twitter as

well.

Overall, participants agree that social media is a very powerful tool that needs to be

wielded carefully; it can create a larger network and spread information rapidly. It can be

a valuable asset for art theft investigations.

<u>Investigative Obstacles and Needs</u>

The investigators and academics in this study highlight outdated and antiquated

laws, and the lack of financial, institutional, and governmental support as their greatest

challenges in art theft investigations and retrieval. Most explain that the lack of support

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could be largely attributed to the inability to quantify the costs of art crime. As a result,

the participants explain, they face inconsistent or a lack of monetary assistance, lack of

appreciation from their institution or department, and minimal assistance from their

government, which impede successful investigations and retrievals.

<u>Statistics and Priority</u>

The participants explain that because statistically documenting art crime is

complex, it becomes difficult to demonstrate that it is a problem requiring attention.

Ultimately, this can lead to detrimental effects on acquiring assistance and resources to

investigate these cases. Raphael explains how the lack of statistics can affect the

establishment of art theft retrieval units and acquisition of resources:

Raphael: Yes, I, I, I mean, I would like to see, um, you know, everything has to

do with, um, with resources. It has to do with, with having enough people where

you can handle a crime problem properly. Uh, and I don't think that because,

again, since we don't have a way of quantifying the amount of art that is stolen,

um, that that I, I don't think that the, that the people that run the government,

people that run law enforcement agencies are aware of how much cultural

property is being, is disappearing from private homes, from collectors, uh, from

businesses. So, um, you know, there's got to be a way of capturing that data. So,

because everything has to do—whenever you make a proposal to, for example, to

increase size or to start an art, an art theft unit, and I've had many jurisdictions,

uh, usually it's one detective, um, who is very interested in art theft, would like to

see a specialized unit develop within his or her organization, but it all has to do

with—you have to be able to come up with some sort of, um, quantifying it has

been a problem. Um, and I've heard uh, you know, uh agencies, detectives saying, 'Oh, in our jurisdiction, we don't have any art problems.' Uh, and yet it's probably the rare home, the average home in America doesn't have one object of art, or one object that could be classified as an antique or some item that can be categorized as a collectible.

Claude further explains how cultural differences and the scope and complexity of art theft play a role in minimizing this crime. Law enforcement agencies, governments, and the general public do not view this crime as a priority.

Claude: The big problem is, that art crime if something like this existed at all is not a top priority, not in any country in the world, except maybe for with the exception of Italy and Greece and where, uh, the country itself is a museum

Susana: (laugh) Yeah.

Claude: …Well, you've been there, I think.

Susana: Yeah, I've visited Italy, not Greece.

Claude: So, you know it's a museum. The whole country is a museum.

Susana: Yeah, it is. (laugh)

Claude: So, they're very protected for that, but if you ever come to the [a different European country], art crime (sigh/ha-humor) not a problem.

Susana: Oh, okay.

Claude: Well anyway, it is a problem but not a big thing, not a priority

Susana: Oh, okay…uh.

Claude: Well, that is because the policymakers, [Susana: Oh.] don't realize that art crime is more than just stealing paintings, it's much more than that.

Both investigators and academics explain how they feel their work is neglected or trivialized. Pablo's experiences as a law enforcement agent and an academic capture the consistent issues faced by all those individuals attempting to retrieve art:

> Pablo: Um…um, um, um, I'm usually not being, um, when, when I, I notify the authorities that I'm sending all the evidence that I have and the identifications and the supporting, uh, photographic documentation and other kind of documentation, um, most of the times the authorities do not get even back to me.

Salvador notes an experience with a senior official commenting on his work on a reputable art theft team:

> Salvador: Usually, somebody senior ranked to me would say 'So, what the hell is this gotta do with policing [city name]?'

Most of the academics assisting with art theft cases (i.e., Paul, Vincent, and Johannes) have similar experiences. They feel ignored and failed by the criminal justice system and their government. Johannes recounts the challenges he had to face as a church museum director when attempting to retrieve a Caravaggio that was stolen from his galley. With no formal training and no support from his government, he communicated with thieves to maintain the lead on retrieving the artwork. The thieves sent him pieces of the canvas from the Caravaggio as proof that they had the painting and were willing to damage it. Johannes spent almost every day trying to convince the thieves to not destroy the painting or trying to "put them off" by assuring their demands were being acknowledged.

> Johannes: So, I knew that they had the painting, and obviously, they were sending these, uh, pieces of canvas to make us make up our minds because the

government wasn't all that interested. So, uh, it went on, and everyday had to invent some sort of excuse to put them off…Um, the police were sort of, had very little experience. There had just been a change of government. So, they wanted to make a show. So they, uh, instead of arresting them, they sort of Hollywood stars, helicopters going round; something that never happened here.

Due to the government's lack of initiative in addressing the issue, Johannes had to conduct the investigation to identify the thieves before he received any assistance from the police. Johannes stressed that the government and police did not prioritize the art and instead, relished in making it a public spectacle for their own benefit.

Johannes: And, as I said, the politicians were just interested in uh, making a scoop. [Dina: Yeah.] They, they made a lot of, I mean, once we got it back, it was on all the papers and so on, but then nobody bothered to have it restored. So, for a long time, it frayed and uh, I had to get my friend at the Italian embassy to provide me with a, with uh, a very primitive plane, military plane, I put it on paper the day before yesterday actually, uh, well I had to. I, they didn't even have a seat, I just stood up to take this painting to, to Rome…I don't think politicians are interested because art doesn't get votes huh?

Much like Johannes, Paul explains that in a repatriation case, government officials only take notice when he is able to successfully retrieve Asia's cultural heritage.

Paul: The government has to be more, more strict about, uh, things that are going out… I really don't know. It is, it is…these are…well it is not really museums. For example, I will give you an example that may or may not be relevant. The same things that I have been pursuing for some time, not much was

happening. Our new prime minister, I—he took over in the month of May—I sent

him photographs of some of these things. I requested that they, that he take some

interest. I believe I observed at the [country] embassy officials in the U.S. writing

to me, [Susana: Oh, wow.] asking me for more information. So, when the

government authorities are more alert, things happen. Otherwise, I don't know

what's the solution.

Resources and Training

The trivialized place art theft holds among law enforcement, governments, and

the general public results in additional obstacles to art theft investigations: a lack of

financial resources and training for investigators. Leonardo highlights how his

department provides minimal support in art theft retrieval:

Leonardo: No, there really isn't anything they have done to assist this because

again it's not on their radar. It's not one of their priorities.

Henri, in contrast, describes how his department provides a variety of resources and

support, but he only has a [less than a handful] team of agents who investigate art crime

across a large span of cities in his country and are sometimes incapable of being as

efficient as they would like to be.

Henri (interview notes): His team covers all of the country. His team covers

most of the province of [name], and they get some files/work from outside of

[name]/province…He gives an example. He says they had a big rush in the past

year. They had a lot of big investigations that needed a lot of resources, such as

surveillance, phone taps, phone records, searches, and seizures. Doing a search

warrant takes a lot of work, and they only have three individuals in his team.

Because they had five of these types of cases, all from last year, they are barely

prepped currently for court.

Training. Many of the investigators enter this field without having a full

understanding or background in art theft. Although the police academy provides officers

and agents with training on conducting general investigations, they are not specifically

taught about the nuances of art theft.

> Pablo: It [an art theft investigation] requires so many different skills to have.
>
> And, most of them [investigators] are—are coming untrained, and they are living
>
> just with their experience from another department having gained no training—
>
> actual training before they've been engaged with the crime itself, just gaining
>
> experience by, by engaging the crime being untrained.

Pablo explains, that as a result, many mishaps, which can affect the conviction of an art

thief, occur:

> Pablo: (Laughs) From, from, from the way they [investigators] were handling the
>
> object, touching them, lifting them up, uh. From the way they were searching
>
> about them, if they would find them in different places that they should have
>
> looked and, and they haven't looked, from the, the, the way they were
>
> interrogating people and being arrested, or from the arrestee making their own
>
> questions, or excluding questions that they should have made because it hasn't
>
> even crossed their mind that there could be questions like that. From, from, from
>
> uh, uh all, all, all kinds of stuff.

Pablo also explains that this can cause burnout among these investigators. In fact,

according to him, retention rates of art theft investigators is low and turnover is high.

Pablo: So they are coming from the drugs section department or the prostitution department or the gambling department and so on. Um, they, they are coming totally inexperienced without any training, and they are leaving, um, um, having stayed and experienced quite a lot sometimes. Uh, to go to another department, uh, to, to do something completely different with all this knowledge and experience is, is basically completely lost in the end, and no one gains and certainly not the field if you want to get something good out of it.

