

Conservation Skills: Judgement, Method And Decision Making

Conservation SkillsJudgement, Method and Decision MakingRouteledge

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This is an **study of artefacts**, setting them in a social context rather than using a purely scientific approach. Drawing on a range of different cultures and extensively illustrated, Archaeological Artefacts and Material Culture covers everything from recovery strategies and recording procedures to interpretation through typology, ethnography and experiment, and every type of material including wood, fibres, bones, hides and adhesives, stone, clay, and metals. With over seventy illustrations with almost fifty in full colour, this book not only provides the tools an archaeologist will need to interpret past societies from their artefacts, but also a keen appreciation of the beauty and tactility involved in working with these fascinating objects. This is a book no archaeologist should be without, but it will also appeal to anybody interested in the interaction between people and objects.

Despite the fact that we have a range of senses with which to perceive the world around us, museums and other cultural institutions have traditionally used sight as the main way to convey information. In everyday life, though, we use touch constantly in conjunction with sight. Why, then, does it play so small a role in the study and enjoyment of museum objects? Contributors to this volume explore how the sense of touch can be utilized in cultural institutions to facilitate understanding and learning.

Relationships between conservation and corrosion scientists are assessed and similarities, differences and synergies identified. Corrosion control as a preservation option for heritage metals is advocated as being cost-effective and pragmatic. This will require generation of data to develop predictive conservation and estimation of object lifespan as a function of their intrinsic and extrinsic variables. Methods for quantitative determination of corrosion rates of chloride infested heritage iron and techniques for scaling to heritage value are discussed. The iron hull of the ss Great Britain and an AHR/EPSCR Heritage Science Research Programme at Cardiff University are used to illustrate the rationale behind using corrosion control in heritage.

Historical Perspectives in the Conservation of Works of Art on Paper

Museum Practice

The Explicit Material
Faded and Threadbare Historic Textiles and their Role in Houses Open to the Public

An Introduction

Professionals' Experiences in Cultural Heritage Conservation in America, Europe, and Asia

This volume provides an unparalleled exploration of ethics and museum practice, considering the controversies and debates which surround key issues such as provenance, ownership, cultural identity, environmental sustainability and social engagement. Using a variety of case studies which reflect the internal realities and daily activities of museums as they address these issues, from exhibition content and museum research to education, accountability and new technologies, Museums, Ethics and Cultural Heritage enables a greater understanding of the role of museums as complex and multifaceted institutions of cultural production, identity-formation and heritage preservation. Benefiting from ICCOM 's unique position in the museum world, this collection brings a global range of academics and professionals together to examine museums ethics from multiple perspectives. Providing a more complete picture of the diverse activities now carried out by museums, Museums, Ethics and Cultural Heritage will appeal to practitioners, academics and students alike.

The conservation of metallic archaeological and historic artefacts is a major challenge whether they are ancient bronzes or relics of our more recent industrial past. Based on the work of Working Party 21 Corrosion of Archaeological and Historical Artefacts within the European Federation of Corrosion (EFC), this important book summarises key recent research on analytical techniques, understanding corrosion processes and preventing the corrosion of cultural heritage metallic artefacts. After an introductory part on some of the key issues in this area, part two reviews the range of analytical techniques for measuring and analysing corrosion processes, including time resolved spectroelectrochromy, voltammetry and laser induced breakdown spectroscopy. Part three reviews different types of corrosion processes for a range of artefacts, whilst part four discusses on-site monitoring techniques. The final part of the book summarises a range of conservation techniques and strategies to conserve cultural heritage metallic artefacts. Corrosion and conservation of cultural heritage metallic artefacts is an important reference for all those involved in archaeology and conservation, including governments, museums as well as those undertaking research in archaeology and corrosion science. Summarises key research on analytical techniques for measuring and analysing corrosion processes Provides detailed understanding of corrosion process and corrosion prevention Discusses on-site monitoring techniques

