PreserVenice:

Preserving Venetian Public Art

An Interactive Qualifying Project Report
Submitted to the faculty of the
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Acknowledgements

Authorship

It is difficult and near impossible to say who specifically wrote each section, since the project is one collaborative effort, but we've done our best to mention the main contributors. And so this report was divvied up between the members of the project according to who had the biggest hand in that portion. Other sections that needed to be completed were chosen and completed by whoever volunteered to do so.

- Jaime Bezek wrote the journal article along with anything pertaining to the journal and aided in the write up of the introduction and its edits.
- Amanda Nichols penned the background, the methodology section, the executive summary and helped with the results section.
- Colin Roddy wrote the analysis section, pieces of the methodology and helped with the background as well as the introduction.
- Rebecca Trojanowski handled the results, background, and methodology and helped with the introduction.

Abstract

Over the course of this project, PreserVenice, a nonprofit organization dedicated to the restoration and preservation of Venetian public art, was founded. The purpose of this project was to assist with the launch of PreserVenice and further the organization along its path to restoration. This was achieved through the completion of three key objectives. First, all previously collected data was normalized and compiled into a single database. Next, plans for publicizing PreserVenice to the local community and wider community were developed. Finally, a funding strategy for was researched to make PreserVenice self-sufficient.

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Chapter 1: Executive Summary

Art serves as a way of representing a culture and preserving it for the future. Although the first thing that may be thought of when thinking about art are examples that can be seen in a museum, such as paintings and sculptures, there are other forms of art. One such form is public art. Public art can be any piece of artwork designed with the public in mind and placed outdoors so it is available to be viewed by anyone at anytime. One of the largest collections of public art in the world is housed in the city of Venice, Italy. Its purpose is to preserve the Venetian past. However, in most cases these works of art are permitted to deteriorate past the point of being able to be restored. When a piece of public art is permitted to deteriorate to this point, the portion of Venetian history represented by that piece fades into the past.

Figure 1 An Example of mascaroni, one category of public art.

After the Great Flood of 1966 and the damage it caused, it became evident that there was a need to document the condition of these pieces in order to assess the amount of damage that had been done and make attempts to prevent further deterioration. Alberto Rizzi, with funding from UNESCO, proceeded to catalogue all the pieces of erratic sculpture throughout the city. This work was finally published in 1987. In 1991, Worcester Polytechnic Institute students began cataloguing the public art of Venice. This was done by using Rizzi's previous work as a basis for documenting erratic sculpture and wellheads, and creating new assessment strategies for all the other types. This catalogue made a few improvements over previous documentation. Pieces were documented in a more systematic order, and GIS mapping was used to map all the pieces for the first time.

Even though this large amount of information had been collected, it was far from organized. With a total of 6447 pieces of art featuring sixteen different types, information was spread out between a multitude of databases, with each team having collected different information and different condition evaluations. These databases were difficult to find information in and were incomplete in some cases. Additionally, even with all the wealth of information collected over the past twenty years, little has been done to restore and preserve pieces of public art in Venice. This is mostly due to the fact that in comparison to larger

restoration projects, the importance of a single piece of public art has waned in comparison. The problem is not that public art is not viewed as important enough to restore. There are normally more important restorations that must occur and are therefore given priority by other nonprofits over public art pieces.

In the project we addressed both of the issues mentioned above. PreserVenice, a nonprofit organization dedicated to the restoration and preservation of Venetian public art, was founded. All previously collect data was then compiled into a single normalized database. Next, research was done on how to publicize PreserVenice to gain greater support, both in and outside of Venice. As a part of this, the PreserVenice website was updated and the database was added to the web, ready to be added to the website. Finally, research was done on a funding strategy to aid in making PreserVenice operational.

The first aspect of this project was to compile all the previously collect data into a single normalized database. This not only makes it easier to find information that has been previously entered, but it also makes it easier to enter new information. The database now includes mostly drop down menus and check boxes. This limits the amount of text fields, resulting in a more standardized system and a greatly decreased

Figure 2 A map of every recorded piece of Venetian public art.

chance for error when entering data. The new databases will allow for future groups, or PreserVenice itself, to calculate restoration probabilities and studies using the environmental data and cost calculations using the physical data. A list of what information was missing from the database was also created. This will allow future groups to gather this information while redoing condition assessments.

The next portion looked into creating awareness of PreserVenice, both on a local and higher level. Local publicity includes newspaper articles and fliers located throughout Venice. Creating a greater awareness was accomplished through the use of the PreserVenice website. The database mentioned above was uploaded to the web, allowing the site to read current data from the database when ready to do so. Additionally, a journal article was written on WPI's work

over the past twenty years in the field of public art. The scholarly journal's audience consists of people who are interested in the practice of art conservation and preservation of cultural materials, which coincides with those who are apt to be enticed by PreserVenice, and so the team penned an article focusing on its methods for arranging restoration efforts, in addition to the story behind it.

The final part of this project was creating a funding strategy for PreserVenice so that it may become operational and begin its mission of restoring and preserving Venetian public art. On a local level, donation bins can be left in local businesses to collect spare change. Locals would also be asked to donate to help beautify their neighborhoods. On the website, users will be able to make donations, either earmarked for a specific piece or for PreserVenice to use where it is most needed. Additionally, if users want something to show for a contribution, they could purchase items at our online store. There are posters, bookmarks, postcards, shirts, clocks, and other novelty items available to be purchased.

Over the past twenty years, WPI students working in the field of public art have accomplished a great deal. To date, 6447 pieces of public art have been catalogued in the city of Venice. Now, with this project a nonprofit organization, PreserVenice, has finally been founded with the purpose of restoring and preserving these pieces in need of attention. In the

Figure 3 A timeline that shows various efforts by various groups over the past twenty years.

future, there will be an increased awareness of public art and its importance. Hopefully with the help of PreserVenice, no more pieces will reach the point of being beyond restoration and have their stories erased from history.

Chapter 2: Introduction

Works of art have and always will serve several vital purposes in human culture. Not only are they an expression of incredible craftsmanship and beauty, but they also delineate the history of their place of origin. They symbolize specific events from the past and years of history long gone. The Buddhas of Bamyan were one collection of public art that resided in the rocky hills of Afghanistan, built ages ago on the country's Silk Road in the Hazarajat region. These pieces of history were destroyed by invading Taliban members in 2001 under orders from their leader, Mullah Mohammed Omar. Under their law, these stucco and mud sculptures were considered idols, and were consequently blown to pieces with dynamite. To the Taliban, removing the Buddahs from the valley was to physically remove the infidel culture from the valley. Without the physical presence of the art, the only remaining tie of the culture in Hazarajat is a memory and memories fade over time. Unknowingly, they victimized not only the residents of Afghanistan, but future generations from that region or from around the world. Now everyone is deprived of the awe-inspiring statues built in simpler times.

Art does not necessarily have to mean a painting or sculpture, but anything that was made with some significance or importance to a particular culture. Fountains, statues, bell towers, among other things, are not only art, but public art. Public art is defined as any piece of artwork that is available to the public for viewing at any given time. Public art typically does not represent one artist's feelings or views like a painting would, public art generally speaks for the people of who and what they are or value, i.e. religion and government. Due to everyday battles with weather, pollution, bacteria, and many other foes, human or environmental, such beautiful works from history fall victim to negligence and vandalism. There is such a stress to save these pieces because they reflect a time period and history that isn't always written down in a textbook. These pieces are not only landmarks, but roadmaps to the origins of their surroundings.

Every work of art holds some amount of historical significance behind it which is lost as the piece deteriorates. The Buddhas of Bamyan demonstrates what the past generations could do with only mud, straw, stucco and their hands. If an early culture could accomplish such perfection with minimal technology, the possibilities of human thinking are endless. There exist many more works of art that hold such significance and power that need to be restored. One location that holds countless numbers of both beautiful and historical works is the ever endangered Venice, Italy.

The Venetians displayed their pride and background throughout their city. One of the more infamous symbols is the Lion of St. Mark. The winged lion was built onto corbels, slipped into allegories, stuck on gateposts and carved into the corner of bridges. The lion (leo leo) was thought to remind the world who was in charge. In 1797 Napoleon Bonaparte became ruler of all northern Italy, with the exception of Venice. After taking command of the Italian army, Napoleon invaded the remainder of the country, eventually marching on Venice. This ended their independence and robbed the Venetians of their pride. To add insult to injury, Napoleon destroyed almost every winged lion in Venice and stole the Horses of Saint Mark, situated in front of Saint Mark's Basilica. Napoleon wrote to the Directory that he must "erase the Venetian name from the face of the earth."[1] Napoleon also took the gold Lion atop the column on the Molo and brought it back to Paris. There he had it reconstructed with it's tail between it's legs symbolizing the complete submission of Venice.[2] Napoleon sought to trample on Venetian moral and did so by removing the Venetian symbol of power and humiliating it in his homeland. The winged lion of St. Mark and Corinthian horses were taken to ornament the Carousel in the Tuilleries in Paris, never to return until the Venetians paid their reparations. These pieces, available in plain sight for all to see, play an important part not filled by traditional museum paintings or sculptures.

The sinking city of Venice is home to nearly 4,500 pieces of public art. Venice dates to the first century A.D., leaving Venice full of countless historical pieces of art. Although the preservation of public art is an important issue, Venice faces the problem of annual floods and is slowly being lost to the sea, further distracting attention from the art. All throughout the city, there are sculptures, bell towers, mosaics, fountains, bridges, etc , that are in disarray. If no further endeavors are undertaken to restore and preserve these incredible sites, future generations will miss out on great opportunities, and Venetians will lose a piece of their home's defining characteristics.

Over the past twenty years, project groups alone have gathered thousands of entries on public art in Venice. Each team was given a specific classification of public art and proceeded to research the history and established the significance behind each piece. Based on each work's condition, they classified its restoration as a high or low-level priority. As time has passed, the

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[1] Blair, Victor
[2] Frutkin, Mark: The Lion That is Venice
[2] Frutkin, Mark: The Lion That is Venice

conditions of these pieces has changed, therefore the priority of their restoration has changed as well. With each completed project, they have gotten one step closer to accomplishing the overall goal: creating a non-profit organization, PreserVenice, to raise funds and oversee the restoration of these important pieces.

A substantial amount of progress has been made toward collecting information about Venetian public art. However, the task is far from being completed. Establishing a database that is easily accessible to the general public will emphasize the need for restoration of public art to a broader audience. The database should contain all previously collected information along with proposed solutions and estimated costs of restoration. Unfortunately, there are bits and pieces of missing information. In order to raise awareness for this cause, the significance of Venetian public art must be conveyed. After compiling and organizing all of the data, it will be uploaded to the PreserVenice website. Ideally, this site would be set up in a way that allowed for people to keep the information up to date themselves. To complete this task, sufficient funds need to be garnered to allow PreserVenice to embark on its mission.

The goal of this project is to complete the database of research on public art by uploading all collected data onto the web and organizing it in a way that is easily understood. To launch this endeavor, grants and other donations will need to be collected to kick-start the PreserVenice non-profit organization and to create a salary for possible employees who could keep its site running until it becomes self-sufficient. The PreserVenice site would also be optimized for crowdsourcing, a technique that would allow visitors around the world to edit the site and keep it up to date from their own homes. This effort will not only create a reliable source for information on the public art of Venice, but also start a restoration effort to help this art survive for future generations to enjoy. Public art does not have to be destroyed intentionally, such as the case of the Buddahs, but can be destroyed by negligence, and that is what PreserVenice is to prevent.

Chapter 3: Background

This chapter is dedicated to providing background information about public art and other aspects of our project. Information is provided on how to define public art and restoration of these pieces. Additionally, information is included on organizations that assist with the restoration and preservation of public art, most notable Venetian public art. Finally, the workings of non-profit organizations are discussed, including how to start one as well as the running of one.

