

SHARING CONSERVATION DECISIONS

GLOSSARY

Sources	3
Art	6
Authenticity	7
<i>Autography</i>	7
<i>Falsification</i>	7
Conscience	8
<i>Perception</i>	8
<i>Emotion</i>	8
<i>Object</i>	9
<i>Form</i>	9
<i>Shape</i>	9
<i>Image</i>	9
Conservation	10
<i>Conservation-Restoration</i>	10
<i>Conservator-Restorer</i>	10
Context	11
<i>Place</i>	11
<i>Site</i>	11
<i>Historical Context</i>	12
Critic	12
Diversity	12
Documentation	13
Ethics	13
<i>Principle</i>	14
Heritage	14
<i>Cultural Property</i>	14
<i>Cultural Heritage</i>	15
History	16
Information	16
Intangible heritage	17
<i>Tangible</i>	17
Interdisciplinary	18
<i>Discipline</i>	18
<i>Profession</i>	18
Judgement	18
<i>Interpretation</i>	18
<i>Value</i>	19
<i>Significance</i>	19
<i>Cultural Significance</i>	19
<i>Evaluation</i>	19
Knowledge	19
<i>Recognition</i>	20
Maintenance	20
Matter	20
<i>Material</i>	20
<i>Immaterial</i>	20
Monument	20
Preservation	21

Prevention.....	22
Research	22
<i>Analysis</i>	22
<i>Investigation</i>	23
<i>Examination</i>	23
Restoration	23
Science.....	24
Technique	25
Theory.....	25
Use.....	25
<i>Accessibility</i>	26
<i>Participation</i>	26

SOURCES

AAT

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http://www.getty.edu/research/conducting_research/vocabularies/aat

AIC

AIC - The American Institute for Conservation of Historic and Artistic Work
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APEL

www.apel.eu.org

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ECCO

European Confederation of Conservator-Restorers' Organizations
www.ecco-eu.info

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INTERNET ENCYCLOPEDIA OF PHILOSOPHY

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<http://portal.unesco.org/culture>

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<http://whc.unesco.org/en/conventiontext/>

UNESCO WHC

UNESCO world Heritage List
<http://whc.unesco.org/en/about/>

VENICE CHARTER 1964

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http://www.getty.edu/conservation/research_resources/charters.html

ART

(Greek *technē*; Latin *ars*, *art*)

ENCYCLOPEDIA OF WORLD ART

Throughout history, artistic phenomena have been distinguished as products of human will and action from natural events. Not all objects produced by man have artistic value, nor are there any classes of objects which can be considered artistic as a whole; on the other hand no categories can be considered entirely inartistic. Even the distinction between objects of an instrumental nature and object which are artistically valid per se does not represent a distinction between artistic and non artistic objects, since even a tool or a machine can achieve artistic value as a finished object. The fact that certain objects or classes of objects have been produced with the specific and exclusive purpose of achieving artistic value has been offered as a criterion by which to distinguish between artistic and non artistic categories. From these premises are derived some general conclusions: 1) although every artistic object is the product of a technical process, technical mastery is not sufficient to guarantee the artistic value of the result. 2) Even with a definite artistic intention and correct technique, the artistry of the result is still uncertain; hence the tendency to view it as determined by imponderable factors or by factors which escape the normal modes of behavior control (fantasy, ecstasy, dream...) and which affect the creative process by diverting it from accepted techniques. 3) Artistic value can be estimated only in the finished work and through a personal judgment. Thus it can be stated that artistic value exists, in the practical sense, only in the aesthetic judgment which recognizes it.

NEW ENCYCLOPAEDIA BRITANNICA

(ART, PHILOSOPHY OF) According to the simplest and widest definition, art is anything that is man-made. Within the scope of this definition, not only paintings and sculptures, but also buildings, furniture, automobiles, cities and garbage dumps are all works of art: every change that human activity has wrought upon the face of nature is art. In daily life when works of art are spoken of, the intention is to denote a much narrower range of objects, namely, those responded to aesthetically. Among the things in this narrower range, a distinction, although not a precise one, is made between fine and useful art. Fine art consists of those works designed to produce an aesthetic response or that (regardless of design) function as objects of aesthetic appreciation (such as paintings, sculptures, poems...).

The aesthetic sense of world *art* whether applied to fine art or useful art, is the one most employed by the majority of critics and philosophers of art today. There are two other senses of art, however, that are still narrower, and to avoid confusion, they use should be noted: 1) sometimes the term art is restricted to the visual arts alone. But as philosophers of art uses the term, art is not limited to visual arts; music and drama and poetry are as much arts as painting, sculpture and architecture; 2) sometimes the term art is used in a persuasive sense, to include only those works considered good art.

The word art is also ambiguous in other way: it is sometimes used to designate the activity to creating a work of art; but is much often used to designate the product of that process, the completed artwork or artifact itself. All that seems to be required for identifying something as a work of art in the narrower sense is that it functions aesthetically in man's experience, either wholly (fine arts) or in part (useful art); it is not even necessary that it be intended by its creator to function in this way.

(ARTS, CLASSIFICATION OF THE) English term art and its equivalents in Greek and Latin covered not only what are now called fine arts, or aesthetic arts, but any kind of transmitted, useful skill, such as agriculture, medicine and war. In the 18th century the so called beaux arts, the beautiful or fine arts, were distinguished from the merely useful arts on the ground that they were aimed at giving aesthetic pleasure to the beholder. In the 19th and 20th centuries, there has been a tendency to abandon the term art in speaking of the purely utilitarian skills and to call them instead industries, technics, applied sciences. Without the prefix fine, the word art alone is now commonly understood to mean the fine or aesthetic arts. In psychology, anthropology and other sciences, a particular product or performance does not have to be beautiful or aesthetically satisfying to qualify as art: they may be classed as art if they belong to types of product or performance that have been socially recognized as having an aesthetic function. In this sense any picture, clay figure, dance or traditional song can be accepted as work of art, whether beautiful or not. Being non-valutative, this conception makes it possible for scientist to study the arts as a field of cultural phenomena for investigation, without having to show in advance that they are pleasant, good or beautiful.

In another sense of art, called the expressionist theory, art has been defined as the expression and transmission of remembered emotion, and in a third sense, an extremely narrow one the concept of art is limited to visual arts alone.

DICTIONARY OF PHILOSOPHY

In Aristotle the science or knowledge of the principles involved in the production of beautiful or useful objects. As a branch of knowledge art is distinguished both from theoretical science and from practical wisdom; as a process of production it is contrasted with nature.