Financial support. Throughout this study, financial support is stressed as a definite aid and a need in the development of successful art theft investigations. Financial support could (1) aid supplemental training that investigators and academics would like to complete, (2) expand their teams, and (3) be used to purchase databases. All investigators and one academic stress this lack of financing as an obstacle to having a successful art theft investigation. Henri explains this best:

Henri (interview notes): Their biggest limitation, it's not a tool, but it's their budget. For example, the Art Loss database, can verify if an art piece is stolen or missing, charges heavily for use. Because of its high price, Henri often does not use the otherwise useful tool. Many databases also have annual fees, which limits the number of databases his department will have. Art theft conventions are another tool that could help teach him about art theft investigations, but these are often in Europe and very costly to attend. It is not in a police force's budget. .

Having financial support from the department can guarantee that their agents can acquire new skills and training focused on art theft retrieval. Raphael explains his experience being able to acquire training near his home country but that anything that required

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outside the country traveling was not on their budget; it was too expensive. However, he does imply that attending conferences can be very beneficial in a small field like art theft retrieval.

> Dina: So, do you get the financial resources, the travel for all of these conferences? You know, you mentioned the conferences that occur in Europe and perhaps even in Canada. [Raphael: Yeah.] Are you able to—
>
> Raphael: No. Um, I unfortunately, um, because it's so expensive to—[Dina: Mhmm.] to go to Europe and all that stuff. I, I have not, at city expense, gone to for a training having to do with my specialty. Having my training has come primarily through my cases and through my own, um, ya know, I keep up on what's happening in the world and um trying to find books, articles, uh talking to people. But, it's been pretty much self, learning rather than anything organized. Um, I went for the first time, I had some training last year. I, I was actually invited to attend the [name of policing organization's training seminar]. They have a yearly conference, so I was able to go to that and that was very nice to be in a whole room full of people that do the same thing as I do. [Dina: Yeah.] [Susana: Oh, wow.]

Leonardo explains that the lack of financial assistance occurs in many law enforcement departments that have art theft investigators. Funding an art theft investigations team is just as costly as other investigation teams in a law enforcement department. However, art theft crimes are not seen as a priority, which is the case for Leonardo and several other participants in this study. Thus, an art theft investigation unit

never comes to fruition or those units that are in place are not given enough resources for successful investigations.

> Leonardo: Um, you know, they are trying to do—any police force in North America, any police force around the world, like everybody else—is trying to do more with less. So to take somebody and put them into a position [referring to art theft investigation], it just costs too much money. No matter, even if it's a small and no unit whatsoever, no car, no laptop, just to say, 'okay, this is your full-time job'… Well, now you're taking a $75,000, $85,000, $95,000 a year per person and putting them into a role that only does art theft. And the second reason is, so it's monetary as the first, the second is it doesn't fall within the priorities established by the organization.

<u>Legislation</u>

Six out of ten participants specifically identify how the law is antiquated, ambiguous, or absent in several countries, which compromises enforcement and makes prosecuting art crime a challenge. Claude, an investigator, gives an example:

> Claude: In the US, in the 1900s, you guys, you would wind up at the end of the rope if you stole a cow or a horse, [Susana: Yeah.] because there wasn't, it was your livelihood. We [Europeans], still, have the same legislation as 200 years ago. No one even bothered, uh, penalizing anybody who stole a painting, [but] you can't eat a painting…The other thing is we have very funny statutes of limitation. You can't get the convicted or prosecuted 12 years after the fact of a theft. [Susana: Oh!] If you sit on an item for let's say 12—if you've stolen something and you sit on it for 12 years—they can't prosecute you any longer.

[Susana: Oh, wow.] If you manage to hang on another eight years, so after 20 years after you stolen something, you become legal owner of it. So, if I steal a painting, again a Rembrandt. [Susana: Okay.] And, I managed to sit on it for 20 years after—at least 20 years—I am the legal owner of it. [Susana: Oh ,wow.] And, that is all because of 200-year-old legislation.

Summary

The interviews with investigators and academics explain the art theft investigation and retrieval processes, identify those tools most useful in successful investigations, and highlight the primary obstacles they face. The definition of art varies by the geographical location of an art piece and investigator. Depending on the artwork, the approach to an art theft investigation varies.

An investigator can utilize a variety of tools, with basic investigative training as a solid foundation to start working on art theft investigation. An effective, successful investigator will employ a variety of skillsets, rely on experience, and access various tools, including social media, databases, art community networks, and the Internet, when solving an art theft case. Such tools are more at the disposal of the art theft investigator than the academic. Academics have to build their experience and prestige to acquire access to certain people and forums that could help in investigations (i.e., the art world, museums and galleries, acknowledgment and assistance from other academics).

The investigative process, however, is burden with obstacles. Art theft investigations are not considered a priority, which limits funding and hinders the development of a training program for art theft investigators. Laws on art theft are outdated, vary by country, and within countries, by states, and are often contradictory,

which pose significant challenges for investigators. Advocating for improvements in this

process is difficult when reliable and accurate statistical data on the scope and harm of art

theft is unavailable.

CHAPTER 5

POLICY IMPLICATIONS

The participants in this study provide various suggestions to reducing art theft and improving art theft investigations. The investigators and academics provide three overarching solutions that are also echoed in the literature. First, laws and policies should be universal (e.g., De Sanctis, 2013; Walsh, 2002). Second, a standardized formal training for art theft investigators should be implemented (e.g., De Sanctis, 2013; Dobovsek & Slak, 2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005). Finally, museums, galleries, and private collectors should employ preventative measures based in environmental criminology (e.g., Clarke, 2011; Cohen & Felson, 2011).

Universal Laws

The literature and the academics and investigators in this study describe how current laws and policies addressing art theft are outdated, country-specific, and often contradictory. Stolen and looted art tends to be smuggled and traded from one country to another in efforts to conceal and elude legal punishment. Due to some country's laws on art ownership, addressing art theft cases can be difficult (De Sanctis, 2013; Hayworth, 1993; Tijhuis, 2011). Due to the global scale of art crime, many participants (five investigators) consistently voice that uniform due diligence processes, uniform statute of limitations laws, and a global art crime commission could address many art crime issues and extradition cases (cf., Bichler, Bush, & Malm, 2013; Walsh, 2012).

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Webb (1991) strongly recommends the implementation of universal guidelines for due diligence. Such regulations would assist investigators and facilitate court cases. When countries do not have due diligence regulations in place or varying due diligence policies, it is a challenge for investigators to assess if the buyer purchased the art *in good faith* or was complicit in the illicit art deal. For example, Switzerland's loose language of a good faith buyer could contradict Germany's conviction and extradition request of an art thief (Ellis, 2014). A Swiss, who purchased an art piece illicitly in Germany and then returned to Switzerland, could be deemed the official owner, according to Switzerland law, regardless of surmountable evidence that this item was owned and stolen from someone else (e.g., Ellis, 2014; Hayworth, 1993; Tijhuis, 2011). Switzerland's good faith buyer law was enacted to protect the buyer from deceitful sales terms and exchanges. Consequently, in Switzerland, the purchaser could be judged as a victim, unaware that the piece was illicit. In Germany, the purchaser would be held accountable for not following the proper steps for purchasing the artwork (Ellis, 2014).

Varying statutes of limitations across countries and across U.S. states also hinder art theft investigation cases. Most investigations take significant lengths of time, with evidence and clues emerging years after the work was stolen. Thus, a narrow statute of limitations, such as in New York or Japan, can prevent prosecutions in art theft cases. In Japan, an art purchase can be contested as stolen within two years of the sale; in New York that statute of limitations is three years. Claude argues that the statute of limitations across countries should be lengthier and universal.

> Claude: The other thing is we have very funny statutes of limitation. You can't
> get the convicted or prosecuted 12 years after the fact of a theft. [Susana: Oh!] If

you sit on an item for, let's say 12, if you've stolen something, and you sit on it

for 12 years, they can't prosecute you any longer. [Susana: Oh, wow.] If you

manage to hang on another eight years, so after 20 years after you stolen

something, you become legal owner of it. So if I steal a painting, again a

Rembrandt, [Susana: Okay.] and I managed to sit on it for 20 years, after at least

20 years I am the legal owner of it. [Susana: Oh, wow.] And, that is all because

of 200 year old legislation…and that's one of the things that should change…

Claude emphasizes the removal or amendment of policies that are counterproductive or

irrelevant. Day (2014) also suggested that new laws be created that improve transparency

in the art market and encourage individuals come forward with cases of art theft.