3.1   What Defines Public Art

The term public art fits a much broader definition than art in a gallery or a museum; it refers to works of art that have been placed with the particular purpose to be sited by the public, typically outdoors and accessible to all. Public art could tower several stories high or lay beneath your feet and is not limited in its form. The most well-known public art pieces are monuments, murals, sculptures, memorials, street furniture, decorative architecture, and statues. Public art can be cast, carved, built, assembled or painted. Today public art is not even confined to physical objects; dance and street theatre also fit into the category. Whatever its form may be, public art catches the public's attention.

Public art represents how the people of a city represent themselves of who and what they are and what they value, e.g. religion, history and government. Public art is a vital way for the people in a city to identify themselves further than constructing streets, buildings and parks. It is usually situated in more urban areas which include squares, plazas, pedestrian areas, main thoroughfares, the approaches to public buildings such as government offices, law courts, municipal utilities and transport centers, airports, museums and libraries, university or college campuses. Public art pieces are sometimes implemented on a temporary basis to celebrate particular events.

The greatest era for public art was the Italian Renaissance. Artist during this period were sponsored entirely by the church or civic authorities. The pieces during this era were often related to religion but also began to enhance the realism of their creations by using three-dimensional techniques. Some of the greatest public art masters include Michelangelo and Donatello.

Art in any form is challenged and defended in a variety of ways by numerous individuals; public art is no exception. Public art faces the criticism of being too abstract, offenses taken on religion, politics or race, issues of funding and appropriate placing.

Public art is often overlooked; its impact on a community is immense. Public art helps identify an entire community's individuality and expose the unique character of a specific neighborhood. Public art invigorates our community places, provokes our thinking and transforms the environments we live, work and play into more a hospitable and beautiful setting that invites interaction. Public art has the sense to calm a rushed life. Besides enhancing personal prosperity public art increases a community's assets. It enriches roadsides, pedestrian walkways and community gateways. Public art also displays pride in ones citizenship and can present an educational environment.

3.2   Types of Venetian Public Art

Over the years multiple efforts have been made in hopes to preserve Venetian Public Art. Individuals who have devoted their studies to preservation and restoration of public art among amateurs have all taken steps to the goals we are trying to achieve today. Their works though dissimilar at times with varying objectives, certainly do not go unnoted but in fact are the building blocks in our preparations today; they provide the essential framework to any subsequent study along with answers to pending questions and insight on any future inquiries.

Today public art throughout Venice has been gathered and categorized giving us a grand total of 4,374 cataloged pieces. As time progressed projects became more specific; focusing on a particular type of public art, different ways to catalogue or assessing a pieces condition. With the past accomplishments we are now able to classify Venetian public art into the following classifications:

3.3   Erratic Sculpture

Erratic sculpture is defined as outdoor art or public art. Its purpose is to decorate public display. Erratic pieces are characteristically small, artistic sculptures scattered about Venice. Erratic sculpture excludes any structural part of a building and therefore cannot be part of a repeating pattern. There have been 300 pieces of erratic sculpture found throughout Venice which fall into nine categories: *patere*, relieve, crosses, inscriptions, fragments, coats of arms, confraternity symbols, statues and street alters.

One remarkable individual is Alberto Rizzi, a specialist on Venetian architecture. Following the disastrous flood of 1966, Rizzi under the funding of UNESCO, catalogued external sculpture that may have been damaged by the flood.[3] Beginning in 1970 and throughout 1980 Rizzi worked on the catalogue which was entitled *Scultura Esterna a Venezia* ("Outdoor Sculpture in Venice"). Rizzi's catalogue ended in the year of 1797 and only included the 2929 pieces of erratic sculpture.

In 1994 through 95, a non-profit organization known as EarthWatch catalogued erratic sculpture based on Rizzi's catalogue in Murano, Malamocco, Mazzorbo, Pellestrine, Burano, Chioggia, S. Nicolo, Dorsoduro, and S. Francesco del Deserto. Earthwatch was found in 1971 and is an international organization dedicated "to conserving the diversity and integrity of life on earth to meet the needs of current and future generations."[4] One such thing this organization aims to protect is public art. EarthWatch operates by people volunteering to help on particular projects worldwide. The organization once consisted of only four scientist and thirty-nine volunteers. Since then the organization has expanded immensely. Currently, over 3,500 volunteers a year work on 140 projects across the globe.

A team specifically in 2000 focused on the task of organizing Venetian erratic sculpture. Using maps, new photographs and complete condition information, the group updated and completed Rizzi's existing catalogue, which provided a foundation. In order to inform the public on the importance of preservation and restoration, the group designed a school program, walking tour and a web site. The group also laid basic recommendations for creating a non-profit organization such as costs and benefits, fundraising and restoration processes.

3.3.1   Street Altars (Edicole)

Figure 4: Street Alter

Street altars are simply religious stations located throughout Venice. They most often times depict scenes from Christianity; Christ, the Madonna, the Madonna with Child or specific saints. Street altars offer Venetians a place to worship and pray. There are 108 of them in the city.[5]

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[3] ART 2000
[4] Earthwatch Europe
[5] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

3.3.2 Statues

Figure 5: Statue

A statue is defined as a sculpture that is structurally attached to a building in some way, not carved directly out of the wall. They often adorn buildings of great significance, including churches. Although they have not always been permitted on churches, they have been used to represent wealthy and powerful groups within the Venetian population. Most often statues celebrate historical and mythological Venetian events. Not including statues found attached to churches, 173 statues have been catalogued in the city of Venice alone. One of these was reported missing in 2000.[6]

3.3.3 Circular Reliefs (Patere)

Patere are the oldest form of public art in Venice. They are small, most often circular, reliefs on the side of buildings and were usually put on the buildings during a renovation. These small circles are believed to protect a house from evil. They often times depict mythic actions or tales of superstition. The works of art are from the Byzantine culture and Venice holds a total of 471 of them.[7]

Figure 6: Patera

3.3.4 Inscriptions (Iscrizioni)
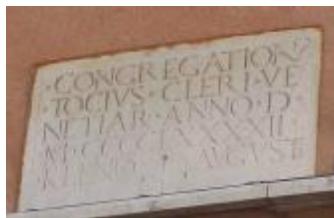
Figure 7: Inscription

Inscriptions are exactly what the sound like they would be. They are words carved into to stone and put in a public place. Often these words often describe religious messages or commemorate specific people or events. They were typically written in old Venetian or pseudo-Latin. Inscriptions were meant to be purely informational, but are now viewed as pieces of art. Of the 28 inscriptions recorded in Venice, none are missing because treasure hunters see them as pieces with little value.[8]

3.3.5 Confraternity Symbols (Simboli)

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[6] Kent, Amanda et al., *PreserVenice: Venetian Public Art*
[7] Kent, Amanda et al., *PreserVenice: Venetian Public Art*
[8] "Inscriptions", *Venipedia*

Figure 8: Scuole Grande, Giovanni Evangelista

Confraternity symbols are proprietary art meaning they symbolize ownership of a building. Similar to coats of arms, confraternity symbols represent the confraternities, or *scuole*, of Venice instead of the patrician families. Venetian *scuole* were organizations that united works in a common trade or craft. Each *scuola* had its own symbol, normally a saint. Confraternity symbols can be found on building associated with each *scuole* as well as on the homes of members. Of the 196 recorded confraternity symbols, seven are reported missing.[9]

3.3.6   Crosses (Croci)

Crosses in Venice consist of three major types: Latin, Greek, and Maltese. They can most often be found around churches, whether they be on the walls of the churches themselves or on

Figure 9: Maltese, Greek, and Roman Crosses

the ground surrounding the church. There are currently 74 crosses in Venice.[10]

3.3.7   Coat of Arms (Stemmi)

Figure 10: Frizzo Family Coat of Arms

A coat of arms, or stemma are proprietary art as well; coats of arms were used to show ownership of a building by a wealthy family. A family would have its symbols featured with a shield design and varying geometric shapes which became more elaborate and ornate as time progressed. Coats of arms are the largest category for public art in the city numbering in at 1064 and almost 100 in the surrounding lagoon islands.

There are three main types of these stone carvings: Gothic, Renaissance, and Baroque. The coats of arms either used words or images to depict the names of the families and they were often times reused whenever a new family moved into the house; one of the reasons why some of them are currently blank. [11]

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[9] "Confraternity Symbols", *Venipedia*

[10] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

3.3.8 Reliefs (Rilievi)

Reliefs are characteristically smaller sculpted artwork that is raised from

Figure 11:

its plane. Reliefs are commonly found on the walls of buildings. Relievi are classified into two different types, high (altorilievi) and low (bassorilievi). They are grouped by the amount of the figure that protrudes from the surface. A high relief has half or more of its depth extending beyond from the surface, while low relief has less than one extending. There are 386 reliefs found throughout the city of Venice on building walls.[12]

2.3.9 Fragments (Frammenti)

Fragments are small pieces that have been broken off other larger

pieces of artwork that no longer exist. These pieces are often set into walls. They are unintentional pieces of public art because they are simply bit of other artwork. Thus far 251 fragments have been recorded, six of which are missing.[13]

Figure 12:

3.4   Non-Erratic Sculpture

Non-erratic sculpture consists of any public art piece that does not fall into the erratic sculpture criteria. Non-erratic sculpture is still decorative but generally, has a particular purpose, such as a fountain providing water or a flagstaff pedestal mounting a flagpole.

An organization known as Archeoclub has contributed greatly to public art projects. Archeoclub served as one of the first sponsors for projects concerned with the cataloguing of Venetian public art.

Archeoclub is an Italian non-profit organization dedicated to the preservation of cultural property.[14] The Venice office was founded in 1985 by Professor Riziero Giunti and Professor Gerolamo Fazzini. Archeoclub seeks to preserve public art by raising public awareness of it. This is accomplished in several different ways. One such was is by assisting in the running of an international archaeological summer camp on the Island of Lazzaretto Nuovo. Since 1987, this has been geared toward young adults to expose to the importance of these pieces. Another

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[11] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

[12] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

[13] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

[14] http://www.archeove.com/

method used to raise public awareness is through the publication of their quarterly magazine, *ArcheoVenezia*, where issues related to preservation are discussed.

3.4.1   Fountains (Fontane)

Figure 13: Fountain

Many fountains decorate the public areas of Venice. There are dozens of them that were mass-produced and spread about the city, while there are plenty that are hand-crafted and unique. They serve a decorative purpose, but also provide clean drinking water if a passerby or citizen is so inclined. In addition to the same everyday damage outside art faces, water damage and accompanying issues like algae and other waste that might sit in the water plague fountains as well. [15]

3.4.2   Bells (Campane)

Since the 7th century when the first bell tower was constructed in Venice, bells have been an important part of the Venetian culture. Each bell relays a message; a single bell has one meaning as a combination of bells communicates another. For example the message conveyed may be the time of Mass or announcing a wedding. Years ago bells even sent the message of an execution. For example the tower of St Mark's Basilica had five bells, each supplying a special purpose. The Renghiera (or the Maleficio) announced executions; the Mezza Terza proclaimed a session of the Senate; the Nona sounded midday; the Trottiera called the members of the Maggior Consiglio to council meetings and the Marangona , the biggest, rang to mark the beginning and ending of working day.[16]

Figure 14: Bells

Although we have catorgized bell towers to be a more structural element a teams in 1994, 1995, 2000 and 2004, set out to preserve Venetian bell towers. Earlier teams documented bell towers
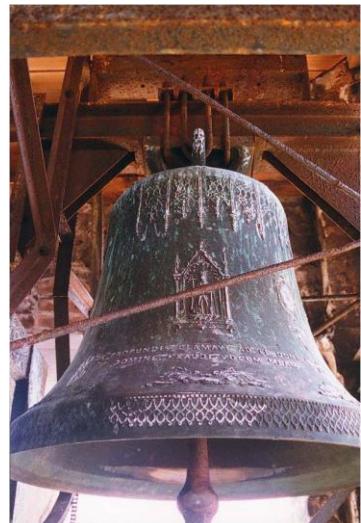
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[15] Kelley, Arron et al., *Public Art Preservation in Venice: Non-public Wellheads and Fountains*
[16] Marion, Melissa et al, *Preservation of Venetian Bell Towers.*

and their concrete measurements. The team in 1995 develped MapInfo layers for the towers and created the first MS Access database to store all their data. During 1995-1997 Earthwatch gathered the largest part of bell tower data that now exists.