In its narrower meaning, the fine arts and literature. The problem of the distinction and classification of the arts originated with Lessing in reaction to the interference of poetical values in painting and vice versa. He distinguished poetry dealing with consecutive actions from painting concerned with figures coexisting in space. Later, aestheticians divided the arts into many classifications. Zimmermann, a pupil of Herbart, distinguished three groups:

- arts of material representation (architecture, sculpture, etc.),
- arts of perceptive representation (painting, music).
- arts of the representation of thought (poetry).

AAT

Refers to objects, environments, or experiences (as in performance art) that are visual in nature, were created by the use of skill and imagination, and possess an aesthetic that is valued and of a quality and type that would be collected by art museums. It may refer to the study or practice of the fine arts or the fine and decorative arts together. With reference to the visual and performing arts together, use "arts." The meaning may overlap with "works of art" or "art objects."

AUTHENTICITY

(Greek *authentikos*; Latin *authenticus*)

NARA DOCUMENT

10. ...The understanding of authenticity plays a fundamental role in all scientific studies of the cultural heritage, in conservation and restoration planning, as well as within the inscription procedures used for the World Heritage Convention and other cultural heritage inventories.

11. All judgements about values attributed to cultural properties as well as the credibility of related information sources may differ from culture to culture, and even within the same culture. It is thus not possible to base judgements of values and authenticity within fixed criteria. On the contrary, the respect due to all cultures requires that heritage properties must be considered and judged within the cultural contexts to which they belong.

12. Therefore, it is of the highest importance and urgency that, within each culture, recognition be accorded to the specific nature of its heritage values and the credibility and truthfulness of related information sources.

13. Depending on the nature of the cultural heritage, its cultural context, and its evolution through time, authenticity judgements may be linked to the worth of a great variety of sources of information. Aspects of the sources may include form and design, materials and substance, use and function, traditions and techniques, location and setting, and spirit and feeling, and other internal and external factors. The use of these sources permits elaboration of the specific artistic, historic, social, and scientific dimensions of the cultural heritage being examined.

Autography

(Latin *autographum*, from greek *autographon*, *autographos* 'written with one's own hand', from *autos* 'self' and *graphos* 'written')

ENCYCLOPAEDIA BRITANNICA

An autograph is any manuscript written by its author.

Falsification

(Latin *Falsificus*, making *false*, from *falsus*)

ENCYCLOPEDIA OF WORLD ART

(Falsification) True forgery is the deliberate manufacture of a spurious object with intent to deceive. Falsification, a broader term, includes, in addition to forgery, the misrepresentation as “the real thing” of a copy or imitation not originally produced for deceptive purposes.

Falseness is a subjective human value; it exists only when it is intended and perceived as such; it does not inhere in the object itself...falsity is not a property of the object in question but is an aspect of judgment concerning the relation of the object to the idea and intention of its creation and distribution. A relative judgment is required in deciding what is false.

CONSCIENCE

(Latin *conscientia*, *conscient* – being privy to, from the verb *conscire*, from *con* – with, *scire* – know)

INTERNET ENCYCLOPEDIA OF PHILOSOPHY

The abstract noun “consciousness” is not often used in the contemporary literature, though it should be noted that it is originally derived from the Latin *con* (with) and *scire* (to know). Thus, “consciousness” has etymological ties to one’s ability to know and perceive, and should not be confused with conscience, which has the much more specific moral connotation of knowing when one has done or is doing something wrong. Through consciousness, one can have knowledge of the external world or one’s own mental states. It might seem that “conscious” is synonymous with, say, “awareness” or “experience” or “attention.” However, it is crucial to recognize that this is not generally accepted today. For example, though perhaps somewhat atypical, one might hold that there are even unconscious experiences, depending of course on how the term “experience” is defined. More common is the belief that we can be aware of external objects in some unconscious sense, for example, during cases of subliminal perception. The expression “conscious awareness” does not therefore seem to be redundant. Finally, it is not clear that consciousness ought to be restricted to attention. It seems plausible to suppose that one is conscious (in some sense) of objects in one’s peripheral visual field even though one is only attending to some narrow (focal) set of objects within that visual field.

Perception

(Latin *percipere* ‘seize, understand’; from *per-* ‘entirely’ + *capere* ‘take’)

AAT

The process of becoming aware of objects, qualities, or relations via the sense organs; involves the reception, processing, and interpretation of sensory impressions.

NEW ENCYCLOPAEDIA BRITANNICA

Perception, or perceiving, refers to the process whereby sensory stimulation is translated into organized experience. That experience, or percept, is the joint product of the stimulation and of the process itself. Because the perceptual process is not itself public or directly observable, the validity of perceptual theories can be checked only indirectly. Historically, systematic thought about perceiving was the province of philosophy. Indeed perceiving remains of interest to philosophers, and many issues about the process that were originally raised by philosophers, are still of current concern. As a scientific enterprise, however, the investigation of perception has especially developed as a part of the larger discipline of psychology. Philosophical interest in perceptions stems largely from questions about the sources and the validity of what is called human knowledge.

Emotion

(Latin *emovere*, *e-* out, *movere* move)

ENCYCLOPEDIA OF WORLD ART

(Psychology of art) According to Baensch (1923-24) the function of art is “to raise the emotional content of the world to the level of an objectively valid cognition”, in other words to create concrete and sensuously apprehensible symbols for any kind of feeling.

AAT

Refers to a complex phenomena and quality of consciousness, featuring the synthesis or combination of subjective experiences and perceptions, expressive physiological and psychological behaviors, and the excitation or stimulation of the nervous system. Among psychological studies, the concept is associated with ideas on personality formation, rational and irrational thinking, and cognitive motivation.

Object

(Lat. *Objectum* 'things presented to the mind', neuter past participle of *obicere*, from *ob-* 'in the way of' + *jacere* 'to throw')

OXFORD

A material thing that can be seen and touched. (*Philosophy*) A thing external to the thinking mind or subject.

DICTIONARY OF PHILOSOPHY

In the widest sense, object is that towards which consciousness is directed. The cognitive or epistemological object of mind is anything perceived, imagined, conceived or thought about.

Form

(Greek *eidos*, Latin *forma*)

DICTIONARY OF PHILOSOPHY

The intelligible structure, characters constituting a substance or species of substances, as distinguished from the matter in which these characters are embodied; essence; formal cause.

In Art: opposite of content. The conclusive aspect of art, the surpassing of emotions, taste, matter, the final imprint of the personality of the artist; and opposite of color. The plastic form achieved by drawing and chiaroscuro.

AAT

Use with reference to works of art and architecture to mean the arrangement of visual elements such as line, mass, shape, or color.

Shape

(Old English *gesceap* 'external form, also creation', *sceppan* 'create' of Germanic origin)

OXFORD

The external form or appearance characteristic of something or someone; the outline of an area or a figure, the distinctive nature or quality of someone or something.

