

REPORT

on

The Workshop of the ESLI Provenance Research Training Program

Vilnius, Lithuania, December 1-6, 2013

Background

The Provenance Research Training Program (the “PRTP” or the “Program”) is a project of the European Shoah Legacy Institute (ESLI) created by the Czech Ministry of Foreign Affairs in furtherance of the Holocaust Era Assets Conference held in Prague in 2009 and the resulting Terezin Declaration endorsed by 47 countries. The program focuses on provenance research and related issues concerning Nazi-looted art, Judaica, and other cultural property. It provides advanced training to serve the international community of current and future experts engaged in dealing with issues concerning cultural plunder during the Third Reich, the Holocaust and World War II. Initiated in 2011, the PRTP is administered jointly by the Prague office of the European Shoah Legacy Institute (ESLI), the New York-based Conference on Jewish Material Claims Against Germany, and host institutions of countries in which the Program’s workshops take place.

As a professional and academic training program, the PRTP presents provenance research as an interdisciplinary endeavor, which brings together professionals and academicians from a wide range of backgrounds and experiences. One of the many successful outcomes of the PRTP is its outreach to seasoned professionals, aspiring specialists and scholars who are critical to establishing an international network of like-minded individuals across nations and institutions. This ever-expanding network facilitates advances in the field of provenance research and its attendant disciplines, as well as encourages open discussion and review of extant public policy for more favorable research and restitution outcomes. The network should also eventually assist in ESLI’s future monitoring of the state of provenance research worldwide.

Each PRTP workshop is tailored to meet the particular needs of the host country and region. In other words, the PRTP is a modular program that reaches out directly to its natural constituencies by laying the foundations to either initiate provenance research programs or improve the methodologies and approaches to provenance research in different countries and regions. PRTP alumni are encouraged to attend successive workshops held in different locations as each program is unique. There have been repeat enrollments already.

Additional information on the PRTP may be found at www.provenanceresearch.org.

Location Selection

Provenance research on movable cultural property is by its nature an extremely international matter. The inaugural workshop in June, 2012 was held in Magdeburg, Germany, the center of provenance research in Germany and thus an appropriate place to launch the Program in regard to Europe as a whole. Thereafter, Zagreb, Croatia, was selected as an appropriate location for the second workshop of the PRTP because Croatia was in the process of joining the European Union.

The third workshop of the Provenance Research Training Program (PRTP) was convened on December 1-6, 2013, in Vilnius, Lithuania. This workshop was organized in conjunction with the Lithuanian Presidency of the Council of European Union of 2013.

The Ministry of Culture, the Ministry of Foreign Affairs and the Vilna [Gaon State Jewish Museum](#) served as hosts of the workshop. Vilnius, the capital of Lithuania, was once the home of a thriving Jewish community until its near-total annihilation during the period of German occupation. The overwhelming loss characterized by the eradication of Jewish culture, social, religious, economic, political, artistic and communal activity from Lithuanian civil society has left a permanent and palpable imprint in those parts of Vilnius where Jews lived, worked, studied, plied their trades and avocations, and worshipped. In that sense, this presence of absence served as a spiritual backdrop to the proceedings of the third PRTP workshop. Nevertheless, the generosity and warmth of our hosts and the graciousness displayed by representatives of the various ministries and of the Vilna Gaon State Jewish Museum as well as the enthusiasm of the Lithuanian-born participants to the workshop reminded all of us that new bridges have been built to allow future generations to learn about the past and apply an inquisitive and critical eye to the understanding of issues like cultural plunder, safeguarding the heritage of a community, and doing one's part in documenting loss and aiding where possible in the reuniting of lost objects with their rightful owners, be they individuals, organizations or communities.

The Workshop in Vilnius

All sessions of the workshop were held at the Vilna Gaon State Jewish Museum, except for the general introduction to the workshop that took place at the Ramada Hotel on Sunday 1 December 2013.