Later groups created an improved method for cataloging and analyzing bell towers and standardized these methods. Also, any previously collected data on bell towers was compiled into a single database. Finally, the group began investigating the use of specialized instruments, including accelerometers and strain gages, to monitor the structural integrity of towers.

3.4.3   Church Floors (Pavimenti Chiese)

The two main functions of a church floor are to enrich the interior with decorative pavements and to commemorate the deceased with floor memorials. Each Venetian Church has its own specific layout to facilitate its necessary purposes, which are to serve as a place of worship, congregation, and at many times acting as a warehouse to store artifacts and tombs. Nevertheless, most Roman Catholic churches have the same general layout based on a historic floor plan. It is broken up into three main sections which form the shape of a Cross. As you

Figure 15: Church Floor

first enter the church you will be passing through   the   narthex,   or   entrance,   in   which   the flooring is at a high risk of damage due to foot traffic. The largest sections of the church, the nave and the transepts, are used as a place to sit and kneel during mass. The transept forms the horizontal piece of the cross and the nave the lower vertical piece. The accessibility to the general public and placement of pews cause the pavement in this area to be very susceptible to damage.[17]

As early as 1999, a team contributed to the preservation of churches throughout Venice. They produced a comprehensive catalogues of all the churches throughout the city, based on an original catalogue created by the United Nations Educational, Scientific and Cultural Organization (UNESCO) in 1968. The UNESCO catalogue contained historical information, photographs and maps, detailed damage descriptions, cost estimations and an overall display of conservation states. The team's new catalogue was more readily accessible and available on the internet, allowing information to be distributed about the world.

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[17] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

A project in 2002 was conducted to continue previous research on church floors. The group analyzed the conditions of the floors and artifacts of twenty-two churches in the three sestieres of *Canneregio*, *Dorsoduro* and *San Polo*. Damages were determined to be caused by both natural causes, including floods, and human causes, such as foot traffic. The conditions of the church floors and artifacts were evaluated and supplied with suggestions on how to aid in the preservation.

In 2003 another group followed the history of Venetian church floors and examined many churches in both the San Pollo and Castello regions of the city. The team searched for artifacts with historical significance, floor layering and the potential of the church as an excavation site. Any information that was found such as tombs or inscriptions was documented so it may allow someone to analyze the history of the people and past events of the city. As each piece was documented, pictures were included and an in-depth analysis on the damage done to each floor.

A team in 2004 studied the church floors primarily found in Dorsoduro, San Marco, Santa Croce and San Polo. The group visited about 50 of the 146 churches and recorded their floor heights and conditions as well as any artifacts found. Their documentations were categorized by each floors potential for future excavation.

Finally in 2005 a project anticipated to complete all the previously collected data. The group was only able to study 14 of the churches and their 254 artifacts. After the survey was conducted, the team entered their assessments on floor and artifact damage into the pre-existing database which completed the catalog of church floors from 2002-2005, and now includes over 2000 artifacts from 84 churches.

3.4.4 Monuments

Despite Venice's vast history, there are not many statues in it. This is due to two different reasons. One reason was that the city simply ran out of room by the time that people began to erect statues. The other reason was the government created laws against erecting statues of individuals so that rival families would not fight. Monuments in Venice typically depict a

Figure 16: Monument

story, whether it is a fairy-tale or past event. Currently there are 67 monuments in Venice. [18]

3.4.5 Decorative Keystones (Mascaroni)

Also known as decorative keystones, not only play an important aesthetic role, but also an imperative structural one as well. *Mascaroni* lie in the middle of the stones (or voussoirs) that together form an archway, holding them together and completing the strong structure. Often, especially in the case of Venice's keystones, these important puzzle pieces play a decorative role. They adorn doors, bridges and windows around the city and might depict the Lion of Venice or a family symbol, among a myriad of other things. Like much of Venice's public art, keystones are also commonly constructed from Istria stone.[19]

Figure 17: Deocrative Keystone

In 1995 a project was conducted where a computerized catalog of Venetian Decorative Keystones was created. Assessments of different mascaroni, bridge, door and window were catalogued. Earthwatch along with Fabio Carrera in the early 1990's had catalogued mascaroni on the island. Earthwatch collected data on the keystones in Murano, Castello, San Croce, San Polo, San Marco, Dorsoduro and Giudecca.

In 2007 a group sought to improve and streamline the catalogues that existed of Venetian public art, in doing so they cataloged mascaroni. They determined the Murano, Burano, Mazzorbo and Torcello to have little to no information on mascaroni and proceeded to document them. The group resulting data filled and completed any missing information on the mascaroni.

3.4.6 Portals (Portali)

A Portali or portals English are a structure that serves as an entranceway to buildings and courtyards, but there is more behind them that just that. Portali often use sculptures, inscriptions, or other types of decoration in order to emit a sense of elegance or superiority. They are also often personalized, incorporating a coat of arms, signifying a family's housing, or a saint, as a

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[18] Kent, Amanda et al., *PreserVenice: Venetian Public Art*
[19] Kent, Amanda et al., *PreserVenice: Venetian Public Art*

symbol of the name of a church. 534 portali are dispersed throughout Venice. Portali were
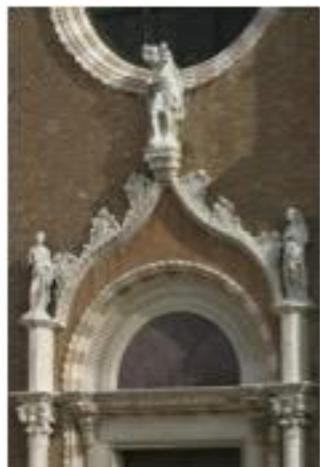
Figure 18: Portal

intended to be distinctive and create a sense of majesty as one entered.[20]

In 2002 a team catalogued portali. The location, condition and physical attributes were collected and added to a previous created Venice Public Art Database. Conservation methods for portali were provided along with rough estimations on the costs of repairs for each piece. Finally the group explored ways to increase the public's awareness of these endangered pieces.

In 2007 a group sought to improve and streamline the catalogues that existed of Venetian public art, in doing so they cataloged portali. They determined the Murano, Burano, Mazzorbo and Torcello to have the most missing data on portali and proceeded to document them. The group updated the information on portali's cataloguing an addition 18 on the surrounding lagoon islands. The team located 413 of the 534 portali in Venice as well as the Lagoon islands and completed physical along with conditional assessments for each piece.

3.4.7 Decorative Crescents (Lunette)

Lunette are a particular subset of portali. Lunetta, in Italian, is a decorative piece of architecture that typically holds the shape of a crescent or "half-moon" either masonry or void. A lunette is found within the arch of the door where it functions as an ornamental piece in many found in varieties. Lunette can be made of glass, stone or in

Figure 19: Decorative Crescents

some cases as a mural. Lunettes can also at times be deeply set when the door is a major access way.

Most often lunette are found in a church or palace and are representative of a particular style. There are three particular styles of lunette found throughout Venice which include: Byzantine, Gothic and Renaissance. Byzantine contains elaborate details, religious themes and is

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[20] "Portali", *Venipedia*

the oldest of styles and dates back to the 12th century. Gothic lunette was most popular between the 12th and 15th century and are typically quite large. Renaissance lunette were constructed between the 15th and 16th centuries and is different than any other style in the sense they are not extravagant, but yet simple.[21]

The same group that catalogued portali in 2002, catalogued lunette as well. Physical, architectural and condition data for each of the lunette located were provided. With the collected data a multimedia catalog was established and the data was prepared for simple amalgamation into the Public Art Database of Venice.

3.4.8   Wellheads (Pozzi)

Wellheads serve as the caps to the basins used by Venetians to collect rainwater. They served two purposes: to protect the water within from contamination and to exemplify the city's culture through different time periods. The most common building material was Istria stone with nearly 79 percent of wellheads in Venice being made of this material. The other wellheads are made of Red and White Verona marbles. There are currently 231 wellheads catalogued in Venice, most of which are located in the center of *campi*.[22] The first attempt to categorize Venetian wellheads was done by Alberto Rizzi. The catalogue was entitled *Vere da pozzo di Venezia* ("The Wellheads of Venice").[23]

In the year of 2000 a group of students saw the beauty behind wellheads and their need for preservation. The group promoted the importance of these wellheads throughout Venice and entitled their Project "Preserving Venetian Wellheads". This project cataloged information on all public wellheads in Venice proper and Gludecca. This information included measurements, condition assessments, and high-resolution photographs. Based on this information the group made suggestions about how to raise public awareness and funds for restoration. This included replacing well lids with planters, maps, sundials, and wishing wells. Additionally, the group created self guided walking tours, a

Figure 20: Wellhead

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[21] "Lunette", *Venipedia*

[22] *Public Art Preservation in Venice: Non-public Wellheads and Fountains*

[23] "Wellhead", *Venipedia*

plan to educate students about public wellheads, and collaborated with other groups to create a webpage dedicated to Venetian public art.

A more recent project team conducted in 2004, searched through Venice and documented all previously unrecorded wellheads. Their efforts added onto the existing database of public art. Most notably this team made the first large push in the direction of a non-profit organization to support the restoration of public art. A detailed mock-up of how a website may operate, what it will consist of and provide to its users one day was drafted. Overall the project laid the ground works of how the organization would acquire the initial funds necessary and begin its work.

3.4.9   *Flagstaff Pedestals (Pili Portabandiera)*

While flags are not flown as often as they once were in Venice, flagstaff pedestals are still a staple of the outdoor art found in the city. The pedestal base holds the piece together while the body of the piece holds the staff in place. These are usually found in *campi*, as they often are purposefully located next to a church or school. There are 55 pedestals in total, many of which do not actually have flagstaffs.

Flagstaff pedestals are made with a variety of different building materials. The most prominent of these is Istria stone, which was used to create 76 percent of the total amount of pedestals. Bronze and other types of stone and metal are commonly used as well. These pieces frequently depict religious ideals and family marks, amongst other symbols. [24]

Figure 21: Flagstaff Pedestal

A project team in 1997 documented all the cataloged flagpole pedestals throughout the city into a single database. The catalog holds the information on each flagpole such as location, dimensions, state of conservation, subjective cultural values and photos. The database lists the pedestals such that the ones that can be "flag ready" the soonest are of the highest priority. A user friendly interface exists allowing the database to be easily updated. Recommendations for maintaining the pedestals were also included.

The same team that re-organized and filled in missing data for mascaroni and wellheads did the same for flagstaff pedestals on Torcello, Burano and Murano. Based on these assessments

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[24] "Flagstaff Pedestals", *Venipedia*

the flagstaff pedestal catalogue is almost complete besides for a few missing on other islands in the lagoon.

3.5   Restoration of Public Art

Public art falls subject to a variety of disfiguring ills and faces a design challenge by everyday occurrences. Due to daily battles with weather, pollution, bacteria, and many other foes, human or environmental, such works fall victim to negligence and vandalism. Biological factors, weather and pollution all attribute to the surface deterioration of public art. Public art also faces the improper day-to-day treatment. People sitting, climbing etc on pieces only aids to the weakening and fall of these works. Vandalism in the form of graffiti or breaking off of stone has been a common issue as well. Small enough pieces also face the threat of theft. The ability the environment has to offer to form a protective deposit on the piece, also determines its deterioration path. Because public art has no particular owner it is often abandoned leaving small agencies and committees to care for them, but unfortunately are not as effective as needed.

Throughout history sculptures have been constructed by means of almost every material imaginable. Stones have been chiseled, metal hammered or cast, wood carved and clay molded, bone and ivory have been shaped with knives as well. Some materials have proved more durable and resistant that others but eventually all face the evils of environment conditions. When determining how to go about restoring a piece the degree to which the sculpture has already deteriorated is essential. The original intentions of the piece may also influence the conservator's procedure.