AAT

The outline, form, or characteristic configuration of an object, including its contours; the external form or outer boundary of the object.

Image

(Latin *imago*, likeness, related to imitate)

DICTIONARY OF PHILOSOPHY

A sensory quality reinstated by the mind in the absence of sensory stimulation.

OXFORD

A mental representation or idea, a simile or metaphor, an idol in biblical use.

AAT

In a general sense, refers to depictions, representations, or other optical counterparts of the external form of an object, person, animal, place, or phenomenon. In a narrow sense, it refers to such a depiction as opposed to a larger context, such as in distinguishing an image from its support (e.g., when referring to a drawing).

CONSERVATION

(Latin *conservare* to preserve, from *con-* together and *servare* to keep)

VENICE CHARTER 1964

The conservation of a monument implies preserving a setting which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and colour must be allowed.

BURRA CHARTER 1999

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility...Conservation means all the processes of looking after a place so as to retain its cultural significance.

CHINA PRINCIPLES 2001

Art 2 ...Conservation refers to all measures carried out to preserve the physical remains of sites and their historic settings. The aim of conservation is to preserve authenticity of all the elements of the entire heritage site and to retain for the future its historic information and all its values. Conservation in practice involves treatment of damage caused by natural processes and human actions of prevention of further deterioration, using both technical and management measures. All conservation measure must observe the principle of not altering the historic condition.

AIC

The profession devoted to the preservation of cultural property for the future. Conservation activities include examination, documentation, treatment, and preventive care, supported by research and education.

ECCO

Consists mainly of direct action carried out on cultural heritage with the aim of stabilizing condition and retarding further deterioration.

AAT

Refers to the discipline involving treatment, preventive care, and research directed toward the long-term safekeeping of cultural and natural heritage. For actions taken to prevent further changes or deterioration in objects, sites, or structures, see "preservation," and for changes made to an object or structure so that it will closely approximate its state at a specific past time, see "restoration (process)."

Conservation-Restoration Conservator-Restorer

APEL

Any action, whether direct or indirect, on an object or a monument, performed in order to safeguard its material integrity and to guarantee respect for its cultural, historical, aesthetic or artistic significance. This definition conditions the nature, extent and limitations of the measures that can be adopted, as well as the interventions that may be made on cultural heritage.

AIC - Conservator

A professional, whose primary occupation is the practice of conservation and who, through specialized education, knowledge, training, and experience, formulates and implements all the activities of conservation in accordance with an ethical code such as the AIC Code of Ethics and Guidelines for Practice.

ICOM CODE OF ETHICS - Conservator-Restorer

2.1 The activity of the conservator-restorer consists of technical examination, preservation, and conservation restoration of cultural property... Conservator-Restorer work in museums, in official heritage protection services, in private conservation enterprises or independently. Their task is to comprehend the material aspect of objects of historic and artistic significance in order to prevent their decay, and to enhance our understanding of them so as further the distinction between what is original and what is spurious. The conservator-restorer's professional activities are distinct from those of the artistic or craft profession. A basic criterion of this distinction is that they do not create new cultural objects.

ECCO - Conservator-Restorer

A professional who has the training, knowledge, skills, experience and understanding to act with the aim of preserving cultural heritage for the future, and according to the considerations outlined below. The fundamental role of the Conservator-Restorer is the preservation of cultural heritage for the benefit of present and future generations. The Conservator-Restorer undertakes responsibility for, and carries out strategic planning; diagnostic examination; the drawing up of conservation plans and treatment proposals; preventive conservation; conservation-restoration treatments and documentation of observations and any interventions.

CONTEXT

(Latin *contextus*, from *texere*, to weave).

VENICE CHARTER 1964

ARTICLE 6. The conservation of a monument implies preserving a **setting** which is not out of scale. Wherever the traditional setting exists, it must be kept. No new construction, demolition or modification which would alter the relations of mass and color must be allowed.

ARTICLE 7. A monument is inseparable from the history to which it bears witness and from the **setting** in which it occurs. The moving of all or part of a monument cannot be allowed except where the safeguarding of that monument demands it or where it is justified by national or international interest of paramount importance.

BURRA CHARTER 1999

9.1 The physical location of a place is part of its cultural significance. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.

Place

PLACES 1992

Place means any land, including land covered by water and the airspace forming the spatial context to such land, including any landscape, traditional site or sacred place, and anything fixed to the land including any archaeological site, garden, building or structure, and any body of water whether fresh or seawater, that forms part of the historical and cultural heritage (of New Zealand)

Site

UNESCO WHC

Sites: work of man or the combined work of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical aesthetic ethnological or anthropological point of view.

ICOMOS INTERPRETATION 2007

Cultural heritage site refers to a place, locality, natural landscape, settlement area, architectural complex, archaeological site, or standing structure that is recognized and often legally protected as a place of cultural and historical significance.

Historical Context

RESTORATION 1972

For the purpose of the identification of the historic centres it is necessary not to consider only the urban 'centres' in their traditional senses, but more generally all human settlements which as a whole or in fragments, even though partly transformed in time, have been established in the past or which, in subsequent periods, have acquired particular values as a historic testimony or marked urban or architectural qualities. The historic character refers to the interest that such settlements represents as testimonies of past civilities and as document of urban culture, even independently from the intrinsic artistic or formal merit or their particular environmental aspect, which can further enrich or enhance its value, considering that not only architecture, but also the urban fabric in itself, has significance and value.

CRITIC

(Latin *criticus*, from Greek *kritikos*, *krites* a judge, from *krinein* judge, decide)

ENCYCLOPEDIA OF WORLD ART

(Art Criticism) Art criticism is the process leading to a qualitative judgment on works of art and the product of that process. Like literary, musical, and other kind of criticism is distinct from aesthetics as such in that its purpose is to judge single works or groups of works, while aesthetics is directed toward the evaluation of art in general, dwelling on individual works and on the artist's personality only in so far as they as they represent appropriate applications for the theory aesthetics tries to formulate as a whole. The qualitative judgment of which art criticism consists take form either in words or as a behavior, in the sense of individual or collective, private or public action with regard to one, some, or all of the works of an artist or a related groups of artists or the artistic heritage of a given historical period. We can see criticism as a behavior in public and private collecting, in the patronage of artists, in art dealing, and in the preservation and restoration of works of art. Criticism as a behavior may be shown, at its extremes, by an idolatrous cult of certain works of art and the voluntary or careless destruction of others. We can say that the manifold and varied aspects of artistic experience are given order by art criticism, by means of the constant forms in which it takes shape. The measure of a work of art is given by its capacity to survive antithetical or opposing criticism, each of which throws light on some aspect, unnoticed and unperceived in other critical attitude. The validity of a certain type of criticism must always be assessed by its capacity to embrace, without surrender its own point of view and its own premises, as much art as is possible.