This was the first time that the PRTP had organized a workshop so far north and east on the European continent. The complex and rich history of Lithuania and the region that it inhabits in the northeastern confines of Europe provided a new and challenging context

within which to hold an international workshop devoted to the exploration of provenance research as a methodology that allows its practitioners to delve into the history of ownership of artistic and cultural objects found in private and public collections and study their evolution through the tortured history of the 20th century and, in particular, that of the Third Reich, the Holocaust, and the Second World War. This historical framework, which had dominated the first and second PRTP workshops, needed to encompass as well as the particular geopolitical developments and upheavals specific to Lithuania and its region.

The fact that the Final Solution had cost the lives of close to 95 per cent of the Jewish community in Lithuania between 1941 and 1945 served as a stark reminder that whatever discussions would take place in Vilnius, the near-total disappearance of its Jewish population would weigh heavily in the consideration of our deliberations and discussions. Hence, the core curriculum which had prevailed in Magdeburg and in Zagreb had to be modified to make room for other discussions and debates that took into account the fate of Lithuanian Jewry and the ultimate disposition of its cultural and artistic treasures during and after World War II.

Curriculum Development

In preparations for the Vilnius program, the director of the PRTP, Marc Masurovsky, reviewed feedback from the Zagreb participants and held a number of preliminary discussions with officials at the Lithuanian Embassy in Washington, DC, throughout the fall of 2013 in an effort to frame the outer perimeter of the Vilnius workshop and apprehend how best to approach some of the more complex issues tied to cultural plunder in Lithuania and neighboring countries, the treatment and fate of cultural objects during and after World War II that had been owned and/or created by the Lithuanian Jewish community. One of the most salient issues that were deemed worthy of exploration during the Vilnius workshop was the YIVO question and the fate of its cultural holdings during and after World War II. As an ancillary point, the presence of many objects with little known histories at the Vilna Gaon State Jewish Museum, site of the PRTP workshop, provided an opportunity to explore in situ some of these basic questions underlying provenance research and the quest for information on the history of objects in a museum collection.

Another factor that one has to bear in mind was the near-total absence of systematic provenance research in Lithuanian institutions, a situation not unlike that encountered in Zagreb, Croatia, during the second PRTP workshop in March 2013. By contrast, in Vilnius, there did not appear to be an existing framework for provenance research to develop as part of the professional toolkit of professionals working, for the most part, in State-controlled cultural institutions.

These factors indicated that a completely different methodological and pedagogical approach was needed to conduct the Vilnius Program. The Vilnius workshop reinforced a notion that had emerged in Zagreb, specifically that the Program staff, guest specialists, and participants, were eager to listen to the Lithuanian colleagues and to ask questions about their own experiences in Lithuania, colored by significant societal upheavals in recent memory. In other words, one important aspect/feature of the PRTP workshop is facilitation of an amicable/non-adversarial international dialogue regarding culture, the displacement of cultural objects, and the challenges that we all face in correcting behavior that perpetuates the misuse and abuse of cultural and artistic assets.

One last point regarding the development of the curricular program for the Vilnius PRTP workshop: the March 2013 workshop in Zagreb highlighted the fact that, time and again, questions having to do with the restitution of looted cultural objects needed to be more fully fleshed out than the framers of the workshop had envisioned. Also, issues of cultural heritage, patrimony, and related national policies governing the treatment of artistic and cultural objects in public collections needed to be addressed more carefully. Indeed, the Western experience with cultural objects subsumes equal parts private and public ownership. The further away from the West one goes, the more one realizes that the overall discussion about culture is one that is inextricably tied to national cultural policies and all of its associated baggage, be it in terms of due diligence, collections management, research and ownership questions relative to the objects in those collections.

There is never any correct and foolproof manner by which to tackle all of these intricate questions. As most of us have learned to appreciate over the years, provenance research is a methodology that calls upon different sets of skills in order to flesh out as exhaustive as possible a history of ownership for a cultural and artistic object under study. The past decades have taught us that this type of research leads more often than not to understanding who the true owners of these objects are and the moral and legal implications of such research as to the present and future status of these objects. The PRTP workshops are designed, in principle, to address these points and define, delineate how to tackle these research conundrums within very different cultural, political, and national frameworks.