3.5.1   Deterioration of Stone

No matter if a sculpture has been constructed with limestone, marble, soapstone, or granite, Istrian stone, etc., all are vulnerable to deterioration. The most common cases of stone deterioration are chalking, grime, surface cracks, spots and stains, pitting, flaking, washout, and algae. Stone deterioration is not limited to only these and, for the most part, water is the foremost cause for deterioration.

Contact with the outdoor elements over time will cause any piece made of stone to erode. Erosion takes place when the

Figure 22: Example of cracks in stone (Flickr, http://farm3.static.flickr.com/2283/2362861471_a4614cab1d.jpg

Figure 23: Example of pitting in stone

stone dissolves or disintegrates because of water and or wind. The water can directly dissolve stone and wear it away. Erosion is defined by surface loss greater than one half of an inch in depth. Freezing water causes micro fractures within sculptures. Water that seeps into the cracks of stone and freezes, places stress on the pore walls resulting in surface cracks. Moderate cracks are cracks that a less than an eighth of an inch wide, varying orientation and depth. Major cracks consist of cracks more than an eighth of an inch wide.[25]

Cavities and holes in pieces are known as pitting. Pitting results from the stones structure and its exposure with large amounts of water and various minerals over time. Pitting begins when mineral salts no longer deposit on the surface of the stone, and deposit below the surface of the stone. This causes pressure beneath the stones surface, as a result causing the stone to start flaking or pitting. The development of small pits over a stone piece is known as spalling.[26]

Chalking, otherwise known as efflorescence, appears as a white powdery residue on the surface of the stone. This state often occurs when the stone is vulnerable to large measures of water, such as flooding. Any stone surface is easily stained, but is difficult to remove. Stains are caused by an unlimited amount of materials such as water, oil, food, rust, ink etc. Any sort of soot or build up of dirt on a piece refers to grime. Because of air pollutants, sulfur in rain creates an unpleasant gypsum (black) crust. Often any type of growth on or near the stone will result in the build of grime. Growth such as algae on a stone contributes to more than just an unpleasant appearance; roots and vine growth can also

Figure 24: Coat of arms covered in gypsum

physically fracture sculptures. If a root finds its way into a crack, lichens, which retain water, will accelerated the destructive process.

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[25] Glossery-Stone Deterioration, p.1
[26] Eurostone Marble INC.com, p.1

Ideal conditions for preserving stone sculptures require a constant temperature and humidity controlled situation, unfortunately such conditions are difficult to find.[27]

3.5.2 Deterioration of Metal

The deterioration of metal sculptures is most commonly caused by minerals. Metal, similarly to stone, endures the same type of deterioration. Metal deteriorates due to corrosion, grime, pitting, algae, spots and stains, as well as surface cracks.

Corrosion is the primary means by which a metal deteriorates.[28] Corrosion results from a metal being oxidized, the loss of one or more electrons. Metals corrode by contact with water, acids, bases, salts, oils, polishes and other liquid chemicals. The most common form of corrosion is rusting. Iron begins to rust over time resulting in a red-brown coloration (iron oxidation), copper will turn to a green or blue color and silver will begin to tarnish. Over time bronze pieces acquire a patina, an irregular surface pattern caused by deposits of sulfides and oxides the outcome is considered aesthetically pleasing. Lead offers the opposite effect. When it acquires the atmospheric finish that is adored on bronze objects, it begins to decay.[29]

Figure 25: Tarnished copper statue (Flickr, http://farm1.static.flickr.com/169/423588610_640e94dff0.jpg?v=0)

Pitting in metal is a localized form of corrosion in which holes or sharp depressions are formed within the metal.[30] Outdoor metal pieces withstand the constant aggravation of chlorides which are found in seawater and stagnant water. The Cl^- ions react with the metal ions throughout the metal piece, resulting in tiny cavities.

Figure 26: Pitting in metal (Flickr, http://farm4.static.flickr.com/3629/3591155673_36743f9ca0.jpg

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[27] Columbia Encyclopedia, p.1
[28] Corrosion Theory, p.1
[29] Encyclopedia Britannica, p.1
[30] Pitting Corrosion, p.1

Depending on environmental conditions, small pits can continue to grow.

3.5.3   Restoration Techniques for Stone

Stone sculptures entail periodic washing; steam, spray or trickled water, depending on the nature of the stone. Soap, but not detergent, is sometimes necessary as well. If the piece is small enough, it may be submerged in water to remove soluble salts. Poulticing is applied to larger pieces that face soluble salt deterioration. The structure is wet with water and a clay or paper pulp-based material is mixed and placed onto the surface, known as poultice. When dry, the poultice material is removed this now contains all the dissolved salts. Surgical scalpels along with small-scale power tools are commonly used to remove deposit. Broken pieces from sculptures can be repaired with a clear, cold-setting adhesive or by means of dowelling however, if the broken piece is too large, mending is done with metal dowels consisting of copper, stainless steel or brass.[1]

A wide variety of coatings such as resins and waxes can also be applied to protect a stone sculpture from the outdoor elements. In less-demanding environments, an acrylic polymer can be applied while harsh outdoor environments require water repellents and hydrophobic silanes. Any surface coating acts as a barrier to repel any unwanted deposit.

3.5.4   Restoration Techniques for Metal

Metal sculptures are often applied with wax, which protects it from atmospheric corrosives along with regular cleanings. Cracks that arise in metal sculptures may be filled with special adhesives. Assorted chemical solvents and mechanical techniques are applied to eliminate numerous incrustations. Sometimes remodeling of the metal is necessary, such as soldering or welding to secure broken pieces. In some severe cases the conservator's only option may be to remove the sculpture from the outdoor extremities and place it in a sheltered area.

3.5.5   Restoration Guidelines

Restoration once used destructive methods, which included abrasives, acids and even chiseling to remove unwanted deposits and stains. Unfortunately these tactics resulted in extensive damage to the original sculpture. To prevent further decay of sculptures guidelines have been established one example being the Code of Ethics and Guidelines for Practice of the American Institute for Conservation of Historic and Artistic Works [AIC]) followed by

professional conservators. The most promising piece of restoration technology lies in the lasers; whose energy removes the unwanted matter.[31]

3.5.6   *Estimations and costs of Restoration*

When dealing with art pieces that may tower above us or mounted on buildings high up, scaffolding becomes a question. Scaffolding is a temporary frame used to support people and material during the construction or restoration of buildings, large structures, etc. The purpose of scaffolding is to provide a safe work area. Scaffolding requires that companies or individuals looking to erect scaffolding obtain a permit. There are two options when applying for scaffolding: one being an ad-hoc basis which has also requires a minimum Public Liability Insurance of £5,000,000. The other option is just to go on the government register, again with a minimum Public Liability Insurance of £5,000,000. The benefit of applying on the register, is you can now obtain your permits by phone or online easily.

The scaffolding register has a fee of £60.00 per year and subsequent permit costs are £60.00 for 4 weeks than £60.00 for every 4 weeks thereafter. Each Ad Hoc permit will cost £120.00.[32] A scaffolding permit is good only for 4 weeks from the date of issue.

Once a piece is reached, the cost of each restoration technique has to be brought into consideration as well. For stone works, simple washes can cost up to £8 per meter, while poulticing can run anywhere from £30 to £100 per meter[2], depending on how much of the material is needed. Adhesive molds and dowels can cost £25 or more for plain stone, and up to £120 for molded stone. Chemical baths can require up to £12 per meter of a work as well.

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[3] Encyclopedia Britannica, p.1
[32] http://www.tameside.gov.uk/scaffolding

Chapter 4: Methodology

This project is designed to assist PreserVenice with the preservation and restoration of Venetian public art. This goal will be achieved through completion of the following objectives:

1) To organize, normalize, and validate all previously collected data on public art in Venice
2) To publicize PreserVenice and communicate with the general public
3) To develop a funding strategy to help make PreserVenice operational

We landed in Venice on October 26th and were left awe. Looking at the data on a screen back at WPI cannot give you the true vastness of the public art collection. We decided that we would take the first week that we were here and use it to get ourselves acquainted with the allies of Venice and get a feel for what it was like to do field work first hand.

On the first day, we decided to go out into the city an attempt to find different pieces of art. This allowed us to get a feel for what the individuals in the field would have to do. We started with a lunette, chosen at random, and simply set off to find it. We wondered the street until we found the piece, giving us a better understanding of how the numbering system worked. We repeated this process for a patera and a mascarone.

4.1   Organizing, Normalizing, and Validating the Previously Collected Data

The first objective was to gather all of the data together so that the normalization process could begin. This entailed collecting 20 years of projects and placing the data in one location that was easily accessible to the group. To accomplish this goal, all data that was recorded over the years was gathered, converted it to a common data type, and then placed somewhere that was available regularly and in completeness. This was not only for this year's benefit, but for the benefit of future groups with the same focus. At the start of this project, a challenged faced was tracking down some of the earlier projects and acquiring all of the data needed. Establishing one place where absolutely everything is, will allow next year's project group can get moving right away and avoid the complications of finding all previous data. Once everything was collected, the next step was to analyze and normalize all data fields.
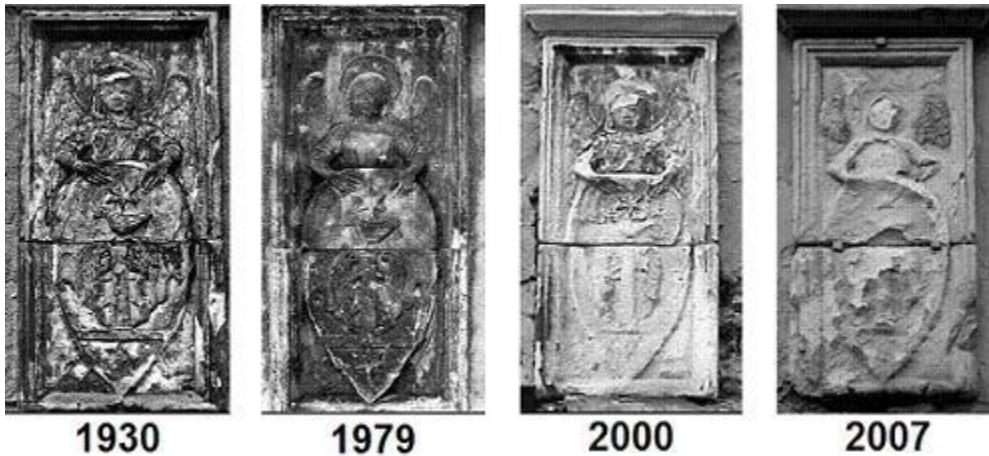
Figure 27: A Venetian angel carving deteriorating over time

4.1.1 Normalizing the data

The first step was to normalize all of the data from the prior 20 years of projects. This required not only ensuring that all information was in the same file type, but also that the same information is collected on each piece in a specific type of art. It was extremely important to create a standardized set of forms such that all pieces would share some similar information. This would allow for much easier queries on any piece in our databases.

Examining all previous databases aided in the creation of one normalized database. Due to different authors of each database over the years, standardization was lacking. We went through individual forms in order to determine which fields would work best for the general set of forms and others that would need to me more specialized. An

Figure 28: Yes or No Checked Boxes

example being base width; it's important to know for a well, but not applicable to a fragment. The general databases contain the fields that pertain to most of the pieces of art and are what we wish to show online. Having a standardized list to place online means that we don't need to fumble around with many smaller databases, which will both save time and reduce mistakes.