NEW ENCYCLOPAEDIA BRITANNICA

It may be safely said that criticism in all the arts is concerned with the description and assessment of particular works. Although some hold that critic's proper function is only the appraisal or evaluation of works of art, it is certain that nothing can be evaluated unless it is describable beforehand. It may also be said that all critics of the arts are concerned with the description and evaluation of works of art as works of art, even they are more interested in moral, political, religious or ideological or other consideration. It is in this sense that criticism of art is primarily aesthetic. The criticism of works of art may be considered, at least minimally, as aesthetic criticism, that is centered on the actual properties of the work considered. Correspondingly, appreciation of art may be said to be aesthetic when the art is savored or enjoyed in terms of the properties that may be discriminated in it. Appreciation, in this sense of term, may be informed by criticism, since both are focused on the same properties.

DIVERSITY

(Latin *diversitas*, *diversus*, past participle of *divertere*, turn aside)

NARA DOCUMENT

5. The diversity of cultures and heritage in our world is an irreplaceable source of spiritual and intellectual richness for all humankind. The protection and enhancement of cultural and heritage diversity in our world should be actively promoted as an essential part of human development.
6. Cultural heritage diversity exists in time and space, and demands respect for other cultures and all aspects of their belief systems. In cases where cultural values appear to be in conflict, respect for cultural diversity demands acknowledgment of the legitimacy of the cultural values of all parties.
- 8...the cultural heritage of each is the cultural heritage of all.

UNESCO DIVERSITY 2001

Art. 1 Culture takes diverse forms across time and space. This diversity embodied in the uniqueness and plurality of the groups and societies making up humankind. As a source of exchange, innovation and creativity, cultural diversity is as necessary for humankind as biodiversity is for nature. In this sense, it is the common heritage of humanity and should be recognized and affirmed for the benefit of present and future generations.

DOCUMENTATION

(Latin *documentum* lesson, from *docere*, teach)

AAT

(Document)

Refers especially to recorded information regardless of medium or characteristics, whether created specifically as records of information or used as such at some time subsequent to their creation. In its broadest sense, however, can include any item amenable to cataloging and indexing, that is, not only written and printed materials in paper or microform versions but also nonprint media and, in some circumstances, three-dimensional objects or realia.

AAT

(Documentation)

Use broadly for the gathering and recording of information, especially to establish or provide evidence of facts or testimony. For the organizing and controlling of information, use "information management." For the records of information, regardless of medium or characteristics, either created specifically as records of information or used as such at some time subsequent to their creation, use "documents."

AIC

Documentation is an invaluable part of the history of cultural property and should be produced and maintained in as permanent manner as practicable...Documentation is also an important part of the profession's body of knowledge. The conservation professional should strive to preserve these records and give other professionals appropriate access to them.

ECCO

Consists of the accurate pictorial and written record of all procedures carried out, and the rationale behind them. A copy of the report must be submitted to the owner or custodian of the cultural heritage and must remain accessible. Any further requirements for the storage, maintenance, display or access to the cultural property should be specified in this document.

ETHICS

(Lat. *ethice*, from Greek *hē ēthikē (tekhnē)* the science of morals, based on *ēthos*, nature, disposition)

INTERNET ENCYCLOPEDIA OF PHILOSOPHY

The field of ethics, also called moral philosophy, involves systematizing, defending, and recommending concepts of right and wrong behavior. Philosophers today usually divide ethical theories into three general subject areas: metaethics, normative ethics, and applied ethics. Metaethics investigates where our ethical principles come from, and what they mean. Are they merely social inventions? Do they involve more than expressions of our individual emotions? Metaethical answers to these questions focus on the issues of universal truths, the will of God, the role

of reason in ethical judgments, and the meaning of ethical terms themselves. Normative ethics takes on a more practical task, which is to arrive at moral standards that regulate right and wrong conduct. This may involve articulating the good habits that we should acquire, the duties that we should follow, or the consequences of our behavior on others. Finally, applied ethics involves examining specific controversial issues, such as abortion, infanticide, animal rights, environmental concerns, homosexuality, capital punishment, or nuclear war. By using the conceptual tools of metaethics and normative ethics, discussions in applied ethics try to resolve these controversial issues. The lines of distinction between metaethics, normative ethics, and applied ethics are often blurry.

AAT

System of moral principles or rules of conduct for voluntary human action. For the branch of philosophy that studies these principles and rules, with respect to the rightness or wrongness of certain human actions, and the goodness or badness of the motives and ends of such actions, use "ethics (philosophy)."

ethics (philosophy) Use for the branch of philosophy dealing with values relating to human conduct, with respect to the rightness and wrongness of certain actions, and to the goodness and badness of the motives and ends of such actions.

Principle

(Latin *principium* 'source', from *princeps* 'first, chief')

OXFORD

1 a fundamental truth or proposition serving as the foundation for belief or action. **2** a rule or belief governing one's personal behaviour. **3** morally correct behaviour and attitudes.

HERITAGE

(Latin *heres, hered* - heir)

OXFORD

Valued objects and qualities such as historic buildings, unspoilt countryside, and cultural traditions that have been passed down from previous generations; denoting or relating to things of special architectural, historical, or natural value that are protected and preserved for the nation.

HEREIN

All property inherited from the past, the common inheritance.

Cultural Property

HAGUE 1954

The term "cultural property" shall cover, irrespective of origin and ownership:

- movable or immovable property of great importance to the cultural heritage of every people, such as monuments of architecture, art or history, whether religious or secular; archeological sites; groups of buildings which, as a whole, are of historical or artistic interest; works of art; manuscripts, books and other objects of artistic, historical and archeological interest; as well as scientific collections and important collections of books or archives or reproductions of the property define above;
- buildings whose main and effective purpose is to preserve, to exhibit the movable cultural property such as museums, large libraries and depositories of archives... and centers containing a large amount of cultural property.

ILLICIT 1970

The term "cultural property" means property which, on religious or secular grounds, is specifically designated by each State as being of importance for archaeology, prehistory, history, literature, art or science and which belongs to the following categories:

- rare collections and specimens of fauna, flora, minerals and anatomy and objects of paleontological interests;
- property relating to history, including the history of science and technology and military and social history, to the life of national leaders, thinkers, scientist and artist and to the event of natural importance;
- elements of artistic or historical monuments or archaeological sites which have been dismembered;
- antiquities more than one hundred years old, such as inscriptions, coins and engraved seals;
- object of ethnological interest;
- property of artistic interest, such as
 - pictures, paintings and drawings produced entirely by hand on any support and in any material (excluding industrial designs and manufactured articles decorated by hand);
 - original works of statuary art and sculpture in any material;
 - original engravings, prints and lithographs;
- original artistic assemblages and montages in any material;
- rare manuscripts and incunabula, old books, documents and publications of special interest (historical, artistic, scientific, literary, etc.) singly or in collections
- postage, revenue and similar stamps, singly or in collections;
- archives, including sound, photographic and cinematographic archives;
- articles of furniture more than one hundred years old and old musical instruments.