Evolution of the Vilnius PRTP workshop curriculum

Following the discussions with representatives of the Lithuanian government in Washington, DC, the director of the PRTP program, Marc Masurovsky, exchanged ideas and views about the workshop with the PRTP's hosts in Vilnius, as well as the core teaching staff of the workshop—Irina Tarsis and Agnes Peresztegi. There was a growing feeling that the Vilnius workshop should be as much about the teaching staff,

the specialists and the participants learning about local conditions and issues from our hosts as it was for our hosts to receive information from the community of participants, specialists and instructors that otherwise would be nigh impossible to obtain through regular channels.

Consequently, and as opposed to the Zagreb workshop, the Vilnius workshop included several presentations on the treatment of Jewish cultural objects during and after the Holocaust both in a general framework and also in the framework of events that unfolded in Lithuania from the 1930s to today. It was hoped that the question of YIVO could be examined in depth. However, as the date of the workshop drew near, those specialists who had been contacted to speak in Vilnius and share their expertise on YIVO and the fate of its collections were unable to participate in the workshop.

Another outcome of the Zagreb workshop was the positive response by participants to the presence of a museum curator who could describe how provenance research was practiced—in this instance, in an American cultural institution—and how research outcomes led to specific decisions regarding the restitution of objects with troubled ownership histories. Although we were unable to repeat this part of the curriculum in Vilnius, we were able to invite a German museum director, Susanne Anna, with whom we could discuss collection management practices in Germany, the challenges posed by provenance research in the charged cultural environment generated by the complicated evolution of public and private art collections in Germany from the 1930s to today.

Program staff decided to use interactive learning methods to encourage individual participation. Thus the most striking difference between the Vilnius workshop and past workshops in Magdeburg and Zagreb was the establishment of discussion groups that brought together four or five participants in each group. These groups were active throughout the life of the workshop and were asked to tackle different issues and themes.

Last but not least, the discovery of a massive art collection with Nazi-era looted art connections suggested that the Vilnius Program students would benefit from examining the story from different angles. The art collection in question was held in Munich, Germany, by Cornelius Gurlitt, the son of a notorious Nazi art dealer, Hildebrand Gurlitt, who had been very active during the 1930s and 1940s as a buyer, broker, and seller of art objects whose histories intersected with the persecution of Jews and other groups both inside the Reich and in the territories occupied by the Wehrmacht, especially in Western Europe. Here again, the director of the PRTP, in consultation with teaching staff, made an executive decision to modify the curriculum shortly before the start of the workshop in Vilnius and incorporate the “Gurlitt Affair” as a running theme throughout the workshop, to serve as a living object worthy of discussion, debate, and study, almost as a test bed for many issues and questions arising out of a weeklong discussion and exploration of provenance research.

To sum things up, the Vilnius workshop program revolved around:

- 1/ the core curriculum;
- 2/ the Cornelius Gurlitt affair;
- 3/ theme-based discussion groups.

In addition, the teaching staff was available to individual student's Q&A sessions in the evenings to demonstrate specific research methods.

While there was an attempt at greater structure in the March 2013 workshop in Zagreb, the structure of the Vilnius workshop depended largely on the management of discussion groups, the incorporation of a running thread of analysis and discussion surrounding the Gurlitt matter, and how these two elements would coexist within the framework of a "core curriculum" emphasizing historical overviews of cultural plunder during the Third Reich, the fate of Jewish-owned collections during and after the Holocaust, and postwar attempts to recover lost objects within the varying contexts of national cultural policies East, Center, South, and West across continental Europe.

Ultimately, the time was spent with alternating lectures, group discussions, guest presentations and group presentations. As with all hybrid programs, results were uneven, still the vast majority of participants declared themselves satisfied with how the Vilnius workshop operated. Lessons will be drawn from this experience in preparation for the fourth PRTP workshop scheduled to take place in Athens, Greece, during the first week of June, 2014.

Selection of participants in the PRTP workshop in Vilnius

The selection committee was comprised of the director (Marc Masurovsky) and the workshop instructors (Irina Tarsis and Agnes Peresztegi) in consultation with the Lithuanian representative (Vaiva Lankeliene) and others.

Applicants to the Vilnius workshop obtained information about the workshop from the following sources:

- 1/ the @plunderedart twitter feed;
- 2/ personal recommendations;
- 3/ academic and professional institutions;
- 4/ web searches on "provenance research training";
- 5/ the PRTP website.