This book aims to assess, evaluate and critically analyse the methods that are currently available for a judicious pest management in durable food. It presents and analyzes a vast amount of methods that are already in use in "real world" industrial applications. After the phase-out of methyl bromide, but also the withdrawal of several insecticides and the continuously updated food safety regulations, there is a significant knowledge gap on the use of risk-reduced, ecologically-compatible control methods that can be used with success against stored-product insect species and related arthropods. The importance of integrated pest management (IPM) is growing, but the concept as practiced for stored products might differ from IPM as historically developed for field crops. This book discusses a wide variety of control strategies used for stored product management and describes some of the IPM components. The editors included chemical and non-chemical methods, as both are essential in IPM. They set the scene for more information regarding emerging issues in stored product protection, such as emerging alien and invasive species as threats for global security, as well as the importance of stored-product arthropods for human health. Finally, the analysis of the economics of stored product protection is presented, from theory to practice. Many historic houses that open to the public in England and Wales - particularly those owned by the National Trust - preserve their contents rather than restore them to a particular period. The former owners of these houses often retained objects from various periods and this layering of history produces interiors that look aged and patinated. Although the reason for this preservation and lack of fashionable renewable can be attributed to declining economic fortunes in the twentieth century, there are many examples of families practising this method of homemaking over a much longer period. Taking National Trust properties as its central focus, this book examines three interlocking themes to examine the role of historic textiles. Firstly it looks at houses with preserved contents together with the reasons for individual families choosing this lifestyle; secondly the role of the National Trust as both guardian and interpreter of these houses and their collections; and finally, and most importantly, the influence of textiles to contribute to the appearance of interiors, and their physical attributes that carry historical resonances of the past. The importance of preserved textiles in establishing the visual character of historic houses is a neglected area and therefore the prominence given to textiles in this project constitutes an original contribution to the study of these houses. Drawing upon a range of primary sources, including literature produced by the National Trust for their sites, and documentary sources for the families and their houses (such as diaries, letters and household accounts), the study takes a broad approach that will be of interest to all those with an interest in material culture, heritage, collecting studies and cultural history.

This posthumously published collection of essays takes up such diverse subjects as the poet Oppian, Tantrism, the feasts of the Christian year, Durer, the Japanese studies of Ivan Morris, the erotic mysticism of the Gita-Govinda, the eternal spirit of Andalusia, and Bede's Ecclesiastical History. The title essay considers the time's transforming effect on art, meditating on the erosion of a statue and the resulting production of a new, sublime work of art.

Corrosion and conservation of cultural heritage metallic artefacts
Studies in Archaeological Conservation

Archaeology
Advances in Practice

Handling Objects in Museum and Human Context

Conservation Skills

One distinctive feature of human society since the dawn of civilization is the systematic use of inorganic building materials, such as natural stone, unburnt and burnt soil, adobe and brick, inorganic binders like lime and cement, and reinforced concrete. Our heritage has cultural, architectural and technological value and preserving such structures is a key issue today. Planners and conservation scientists need detailed site surveys and analyses to create a database that will serve to guide subsequent actions. One factor in this knowledge base is an understanding of how historic materials were prepared and the crucial properties that influence their long-term behaviour. Any assessment of the way such materials perform must crucially be based on an understanding of the methods used for their analysis. The editors here add to the knowledge base treating the materials used in historic structures, their properties, technology of use and conservation, and their performance in a changing environment. The book draws together 18 chapters dealing with the inorganic materials used in historic structures, such as adobe, brick, stone, mortars, concrete and plasters. The approach is complex, covering material characterisation as well as several case studies of historic structures from Europe, including Germany, Ireland, Italy, Poland, Portugal, Scotland, Slovenia and Spain, and the My Son Temples in Vietnam. An equally important component of the book covers the analysis of materials, together with a treatment of sustainable development, such as the protection of monuments from earthquakes and climate change. The authors are all leading international experts, drawn from a variety of backgrounds: architecture, civil engineering, conservation science, geology and material science, with close links to professional organisations such as ICCOMOS or universities and research centres throughout Europe. Audience: This book will be of interest to geologists, engineers, restorers, consulting engineers, designers and other professionals dealing with cultural heritage and sustainable development. Also graduate students in applied geo-science (mineralogy, geochemistry, petrology), architecture and civil engineering will find interesting information in this book.