AAT

Part or whole of an object of archaeological interest or an object of ethnological interest which was first discovered within, and is subject to export control by the State Party. (Other terms: cultural property, cultural patrimony, cultural properties, cultural resources, heritage property, national treasure).

AIC

Objects, collections, specimens, structures, or sites identified as having artistic, historic, scientific, religious, or social significance.

Cultural Heritage

UNESCO PROTECTION 1972

Article 1 For the purpose of this Convention, the following shall be considered as "cultural heritage":

monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science;

groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science;

sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view.

Article 2 For the purposes of this Convention, the following shall be considered as "natural heritage":

natural features consisting of physical and biological formations or groups of such formations, which are of outstanding universal value from the aesthetic or scientific point of view;

geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation;

natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty.

APEL

Are all objects, buildings and environments to which society attributes particular aesthetic, artistic, documentary, environmental, historic, scientific, social or spiritual values and constitute a material and cultural patrimony to be passed on to coming generations.

AAT

The belief systems, values, philosophical systems, knowledge, behaviors, customs, arts, history, experience, languages, social relationships, institutions, and material goods and creations belonging to a group of people and transmitted from one generation to another. The group of people or society may be bound together by race, age, ethnicity, language, national origin, religion, or other social categories or groupings

ICOM CODE OF ETHICS

(Natural Heritage) Any natural thing, phenomenon or concept, considered to be of scientific significance or to be a spiritual manifestation.

HISTORY

(Greek *historia* - narrative, history, from *histōr* - learned, wise man)

AAT

Discipline that studies the chronological record of events, such as affecting a nation, community, individual, object, or place, based on a critical examination of source materials and usually presenting an explanation of their causes.

NEW ENCYCLOPAEDIA BRITANNICA

The term history may be employed in two quite different senses: it may mean the events and the actions that together make up the human past, or the accounts given of that past and the modes of investigation whereby they are arrived at or constructed. When used in the first sense, the word refers to what as a matter of fact happened, while when used in the second sense it refers to the study and description of those happenings. The notion of philosophical reflection upon history and its nature is consequently open to more than one interpretation and contemporary writers have found it convenient to regard it as covering two main types of undertaking. On the one hand they have distinguished philosophy of history in the traditional sense; this is conceived to be a first-order enquiry, its subject matter being the historical process as a whole and its aim being one of providing an overall elucidation or explanation of the course and direction taken by the process. On the other hand they have distinguished philosophy of history considered as a second-order enquiry where attention is not focused upon the actual sequence of events themselves, but upon the procedures and categories used by practicing historians in approaching and comprehending their material.

INFORMATION

(Latin *informatio(n)-*, from the verb *informare* – shape, fashion, from *in-* into + *forma-* a form)

WIKIPEDIA

Information is a quality of a message a sender to one or more receivers. Information is always *about* something (size of a parameter, occurrence of an event, ...). Viewed in this manner, information does not have to be accurate. It may be a truth or a lie. Even a disruptive noise used to inhibit the flow of communication and create misunderstanding would in this view be a form of information. However, generally speaking, the *amount* of information in the received message increases the more accurate the message is.

This model assumes there is a definite sender and at least one receiver. Many refinements of the model assume the existence of a common language understood by the sender and at least one of the receivers. An important variation identifies information as that which would be communicated by a message if it were sent from a sender to a receiver capable of understanding the message. However, in requiring the existence of a definite sender, the "information as a message" model does not attach any significance to the idea that information is something that can be extracted from an environment, e.g., through observation, reading or measurement.

Information is a term with many meanings depending on context, but is as a rule closely related to such concepts as meaning, knowledge, instruction, communication, representation, and mental stimulus. Simply stated, Information is a message received and understood. In terms of data, it can be defined as a collection of facts from which conclusions may be drawn. There are many other aspects of information since it is the knowledge acquired through study or experience or instruction. But overall, information is the result of processing, manipulating and organizing data in a way that adds to the knowledge of the person receiving it.

INTANGIBLE HERITAGE

(Latin *intangibilis*, from *in-* not + *tangibilis* from *tangere*, to touch)

INTANGIBLE 2003

Considering the importance of the intangible cultural heritage as a mainspring of cultural diversity and a guarantee of sustainable development... Considering the deep-seated interdependence between the intangible cultural heritage and the tangible cultural and natural heritage...

For the purposes of this Convention:

1. The "intangible cultural heritage" means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

2. The "intangible cultural heritage", as defined in paragraph 1 above, is manifested inter alia in the following domains:

- (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
- (b) performing arts;
- (c) social practices, rituals and festive events;
- (d) knowledge and practices concerning nature and the universe;
- (e) traditional craftsmanship.

HEREIN

The intangible heritage might be defined as embracing all forms of traditional and popular or folk culture, i.e. collective works originating in a given community and based on tradition. These creations are transmitted orally or by gesture, and are modified over a period of time through process of collective recreation. They include oral traditions, customs, languages, music, dance, rituals, festivities, traditional medicine and pharmacopoeia, the culinary arts and all kinds of special skills connected with the material aspects of culture, such as tools and the habitat.

UNESCO WHC

Intangible Cultural Heritage is the practices expressions, knowledge and skills that communities, groups and sometimes individuals recognize as part of their cultural heritage. Also called living cultural heritage, it is usually expressed in one of the following forms: oral traditions; performing arts; social practices, rituals and festive events; knowledge and practices concerning nature and universe; traditional craftsmanship.

Tangible

(Latin *tangibilis*, from *tangere* 'to touch')

OXFORD

1 perceptible by touch. 2 clear and definite; real.

INTERDISCIPLINARY

(Latin *inter-*, between, among and *disciplina*, instruction, knowledge, from *discipulus*, learner)

DICTIONARY

Relating to more than one branch of knowledge.

Discipline

(Latin *disciplina*, instruction, knowledge, from *discipulus*, learner)

DICTIONARY

A branch of knowledge, typically one studied in higher education.

Profession

(Latin *profession(-n)* from *profiteri* 'declare publicly')

OXFORD

A paid occupation, especially one that involves prolonged training and a formal qualification.