Each applicant was asked to complete an application form, submit a curriculum vitae, a background statement, two letters of recommendation and an essay explaining his/her reasons for participating in the workshop.

The Selection Committee, consisting of the instructors and host representative, ranked each applicant with a numerical score which would provide as objective an indicator as possible of his/her eligibility to participate in the program. Final selection was made with a balanced approach to all the applicants' submissions.

In order to attract as many applicants from Lithuania and neighboring countries, the PRTP offered tuition waivers to all successful applicants from those nations.

Attached please find a listing of participants, full-time instructors and specialists who made presentations and others who were present at the Workshop.

All together, there were 32 persons (including specialists and staff) from 12 countries who participated in the Vilnius workshop. They came from Australia, Bulgaria, Canada, Germany, Greece, Hungary, Israel, Lithuania, Moldova, Poland, the United Kingdom, and the United States.

The Vilnius workshop

1/ the core curriculum:

As devised for the Magdeburg and Zagreb workshops, the “core curriculum” consists of a historical overview of cultural plunder during the Third Reich, the Holocaust and World War II and the impact of those thefts and misappropriations on postwar societies and the ways in which notions of justice, ethics, restitution, compensation, due diligence, are treated as a result of or in spite of acts of plunder aimed at victim groups and their holdings of artistic and cultural objects. It also addresses legal and moral issues stemming from historical and current requests by individuals or entities for the return of their lost possessions which are in the hands of individuals or other organizations, even government agencies. Last but not least, the “core” includes Jewish cultural property. The Vilnius workshop addressed these different aspects of the “core curriculum” in both a direct and indirect manner. By direct, I mean that there were formal sessions devoted to the historical overview and to postwar restitution issues and how they differed in Eastern Europe during and after the Soviet era. By indirect, I mean that the questions of Jewish cultural objects did not come up as a study of the objects per se in terms of provenance matters and research into their origin. However, there were highly informative sessions about Jewish artists (Yagna Alsston and Fern Smiley) and about the postwar treatment of Jewish cultural property by Israeli institutions, especially items deemed ‘heirless’ (Shir

Kochavi) which triggered an animated and highly productive exchange among participants.

The Lithuanian view on Jewish cultural objects came to us from two specialists from the Vilna Gaon Jewish State Museum, which was co-hosting the workshop.

Fern Smiley (Canada) introduced us to a fascinating archive that can be consulted in Toronto, Canada, the Otto Schneid Collection, which consists of Schneid's writings about Jewish artists in Europe during the interwar years, his involvement with YIVO in then Vilna during the early 1930s. This unique archive combines both unpublished manuscripts, biographical sketches of many Jewish artists who have never shared the limelight with their more famous brethren like Chaim Soutine or Felix Nussbaum, as well as photographs of their works together with notations about their inter-war locations, a key aid for provenance researchers.

Yagna Alsston (Poland) offered the participants an overview of the status of Jewish artists in Krakow before and during the Holocaust. She also pointed out ways in which their works of art were recycled in the postwar Polish art market through specialized galleries and auction houses.

Shir Kochavi (Israel) introduced us to the complexities of heirless cultural objects brought into Palestine and subsequently Israel, their handling by Mr. Narkiss and current approaches to heirless cultural objects and the relativism of the notion of "heirless" since it conjures a total absence of any heirs who might claim the object in question.

Nawojka Lobkowicz-Cieślińska (Poland) introduced workshop participants to the particularities of cultural plunder in the East and the problems of restitution in the immediate postwar era influenced in part by the geopolitical shifts of power that privileged the Soviet Union's interests over those of the countries that it "liberated" and whose political futures it subsequently controlled.

Agnes Peresztegi (France) discussed conditions in Hungary through two major cases: the Hatvany case and the Herzog case. She also guided discussions that were specific to matters of international law and how it affects, historically and currently, the chances of obtaining restitution for cultural objects and how those outcomes might differ between East and West, depending on where the object was taken.

Susanne Anna (Germany), director of the Dusseldorf City Museum, described her responsibilities and duties as the director of a German museum in a city with a rich cultural past and how she applies the highest standards of due diligence in the acquisition and display of cultural objects.