Ignoring or disregarding illicit art dealings within the art market should also result in

some sort of sanction (Day, 2014). This could lead to self-regulation of the art market.

Imposing stricter sanctions for those involved in art crime is also discussed among

the participants. Claude specifically argues for enhanced sentencing.

Claude: And, um, the other thing is instead of, um, getting extra punishment for

stealing cows, which we don't use, we don't do any longer in this country, we

should think of getting extra punishment for stealing art or cultural property or

whatever you want to call it. And that's one thing.

Day (2014) also suggests longer incarceration sentences and higher punishment fees for

those who commit or are involved in art theft.

Claude, four other investigators, and the literature also stress that all amended and

new laws should be universal, standardized, or uniform across the globe.

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Claude: It should be possible to come up with a uniform legislation regarding

cultural property, in a wider sense of the word.

Developing one specific commission that oversees country-specific committees could

help universalize and formalize art theft legislation and retrieval and case litigation

policies (e.g., Skinner, 2013). Skinner (2013) presented the concept of such a

commission for Nazi looted art. A commission would act as mediator for those seeking

retrieval or restitution for artwork that has been found in countries with differing laws or

in countries exempt from retrieval, as per the UNESCO (1970) convention. The

commission could also act as a review board that allows only cases of merit to be

considered, which eases the litigation process. This commission could provide guidance

in court proceedings for both parties.

One step in globalizing the process, as Day (2014) argued, is to create a law that

mandates all enforcement agencies, anywhere in the world, that receive an act of replevin

(i.e., claim) that an artwork has been stolen or is fraud, immediately notify art theft

prevention databases. This would warn the global art community of illicit art in the

market.

Training

Formal training has been acknowledged as a necessity by investigators and

academics in this study as well as in the literature (De Sanctis, 2013; Dobovsek & Slak,

2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005). With art thieves becoming

more innovative, many law enforcement agents noted that proper formal art theft

recovery training had to eventually become a reality. Participants, even academics,

acknowledged that training opportunities to enhance or gain skills from art theft

investigators were limited, especially when art theft retrieval departments are generally

small. Raphael's statement embodies what participants collectively stated:

> Raphael: Um, art investigators really don't have those types of, um, contacts and
>
> so… and so we need better training…

Most investigators procure art theft retrieval skills through experience (Dobovsek & Slak,

2013; Spiel, 2000). Thus, a globally formalized and standardized training could better

prepare investigators for art theft and art theft retrieval cases.

The training should include identifying art and antiquities, using databases,

knowing the experts, understanding art law, learning art retrieval procedures, and

becoming aware of the networks, artworks, institutions, and individuals in the art market.

Leonardo presents his own idea of what training should entail:

> Leonardo:… you could very easily train officers on how to recognize something
>
> that's unique that, you know, falls into the category of art or antiquities or unique
>
> pieces that can be readily identified, and then, show them where to go, when they
>
> find something like that. Show them who to communicate with, what databases
>
> to contact, what experts to contact in the field, and who could help them. And
>
> that's really all it would take to get, um, sorta front-line officer thinking about art
>
> somewhat differently than they would a stolen laptop.

Vincent explained classes in art law and art retrieval procedures would increase art theft

investigator success rates.

> Vincent: I think on, on, on the art law front, there's a desperate need for short
>
> courses. I think a lot of people cannot afford to come down to the U.S. or even

attend. So, I think law. You don't actually need to have a face,-to-face to study.

I think it's imperative that there has to be a highly subsidized course either by the

U.N. or by some of the universities in the U.S. because people like me would be

interested to study the law because we've been Googling and getting our degrees

from Google so far.

Finally, training strategies should explain the need for understanding the "human

element" and increasing awareness. According to investigators and academics (nine out

of ten), the human element is becoming aware of the larger environment of the art

market; this includes people, places, and items. According to participants, this can be

achieved through properly managing and monitoring of those entering and exiting art

institutions or private homes and becoming knowledgeable of the network of those

involved in the licit art world. Leonardo explains this concept of the human element in

depth.

> Leonardo: Increase the human element in the human awareness of what's in the
>
> institution and who's going into the institution and the cataloging of what's in the
>
> institution and where it should be and how to figure out that it isn't there, when
>
> it's taken.

Careful and scheduled inspections are key to art theft cases.

Some countries are exceptionally prepared with art theft departments or units that

are large, experienced, and allocated a variety of resources (Block, 2014). Italy's

Carabinieri's Comando Carabinieri per la Tutela del Patrimonio Culturale, France's

Central Unit for the Fight against Trafficking in Cultural Goods, England's London

Metropolitan Police- Art and Antiques Unit, and the United States' Federal Bureau of

Investigation's Art Crime Team are some of the most noted art theft units. These units could also provide examples of best practices in art theft retrieval and investigation that could be incorporated into the trainings.

Notably, supplementary classes and formal training in art law, art crime, and art retrieval would be welcomed by these international participants. Only one participant was not open to such classes or seminars. Six participants suggested that formal standardized training be required for all art theft investigators.

<div align="center">Prevention</div>

To effectively prevent art theft, the literature, investigators, and academics recommend a variety of methods that can alter the environments where art is displayed or stored. The methods suggested parallel those advocated under crime prevention through environmental design (Akers & Sellers, 2013) and situational crime prevention (Cohen & Felson, 2011; Clarke, 2011). By manipulating the environment or the situation, "physical opportunities for offending" can be reduced, "the chances of an offender being caught" can increase, and crime can be prevented (Clarke, 2011, p. 431). Additionally, by providing a "capable guardian" (e.g., security) and reducing "suitable target" (artwork) vulnerability, collectors, galleries, auction houses, and museums can effectively prevent a theft (see Cohen & Felson, 2011, p. 418). Eight participants eluded to target hardening, stressed the necessity of the presence of a capable guardian, and identified the use of physical barriers to reduce the vulnerability of an art piece or antique to theft. Raphael and Michelangelo lightly touch upon routine activities theory concepts and their relevancy to securing art:

Raphael: So, so at any rate, you just have to harden the target, have, ya know, put the alarm system, have the signs out there saying this is alarmed, maybe they'll make the thief think 'ehh, we'll go to the next house instead.' [Susana: (laugh)].

Michelangelo: It really varies with the physical location, but I think generally speaking physical barriers in addition to an alarm system make a pretty unbeatable system, unless the location is really remote like a Van Gogh in somebody's hunting lodge in the middle of Montana. [Susana: Okay, okay, oh.] And, an alarm system doesn't have to cost very much and neither does a gate or even a wall. It doesn't have to be a safe; it just has to make the thief take some time to have to bust through it, whatever it is.

Leonardo further explains that the mere presence of a guardian or overseer repels thieves.

Leonardo: Galleries cannot afford to put in major—and small galleries in particular, even the big galleries—they can't afford to put in major security systems. They can't afford to put all kinds of trip alarms and CCTV cameras and all that type of thing that will help. And, even if they did… it's the police response time that um is gonna determine whether or something gets ripped off or not. So I, I tend to stay away from the more technical side of things; they'll do what they want to do with that. But, if they can increase the communications and training for the people, who are actually on the ground there, about how to approach patrons, how to watch them, how to figure out when somebody's acting a little strange, how to sort of get to them before they do something stupid. Like, if you're watching a guy who was walking around with a big coat on in the middle of summer, and he's sort of strolling around the gallery looking at the

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smaller paintings and that type of thing, …go up to him and talk to him. 'Sir you

don't seem to be a little hot today?' Or you know, or something along those lines.

It's the whole communication element.

Accordingly, the investigators and academics in this study as well as those in the

literature strongly suggest that collectors, galleries, auction houses, and museums

properly train security staff (De Sanctis, 2013; Dobovsek & Slak, 2013; Dugot, 2001;

Mackenzie, 2005a; McCalister, 2005), pay security staff competitive wages (De Sanctis,

2013; Dobovsek & Slak, 2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005),

implement technologically advanced security systems (Layne 2014), and practice due

diligence (Davis, 2011; De Sanctis, 2013; Spiel, 2000).