In the past, museums often changed the meaning of icons or statues of deities from sacred to aesthetic, or used them to declare the superiority of Western society, or simply as cultural and historical evidence. The last generation has seen faith groups demanding to control 'their' objects, and curators recognising that objects can only be understood within their original religious context. In recent years there has been an explosion of interest in the role religion plays in museums, with major exhibitions highlighting the religious as well as the historical nature of objects.Using examples from all over the world, Religious Objects in Museums is the first book to examine how religious objects are transformed when they enter the museum, and how they affect curators and visitors. It examines the full range of meanings that religious objects may bear - as scientific specimen, sacred icon, work of art, or historical record. Showing how objects received here, PhD in the History of Art from the University of Leeds, and manages the Events & Lectures programme at the Royal Academy of Arts in London. As co-founder of Bracker Fiske Consultants, she advises on the presentation, description, documentation, and care of artworks comprising modern media, and lectures and publishes widely on the theoretical and practical issues arising from the conservation of non-traditional and impermanent materials in contemporary works of art.

'Conservation: Principles, Dilemmas, and Uncomfortable Truths' presents multi-perspective critical analyses of the ethics and principles that guide the conservation of works of art and design, archaeological artefacts, buildings, monuments, and heritage sites on behalf of society. Contributors from the fields of philosophy, sociology, history, art and design history, museology, conservation, architecture, and planning and public policy address a wide range of conservation principles, practices, and theories from the US, Canada, Europe, Australia and New Zealand, encouraging the reader to make comparisons across subjects and disciplines. By wrestling with and offering ways of disentangling the ethical dilemmas confronting those who maintain and sustain cultural heritage for today and tomorrow, 'Conservation: Principles, Dilemmas, and Uncomfortable Truths' provides an essential reference text for conservation professionals, museum and heritage professionals, art and cultural historians, lecturers and students, and all others invested in cultural heritage theories and practices. Alison Richmond, as a Senior Conservator in the Victoria and Albert Museum and Deputy Head of the Conservation Department at the Royal College of Art, maintains teaching and research roles in conservation theory, principles and ethics, and has developed decision-making tools for conservators. She is an Accredited Conservator-Restorer (ACR), a Fellow of the International Institute for Conservation (IFIIC), and a trustee of the UK's Institute of Conservation (Icon) since 2005. Alison Richmond received her PhD in the History of Art from the University of Leeds, and manages the Events & Lectures programme at the Royal Academy of Arts in London. As co-founder of Bracker Fiske Consultants, she advises on the presentation, description, documentation, and care of artworks comprising modern media, and lectures and publishes widely on the theoretical and practical issues arising from the conservation of non-traditional and impermanent materials in contemporary works of art.

Studies in Archaeological Conservation features a range of case studies that explore the techniques and approaches used in current conservation practice around the world and, taken together, provide a picture of present practice in some of the world-leading museums and heritage organisations. Archaeological excavations produce thousands of corroded and degraded fragments of metal, ceramic, and organic material that are transformed by archaeological conservators into the beautiful and informative objects that fill the cases of museums. The knowledge and expertise required to undertake this transformation is demonstrated within this book in a series of 26 fascinating case studies in archaeological conservation and artefact investigation, undertaken in laboratories around the world. These case studies are contextualised by a detailed introductory chapter, which explores the challenges presented by researching and conserving archaeological artefacts and details how the case studies illustrate the current state of the subject. Studies in Archaeological Conservation is the first book for over a quarter of a century to show the range and diversity of archaeological conservation, in this case through a series of case studies. As a result, this book will be of great interest to practicing conservators, conservation students, and archaeologists around the world. This book is a comprehensive resource covering the principles and practice of the conservation and restoration of furniture, and other decorative art objects made wholly or partly of wood. It integrates theory with practice to show the principles which govern interaction between wooden objects, the environmental and conservation treatments and the factors which need to be taken into account to arrive at acceptable solutions to conservation problems. The practical knowledge and experience of a team of conservators active in the field are brought together with theoretical and reference material from diverse sources and unified within a systematic framework. Specialist conservators from related disciplines cover diverse materials often incorporated into furniture.

Social, Cultural and Historical Perspectives on Ghost Signs

Inquiries on the Intersection of Curatorial and Conservation Cultures

Recent Advances in Stored Product Protection

Religious Objects in Museums

Stories in Stone: Memorialization, the Creation of History and the Role of Preservation

Art, Activism, and Authenticity in Hawai'i

-Includes case studies from the UK, USA and mainland Europe and Asia -

An invaluable field textbook, Objects examines detailed case studies to provide a brilliantly clear and comprehensible guide to the different methods and approaches (cultural, forensic, and technical) which can and have been used to study ancient artefacts. From the Bayeux Tapestry to small medieval brass pins, medieval wooden doors to Saxon jewellery, Chris Caple's integral text deals with a full range of scientific techniques, technology, anthropological jargon and historical approaches. Key demonstrations include: how information from objects builds into a picture of the ancient society that made and used it; the commonly used scientific techniques for object analysis how and why object typologies work; how cultural and economic factors as well as the material properties influence what objects are made of; how simple observation of an object can build its biography. Revealing answers to crucial questions - such as: Can DNA be obtained from objects? Why do people x-ray ancient artefacts? Can you determine the source of metal objects from their trace elements? - Objects is an absolutely essential text for students of archaeology, museum studies, and conservation.