JUDGEMENT

(Latin *judex, judic-*, from *jus*, law + *dicere*, to say)

STANFORD ENCYCLOPEDIA

According to Kant, a "judgment" is a kind of "cognition" — which he defines in turn as an objective conscious mental representation— and is the characteristic output of the "power of judgment". The power of judgment, in turn, is a cognitive "capacity" but also specifically a *spontaneous* and *innate* cognitive capacity, and in virtue of these it is the "faculty of judging", which is also the same as the "faculty of thinking". The power of judgment, while a *non-basic* faculty, is nevertheless the *central* cognitive faculty of the human mind. This is because judging brings together all the otherwise uncoordinated sub-acts and sub-contents of intuition, conceptualization, imagination, and reason, via apperception or rational self-consciousness, for the purpose of generating a single cognitive product, the judgment, under the overarching pure concepts of the understanding or categories, thereby fully integrating the several distinct cognitive faculties and their several distinct sorts of representational information, and thereby also constituting a single rational animal. For Kant then, rational humans are *judging animals*.

Interpretation

(Latin *interpretatio(n-)*, from verb *interpretari*, explain, translate; from *interpres, interpret*, agent, translator)

BURRA CHARTER 1999

Interpretation means all the ways of presenting the cultural significance of a place.

CHARLESTON 2005

...Just as the Venice Charter established the principle that the protection of the extant fabric of a cultural heritage site is essential to its conservation, it is now equally acknowledged that **interpretation** of the meaning of sites is an integral part of the conservation process and fundamental to positive conservation outcomes...

1.1 The primary purpose of interpretation should be to communicate the values of cultural heritage sites. Effective interpretation should enhance visitor experience, increase public respect and understanding of the significance of the sites, and should also communicate the importance of conservation.

1.2 Interpretation should aim to encourage visitors to reflect on their own perceptions of the site and their relationship to it. Effective interpretation should establish an emotional connection to the site and provide insights—as well as facts. It should seek to stimulate further interest and learning.

1.3 Interpretation should be considered an integral part of the conservation process and should be incorporated into the planning, financing, and management of every heritage project.

1.4 Interpretation is a dynamic, ongoing activity, in which the possibility of multiple perspectives should not be excluded. All associated communities and stakeholders should have an opportunity to be involved in the development of heritage interpretation programmes as both their right and their responsibility.

ICOMOS INTERPRETATION 2007

Interpretation refers to the full range of potential activities intended to heighten public awareness and enhance understanding of cultural heritage sites. These can include print and electronic publications, public lectures, on site and directly related off site installations, educational programmes, community activities and ongoing research, training and evaluation of the interpretation process itself.

AAT

Explanation of what is not immediately plain or explicit, as in suggesting what meaning is to be found in a set of data or in a visual work.

Value

(Old French, feminine past participle of *valior* 'be worth', from Latin *valere*)

NEW ENCYCLOPAEDIA BRITANNICA

The problem of the evaluation of works of art has been subject of a number of disputes. The issues are those of value theory in general: there seems little reason to suppose that value judgment of works of art differ significantly from those of conduct, for instance. Kant held that aesthetic and moral judgments are of fundamentally different logical kind, but he was chiefly concerned with taste. In making some values judgment however the person puts a value on things by judging them in accord with norms that usually lie outside his own tastes. Of course it is possible that the values he places depend entirely on his tastes, but it is not necessary. Herein lies a crucial distinction for value judgments that depends from personal taste or not: value judgments that depend from personal tastes may be called appreciative judgments, and those that do not may be called findings (they are linked to standard of merit).

Significance

(Latin *significantia*, from *significare* 'indicate, portend')

OXFORD

The quality of being significant; importance. Extensive or important enough to merit attention.

Cultural Significance

BURRA CHARTER 1999

Means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups.

Evaluation

KNOWLEDGE

(Old English *cnawan*, earlier *gecnawan* 'recognize, identify'; of Germanic origin, from an Indo-European root shared by Latin (*g*)*noscere*, *scire* 'know', and Greek *gignoskein*)

OXFORD

Facts, information, and skills acquired by a person through experience or education; the theoretical or practical understanding of a subject.

AAT

Refers to the fact or condition of knowing something with familiarity gained through experience or association, as in the acquaintance with or understanding of a science, art, or technique. Also refers to the body of knowledge, or range of information acquired by study, investigation, observation, or experience.

Recognition

(Latin *recognition(n-)* from the verb *recognoscere* 'know again', 'recall to mind')

OXFORD

The action or process of recognizing or being recognized, in particular: identification of a thing or person from previous encounters or knowledge; acknowledgement of something's existence, validity; appreciation or acclaim for an achievement, service or ability.

MAINTENANCE

(Old French *maintenir*, from Latin *manu tenere* 'hold in the hand')

BURRA CHARTER 1999

Maintenance means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves *restoration* or *reconstruction*.

MATTER

(Middle English, via old French from Latin *materia* 'timber, substance, also subject of discourse', from *mater* - mother)

OXFORD

Physical substance in general, as distinct from mind and spirit. ()

Material

(Latin *material, materialis*, related to the matter)

OXFORD

The matter from which a thing is or can be made; things needed for an activity; facts informations or ideas for use in creating a book or other work.

PLACES 1992

Material means physical matter which is the product of human activity or has been modified by human activity.

Immaterial

(Latin *material, materialis* – related to the matter)

OXFORD

Spiritual rather than physical.

MONUMENT

(Latin *monumentum*, from *monere* 'remind')

VENICE CHARTER

Historic monument – Concept embraces not only the single architectural work but also the urban or rural setting in which is found the evidence of a particular civilization, a significant development or a historic event. This applies not only to great works of art but also to more modest works of the past which have acquired cultural significance with the passing of time.

ENCYCLOPEDIA OF WORLD ART

The term monument designates an object which serves to perpetuate the memory of a person (or persons), an event or an idea. In a more general sense the word monuments is also often applied to remains and records of past eras, which for their documentary interest or artistic value, come to be viewed in later times as memorials of men, events, cultures, and civilizations, even if their original purpose was quite different. The desire to transmit lasting records of human values and activities to posterity is almost universal, at times the "true" monument is the message to posterity in the form of an inscription, the support being of importance only for his durability.

NEW ENCYCLOPAEDIA BRITANNICA

Terms inclusive of all objects of whatever size or nature that have been put on view for the primary purpose of recalling to mind or commemorating specific events or personages. Their production is a distinctive characteristic of societies that put value upon the individual human being and hold an objective view of historical events.

HEREIN

Any work of particular historic, archaeological, artistic, scientific, social or technical interest, including any installations or decorative elements forming an integral part of such work.