Poorly trained and poorly compensated security staff in museums and galleries

are likely to be ineffective (De Sanctis, 2013; Dobovsek & Slak, 2013; Dugot, 2001;

Mackenzie, 2005a; McCalister, 2005). Security guards in large galleries and museums

are usually paid minimum wage salaries, which reduce job effectiveness (Mackenzie,

2005a). Furthermore, many security officials in museums or galleries are not properly

trained in museum or gallery operations and have limited to no knowledge of the

artworks they are protecting. Security staff should be trained in effective security

techniques, such as frequent movement around a gallery or museum floor and

interactions with suspicious guests (Ellis, 2014; Layne, 2014). One effective museum

operation is a key control policy, in which staff are required to sign and date a form

indicating which employee and when that employee has possession of museum keys.

Such a policy can prevent internal and external theft (Layne, 2014).

Advanced security technology can greatly add to the effectiveness of security staff. Just as the mere presence of security staff is not sufficient to preventing art thefts, the presence of security technology in a home, gallery, or museum is not sufficient. Security technology must be regularly updated and monitored ("Benchmarking: Security Attracted to It," 2000; Layne, 2014). Henri's statement bolsters how important security measures that are in place need to be checked for functionality.

> Henri (interview notes): He suggests a good camera system makes it easier for
> them to have a good picture of the art piece that was stolen. He presents an
> example in the [museum in North America] in which the thieves' face was
> unrecognizable by the cameras; the cameras were old. They now have better
> cameras. This makes the investigation easier because his department doesn't have
> to try to tap into other camera systems outside the gallery/museum where the art
> was stolen to identify the suspect.

Investigators rely on security technology when investigating theft cases. This technology may provide video surveillance of the theft and those involved, which can greatly facilitate the art theft retrieval process.

Security oversights have resulted in infamous thefts. For example, when the Paris Museum of Modern Art's security alarm system had remained inoperable for three months and security staff were napping rather than monitoring CCTV cameras, artwork totaling £430 million was stolen (Allen, 2010). This 2010 heist highlights how a lack of electronic security maintenance and complacent security staff could result in art thefts. In this case, the security was exceptionally ineffective; the crime went unnoticed for three hours (Allen, 2010).

The final preventative measure is ensuring collectors, galleries, auction houses, and museums engage in due diligence by confirming the authenticity and the legality of the items they are purchasing (e.g., De Sanctis, 2013; Ellis, 2014; Houpt, 2006; Spiel, 2000). Pablo reiterates this concept when asked what he thought would be ideal guidelines to museums and galleries.

> Pablo: It's extremely simple: do not touch anything that has no uh, uh
>
> documented history before 1970.... End of story.

As Pablo and six other participants in this study stated, these institutions or individuals must take legal precautions to avoid adding questionable (perhaps illicit) art into their inventory. Maintaining the provenance of all art property in an organized inventory would provide investigators with detailed information that can be disseminated to the proper channels (e.g., publicizing it to the media or posting them on art theft databases as missing) if an art theft were to occur (De Sanctis, 2013; Houpt, 2006; Spiel, 2000). Moreover, failure to maintain provenance and carry-out due diligence could result in a scandal and bad press. Davis's (2011) overview of the Cambodian national treasures looted from archaeological sites and sold on auction by Sotheby's in New York is one example.

Summary

The literature on art thefts and the academics and investigators who actively engage in art theft investigations recommend additional resources be allocated to hire more investigators and that collectors, galleries, auction houses, and museums take a proactive approach in preventing art thefts. Universal laws and policies on art crime, an international art crime commission, and global and uniform art theft investigation

trainings should be implemented. They also recommend training and fair compensation to enhance the effectiveness of museum or gallery security staff, updating security technology, and employing due diligence measures when acquiring art. Together, these methods can effectively prevent art thefts and enhance the art theft retrieval process if an artwork is stolen.

CHAPTER 6

DISCUSSION

By employing qualitative research methods and analyses, this study identified the major crimes in art theft, the major concerns and issues within art theft, the process of art theft retrieval, the obstacles and supports offered during the art theft retrieval process, and the methods for preventing art theft from the experiences of those in art theft investigations. While most of the literature on art theft investigations is based on a few case studies of art theft retrievals, the interview data from ten investigators and academics across the globe echoed the findings in that literature.

Art thefts in homes and estates are the most common, however typical cases varied by geographical location. Those countries with major cities were more likely to have burglaries (cf., De Sanctis, 2013; Spiel, 2000), while rural areas outside of North America, were more likely to experience the looting of antiquities (cf., Brodie, 2011; Chappell & Polk, 2011). Home or institution thefts (i.e., breaking and entering either specifically for art or art was stolen in addition to other items) were common among participants who patrolled urban or suburban cities, like the seven investigators in this sample. Antiquity looting occurs in vast archaeological terrain and unprotected culturally rich sites that are rural, underdeveloped, or geographically isolated (Brodie, 2011; Chappell & Polk, 2011; Mackenzie, 2005b; Mackenzie & Green, 2008; Mackenzie, 2011; Massy, 2008; McCalister, 2005 Naylor, 2008). Thus, the terrain and the space where art

is located contribute to the most common types of art theft and dictate which cases fall under the purview of an art theft unit in a law enforcement department.

Most cases arrive to art theft investigators through a referral process. Often, an investigator or academic's expertise or a positive perception of a law enforcement department's work in art theft cases lead to the referral. Once investigators receive a case, the basic training they received at the academy is employed. However, to be successful as an art theft investigator, this training is not sufficient. A variety of tools and resources need to be utilized. Databases, the Internet, the media, and social media platforms should all be used effectively. The media can be used to spread information and the Internet can be used to gather information. Social media platforms help build networks in the art theft retrieval community and share information on art theft cases. Interacting and building relationships with those in the art world enhance investigations by increasing respect (particularly for academics) and rapport among and knowledge of the art community and art market (c.f., Day, 2014; De Sanctis, 2013; Spiel, 2000). Although it is counterintuitive to the culture of policing, networking amongst other departments and establishing communication with other law enforcement departments and the art world was also noted as an effective investigatory strategy (Reiner, 2010).

Throughout the investigation, investigators and academics note some significant obstacles, which are echoed in the literature. Databases are costly for most departments and academics are unable to access law enforcement agency databases, which hinders investigations and the retrieval of stolen artworks (e.g., De Sanctis, 2013; Chappell & Hufnagel, 2014). The lack of reliable statistics, especially for law enforcement, makes it difficult for them to request additional resources (like databases) in art theft

investigations. The lack of such data on the scope and prevalence of art theft also

impedes law enforcement's ability to advocate for the need of art theft retrieval units,

demand training in art theft investigations, and promote amendments to current laws and

policies, which are outdated and often contradictory (e.g., Chappell, & Hufnagel, 2014;

Charney et al., 2012; De Sanctis, 2013; Durney, 2013; Spiel, 2000).

The scope of art theft is also changing. Fakes, forgeries, insurance fraud, and

money laundering are growing trends in art crime, which investigators and academics

indicate have significant implications on art theft investigations (e.g., Day, 2014; Fay,

2011). Investigators are challenged with deciphering between a fake, forgery, and

authentic artworks, and they are now required to obtain knowledge and expertise on these

crimes.

However, the most significant obstacle that both academics and investigators face

is the lack of priority given to art theft. Some governments and many law enforcement

departments, particularly small or newly established departments, do not view art theft as

a priority (Chappell & Hufnagel, 2014; Manacorda & Chappell, 2011). This exacerbates

the barriers for a successful investigation. Because art theft is a low priority, training is

not provided and resources needed are not allocated (cf., Chappell & Hufnagel, 2014).

Consequently, many investigators feel neglected and ignored and are forced to procure

specific art theft retrieval resources and skills through experience alone (Dobovsek &

Slak, 2013; Spiel, 2000). This has led to burnout or a lack of interest in solving art theft

cases (Dobovsek & Slak, 2013, De Sanctis, 2013).

To address this issues, the investigators and academics in this study and those

represented in the literature strongly suggest that art theft be viewed as a priority, art theft

laws and policies become universal (e.g., De Sanctis, 2013; Walsh, 2002), a standardized

formal training for art theft investigators is implemented (e.g., De Sanctis, 2013;

Dobovsek & Slak, 2013; Dugot, 2001; Mackenzie, 2005a; McCalister, 2005), and

museums, galleries, and private collectors employ preventative measures (e.g., trained

security staff and modernized and technologically advanced security systems).

Academics studying art theft should embark on future research projects that

collect art theft data (Durney, 2013). Those data should be compiled in a universal

database. Having one standard database can preserve the accuracy and flow of

information and create a network of individuals affiliated with art theft and art crime.

This can prove useful to investigators in their art retrieval efforts (i.e., knowing those

involved and understanding the art theft network). From this database, various statistical

analyses, including a social network analysis, could be employed to understand the scope

of art theft, the profits in art theft, the causes of art theft, and the characteristics of

offenders.