The Explicit Material focuses on objects as complex constructs of material relations, and points to the increased blurring of boundaries between practices of conservation and curation, thereby announcing a shift in sensibilities and understanding of the objects' material significance.

Public History: A Textbook of Practice is a guide to the many challenges historians face while teaching, learning, and practicing public history. Historians can play a dynamic and essential role in contributing to public understanding of the past, and those who work in historic preservation, in museums and archives, in government agencies, as consultants, as oral historians, or who manage crowdsourcing skills. This book links theory and practice and provides students and practitioners with the tools to do public history in a wide range of settings. The text engages throughout with key issues such as public participation, digital tools and media, and the internationalization of public history. Part One focuses on public history sources, and offers an overview of the creation, collection, management, and materials (archives, oral culture, oral materials, or digital sources). Chapters cover sites and institutions such as archival repositories and museums, historic buildings and structures, and different practices such as collection management, preservation (archives, objects, sounds, moving images, fossils, sites, and landscape), oral history, and genealogy. Part Two deals with the different ways to produce historical narratives through different media (including exhibitions, film, writing, and digital tools). The last part explores the challenges and ethical issues that public historians will encounter when working with different communities and institutions. Either in public history methods courses or as a resource for practicing public historians, this book lays the groundwork for making meaningful sources and popular audiences.

Conservation of Easel Paintings, Second Edition provides a much-anticipated update to the previous edition, which has come to be known internationally as an invaluable and comprehensive text on the history, philosophy and methods of the treatment of easel paintings. Including 49 chapters written by more than 90 respected authors from around the world, this volume offers the necessary background, history, artists' materials and scientific methods of examination and documentation. Later sections of the book provide information about the varying approaches and methods for treatment and issues of preventive conservation, as well as valuable reflections on storage, shipping, and exhibition. Including exciting developments that have taken place since the last edition was published, the book also includes a new section on the conservation of easel paintings. Conservation of Easel Paintings, Second Edition will continue to be an indispensable reference for practicing conservators. It will also be an essential resource for students taking conservation courses around the world.

Corrosion and Conservation of Cultural Heritage Metallic Artefacts

Judgement, Method and Decision Making

Proceedings of the Fourth International Conference on Structures and Architecture (ICSA 2019), July 24-26, 2019, Lisbon, Portugal

Moving beyond Conventional Methods

Careers in Art History

The study of material culture is concerned with the relationship between persons and things in the past and in the present, in urban and industrialized and in small-scale societies across the globe. The Handbook of Material Culture provides a critical survey of the theories, concepts, intellectual debates, substantive domains and traditions of study characterizing the analysis of things. It is cutting-edge; rather than simply reviewing the field as it currently exists, it also attempts to chart the future: the manner in which material culture studies may be extended and developed. The Handbook of Material Culture is divided into five sections. • Section I maps material culture studies as a theoretical and conceptual field. • Section II examines the relationship between material forms, the human body and the senses. • Section III focuses on subject-object relations. • Section IV considers things in terms of processes and transformations in terms of production, exchange and consumption, performance and the significance of things over the long-term. • Section V considers the contemporary politics and poetics of displaying, representing and conserving material and the manner in which this impacts on notions of heritage, tradition and identity. The Handbook charts an interdisciplinary field of studies that makes an unique and fundamental contribution to an understanding of what it means to be human. It will be of interest to all who work in the social and historical sciences, from anthropologists and archaeologists to human geographers to scholars working in heritage, design and cultural studies.

Clearly laid out and fully illustrated, this is the only comprehensive book on the subject at an introductory level. Perfect as a practical reference book for professional and students who work with excavated materials, and as an introduction for those training as archaeological conservators.