PRESERVATION

(Latin *praeservare*, from *prae-* 'before, in advance' + *servare* 'to keep')

ENCYCLOPEDIA OF WORLD ART

By preservation of art works is meant the sum of all the measures taken by a community to guarantee the survival and public enjoyment of art works and other objects that constitute the cultural heritage of a community. An essential prerequisite to preservation is, therefore, the recognition of a collective interest in certain works of art regardless their actual ownership. Even when such objects are not the property of a community at large but of an individual, it is felt that the possession of such works entails certain moral and objective responsibilities toward the community interest, and the legal aspects differ from those arising from ownership of any other type of property. The determination of what works are to be subject to preservation is closely related to the appreciation of their historical, cultural and esthetic value; therefore, preservation is of importance in history of criticism, of style, and of all that can be considered as manifestation of criticism in 'action'. Preservation also includes preventive measures exercised through the application of technical and legal regulations restricting the use and disposal of art works and measures for safeguarding them. The recognition and care of art works, both of which are regarded as an active part of preservation, are carried out by special technical organizations.

AIC

The protection of cultural property through activities that minimize chemical and physical deterioration and damage and that prevent loss of informational content. The primary goal of preservation is to prolong the existence of cultural property.

BURRA CHARTER 1999

Preservation means maintaining the fabric of a place in its existing state and retarding deterioration.

AAT

Refers to actions taken to prevent further changes or deterioration in objects, sites, or structures. When such actions are taken on buildings or other structures specifically for cultural, aesthetic, or historic reasons, see "historic preservation." When changes return an object or structure to a state of historical correctness, see "restoration (process)." For actions taken to return to sound condition an already deteriorated structure, see "rehabilitating." For the activity of keeping people and things safe from harm or deterioration generally, see "protection." More generally, for the treatment, preventive care, and research directed toward the long-term safekeeping of cultural and natural heritage, see "conservation."

distinguished from

CONSERVATION (<cross- and interdisciplinary fields>, disciplines
REHABILITATION (maintenance, <functions by general context>

RESTORATION (process) (<restorative processes and techniques>, <processes and techniques by specific type>, ... Processes and Techniques)

HEREIN

Safeguarding the cultural heritage, whether an object, a building or an area, in the widest sense and by means of legal protection, rehabilitation, material conservation, security, presentation, etc.

PREVENTION

(Latin *praevenire*, from *prae-* 'before' + *venire* 'come')

COMMENTARIES AIC

Preventive Conservation is the mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication. Preventive conservation is an ongoing process that continues throughout the life of cultural property, and does not end with interventive treatment.

AIC

Preventive Care (also referred to as preventive conservation) - The mitigation of deterioration and damage to cultural property through the formulation and implementation of policies and procedures for the following: appropriate environmental conditions; handling and maintenance procedures for storage, exhibition, packing, transport, and use; integrated pest management; emergency preparedness and response; and reformatting/duplication.

ECCO

Preventive Conservation consists of indirect action to retard deterioration and prevent damage by creating conditions optimal for the preservation of cultural heritage as far as is compatible with its social use. Preventive conservation also encompasses correct handling, transport, use, storage and display. It may also involve issues of the production of facsimiles for the purpose of preserving the original.

ICOM CODE OF ETHICS

An important element of museum policy and collections care. It is an essential responsibility of members of the museum profession to create and maintain a protective environment for the collections in their care, whether in store, on display, or in transit.

RESEARCH

(Obsolete French *recercher*, from *cerchier* 'to search')

AAT

Conducting diligent and systematic inquiry or investigation into a subject or question, especially in order to discover or revise facts or theories.

Analysis

(Via mediaeval latin from greek *analysis*, from *analuein*, from *ana-* 'up' + *luein* 'loosen')

OXFORD

Detailed examination of the elements or structure of something, typically as a basis for discussion or interpretation.

Investigation

(Latin *investigat*- 'traced out', from the verb *investigare*, from *in*- 'into' + *vestigare* 'track, trave out')

OXFORD

Carry out a systematic or formal inquiry to discovery and examine the facts, so as to establish the truth; carry out research or study into a subject typically one in a scientific or academic field, so as to discover facts and informations.

Examination

(Latin *examinatio*, from *examinare* 'weigh, test')

AIC

The investigation of the structure, materials, and condition of cultural property including the identification of the extent and causes of alteration and deterioration.

ECCO

Consists of the identification, the determination of the composition and the assessment of the condition of cultural heritage; the identification, nature and extent of alterations; the evaluation of the causes of deterioration and the determination of the type and extent of treatment needed. It includes the study of relevant existing information.

ICOM CODE OF ETHICS

Examination is the preliminary procedure taken to determine the documentary significance of an artifact, original structures and materials, the extent of its deterioration, alteration and loss and the documentation of these findings.

RESTORATION

(Latin *restauratio(n-)* from the verb *restaurare* 'rebuild, restore')

ENCYCLOPEDIA OF WORLD ART

(Restoration and Conservation) By restoration is generally meant any operation that aims to put back into effective order a product of human activity. It is possible to have a restoration related to industrial articles and one related to works of art. In the former case restoration amounts to repairing an object or to restoring it in its original state, with an emphasis on its proper functioning. In the latter case there is a qualitative difference, and functional restoration (as in architecture) is secondary or concomitant. The primary concern is the work of art as such, and restoration depends upon the recognition or non-recognition of the work of art. Therefore, the quality and form of the restorative process is closely connected with its recognition. A work of art, although differing from all other human products, always maintains its characteristic of being produced by man. Both as a work of art and a man-made product it presents two requirements (its artistic merit) and the historical one, which reflects its emergence as human product at a certain time and in a certain place. In addition, the fact of its being acknowledged in a certain time and in a certain place confers upon the work of art a second historical aspect that is gradually transmitted through time. At this point, restoration of an art work may be defined as the methodological recognition of a work of art in its physical form and in its aesthetic-historical duality, with a view to its transmission to the future. From this definition it follows that restoration, like the more general process of preservation (which is preventive restoration) concerns mainly the material form in which the image is manifested. However the physical means on which the transmission of the image depends are not separated from the image but are coexistent with it. Despite this coexistence of material and image some of the physical means are subservient and act as a support - canvas, panel or wall for a painting and foundations for architectural structures. If then the condition of a work of art is such that its preservation requires the sacrifice or the substitution of certain parts of it, the operation should be carried out according to aesthetic requirements. However the historical requirements must also be taken into consideration, not only those arising from the actual creation of the work of art, but also those stemming from its subsequent history, beginning at the time of its completion and extending to the time and place in which it was consciously recognized. The balancing of these requirements, which are often opposed, brings about the second principle of restoration: it must aim to

reestablish the potential unity of a work of art without committing artistic forgery or historical falsification and without obliterating every trace of the work's existence in time.

AIC

Treatment procedures intended to return cultural property to a known or assumed state, often through the addition of non original material.