Pavel Ilyin (USA), geographer at the United States Holocaust Memorial Museum in Washington, DC, discussed boundary changes from a geo-historical perspective in

Eastern Europe in the first half of the twentieth century in an effort to highlight the importance of geographical markers in provenance research.

2/ The Cornelius Gurlitt affair:

As a result of the preeminence of the Cornelius Gurlitt affair in the international press and its impact on questions having to do with provenance research, national and international policies governing restitution and on due diligence practices, the director of the program, in consultation with the teaching staff, agreed to highlight the Gurlitt affair throughout the workshop proceedings. Although the discussions were largely unstructured/free flowing, they were designed to link the Gurlitt Affair to the core concerns underlying the provenance research workshop and the questions that it raises about the challenges posed by the types of objects in the collection and how best to address those challenges, and the prospects raised by the likelihood of restitution to rightful owners, as well as the possible return to Mr. Gurlitt of at least some of the objects. Also, the Gurlitt Affair enabled the workshop participants to discuss the role of public involvement in the confiscations and retention of works of art once held by private owners, as well as the conundrum currently faced by the German government in the face of its standing prohibition from considering the overturning of a 1938 law that made official the de-accessioning of “degenerate” works from its public holdings.

3/ Discussion groups:

The director of the workshop in consultation with the teaching staff divided the participants to the Vilnius workshop into five groups: government, current possessor, museums (private and public), auction houses and galleries, and claimants. For ease of recognition, each discussion group was color-coded.

Teaching staff drafted different research assignments (scenario) for each group based on past cases. Each discussion group reviewed the scenario regarding an object or a scenario that needed to be addressed based on the function of each group. For instance, the government group would have to reason like a government agency and/or a representative of the State when addressing issues detailed in its scenario. Similarly, if one belonged to the claimant group, the scenario would have to be argued from that perspective. The point of this division was to instill in each participant a sense of the process entailed in addressing questions of restitution, research, due diligence, and related matters involving cultural assets that come into one’s possession or custody.

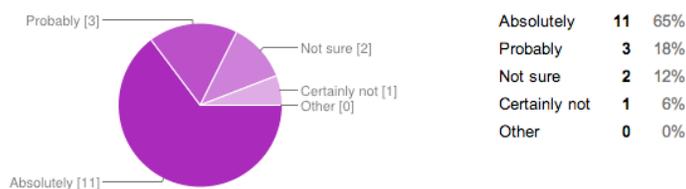
All groups except for the government group consisted of four participants—the government group had five. Each day, the discussion groups met in order to find some type of outcome to their respective scenario. The teaching staff acted as roving guides and facilitators to group discussions. On the last day of the workshop, a representative

from each group shared his/her group’s “findings” with the workshop participants and elicited comments and feedback.

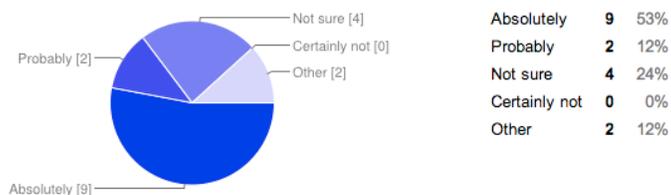
Feedback from workshop participants:

Participants to the Vilnius workshop were asked to complete an evaluation questionnaire that would help the organizers understand the strengths and weaknesses of the workshop.

Would you recommend participation in a PRTP workshop to your colleagues and/or friends?



Do you think your participation in a PRTP workshop makes you more competitive in your professional or academic career?



See **Addendum A** for select quotes from the surveys.

Strengths

Of the 18 participants who evaluated the strengths of the workshop, half of the respondents indicated that they were most satisfied by:

- 1/ the choice of topics and the curriculum;
- 2/ the practical part of the workshop (hands-on experience and applied methodologies).
- 3/ the instructors
- 4/ the coverage of legal issues.

One third expressed their satisfaction with coverage of archives, methodology and available information sources as well as political and diplomatic issues.