MUSEUM PR ACTICE Edited by CONAL MCCARTHY Museum Practice covers the professional work carried out in museums and art galleries of all types, including the core functions of management, collections, exhibitions, and programs. Some forms of museum practice are familiar to visitors, yet within these diverse and complex institutions many practices are hidden from view, such as creating marketing campaigns, curating and designing exhibitions, developing fundraising and sponsorship plans, crafting mission statements, handling repatriation claims, dealing with digital media, and more. Focused on what actually occurs in everyday museum work, this volume offers contributions from experienced professionals and academics that cover a wide range of subjects including policy frameworks, ethical guidelines, approaches to conservation, collection care and management, exhibition development and public programs. From internal processes such as leadership, governance and strategic planning, to public facing roles in interpretation, visitor research and community engagement and learning, each essential component of contemporary museum practice is thoroughly discussed.

Conservation Skills provides an overview of the issues facing conservators of historic and artistic works. It not only describes the nature of conservation but also provides an ethical framework to which the conservation of objects can be related. Drawing on case studies of well-known objects such as the body of Lindow Man and the Statue of Liberty it addresses the following issues: • perception, judgement and learning • reasons for preserving the past • the nature and history of conservation • conservation ethics • recording, investigating, cleaning objects • stabilisation and restoration • preventive conservation • decision making and responsibilities.

An invaluable field textbook, Objects examines detailed case studies to provide a brilliantly clear and comprehensible guide to the different methods and approaches (cultural, forensic, and technical) which can and have been used to study ancient artefacts. From the Bayeux Tapestry to small medieval brass pins, medieval wooden doors to Saxon jewellery, Chris Caple's integral text deals with a full range of materials and clearly and simply explains key scientific techniques, technology, anthropological jargon and historical approaches. Key demonstrations include: how information from objects builds into a picture of the ancient society that made and used it; the commonly used scientific techniques for object analysis how and why object typologies work; how cultural and economic factors as well as the material properties influences what objects are made of; how simple observation of an object can build its biography. Revealing answers to crucial questions - such as: Can DNA be obtained from objects? Why do people x-ray ancient artefacts? Can you determine the source of metal objects from their trace elements? - Objects is an absolutely essential text for students of archaeology, museum studies, and conservation.

That Mighty Sculptor, Time

Private Lives and Public Duties

Textile Conservation

Conservation of Furniture

Advances in Organic Coatings 2018

Narrowing the Theory-Practice Gap

The contributions presented at the 4th YOCOCU Youth in Conservation of Cultural Heritage Conference, held in Agsu, Azerbaijan, in May 2014. The driving force behind YOCOCU 2014 was to transcend geographical boundaries and encourage every participant to define their contribution and role within the cultural heritage community. The book starts by reflecting on the present politics, strategies and methods of cultural heritage conservation, and demonstrates new ideas and multidisciplinary approaches to conservation needs. This is not only a creative and passionate examination of cultural heritage conservation but also examines how YOCOCU 2014 was, and continues to be, a vector for the development of young professionals, a bridge between cultures and different levels of expertise.

This is the first scholarly collection to examine the social and cultural aspects on the worldwide interest in the faded remains of advertising signage (popularly known as 'ghost signs'). Contributors to this volume examine the complex relationships between the signs and those who commissioned them, painted them, viewed them and view them today. Topics covered include cultural memory, urban change, modernity and belonging, local history and place-making, the crowd-sourced use of online mobile and social media to document and share digital artefacts, 'retro' design and the resurgence in interest in the handmade. The book is international and interdisciplinary, combining academic analysis and critical input from practitioners and researchers in areas such as cultural studies, destination marketing, heritage advertising, design, social history and commercial archaeology. The Ethics of Emerging Media engages with enduring ethical questions while addressing critical questions concerning ethical boundaries at the forefront of new media development. This collection provides a rare opportunity to ask how emerging media affect the ethical choices in our lives and the lives of people across the globe. Centering on different new media forms from eBay to Wikipedia, each chapter raises questions about how changing media formats affect current theoretical understanding of ethics. By interrogating traditional ethical theory, we can better understand the challenges to ethical decision making in an age of rapidly evolving media. Each chapter focuses on a specific case within the broader conceptual fabric of ethical theory. The case studies ground the discussion of ethics in practical applications while, at the same time, addressing moral dilemmas that have plagued us for generations. The specific applications will undoubtedly continue to unfold, but the ethical questions will endure.