When creating each database, great care was taken to make it as intuitive and error proof as possible. This was partially accomplished by creating drop down lists and yes or no check

boxes to limit the amount of incorrect input possible. Detailed descriptions were also written for each field, what they required, and what they meant. With the descriptions, anyone new to the database would be able to determine what to put in each box. It was noticed that often times, in previous databases, a material was referred to with incomplete or vague names; for instance
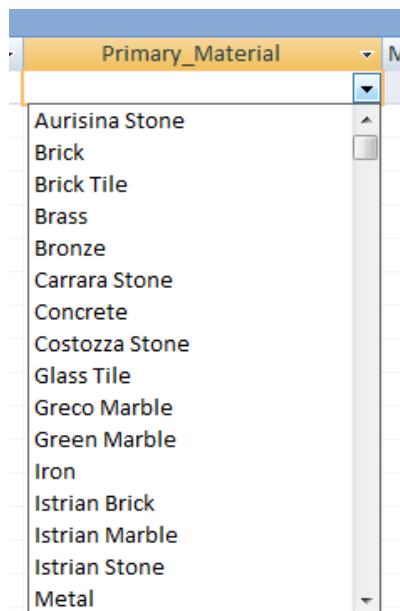
Figure 29: Material Drop Down List

Istrian stone or simply Istrian. The drop down lists should take care of such mistakes. When typing in a new piece or editing its conditions, the chance for spelling errors increases, drop down lists also help prevent this. To reduce further errors, each field that was not a drop down or check box, was limited in what may be written in the space; for example, if the field was a numeric value, only a number may be typed in the box.

Yes or no boxes also reduce error in the sense there is no 'maybe' or 'a little'. When a box is checked 'yes' another table opens to relating to the box, such as whether a piece has metal present. The new table will allow for the editor/author to enter all information relating to the metal present on the piece. This subdivision of these forms allows for more organized field forms and databases and reduces the amount of empty space left in a form.

Over the past twenty years, many databases used a numerical rating system, but they were not concise between years. To normalize the condition assessment tables, we decided on a final rating system; one to five. Almost everyone can understand this type of rating system and it can be applied and mended to any situation. Any public art piece that required more detailed information than the standard forms has a separate table which takes into account all necessary details of that piece needed for restoration cost estimation. All this information is written on the Condition Assessment forms that pertain to each piece. The General Assessment Condition Field Form is shown in Appendix A-1. An example of a Specific Condition Assessment Form is provided for church artifacts. This form can be found in Appendix A-2.

4.1.2   Organizing Data

After all of the new fields were created, all records were transferred from the old Access files to the new normalized forms. This was done methodically and meticulously by going through each piece and checking to see that all information was carried over. The bulk of the
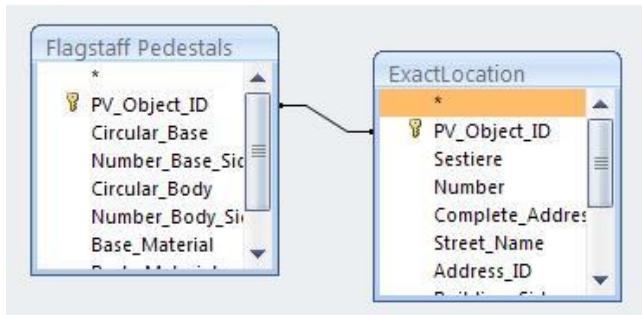
Figure 30: Using PV_Object_ID to link tables

operation could be handled using queries, but not all data was held in such a manner that it could be transferred in this way. The rest of the information needed to be done manually. As more data was entered, better ways of linking sub databases such that there could be a parent form and children forms were discovered. This allowed the parent form to be changed, which would then carry the changes over to the children forms. Connecting some made editing fields of widely used forms much easier. This meant if a field was needed to be added somewhere, it was easily done so without having to go through each sheet. However, this does not mean that all the data could be edited for all the databases from a parent form. The way the collective of information was set up only allows us to edit the general data on a large scale. But once in each individual database, all information must be changed manually. This was done so that one could not accidentally delete thousands of records with one simple mistake. In order to link each table within the database to a certain piece a code we have labeled as a PV_Object_IDcode, links corresponding tables.

4.1.3   *Validating the data*

The Venice Project Center has existed for over twenty years and as a result, some of the data collected by student groups over the years has no doubt become out of date. This is especially true for information based on the conditions of stone and metal works of art forever exposed to the elements and human interaction. The status of these pieces has altered over the years and unfortunately they have most likely further deteriorated. As a result, each piece's condition must be verified or re-recorded before being uploaded to the site.

There was not a sufficient amount of time to accomplish this task, as much was completed as possible. A detailed list was created including every piece of information missigng from the databases. To complete this, each database was methodically analyzed and missing information was recorded. A sample section of the list of missing information can be found in Appendix B.

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4.2   Publicizing PreserVenice

A website is only as effective as it is popular; without a fan base, a website would be useless. Right now PreserVenice is not widely known and that is an issue. A large part of this task will be trying to increase PreserVenice's popularity on the web. This task can be accomplished through several means such as placing links to the site in popular search engines, banners on websites, and creating profiles for the site on major networking organizations (such as Facebook).

4.2.1   Local Support

The first step toward gaining wider support for a nonprofit organization is by gaining the support of the local population. This is accomplished through a few different means, including print media, word of mouth, and gaining the support of local businesses. By making Venetians aware of PreserVenice, they will be more willing to allow the organization to be present in their neighborhoods for the purpose of not only restoring and preserving the public art, but also to beautify the area.

4.2.1   Gaining Wider Support

The next step for gaining greater support for PreserVenice is to include the greater community. The general public will be kept informed through newsletters and the Internet. This would include the improved PreserVenice website and advertisements on other sites. Professionals interested in the preservation and restoration of public art will also be informed of PreserVenice and its mission through an article that will be published in an academic journal. This article can be found in Appendix D. By creating a wider support base for PreserVenice, it will be able to become self-sustaining.

4.3   Developing a Funding Strategy to Launch PreserVenice

In order for PreserVenice to be a successful nonprofit organization, it is necessary for it to be able to acquire enough funds to not only cover operating expenses, but also to have enough funds to be able to restore pieces of public art. Ideally, a large portion of the funding will come from donations given through the PreserVenice website. However, it is important to keep all possible sources of funding in mind, including individuals, corporations, government funding, federated funds, grantmaking public charities, and foundations.

Chapter 5: Results and Discussion

Information collect by previous project groups has been compiled into a single standardized database. However, because almost every group used a different method of collecting data, the projects did not all collect the same information. Based on the current database format, there is a considerable amount of information that is considered necessary, but was never collected. This could have been due to the view of the piece being obstructed, or whoever was collecting the information at the time may not have been able to accurately record the information. A sample section of the list of missing information can be found in Appendix B. The rest of the list can be found on our submitted CD, in the file named "Missing_Information". With this new standardized database in place, future groups will be able to more readily access the information they need in order to further PreserVenice's efforts.

5.1   PreserVenice's Catalogue

From twenty years of extensive data collecting, PreserVenice has a widespread catalogue of sixteen different types of Venetian public art; Crosses (*Croci*), Fragments (*Frammenti*), Reliefs (*Rilievi*), Circular Reliefs (*Patere*), Inscriptions (*Iscrizioni*),
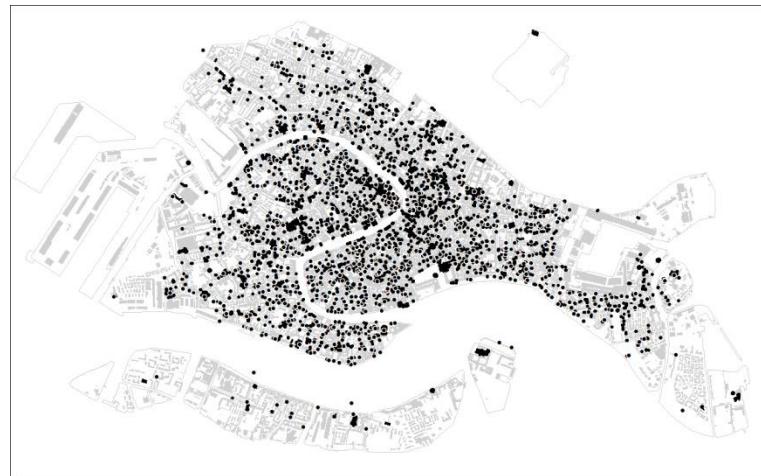
Figure 31 6447 pieces of Venetian Public Art

Confraternity Symbols (*Simboli*), Street Altars (*Edicole*), Coat of Arms (*Stemmi*), Bells (*Campane*), Decorative Keystones (*Mascaroni*), Flagstaff Pedestals (*Pili Portabandiera*), Wellheads (*Pozzi*), Decorative Crescents (*Lunette*), Portals (*Portali*), Church Floors (*Pavimenti Chiese*), and Fountains (*Fontane*). The entire catalogue totals to an impressive 6447 pieces. For a complete timeline of all previous cataloging efforts see Appendix C.

The PreserVenice catalogue is near complete. For some, detailed information is missing, while others may be short of a condition assessment. (For a complete list of missing information see project CD.) The erratic sculpture pieces, which include Crosses, Coat of Arms, Fragments,

Figure 32 Erratic Sculpture

Confraternity Symbols, Street Altars, Reliefs, Circular Reliefs and Inscriptions, are complete in their generic data and but a detailed condition assessment is absent along with exact location information. While a simple rating of conditions is available, over the years conditions will alter and their assessments may become out of date. A brief history of each piece is also unavaibleable. While it may not be necessary, with the help of locals we hope information about various pieces may be provided to justify the piece's importance. There are a total of two thousand seven hundred and five erratic sculpture that have been catalogued from 1987-1994.

Figure 33 *Croci*

There are a total of seventy five crosses throughout Venice. A height, approximate or not, from the ground is required to complete the Crosses (*Croci*) database.

Two hundred and fifty three fragments have been catalogued throughout Venice. Besides a detailed condition evaluation and exact location information, the Fragment (*Frammenti*) catalogue is inclusive.

Figure 34 *Frammenti*
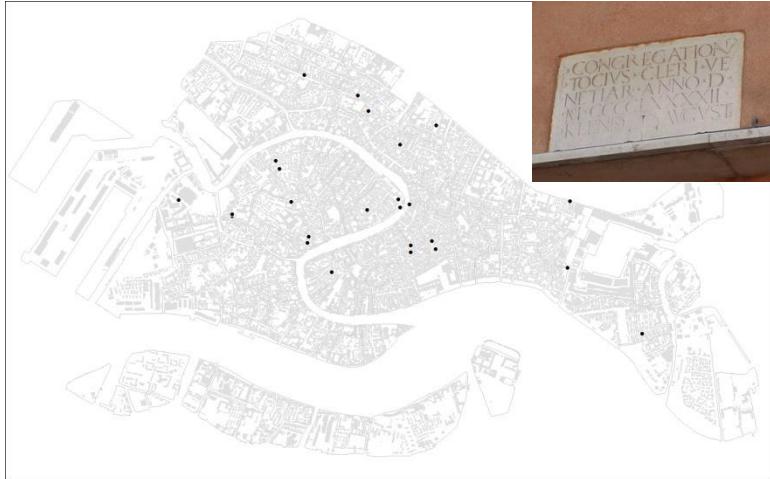
Figure 35 *Iscrizione*

Inscriptions throughout Venice total to thirty. To complete the Inscription (*Iscrizione*) catalogue, the language of the inscription must be provided.

Coat of Arms are found in one thousand and ninety eight locations in Venice. The Coat of Arms (*Stemmi*) catalogue is complete except for the detailed condition assessment and exact location information.

Figure 36 *Stemmi*

Figure 37 *Rilievi*

There are three hundred and ninety four reliefs throughout Venice. For the few reliefs that have an inscription, the inscription language is required to finish the Relief (*Relievi*) catalogue.

A total of four hundred and ninety three circular reliefs have been catalogued. Except for the missing information mentioned above, this catalogue is complete.

Figure 38 *Patere*

Figure 39 *Simboli*

Confraternity symbols are found throughout the city of Venice in two hundred and fifty three locations. For the few confraternity symbols that contain an inscription, the inscription language is necessary to conclude the Confraternity Symbol (*Simboli*) catalogue.