The creation of an online “Dropbox” in which documents were uploaded as references for group discussions and general topic areas addressed by the workshop proved to be a very popular feature. Irina Tarsis, our newest instructor, was responsible for setting up and managing the Dropbox. As a result of the unanimous support for use of the Dropbox, it will become a regular feature of the PRTP as a central area where documents can be uploaded and retrieved by participants, specialists, and instructors.

Weaknesses

Four participants felt that not enough had been said about archival research, sources of information, and methodology.

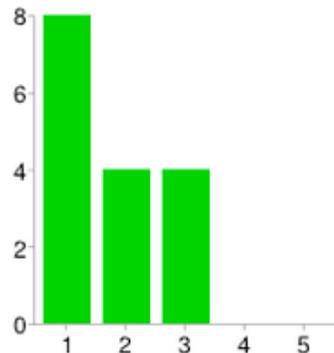
One fourth of the participants wanted more information about Jewish cultural objects as well as additional content about the global art market. One third of the participants would have desired more emphasis on art historical matters—the history of collecting and museum issues—and also greater focus on matters pertaining to cultural heritage matters.

One person found the workshop wanting on local—Lithuanian—history.

A couple of participants criticized the overall organization of the workshop, its emphasis on current events, namely the Gurlitt case, and the small group discussions. They felt that the workshop had ignored the expectations of the participants, and would have preferred a conventional approach relying on lectures with PowerPoint slides followed by discussions in a highly structured environment that mirrored a typical classroom situation, especially in view of the wide variety of backgrounds in knowledge and experience displayed by workshop participants.

One participant provided an extensive commentary that attempted to contextualize any critique of the workshop. This participant viewed the presentations and ensuing discussions as a means to an end, as starting points for deeper exchanges between participants and specialists. In effect, this participant viewed the workshop in its totality, hence objected to the notion of “weakness” by stressing the “holistic” nature of the workshop whereby each day consisted of presentations, discussions, break-out groups around specific themes, and follow-up discussions and supplemental “instruction” at the workshop hotel, whose restaurant was nicknamed “the office.” To sum it up, one function of the workshop was—and continues to be—to identify areas and topics where one seeks additional information. Or to put it another way, the workshop becomes a prism that allows the participant to focus post-workshop on topics and areas that require more attention in order to refine his/her skills.

Please grade the overall quality of organization, logistics, and support



1	8	50%
2	4	25%
3	4	25%
4	0	0%
5	0	0%

Recommendations for future workshops:

The director of the program assumes full responsibility for the re-organization of the Vilnius workshop curriculum in the weeks preceding the onset of the workshop. This executive decision modified the overall structure of the workshop, and it did take the greater part of the first full day of the workshop (Monday 2 December) to adjust to the new pace. Nevertheless, part of the mission of the workshop is to experiment with different approaches and methodologies by which to impart content and form to participants. Provenance research is not done in a void and recognition of important current events and developments is one of the skills to be embraced by researchers in this evolving field. In fact, there are new teams being created in France and Germany in 2014 to tackle provenance research topics in a new way in light of the Gurlitt situation. The relative novelty and ever-changing location of the workshop invites experimentation. Otherwise, one never learns what works best, although some of the participants argued that it is best to stick with convention than to risk pandemonium in the name of innovation. That debate is frankly eternal. But it is entirely feasible to attempt different pedagogical approaches and experiment with unconventional content delivery systems as long as there is a solid structure by which to support those departures. Hence, the criticism aimed at the lack of organization is deserved to some extent.

Overall the creation of small groups around which focused discussions could take place amongst participants was a positive experience for nearly all of the participants. One hurdle, though, was linguistic in nature since several participants had difficulties with the English language, but the presence of at least one instructor (Irina Tarsis) who shared a common language (Russian) with half a dozen participants helped alleviate some of the communications difficulties. Nevertheless, it is true that language comprehension does enter into the fray especially when participants come from a wide variety of geographical

locations especially from Eastern Europe and Southeastern Europe where English is not necessarily an acquired second language. Should the resources be available to recruit interpreters, it might be wise to keep this in mind for future workshops.

Among the topics recommended for inclusion in the Athens workshop are: cultural objects stolen from non-Jewish owners, provenance research pertaining to cultural objects stolen in the past several decades, an overview of the current illicit trade in stolen cultural property, and adding more case studies to the curriculum.