Classical theories of conservation are well known in the heritage community, but in the last two decades thinking has shifted, and classical theory has faced increasing criticism. Contemporary Theory of Conservation brings together current ideas in conservation theory, presenting a structured, coherent analysis of the subject for the first time. This engaging and readable text is split into 3 parts. The first, Fundamentals of conservation, addresses the identity of conservation itself, and problems arising when classical conservation theories are applied. The second part, Questioning classical theories, delves deeper into the criticism of classical ideas such as reversibility. This leads on to the creation of new paradigms such as sustainability, which are covered in the final part of the book, Conservation ethics.

Religion and spirituality have been scarcely addressed in heritage preservation history, discourse, and practice. More recently, increased interest in the intersections between the study of religion and heritage preservation in both academic studies and institutional initiatives highlight obstacles that the field has yet to overcome theoretically and methodologically. This Element surveys the convergences of religious and heritage traditions. It argues that the critical heritage turn has not adequately considered the legacy of secularism that underpins the history and contemporary practices of heritage preservation. This omission is what has left the field of heritage studies ill-equipped to support the study and management of a heritage of religion broadly construed.

The Oxford Handbook of Wetland Archaeology is the most comprehensive survey of global wetland archaeology ever published. Well known for the spectacular quality of its surviving evidence, from both an archaeological and environmental perspective, wetland archaeology enables scholars to investigate and reconstruct past people's dwellings, landscapes, material culture, and daily lives in great detail. Through concise essays written by some of the world's leading scholars in the field, this Handbook describes the key principles, methodologies, and revealing results of past and present archaeological investigations of wetland environments. The volume provides unique insights into past human interactions with lakes, bogs, rivers, and coastal marshlands across the world from prehistory to modern times. Opening with a detailed introduction by the editors, the Handbook is divided into seven parts and contains 54 essays and over 230 photographs, figures, maps, and graphs.

Learning to Respect
Materials, Technologies and Practice in Historic Heritage Structures

Structures and Architecture - Bridging the Gap and Crossing Borders

Collecting and Conserving Net Art

A Textbook of Practice

The Power of Touch

Expert judgment is a major source of information that can provide vital input to project managers, who must ensure that projects are completed successfully, on time, and on budget. Too often, however, companies lack detailed processes for finding and consulting with experts—making it hard to match the required know-how with the project at hand. In Expert Judgment in Project Management: Narrowing the Theory-Practice Gap, Paul S. Szved provides research that will help project managers become more adept at using expert judgment effectively.

The recent huge developments in nanotechnology and surface science are allowing the production of multifunctional coatings materials combining different properties: corrosion-protective actions, aesthetic functions, hydrophobic properties, self-healing abilities, etc. Moreover the increasing attention to environmental issues is driving the development of new systems, joining advanced performance with high sustainability, which can be better understood using new highly efficient experimental techniques. This frame is inducing us to consider the advances in organic coatings (the skin of materials) as one of the most interesting and promising innovation fields in material science and technology, with important consequences, not only considering fundamental aspects in science, but also for industrial applications, positively affecting everyday life. The aim of this Special Issue is to provide an update of the most advanced research in this area, showing the innovation trends and promoting further research for better properties of new coating materials.

Collecting and Conserving Net Art explores the qualities and characteristics of net art and its influence on conservation practices. By addressing and answering some of the challenges facing net art and providing an exploration of its intersection with conservation, the book casts a new light on net art, conservation, curating and museum studies. Viewing net art as a process rather than as a fixed object, the book considers how this is influenced by and executed through other systems and users. Arguing that these processes and networks are imbued with ambiguity, the book suggests that this is strategically used to create suspense, obfuscate existing systems and disrupt power structures. The rapid obsolescence of hard and software, the existence of many net artworks within restricted platforms and the fact that artworks often act as assemblages that change or mutate, make net art a challenging case for conservation. Taking the performative and interpretive roles conservators play into account, the book demonstrates how practitioners can make more informed decisions when responding to, critically analysing or working with net art, particularly software-based processes. Collecting and Conserving Net Art is intended for researchers, academics and postgraduate students especially those engaged in the study of museum studies, conservation and heritage studies, curatorial studies, digital art and art history. The book should also be interesting to professionals who are involved in the conservation and curation of digital arts, performance, media and software.