Future research should also study art theft offenders and victims as well as those

involved in fakes and forgeries to provide a wider understanding of art theft and retrieval.

Evaluations of any training implemented for investigators and all prevention methods

employed by private collectors, galleries, and museums should occur to identify the most

cost-effective strategies.

CHAPTER 7

CONCLUSION

Limited information is available on art theft, art theft investigations, and art theft retrieval, as statistical data on art theft are considered inaccurate and unreliable and investigators are often reluctant to share their knowledge of investigations. To fill this gap, this study explores the art of art theft investigations, a field of study that is still considered in its infancy (Conklin, 1994; De Sanctis, 2013; Duncan & Hufnagel, 2014; Manacorda & Chappell, 2011). Through one to two hour interviews of academics and investigators involved in art theft cases and the retrieval of stolen art, the tools and the obstacles in solving these cases and retrieving stolen art are revealed. First, if an item is viewed as art depends on its geographical origins (i.e., urban, suburban, or rural). Once an item is deemed art and determined that it was stolen, the case is presented to an investigative agency. In most cases, agencies receive cases via referral. The process of art theft retrieval is multifaceted. Investigators rely on the Internet, databases, the media, social media platforms, networks in the art world, and their basic training in solving an art theft case. However, the lack of financial support and prioritization impedes successful art theft investigations, hinders the development of art theft investigation trainings, limits the growth of investigative units, and retards the amending and creating of universal art theft legislation.

To improve art theft investigations, an international art crime review board should be created that oversees legal cases and provides guidance and information to investigators and academics in art theft retrieval. Universal art theft laws and policies and uniform trainings for all investigators should be implemented. And, advanced security technology should be installed in all locations where art is displayed or stored.

However, to most effectively prevent art theft and improve art investigations and retrievals, academics, researchers, law enforcement departments, and government officials must give more attention to art thefts and consider art theft a priority. Here is Raphael, with the final words:

> Raphael: …we need more people involved in the process. And, also a, um, a more supportive… um, a more supportive community and administrators that view cultural property protection, um, and—and—and art recovery as a priority.

APPENDICES

APPENDIX A

INTERVIEW INFORMED CONSENT FORM

Informed Consent

Art Theft and the Art of Retrieval

Purpose

Hello. My name is Susana Agama, and I am student conducting a research project on art
theft retrieval under the guidance of my professor, Dr. Dina Perrone, at California State
University-Long Beach. The particular focus of this study is to gain an understanding of
the process of art theft retrieval, with a particular emphasis on trends, support, obstacles,
tools, and prevention. I seek to gain this information from both private and criminal
justice investigators and academics who study art theft and cultural heritage protection.

Procedures, Participation, and Withdrawal

If you volunteer to participate, you will be interviewed for no more than 2 hours. If you
would allow, I would like to audio record this interview. If the interview is occurring in
person and you agree to be audio recorded then you can either wear a collar microphone
that will reduce the need for a loud conversation that others could potentially hear, or I
can place a microphone near us. If we are interviewing via Skype or phone, only the
sound (audio) will be recorded. If you would not like to be recorded, I will then be taking
handwritten notes. If you agree to be recorded and would like to review or delete the
interview, you may contact me at a later date to do so.

If I need clarification in the future or would like to have a second follow-up interview, I
may contact you again for further interviews. However, if you agree to participate in this
interview, you may refuse to be contacted for participation for the subsequent interviews,
or you may refuse to participate when you are later contacted. You may withdraw from
the study at any time.

Benefits to You and Others

There is no direct benefit by participating in my study. But, very little is known about art
theft retrieval, so your assistance and honesty is greatly appreciated and needed. Your
participation in this study will greatly add to our understanding of art theft and the
process of art retrieval. It will generate theories and policies based on your comments
and needs and can potentially lead to future research projects.

Potential Risks, Confidentiality and Protections

Minimal risks are anticipated. However, there is a possibility that you might find some
of the questions sensitive or too personal. If at any point during the interview, certain
questions make you feel uncomfortable, just tell me, and I will move along to the next
question, without asking further questions on the matter that previously bothered you. To
alleviate any discomfort, you may refuse to answer any question at any time and stop the
interview. Your participation in this study is completely voluntary. If you do give

consent and you change your mind during the interview, you may withdraw consent without any consequences.

Answering questions about your personal involvement with art theft retrival as well as information regarding your work or private life can seriously threaten your reputation if made public. So, iif you are concerned about disclosing this sort of information, bear in mind that all interviews are confidential. That means, your full name will never be tied to the information you provide. Further, any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. **By law,** I *must* disclose to authorities if you are *abusing* a child or are an *imminent* threat to yourself or others.

Furthermore, the information you provide will be stored securely in a locked cabinet and encrypted on a restricted-access flash drive and computer. Data will only be available to those persons conducting the study *unless* you specifically give permission *in writing* to do otherwise. All information will be destroyed 3-years following the study's completion.

Your participation in this study is voluntary. You do not have to participate, and you can stop at any time.

Researcher Information
If you have any questions after this interview regarding this research you can contact Dina.Perrone@csulb.edu or SAgama2012@gmail.com.

Your Rights as a Participant
As a reminder, you may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights, or remedies because of your participation in this research study. **If you have questions regarding your rights as a research subject, contact the Office of University Research, CSU Long Beach, 1250 Bellflower Blvd., Long Beach, CA 90840; Telephone: (562) 985-5314 or email to ORSP-Compliance@csulb.edu.**

By signing here, I agree that I am 18 years of age or older, have read the above form, understand its contents, and agree to participate.

Signature of Participant:

_____Date:_____

Printed Name of Participant:

_____Date:_____

Signature of Researcher:

_____Date:_____

Printed Name of Researcher:

_____Date:_____

By signing here, I agree to be contacted for future interviews.

Signature of Participant:

_____Date:_____

Printed Name of Participant:

_____Date:_____

Signature of Researcher:

_____Date:_____

Printed Name of Researcher:

_____Date:_____

By signing here, I agree to have my interview digitally-recorded.

Signature of Participant:

_____Date:_____

Printed Name of Participant:

_____Date:_____

Signature of Researcher:

_____Date:_____

Printed Name of Researcher:

_____Date:_____

APPENDIX B

INTERVIEW FOR SPECIALISTS AND INVESTIGATORS IN ART THEFT

RETRIEVAL AND ART THEFT PREVENTION

Appendix B: <u>Interview for Specialists and Investigators in Art Theft Retrieval and Art</u>
<u>Theft Prevention</u>

Art Theft and the Art of Retrieval

Today is _____ (*state date*)

I am interviewing _____ (*state pseudonym selected*)

First, we would like to ask you some general questions about your position.

1. What is your job title/role within this department or organization?
2. How long have you had this role?
3. What were your previous roles at this department or organization, if any?
    a. How long were you involved in those roles?

4. Please describe how you became involved in art theft retrieval.
    a. Was there something in particular that prompted your involvement?
    b. Would you please describe that to me?

5. What kinds of skills are needed for your role?
    a. What additional skills do you have that make you effective in your role?
    b. What areas would you like to improve?

6. Can you please describe the training you experienced to be in your role?
    a. Process?
    b. Topics covered?
    c. Length?
    d. Cost?

7. Can you describe any experience you had prior to entering your current role?
    a. Other programs, department or organizations?
    b. Could you please describe them to me?

Now, we will ask you some questions about typical art thefts and concerns regarding art theft.

8. Please describe the typical art theft cases you encounter in your department/organization.

9. Please describe the trends in art theft cases you encounter in your department/organization.

10. Please explain your thoughts on the main causes of or reasons for art theft.

Now, we would like to ask you some questions about the process of art theft retrieval.

11. Can you give a detailed description of an investigation of this nature?
    a. Please include how the process begins and ends.
    b. Perhaps you can use an actual case or situation (without using names or surnames) to describe the process from the beginning to the end.
    c. Could you please draw a simple flow chart of the process from the beginning to the end?
12. How long does it typically take to retrieve stolen art?
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe the final stages of the process.

13. How long does a typical art theft case take to be solved?
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe the final stages of the process.
    b. What percentage of cases is resolved?

14. Can you describe the protocol for cases being assigned to your department?
    a. How is the case handed to you?
        i. Perhaps you can use an actual case or situation (without using names or surnames) to describe the procedure.
    b. How often do you conduct independent investigations to find art theft cases?