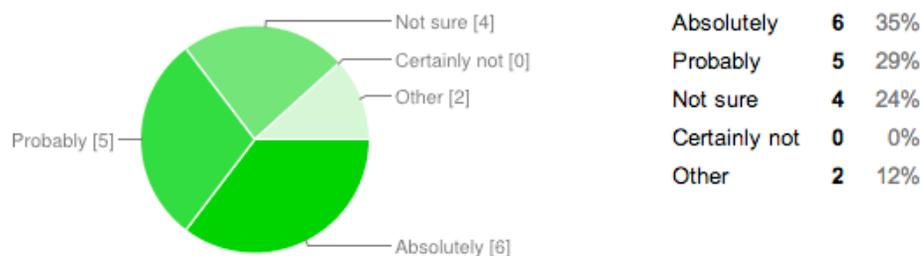
Conclusion

It is realistic and reasonable to combine a more structured environment with small group discussions. This will be accomplished when the next workshop take place in Athens, Greece, in the first week of June 2014.

As regards content, the “core curriculum” will be re-emphasized which involves a conventional presentation of historical facts pertaining to cultural plunder in the 20th century. It will be combined with a primer on Jewish cultural history and Jewish communities up to the Second World War as suggested by numerous participants.

Since time is short—five days do go by very quickly—there is little room for a wide variety of topics to be addressed outside of a conventional lecture delivery system which characterized the June 2012 Magdeburg workshop. The biggest casualty when one relies too much on a lecture format is a major reduction of time available for debate and discussions, which are the hallmark of a workshop format. Program staff was delighted to see returning participants in Vilnius and judging by the survey results, we look forward to greeting and training a mix of old and new students in Athens in the summer.

Are you planning to participate in another P RTP workshop in the future?



Appendix A: Select Comments from the Survey of Participants

Regarding the structure of the program:

1. *I think that it is necessary to work with a structure. Many theoretical issues are completely unknown to participants and I think that in the first couple days they should follow a sound intro to history, terminology and relevant subjects of the discipline. Apparently group working is possible in those days. Although Mark and Irina were absolutely amazing and know the issues extremely well I think that they should follow a more structured-classroom style presentation in order to then deal with a homogenous basis, especially when it comes to case studies. I also think that the group working could be varied with other types of cooperative exercises.*

Regarding Gurlitt focus in the program:

1. The Gurlitt story was our zeitgeist and, for this, we were incalculably fortunate. It was used as an effective reference point to bounce theoretical solutions and practical considerations against, and helped those of us who are new to the field to understand the inherent challenges involved in conducting thorough provenance research. In this way, it was beneficial to learn from people who have substantial experience within this field attempt to deconstruct the Gurlitt question into its compartments of confusion. The real value lay in acknowledging the divergence of information between the mainstream news media reporting of the seizure, and the available facts pertaining to the hoard, objective or otherwise. I thoroughly enjoyed all aspects of the program and look forward to Athens next year.
2. In my opinion, the Gurlitt story provided a real life scenario, but additional case studies would have added even more to the curriculum.

Regarding resources made available to participants:

1. The Dropbox resources are excellent and I hope they will be expanded and added to in the near future. I would like to see a document which might serve as a training, or dummy, scenario, which details a variety of possible steps to consider in conducting provenance research on a particular object. The Dropbox is an excellent location for documents and ideas to remain accessible for all participants. If possible, I would like the recommended reading lists to be expanded further (perhaps, if copyright allows, with scanned texts added), for us to consult when we have a spare moment.

2. The group scenarios were particularly instructive in allowing us to survey a range of provenance research responses to practical situations. This dissemination of ideas and perspectives served to enhance the applicability of the information provided, and helped to stimulate unique solutions to problems common to the art world. Everyone in our group participated very well and, if anything, perhaps communication between group members might be improved upon next time.

Regarding assigned scenarios for the groups

1. I would definitely suggest that the assigned scenarios should be a permanent part of future PRTP workshops.
2. This was a great advantage to work in the small group. First of all, it gave opportunity to know each other and to exchange information and position in regards to provenance research. The improvement, I would introduce, after two days of working in one group I would assemble new groups of different people in order to facilitate most complete interchange.