The changing and evolving relationship between museums and communities, indigenous, ethnic and marginalized, has been a primary point of discussion in the heritage sector in recent years. Questions of future and unofficial heritage, whose artefacts to collect and exhibit and why, have informed and influenced museum practice. Developing from this, a key issue is whether it is possible to raise awareness of differing cultural perspectives, values and beliefs and incorporate this into the education and training of heritage professionals, with the aim of making 'cultural awareness' an integrated and sustainable core part of official heritage training and practice. This book discusses perceptions of values and ethics, authenticity and significance, and documents the historical, heritage and education context in North America, Scandinavia and the United Kingdom, with a particular emphasis on Aotearoa New Zealand. The author explores whether it is possible to learn respect for differing cultural perspectives through the undertaking of educational programmes, identifies various approaches that could complement the development of students and professionals in the cultural heritage and preservation sectors, and offers a means of actively engaging with cultural and professional values through a Taxonomy for Respecting Heritage and Values.

Structures and Architecture: Bridging the Gap and Crossing Borders contains the lectures and papers presented at the Fourth International Conference on Structures and Architecture (ICSA2019) that was held in Lisbon, Portugal, in July 2019. It also contains a multimedia device with the full texts of the lectures presented at the conference, including the 5 keynote lectures, and almost 150 selected contributions. The contributions on creative and scientific aspects in the conception and construction of structures, on advanced technologies and on complex architectural and structural applications represent a fine blend of scientific, technical and practical novelties in both fields. ICSA2019 covered all major aspects of structures and architecture, including: building envelopes/façades; comprehension of complex forms; computer and experimental methods; futuristic structures; concrete and masonry structures; educating architects and structural engineers; emerging technologies; glass structures; innovative architectural and structural design; lightweight and membrane structures; special structures; steel and composite structures; structural design challenges; tall buildings; the borderline between architecture and structural engineering; the history of the relationship between architects and structural engineers; the tectonic of architectural solutions; the use of new materials; timber structures, among others. This set of book and multimedia device is intended for a global readership of researchers and practitioners, including architects, structural and construction engineers, builders and building consultants, constructors, material suppliers and product manufacturers, and other professionals involved in the design and realization of architectural, structural and infrastructural projects.

Education, Values and Ethics in International Heritage

Contemporary Theory of Conservation

YOCOCU 2014

The Ethics of Emerging Media

Archaeological Artefacts as Material Culture

Museums, Ethics and Cultural Heritage

The famous statue of Kamehameha I in downtown Honolulu is one of the state 's most popular landmarks. Many tourists—and residents—however, are unaware that the statue is a replica; the original, cast in Paris in the 1880s and the first statue in the Islands, stands before the old courthouse in rural Kapa ' au, North Kohala, the legendary birthplace of Kamehameha I. In 1996 conservator Glenn Wharton was sent by public arts administrators to assess the statue 's condition, and what he found startled him: A larger-than-life brass figure painted over in brown, black, and yellow with " white toenails and fingernails and penetrating black eyes with small white brush strokes for highlights. . . . It looked more like a piece of folk art than a nineteenth-century heroic monument. " The Painted King is Wharton 's account of his efforts to conserve the Kohala Kamehameha statue, but it is also the story of his journey to understand the statue 's meaning for the residents of Kapa ' au. He learns that the townspeople prefer the " more human " (painted) Kamehameha, regaling him with a parade, chants, and leis every Kamehameha Day (June 11). He meets a North Kohala volunteer who decides to paint the statue 's sash after respectfully consulting with kahuna (Hawaiian spiritual leaders) and the statue itself. A veteran of public art conservation, Wharton had never before encountered a community that had developed such a lengthy, personal relationship with a civic monument. Going against the advice of some of his peers and ignoring warnings about " going native, " Wharton decides to involve the people of Kapa ' au in the conservation of their statue and soon finds himself immersed in complex political, social, and cultural considerations, including questions about representations of the Native Hawaiian past: Who should decide what is represented and how? And once a painting or sculpture exists, how should it be conserved? The Painted King examines professional authority and community involvement while providing a highly engaging and accessible look at " activist conservation " at work, wherever it may be found.

Global Heritage, Religion, and Secularism

The Oxford Handbook of Wetland Archaeology

Information, Social Norms, and New Media Technology

Conservation

Advertising and Public Memory

Objects