15. What is the process when art theft occurs within a different type of case (homicide, murder, illicit trafficking, embezzlement etc.)?
    a. Can you describe how this affects the investigation of an art theft case?
    b. Perhaps you can use an actual case or situation (without using names or surnames) to describe the procedure.

16. Can you please explain the specific goals and deadlines an art theft investigator must meet in this line of work?
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe the goals and deadlines.

17. Please describe the resources and support you receive from your department/organization to investigate an art theft case?
    a. Technological databases?
    b. Investigative tools you have devised over years of experience?
    c. Perhaps you can use an actual case or situation (without using names or surnames) to describe their utility.
    d. Which are your most useful resources/tools of investigation?
        ii. What is it about those tools/resources that are effective?

     iii. What are their limitations??

       1. Perhaps you can use an actual case or situation (without using names or surnames) for an example when you used that method.

   e. Which are your least useful?

     i. What is it about those tools/resources that are ineffective?

     ii. What is useful about those tools/resources

       2. Perhaps you can use an actual case or situation (without using names or surnames) for an example.

18. Please describe the role victims play in the art theft retrieval process.

   a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role.

19. Please describe some of the issues you have confronted when working with victims of art theft.

   a. What are some successful ways of addressing issues with victims?

   b. What are some unsuccessful ways?

     i. Perhaps you can use two actual cases (without using names or surnames) to describe the differences.

20. What role, if any, do you think the media plays in art theft?

   a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role.

21. What role, if any, do you think the media plays in art theft investigations?

   a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of their role?

22. What areas of art theft do you think require more attention?

   a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

Finally, we will ask you some questions regarding methods for prevention of art theft?

23. What guidelines would you provide a museum or gallery to prevent art theft?

   a. In doing so, can you rate their cost-effectiveness?

   b. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

24. What guidelines would you provide an individual to prevent art theft?

   a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

25. Which policies are currently in place in your jurisdiction to address art theft?

26. What polices would you like to see implemented in your jurisdiction to prevent or address art theft?
    a. What about nationally?
    b. Internationally to prevent or address art theft?

That is it.

27. Is there anything else you think I should know?

28. How did you find out about our study?

To conclude, I just need some info about you.

29. How old are you?
30. What ethnicity are you?
31. What is your race?
32. Educational background?
33. Marital Status?
34. Number of children?
35. Family income (in what class would you categorize your immediate family?)
36. Where are you from?

37. Do you know of any other friend or colleague (co-worker) who would like to talk to me about art theft and art theft retrieval?   Can you please pass them along my contact information?

Thank you so much for participating. This was incredibly helpful and informative.

APPENDIX C

INTERVIEW PROTOCOL FOR ACADEMICS IN CULTURAL HERITAGE

PROTECTION

Appendix C: Interview Protocol for Academics in Cultural Heritage Protection

Art Theft and the Art of Retrieval

Today is _____ (*state date*)

I am interviewing _____ (*state pseudonym selected*)

First, we would like to ask you some general questions about your position.

38. What is your job title?
    a. How long have you held this position?

39. What previous positions in this discipline, if any, have you held?
    a. How long were you involved in those positions?

40. What kinds of skills are needed for your role?
    a. What additional skills do you have that make you effective in your role?
    b. What areas would you like to improve?

41. Can you please describe the educational training you experienced to be in your role?
    a. Process?
    b. Topics covered?
    c. Length?

42. Can you please describe any other training you experienced to be in your role?
    a. Process?
    b. Topics covered?
    c. Length?
    d. Cost?

43. Can you describe any experience you had prior to entering your current role?
    a. Other programs, departments, organizations, research projects?
    b. Could you please describe them to me?

44. Please describe your field of study.

45. Please describe the sort of projects regarding art theft in which you have been involved.

46. Please describe how you became involved in the study of art theft or art theft retrieval.
    a. Was there something in particular that prompted your involvement?
    b. Would you please describe that to me?

47. What role do you play in the study of art theft or art theft retrieval?
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
    b. Have you ever been called upon to participate in an actual criminal investigation on art theft?
        i. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

48. Please describe some successes you experienced in retrieving art theft.
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

49. Please describe some obstacles you faced in retrieving art theft.
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

50. What do you think could be done to make art theft retrieval easier?
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this

Now, we will ask you some questions about your own individual experiences as an academic studying art theft.

51. How has your field of study been affected by art theft?

52. Please describe the interaction you have had with members in the illicit art trade?
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.
    b. What role, if any, have they played in art theft retrieval?
        i. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

Now, we will ask you some questions about typical art thefts and concerns regarding art theft.

53. Please describe some trends you have noticed in art theft crimes.

54. Please explain how art theft occurs.
    a. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

55. What role, if any, do you think the media plays in art theft investigations?
    a. Perhaps you can use an actual case or situation (without using names or surnames) for an example of its role.

56. What areas of art theft do you think require more attention by authorities?
      b. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

Finally, we will ask you some questions regarding methods for prevention of art theft?

57. What guidelines would you provide a museum or gallery to prevent art theft?
      c. In doing so, can you rate their cost-effectiveness?
      d. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

58. What guidelines would you provide an individual to prevent art theft?
      b. Perhaps you can use an actual case or situation (without using names or surnames) to describe this.

59. Which policies are currently in place in your jurisdiction to address art theft?

60. What polices would you like to see implemented in your jurisdiction to prevent or address art theft?
      a. How about nationally?
      b. Internationally?

That is it.
61. Is there anything else you think I should know?

62. How did you find out about our study?

To conclude, I just need some information about you.

63. How old are you?
64. What ethnicity are you?
65. What is your race?
66. Educational background?
67. Marital Status?
68. Number of children?
69. Family income (in what class would you categorize your immediate family?)
70. Where are you from?

71. Do you know of any other friend or colleague who would like to talk to me about art theft and art theft retrieval? Can you please pass them along my contact information?

Thank you so much for participating. This was incredibly helpful and informative.

APPENDIX D

ARCA 1 AND ARCA 2 E-MAILS

ARCA 1

"Dear XX,

I am currently doing my ARCA thesis and my MS thesis in Criminology & Criminal Justice at California State University, Long Beach on art theft retrieval. Specifically, I am interested in understanding the following:

1.   What is the process of art theft retrieval?
2.   What are the obstacles and supports offered during art theft retrieval?
3.   What are the major crimes in art theft?
4.   What are the major concerns and issues with art theft?
5.   What are the methods of prevention for art theft?

To gain this information, I seek to interview experts, like you, for no more than 2-hours. All interviews will be confidential (your name will never be tied to the information you provide). If you are interested in participating, please let me know. If you would like more information about the study, please do not hesitate to email me.

Thank you so much,
Susie Agama"

ARCA 2

Dear XX, I am sending this email with the permission of the ARCA program director. I am an MS in Criminology & Criminal Justice student at California State University, Long Beach, who is conducting a research project on art theft retrieval. Specifically, I am interested in understanding the following:

1. What is the process of art theft retrieval?
2. What are the obstacles and supports offered during art theft retrieval?
3. What are the major crimes in art theft?
4. What are the major concerns and issues with art theft?
5. What are the methods of prevention for art theft?

To gain this information, I seek to interview experts, like you, for no more than 2-hours. All interviews will be confidential (your name will never be tied to the information you provide). If you are interested in participating, please let me know. If you would like more information about the study, please do not hesitate to email me.

Thank you so much for your time,
Susie Agama"

APPENDIX E

MSN EMAILS

"Dear XX, thank you so much for contacting me. I am an MS in Criminology & Criminal Justice student at California State University, Long Beach, who is conducting a research project on art theft retrieval. Specifically, I am interested in understanding the following:

6. What is the process of art theft retrieval?
7. What are the obstacles and supports offered during art theft retrieval?
8. What are the major crimes in art theft?
9. What are the major concerns and issues with art theft?
10. What are the methods of prevention for art theft?

To gain this information, I seek to interview experts, like you, for no more than 2-hours. All interviews will be confidential (your name will never be tied to the information you provide). If you are interested in participating, please let me know. If you would like more information about the study, please do not hesitate to email me.

Thank you so much for your time,
Susie Agama"

"Dear XX, thank you again so much for contacting me. I am just sending this follow-up email to see if you are still interested in participating in my MS in Criminology & Criminal Justice research project on art theft retrieval. Specifically, I am interested in understanding the following:

1. What is the process of art theft retrieval?
2. What are the obstacles and supports offered during art theft retrieval?
3. What are the major crimes in art theft?
4. What are the major concerns and issues with art theft?
5. What are the methods of prevention for art theft?