The final piece of erratic sculpture includes one hundred and nine street altars. For the few street altars that are composed of two or more materials, the percentage of each material for the piece is unknown. Also for some street altars that have an inscription, the inscription language is essential to complete the Street Altar (*Edicole*) catalogue.
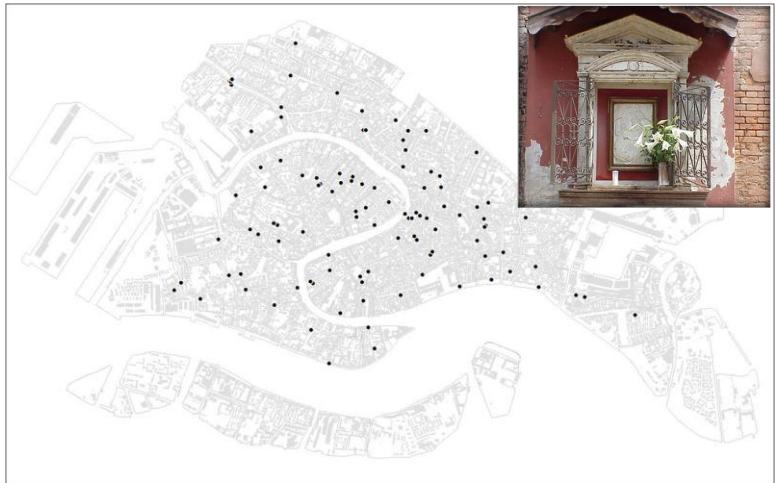
Figure 40 *Edicole*

Figure 41 *Campane*

Bell data throughout Venice have been collecting totaling to two hundred and fifty three bells. There currently is not a completed electronic catalogue of bells.

Decorative Keystones are seen although Venice and add three hundred and ten to the PreserVenice catalogue. In order to finalize the Keystone (*Mascaroni*) catalogue, the material of each keystone must be determined along with the time period, approximate or not, of the piece. An overall condition assessment must also be preformed.

Figure 42 *Mascaroni*

There were a total of fifty six flagstaff pedestals added to the catalogue. Based on the current catalogue, the flagstaff pedestal entries are nearly complete.
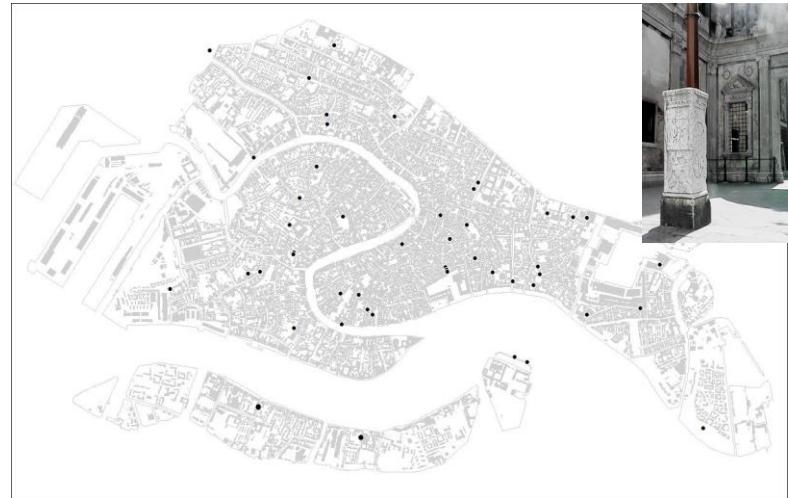
Figure 43 *Pili Portabandiera*

Figure 44 *Pozzi*

Wellheads all around Venice add two hundred and thirty six pieces to the PreserVenice catalogue. The main piece of information missing within the Wells (*Pozzi*) catalogue, is a numeric condition rating.

Figure 45 *Lunette*

There are a total of eighty five decorative crescents found in Venice. For most pieces within the Decorative Crescent (*Lunette*) catalogue, the time period, approximate or not, is unknown as well as any metal found on the piece.

Five hundred and seventy six portals have been catalogued. The Portals (*Portali*) catalogue is missing most time periods, approximate or not, the metal material, and the dimensions. A general assessment is necessary as well.
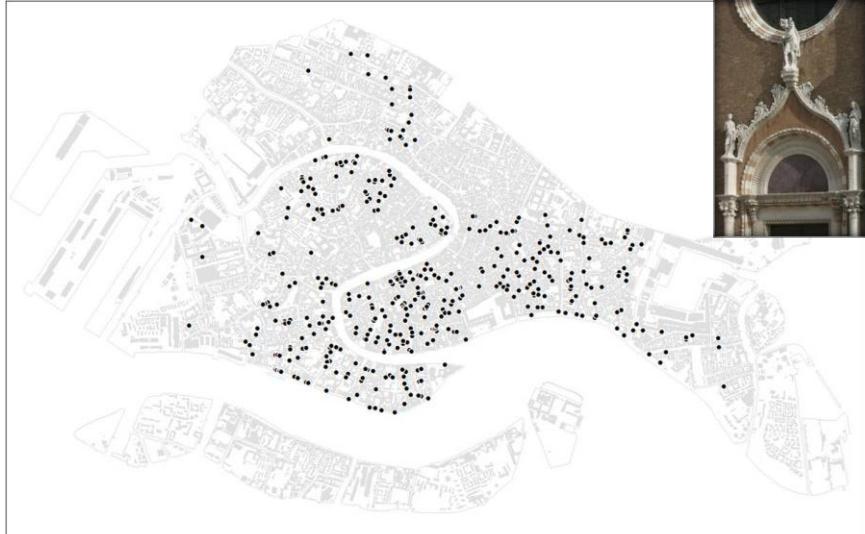
Figure 46 *Portali*

Church floors add
another fifty five pieces to the
catalogue.
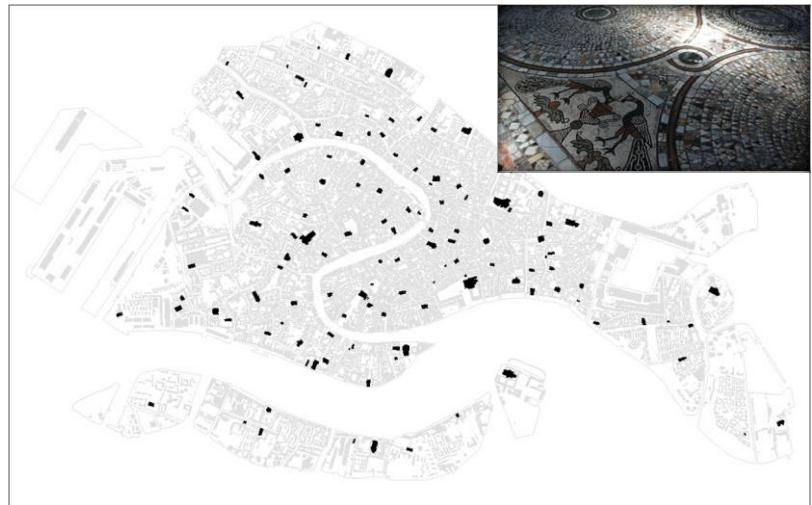
Figure 47 *Pavimenti Chiese*

Within these churches, the
amount of artifacts recorded was two
thousand two hundred and one. To
conclude the Artifact (*Reperti*)
catalogue, a detailed condition
evaluation must be provided.
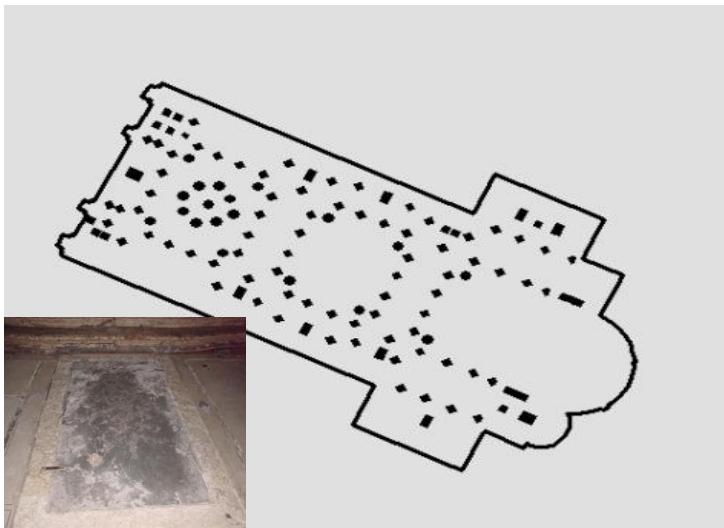
Figure 48 *Reperti*

Finally, data on
fountains in Venice has been
collected totaling to one
hundred and nine. The time
period, approximate or not,
and a picture of each
fountain must be included to
complete the Fountain
(*Fontane*) catalogue.
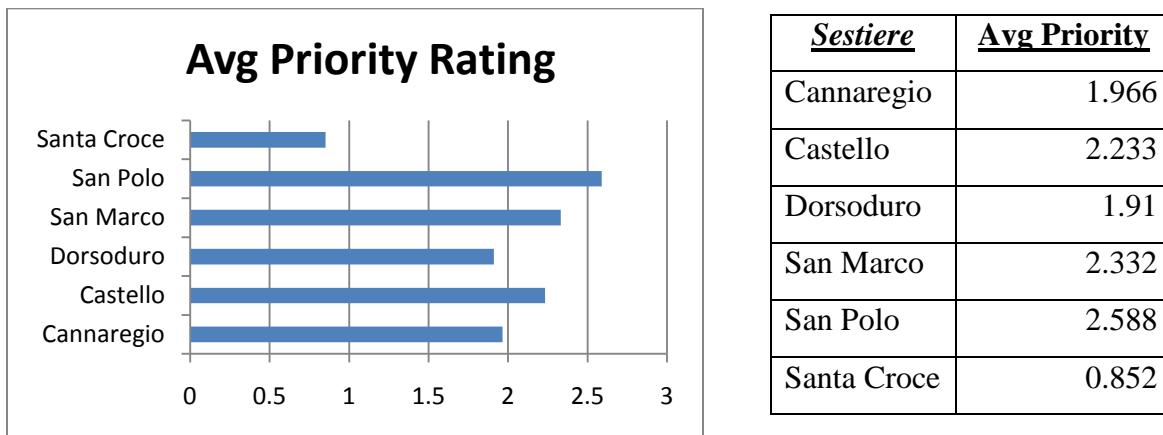
Figure 49 *Fontane*
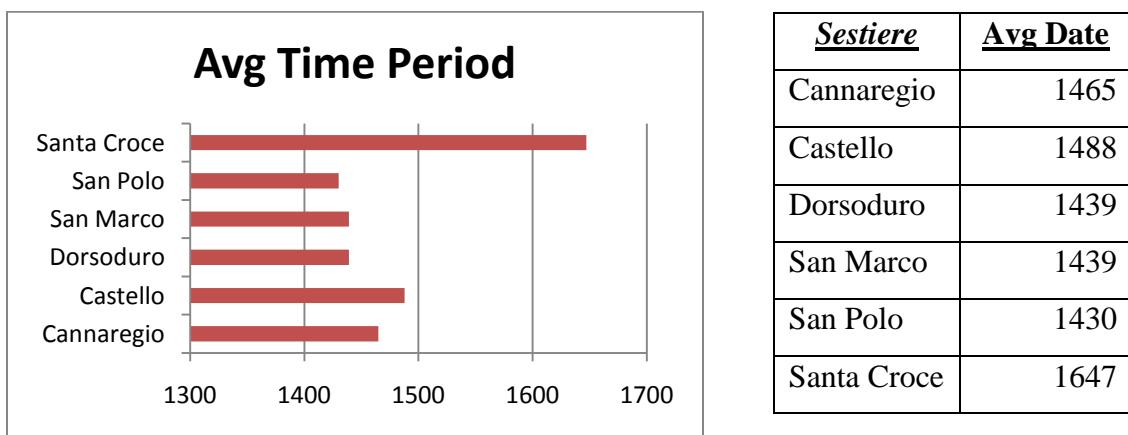
5.1.2 Using PreserVenice's Catalogue

   With the information compiled and in one format, comparisons can be and were done with various categories to find trends in the data. These patterns will help PreserVenice further its efforts in restoring Venetian public art and keeping restorations up to date. With many of these trends, the non-profit organization will be better suited to choose its target pieces for restoration along with where and when the next piece of art will require more assistance.