ECCO

Consists of direct action carried out on damaged or deteriorated cultural heritage with the aim of facilitating its perception, appreciation and understanding, while respecting as far as possible its aesthetic, historic and physical properties.

VENICE CHARTER 1964

Its aim is to preserve and reveal the aesthetic and historic value of the monument and is based on respect for original material and authentic documents. It must stop at the point where conjecture begins, and in this case moreover any extra work which is indispensable must be distinct from the architectural composition and must bear a contemporary stamp. The restoration in any case must be preceded and followed by an archaeological and historical study of the monument.

BURRA CHARTER 1999

Returning the existing *fabric of a place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.

AAT

Refers to the process of making changes to an object or structure so that it will closely approximate its state at a specific time in its history. For changes not considering historical correctness, see "remodeling" or "renovation." When changes are made to prevent further deterioration, see "preservation." More generally, for treatment, preventive care, and research directed toward long-term safekeeping of cultural and natural heritage, see "conservation."

distinguished from

CONSERVATION
HISTORIC PRESERVATION
PRESERVATION

related to

REMODELING
RENOVATION

HERAIN

Conservation activity dealing with the direct intervention on cultural items which have suffered any kind of deterioration. It involves the application of any necessary treatments in order to allow the survival of a cultural item and to rectify any damage.

SCIENCE

(Latin *scientia*, from *scire* 'know')

NEW ENCYCLOPAEDIA BRITANNICA

Taken in a broad sense, as the progressive improvement of man's understanding of nature, the intellectual enterprise of science originally formed an integral part of philosophy, and the two areas of inquiry have never finally separated. From the beginning scientists themselves have been interested not merely in cataloging and describing the world of nature as they find it but in making the workings of nature intelligible with the help of compact and organized theories. Correspondingly, philosophers of science are obliged to consider not merely nature in isolation, but also the manner itself in which man himself perceives and interprets those facts. Historically speaking, the problems posed by this interaction of man and nature have been complex and confused.

Though philosophers of science face, even today, many of the same questions that were already being debated in classical Athens.

AAT

Refers to the group of studies or branches of knowledge concerned with facts and phenomena of the observable or quantifiable world, systematically arranged and showing the operation of general laws

DICTIONARY OF PHILOSOPHY

(SCIENCE, PHILOSOPHY OF) That philosophic discipline which is the systematic study of the nature of science, especially of its methods, its concepts and presuppositions, and its place in the general scheme of intellectual disciplines. No very precise definition of the term is possible since the discipline shades imperceptibly into science, on the one hand, and into philosophy in general, on the other. A working division of its subject-matter into three fields is helpful in specifying its problems, though the three fields should not be too sharply differentiated or separated.

TECHNIQUE

(from Greek *tekhne* 'art')

ENCYCLOPEDIA OF WORLD ART

Every artistic product presupposes a technique, that is, a complex of manual and mechanical operations that act upon the raw material to organize, shape and mold it according to specific intentions...Technique is a manual operation, with or without the help of instruments, performed upon any sort of material with the intention of shaping an object possessing value: the operation, intention, and value must all be present. The ideas of value and intention are interrelated and imply a value placed upon the existing natural or raw material, the desire to 'improve' it through human action, and a consequent increase in the value of a given material. Technique is therefore the basis of all manmade phenomena intended to modify the natural environment and adapt it to the necessity of an increasingly complex social life. As a determining factor in production, technique also includes the development of all such necessary instruments as tools and machines, as well as the advance preparation of materials in view of their more effective exploitation. It is a specifically human characteristic to transform the environment; animals, on the contrary, adapt themselves to it.

COMMENTARIES AIC

Complex of manual and mechanical operations that act upon the raw material to organize, shape and mold it according to specific artistic intentions... Technique is therefore the basis of all manmade phenomena intended to modify the natural environment and adapt it to the necessities of an increasingly social life.

THEORY

(Greek *theoria* 'contemplation, speculation')

AAT

Body of generalizations and principles developed in association with practice in a field of activity and forming its content as an intellectual discipline.

USE

(Latin *usus*, from *uti* 'to use')

ITALIAN NORMS 1932

4. In the so called 'living' monuments only those uses are accepted that are not too far removed from the original use in order to avoid drastic alterations to the building during any necessary adaptations.

VENICE CHARTER 1964

5. The conservation of monuments is always facilitated by making use of them for some socially useful purpose. Such use is therefore desirable but it must not change the layout or decoration of the building. It is within these limits only that modifications demanded by a change of function should be envisaged and may be permitted.

RESTORATION 1972

In order to be able to provide for the adequate safeguarding of the urban organism concerned, considering its continuity over time and functioning of the civic and modern life therein, it is necessary, first of all, to reorganize the historic Centres in their largest urban and territorial context and in their relationships and connections with future developments... It will thus be possible to redefine, through such projects a new organism, where the historic centre is liberated from functions that are not congenial to its rehabilitation in terms of conservative recovery.

HISTORIC GARDENS 1981

While any historic garden is designated to be seen and walked about in, access to it must be restricted to the extent demanded by its size and vulnerability, so that its physical fabric and cultural message may be preserved.

PLACES 1992

20. Adaptation

The conservation of a place of cultural heritage value is usually facilitated by it serving a socially, culturally or economically useful purpose. In some cases, alterations and additions may be acceptable where they are essential to continued use, or where they are culturally desirable, or where the conservation of the place cannot otherwise be achieved. Any change, however, should be the minimum necessary and should not detract from the cultural heritage value of the place.

BURRA CHARTER 1999

23. Continuing, modifying or reinstating a significant use may be appropriate and preferred forms of conservation.

Accessibility

(Latin *accessus*, from *accedere* 'to access')

OXFORD

The means or opportunity to approach or enter a place

PARMA 2003

2. The National representatives group recognizes accessibility as a fundamental issue for all citizens, irrespective of age or level of technical understanding. A special priority will be given to people with particular needs.

Participation

(Latin *participat*- 'shared in', from *participare*, based on *part*- 'parte' + *capere* 'take')

BURRA CHARTER 1999

12. Conservation, interpretation and management of a place should provide for the participation of people for whom the place has special associations and meanings, or who have social, spiritual or other cultural responsibilities for the place

24. Significant associations between people and a place should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented

ICOMOS INTERPRETATION 2007

1.2 Interpretation and presentation should encourage individuals and communities to reflect on their own perceptions of a site and assist them in establishing a meaningful connection to it. The aim should be to stimulate further interest, learning, experience and exploration.

6. Encourage inclusiveness in the interpretation of cultural heritage sites, by facilitating the involvement of stakeholders and associated communities in the development and implementation of interpretive programmes.