I seek to interview experts, like you, for no more than 2-hours. All interviews will be confidential (your name will never be tied to the information you provide). If you are interested in participating, please let me know. If you would like more information about the study, please do not hesitate to email me.

Thank you again so much for your time,
Susie Agama"

APPENDIX F

CODE LIST

Code-Filter: All

HU: SUSIE'S ANALYSIS
File: [C:\Users\sagam_000\Desktop\MASTERS THESIS FILES\ATLAS ANALYSIS FD\SUSIE'S ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2015-10-29 02:14:46

ACADEMIC
ACADEMIC or EXPERT FAILS
AGE
ARCHAEOLOGY
ART CRIME IS NOT THE SAME AS OTHER CRIME
ART CRIME IS THE SAME AS OTHER CRIMES
ART CRIME NOT A PRIORITY
ART DESTRUCTION IN LIEU OF THEFT
ART RETRIEVAL IS HOBBY
Art RETRIEVAL TREND
ART THEFT IS ABOUT MONEY
ART THEFT IS TREATED LIKE ANY OTHER CRIME
ART THEFT NOT BIGGER THAN NARCOTICS
ART Theft Occurrence [DESCRIPTION]
Art Theft Trends
ART THEFT WIDER THAN JUST "THEFT"
ART VALUE
ATYPICAL ART CRIME FACE BY LEA OR AC
AUCTION HOUSE FAILS
AWARDS
BELIEVE TRAINING FOR ART RETRIEVAL SHOULD AND COULD HAPPEN
BORDER PATROL
CAREER BACKGROUND
CASES SOLVED
CASES SOLVED: CAPTURING THIEVES
CASES SOLVED: CAPTURING THIEVES AND RETRIEVING ART
CASES SOLVED: RETRIEVING ART
CHILDREN
CHURCHES VS MUSEUMS VS MONASTERIES
Collaboration with other departments
COLLATERAL DAMAGE OF INSURANCE CO.s
Confidentiality with LEA
CONTACT WITH THIEVES

COUNTRY IS YOUNG ART CRIME LAW NOT DEVELOPED
COUNTRY of PARTICIPANT
Creating a NETWORK
CULTURE
DATABASE NEGATIVE
DATABASE POSITIVE
DEFENSIVE ON DEMO QUESTIONS
DEPARTMENT OVERWHELMED
DIFFICULTIES prosecuting art crime DUE TO LAW
Difficulty with reporting STATISTICS
DOES THIS ON THE SIDE
DON'T BELIEVE TRAINING IN ART RETRIEVAL IS NECESSARY
EDUCATIONAL BACKGROUND
ETHNICITY
EXCUSES THE MUSEUMS GIVE
Extradition
FAMILY INCOME
FORGERY CRIME
GARDNER heist
GOAL OF AN ACADEMIC
GOALS of an Investigation
HAS PRIOR TRAINING IN ART THEFT RETRIEVAL
HIGH PROFILE ART DOES NOT SELL
How CASES ARE ASSIGNED TO LEA
How did they start career in art theft RETRIEVAL
How Long Art Theft Investigation Takes
HUMAN ELEMENT
ILLICIT TRADE
ILLICIT TRADE WITHIN GALLERY ADMINS
Independent Investigations
INEVITABLE: ART CRIME
INFORMANTS
INTERNATIONAL LAW
INTERVIEWING SUSPECTS
ISSUES WITH SECURITY AND PREVENTION
JURISDICTION
LACK OF ASSISTANCE BY GOV, LEA, AND INSTITUTIONS
LACK OF HELPFULLNESS WITH LAW ENFORCEMENT
LANGUAGES SPOKEN
LAW ENFORCEMENT AGENT
Law enforcement position
LAW IN THEIR COUNTRY
LAW NOT THE PROBLEM
LEA DON'T KNOW HOW TO APPROACH CASES
LEA HAVE INTEREST IN ART RETRIEVAL TRAININ

LEA LACK MONETARY FUNDS
MARITAL STATUS
METHODS OF RETRIEVING ART
MONETARY FUNDS ARE PROVIDED FOR ART THEFT DEPT.
MOST USEFUL TOOL or RESOURCE
MUSEUM Theft
NAZI LOOTED ART
NEGATIVE EFFECT OF THE MEDIA
NEGATIVE VIEW OF FBI
No Art Theft Trends
NO PRIOR SPECIFIC ART THEFT RECOVERY TRAINING
ORGANIZED CRIME
Other CRIME effecting ART THEFT
POLICY (They have none)
POLICY (They have some)
POLICY THEY'D LIKE TO HAVE
POSITIVE EFFECT OF THE MEDIA
PREVENTION GUIDELINES
Previous background [jobs]
PROMOTION OF YOUTH ACTIVISM
RACE
RISK OF LIFE
SECURITY
SOLO INVESTIGATOR
SOLUTIONS TO ART THEFT BY ACADEMICS
STATUTE OF LIMITATIONS
STUMBLE UPON CAREER IN AR THEFT RETRIEVAL
Taxes
TERROISM
TESTING
TH ART MARKET
THE STATE OF ART CRIME
THEFT BY DECEPTION (FAKES FORG) BIGGER or EQUAL PROBLEM
Their Definition of a SOLVED Case
Their Definition of Art Theft
THESIS IS VIEWED AS ARTICLE
Thieves: TYPES
THREAT TO SAFETY
TOOLS and or RESOURCES
TOOLS LAW ENFORCEMENT WANT AND OR NEED
Typical art thefts faced by LEA or AC
Typical art thefts that likely recognized in media
UNCOMMON ART CRIMES FACED BY LEA OR AC
UNCOMMON METHODS OF RETRIEVING ART
UNDERCOVERWORK

APPENDIX G

FAMILY CODE LIST

Code Families

HU: SUSIE'S ANALYSIS
File: [C:\Users\sagam_000\Desktop\MASTERS THESIS FILES\ATLAS ANALYSIS FD\SUSIE'S ANALYSIS.hpr7]
Edited by: Super
Date/Time: 2015-10-29 02:18:18

Code Family: ACADEMIC
Created: 2015-09-07 04:47:45 (Super)
Codes (8):   [ACADEMIC] [ACADEMIC or EXPERT FAILS] [GOAL OF AN ACADEMIC] [LACK OF HELPFULLNESS WITH LAW ENFORCEMENT] [SOLUTIONS TO ART THEFT BY ACADEMICS] [STUMBLE UPON CAREER IN AR THEFT RETRIEVAL] [typical art thefts faced by LEA or AC] [what you need to know to investigate art theft]
Quotation(s): 55

Code Family: ARCHAEOLOGY LOOTING AND ILLICIT TRADE
Created: 2015-09-07 08:16:39 (Super)
Codes (4):   [ARCHAEOLOGY] [CULTURE] [ILLICIT TRADE] [ILLICIT TRADE WITHIN GALLERY ADMINS]
Quotation(s): 35

Code Family: ART CRIME AND TRENDS
Created: 2015-09-07 08:11:27 (Super)
Codes (16):   [Art RETRIEVAL TREND] [ART THEFT NOT BIGGER THAN NARCOTICS] [Art Theft Trends] [ART THEFT WIDER THAN JUST "THEFT"] [COUNTRY IS YOUNG ART CRIME LAW NOT DEVELOPED] [DIFFICULTIES prosecuting art crime DUE TO LAW] [GARDNER heist] [HIGH PROFILE ART DOES NOT SELL] [NAZI LOOTED ART] [No Art Theft Trends] [ORGANIZED CRIME] [other CRIME effecting ART THEFT] [THE STATE OF ART CRIME] [typical art thefts that likely recognized in media] [UNCOMMON ART CRIMES FACED BY LEA OR AC] [Universal Problem]
Quotation(s): 74

Code Family: DEMOGRAPHIC QUESTIONS: METHODOLOGY
Created: 2015-09-07 04:41:04 (Super)
Codes (9):   [AGE] [CHILDREN] [COUNTRY Of PARTICIPANT]

[EDUCATIONAL BACKGROUND] [ETHNICITY] [FAMILY INCOME]
[LANGUAGES SPOKEN] [MARITAL STATUS] [RACE]
Quotation(s): 84

Code Family: INFORMANTS AND UNDERCOVER WORK
Created: 2015-09-07 08:16:29 (Super)
Codes (2):   [INFORMANTS] [UNDERCOVERWORK]
Quotation(s): 5