   The first analysis of the data was in search of a distinction between *sestiere*. The first test was meant to be fairly general so that any immediate trends could be focused on; *sestiere* vs. priority/damage was chosen first. This was meant to produce an average priority for each *sestiere*. The results are contained in the table and graph below.

Sestiere	Avg Priority
Cannaregio	1.966
Castello	2.233
Dorsoduro	1.91
San Marco	2.332
San Polo	2.588
Santa Croce	0.852

   It can be seen that the *sestiere* with the highest average priority is Santa Croce. This alone does not give much insight into any trend that may be present in regard to restoration. To get an actual correlation, another search had to be done; year vs. *sestiere*. This is a relatively obvious thought, but without the research, the link cannot be confidently made. The table and graph below show the link between *sestiere* and average time period.

Sestiere	Avg Date
Cannaregio	1465
Castello	1488
Dorsoduro	1439
San Marco	1439
San Polo	1430
Santa Croce	1647

It is evident in the graph above, that San Polo has the oldest average time period and Santa Croce has the youngest. This actually correlates directly to the information found with the *sestiere*s needing the most restoration; San Polo needs the most restoration and it is the "oldest", whereas Santa Croce needs the least restoration and is the "youngest". This shows that the age of a piece is directly correlated to it's condition. One would think that this is a fairly obvious statement, but it cannot truly be stated without being proven, as was just done.

The next search for a correlation between *sestiere*s was with the types. A comparison of types vs. *sestiere* can be seen in the graph below.
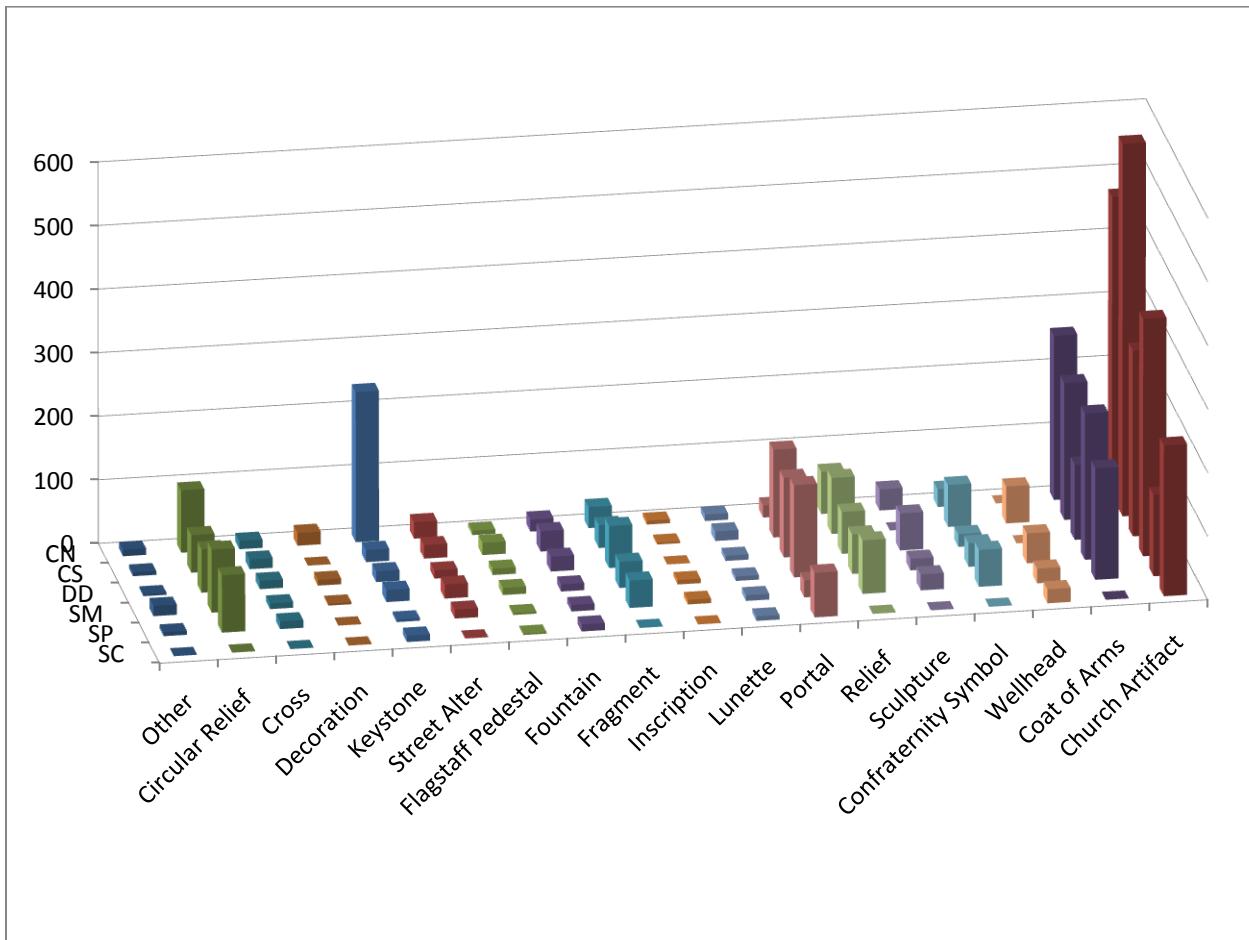
Figure 50: Graph showing the number of each type of art per sestiere

The results of this comparison are scattered between *sestiere*. There is not much of a trend, but it can be seen that Santa Croce has the fewest number of any pieces of art. This means that Santa Croce had a smaller data set and thus the date and priority of each piece would have been much more significant to the overall total. This meant that the types themselves must be

analyzed for any relationship between date and deterioration. The graphs of these relationships can be seen in and the table and graphs below.

Type of Art	Avg Year
Other	1252
Church Artifact	1688
Circular Relief	1148
Coat of Arms	1448
Cross	1282
Decoration	1348
Street Alter	1616
Flagstaff Pedestal	1821
Inscription	1597
Lunette	1557
Portal	1391
Relief	1449
Sculpture	1524
Confraternity Symbol	1534
Wellhead	1472
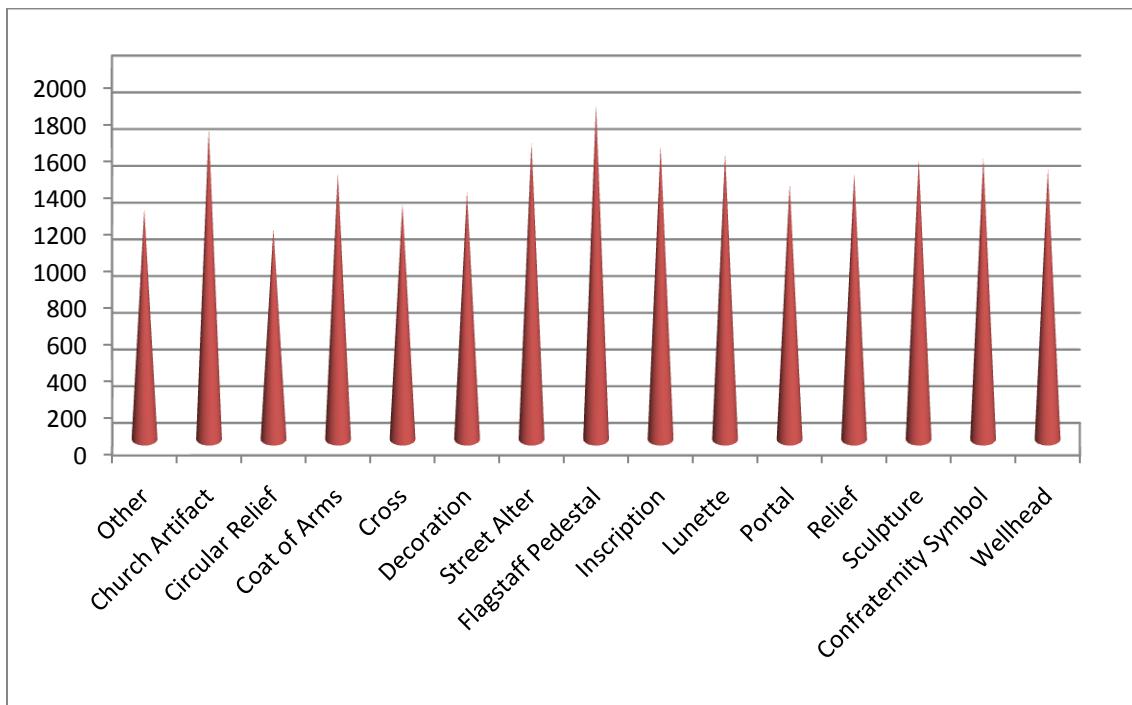
Figure 51: Graph showing the average year for each type of art
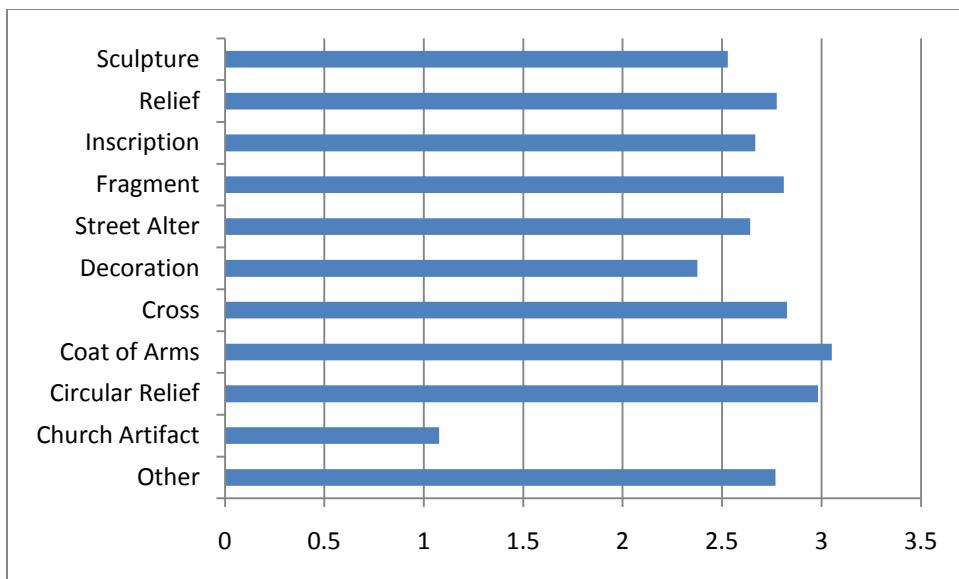
Figure 52: Graph showing the average priority rating/scalar per type of art

Looking at these to graphs, there is some data missing, so an exact comparison cannot be done. But from the information that is available, the trend of damage to time period is not followed. In Figure 53, coat of arms are in the most need of restoration throughout the city, but when looking at the graph in Figure 52, coat of arms is not the oldest piece on average. The next type of art that is in the most need of restoration is circular relief, which happens to be, on average, the oldest piece of art. So even though the trend has been disproved, it still holds some validity.