Code Family: INSTITUTIONS: MUSEUMS GALLERIES AND AUCTION HOUSES
Created: 2015-09-07 08:12:16 (Super)
Codes (5):   [AUCTION HOUSE FAILS] [CHURCHES VS MUSEUMS VS
MONASTERIES] [EXCUSES THE MUSEUMS GIVE] [ILLICIT TRADE WITHIN
GALLERY ADMINS] [MUSEUM Theft]
Quotation(s): 37

Code Family: INSURANCE COMPANIES
Created: 2015-09-07 08:12:24 (Super)
Codes (1):   [COLLATERAL DAMAGE OF INSURANCE CO.s]
Quotation(s): 2

Code Family: LAW ENFORCEMENT'S RETRIEVAL PROCESS: ADVANTAGES
AND CHALLENGES
Created: 2015-09-07 08:11:13 (Super)
Codes (7):   [DEPARTMENT OVERWHELMED] [DIFFICULTIES prosecuting art
crime DUE TO LAW] [GOALS of an Investigation] [LACK OF ASSISTANCE BY
GOV, LEA, AND INSTITUTIONS] [LACK OF HELPFULLNESS WITH LAW
ENFORCEMENT] [LEA LACK MONETARY FUNDS] [MONETARY FUNDS ARE
PROVIDED FOR ART THEFT DEPT.]
Quotation(s): 73

Code Family: LAW ENFORCEMENT IN ART THEFT RETRIEVAL: TYPICAL
Created: 2015-09-07 08:09:55 (Super)
Codes (7):   [BORDER PATROL] [DOES THIS ON THE SIDE] [LAW
ENFORCEMENT AGENT] [RISK OF LIFE] [SOLO INVESTIGATOR] [STUMBLE
UPON CAREER IN AR THEFT RETRIEVAL] [THREAT TO SAFETY]
Quotation(s): 16

Code Family: MEDIA PERCEPTION

Created: 2015-09-07 08:16:09 (Super)
Codes (3):   [NEGATIVE EFFECT OF THE MEDIA] [POSITIVE EFFECT OF THE MEDIA] [typical art thefts that likely recognized in media]
Quotation(s): 44

_____

Code Family: METHODS OF RETRIEVAL: TOOLS RESOURCES AND SKILLS
Created: 2015-09-07 08:16:02 (Super)
Codes (9):   [Collaboration with other departments] [creating a NETWORK] [DATABASE NEGATIVE] [DATABASE POSITIVE] [METHODS OF RETRIEVING ART] [MOST USEFUL TOOL or RESOURCE] [TOOLS and or RESOURCES] [TOOLS LAW ENFORCEMENT WANT AND OR NEED] [UNCOMMON METHODS OF RETRIEVING ART]
Quotation(s): 93

_____

Code Family: PARTICIPANT DETAIL: BACKGROUND
Created: 2015-09-07 08:09:20 (Super)
Codes (7):   [ART RETRIEVAL IS HOBBY] [AWARDS] [CAREER BACKGROUND] [How did they start career in art theft RETRIEVAL] [law enforcement position] [previous background [jobs]] [Years of Experience]
Quotation(s): 60

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Code Family: PARTICIPANT EMOTIONS/INTERACTIONS
Created: 2015-09-07 08:12:46 (Super)
Codes (4):   [confidentiality with LEA] [DEFENSIVE ON DEMO QUESTIONS] [NEGATIVE VIEW OF FBI] [THESIS IS VIEWED AS ARTICLE]
Quotation(s): 8

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Code Family: PERCEPTION AND TREATMENT OF ART CRIME
Created: 2015-09-07 08:11:45 (Super)
Codes (5):   [ART CRIME IS NOT THE SAME AS OTHER CRIME] [ART CRIME IS THE SAME AS OTHER CRIMES] [ART CRIME NOT A PRIORITY] [ART THEFT IS TREATED LIKE ANY OTHER CRIME] [INEVITABLE: ART CRIME]
Quotation(s): 35

_____

Code Family: POLICY AND LAW
Created: 2015-09-07 08:12:36 (Super)
Codes (11):   [DIFFICULTIES prosecuting art crime DUE TO LAW] [Extradition] [INTERNATIONAL LAW] [JURISDICTION] [LAW IN THEIR COUNTRY] [LAW NOT THE PROBLEM] [POLICY (They have none)] [POLICY (They have some)] [POLICY THEY'D LIKE TO HAVE] [STATUTE OF LIMITATIONS]

[UNIVERSALITY WITH CURRENT LAWS]
Quotation(s): 58

Code Family: PREVENTION SECURITY AND SOLUTION TACTICS
Created: 2015-09-07 08:16:21 (Super)
Codes (7):   [HUMAN ELEMENT] [ISSUES WITH SECURITY AND PREVENTION] [PREVENTION GUIDELINES] [PROMOTION OF YOUTH ACTIVISM] [SECURITY] [SOLUTIONS TO ART THEFT BY ACADEMICS] [YOU NEED MONEY FOR SECURITY]
Quotation(s): 87

Code Family: REPERCUSSIONS OF ART THEFT: COLLATERAL
Created: 2015-09-07 08:13:16 (Super)
Codes (3):   [ART DESTRUCTION IN LIEU OF THEFT] [COLLATERAL DAMAGE OF INSURANCE CO.s] [TERROISM]
Quotation(s): 8

Code Family: SOLVING A CASE PROCESS
Created: 2015-09-07 08:10:03 (Super)
Codes (15):   [ART Theft Occurrence [DESCRIPTION]] [ATYPICAL ART CRIME FACE BY LEA OR AC] [CASES SOLVED] [CASES SOLVED: RETRIEVING ART] [How CASES ARE ASSIGNED TO LEA] [How Long Art Theft Investigation Takes] [Independent Investigations] [INTERVIEWING SUSPECTS] [LEA DON'T KNOW HOW TO APPROACH CASES] [Their Definition of a SOLVED Case] [Their Definition of Art Theft] [typical art thefts faced by LEA or AC] [UNCOMMON ART CRIMES FACED BY LEA OR AC] [what you need to know to investigate art theft] [when ART THEFT and OTHER CRIMES HAPPEN AT THE SAME time]
Quotation(s): 159

Code Family: THE ART MARKET
Created: 2015-09-07 08:17:05 (Super)
Codes (1):   [TH ART MARKET]
Quotation(s): 3

Code Family: THEFT BY DECEPTION: FORGERY, FAKES, INSURANCE FRAUD, AND TAX EVATION
Created: 2015-09-07 08:17:26 (Super)
Codes (3):   [COLLATERAL DAMAGE OF INSURANCE CO.s] [FORGERY CRIME] [THEFT BY DECEPTION (FAKES FORG) BIGGER or EQUAL PROBLEM]
Quotation(s): 17

Code Family: TRAINING
Created: 2015-09-07 04:48:35 (Super)
Codes (6): [BELIEVE TRAINING FOR ART RETRIEVAL SHOULD AND COULD HAPPEN] [DON'T BELIEVE TRAINING IN ART RETRIEVAL IS NECESSARY] [HAS PRIOR TRAINING IN ART THEFT RETRIEVAL] [LEA HAVE INTEREST IN ART RETRIEVAL TRAININ] [NO PRIOR SPECIFIC ART THEFT RECOVERY TRAINING] [what you need to know to investigate art theft]
Quotation(s): 48

Code Family: VICTIMS SUSPECTS AND THIEVES
Created: 2015-09-07 08:10:35 (Super)
Codes (14): [CASES SOLVED: CAPTURING THIEVES] [CASES SOLVED: CAPTURING THIEVES AND RETRIEVING ART] [CONTACT WITH THIEVES] [INTERVIEWING SUSPECTS] [thieves: TYPES] [VICTIM DON'T PLAY ROLE IN LEGAL PROCEEDING] [VICTIM(S) INVOLVED IN THEFT] [VICTIMS DON' PLAY A ROLE in investigation] [VICTIMS EXPERIENCE] [VICTIMS NEGATIVELY EFFECT investigation] [VICTIMS PLAY A ROLE in investigation] [VICTIMS POSITIVELY EFFECT investigation] [VICTIMS ROLE VARY ON INDIVIDUAL] [what to do IF THIEVES CONTACT YOU]
Quotation(s): 54

Code Family: WHAT IS ART
Created: 2015-09-07 08:13:24 (Super)
Codes (4): [ART VALUE] [CULTURE] [Their Definition of Art Theft] [what is art]
Quotation(s): 15

Code Family: WHY DOES ART CRIME HAPPEN
Created: 2015-09-07 08:11:56 (Super)
Codes (2): [ART THEFT IS ABOUT MONEY] [WHY ART CRIME HAPPENS]
Quotation(s): 25

REFERENCES

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