Next, a more in-depth analysis of the types was done, looking closer at the distribution of the priority/damage rating within them. Figure 54 shows just that, the distribution of each scalar/rating in each type, based on a 0-100% scale. The priority/damage rating was done using a 0-5 scale; 0 being perfect, 5 being beyond repair.
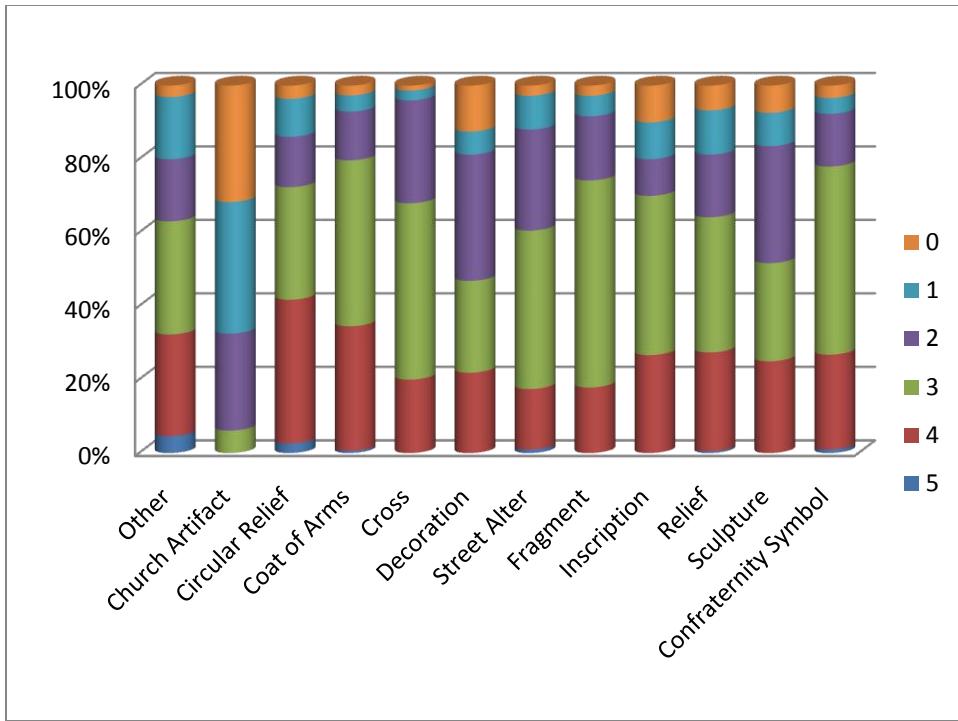
Figure 53: Graph representing the percent of each rating/scalar per type of art

This illustration clearly shows that church artifacts have the least need of restoration. This could be due to several factors 1) All church artifacts are indoors, 2) Church artifacts are relatively "new", or 3) Someone is maintaining the artifacts. Reasons 1 and 2 are especially different from any other of the public art pieces and make it an almost negligible category. In that case, the type that is has the least need for restoration is Decoration and the type that has the most need for restoration is Other or Circular Relief. This contradicts and goes along with the theory that time period is very closely related to deterioration. Decorations have the fourth lowest average for time period, thus not following the trend, but Other and Circular Reliefs have the two lowest time averages. So while this disputes the trend, it also reinforces it. This means there is another factor that directly effects the condition of the pieces of art.

The next comparison was the primary material vs. the priority/damage of the piece. For each scalar (0, 1, 2, 3, 4, or 5) the number of each material was recorded. Instances where there was one or two of a certain material overall, were not considered because the instances are minimal compared to the overall goal or the piece could have been recorded incorrectly. For example, blue marble only showed up once and that would not help PreserVenice in any predictions of material degradation. The graph that came from this comparison can be seen in Figure 55 and the table with all of the data can be seen below.

Material	5	4	3	2	1	0	Total
Aurisina Stone	0	7	15	8	4	2	36
Beige Marble	0	1	15	66	118	102	302
Black Marble	0	0	16	21	22	33	92
Greek Marble	17	261	250	108	64	13	713
Grey Mable	0	0	0	15	24	22	61
Istrian Stone	11	583	910	326	102	78	2010
Nanto Stone	0	2	1	6	15	0	24
Pink Marble	0	0	10	26	62	57	155
Red Marble	0	4	36	161	188	109	498
Terena	0	1	5	6	2	0	14
Terracotta	0	1	12	3	2	0	18
White Marble	0	2	56	221	301	284	864
Total	28	862	1326	967	904	700	4787
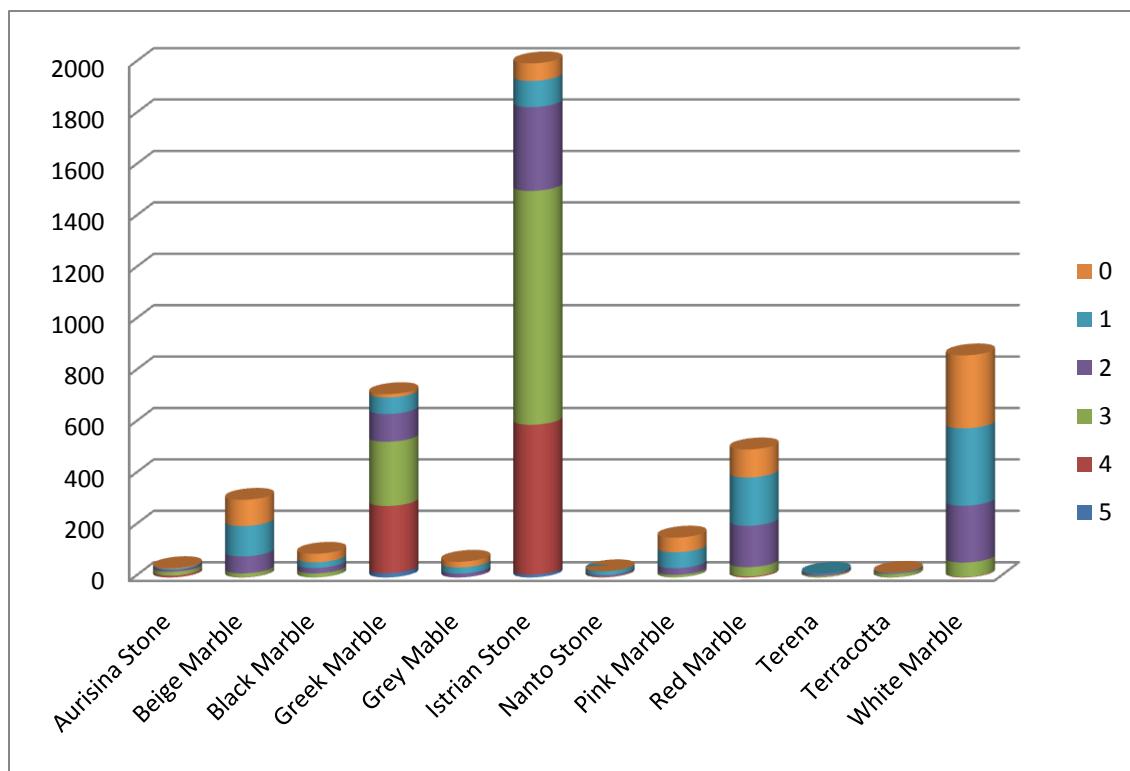
Figure 54: Graph, representing the priority/damage distribution for each material by total number

The sheer number of Istrian stone pieces dwarfs that of all the other s, therefore, making it seem like Istrian stone is the most deteriorated. To get a better view of this, a percentage of each material for each scalar was calculated, as can be seen in graph below.
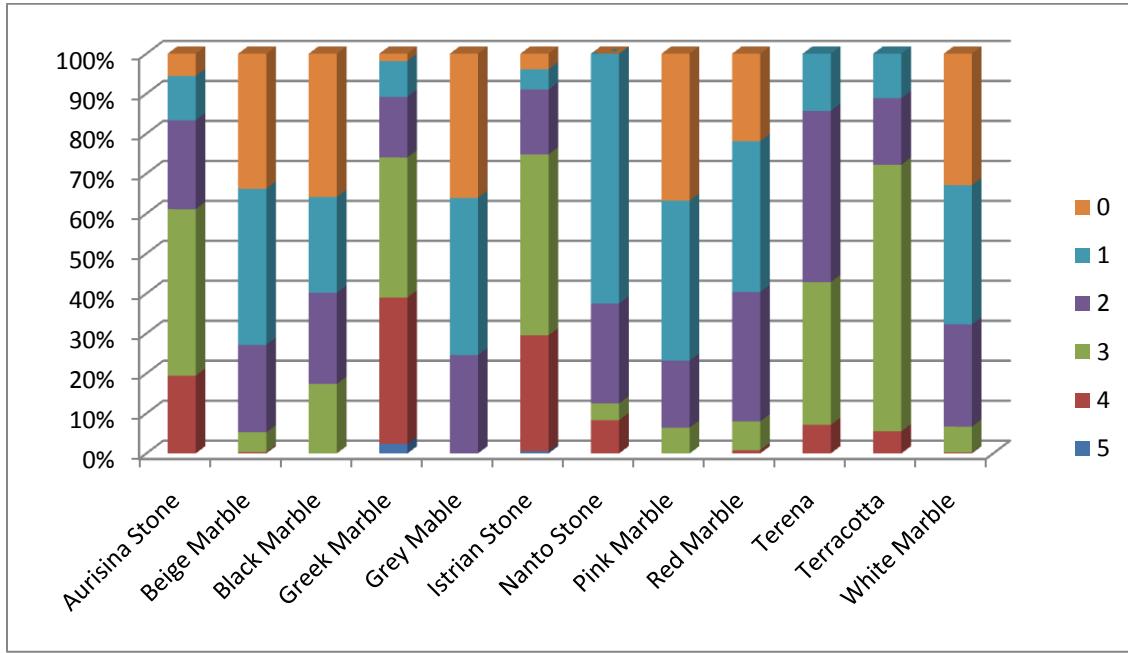
Figure 55: Graph representing the scalar/rating distribution per material in %

From this data, it can be seen that the Greek Marble is the most deteriorated and in need of restoration. This turns out to be the material used in the majority of all three types of public art: Deocrations, Other, and Circular Reliefs. Although bulk of pieces made from Greek Marble were Circular Reliefs, the data shows that material has a minimal effect on the deterioration of a piece. This was looked into further and the average year of the pieces made with Greek Marble is 1143, a relatively early time considering the average time period for all pieces is around 1460; relating back to the initial time period trend of the data.

To continue the analysis of this comparison, the material least in need of restoration is the Grey Marble. One factor that definitely had an effect on this outcome is location: all Grey Marble is of a Church Artifact inside a church. As stated before, if the piece is indoors, it will have much more protection from the elements and, most likely, someone maintaining it.

From all this, it can be seen that the most reliable, single, attribute when trying to predict condition, is the date of which the piece was created. The obvious trend is that the older the piece is, the worse its condition is going to be, but this is not the only factor. There are many

exceptions to this rule and therefore, time is not the deciding factor. But it was determined that the material had less of an impact on the condition of the piece. This shows that the condition will be more dependent upon the piece's environment than its physical attributes. This is not to say that the physical attributes should not be recorded, because that data will be the basis for cost calculation for restoration. But when trying to calculate how often a piece will need to be restored or how badly the piece is deteriorating, mostly only the environmental facts will be needed, which is actually much of what is missing from the databases and needs to be collected.

5.2   Communicating with the General Public

One of the most important things to a nonprofit organization is the support it gains from the general public, including locals and members of the wider community. There is a large variety of means of communication used to ensure that mission of a nonprofit is translated accurately to the general public. The channels of communication used, varies depending on the intended audience.

5.2.1   Local Support

One of the most important aspects of starting and maintaining a nonprofit organization is to gain the loyalty of locals. The first step in the process is to educate the local population. In the case of PreserVenice, this would require educating Venetians about its mission and how it will help them. It must be clarified that PreserVenice's mission is to help preserve and restore the public art that they see in their everyday lives, and it will in turn beautify the city and make it a better place to live. However, if Venetians are not made aware of PreserVenice and its mission, it is impossible for them to support it.

5.2.1.1 The Use of Print Media to Gain Local Support

One way to reach the public is through print media. This can be accomplished in a variety of ways, ranging from ads and articles in local newspapers to pamphlets and flyers posted in areas where people will notice them in passing. Newspapers articles would allow PreserVenice to spread its history and mission with the public in print form. A newspaper article would give PreserVenice the opportunity to share its complete history with Venetians. Additionally, it serves as a location for the organization to explaining its mission and how it will ultimately not only benefit Venetians in their everyday lives, but also the world as a whole. Flyers and pamphlets give the public far less of the complete story. However, it can prompt

those who are interested to seek farther, such as going to the PreserVenice website, to gain further information. Newspaper articles would have the same effect as flyers, but would obviously be in a newspaper instead of out on the street.

After print media has been used to initially introduce the general public to PreserVenice and its mission and history, there is the ability to use the word-of-mouth to spread its mission throughout the city of Venice. The optimal location for this to occur would be at a piece in desperate need to restoration. Someone could be hired and taught the about a specific piece and could serve as an ambassador of sorts of PreserVenice and the piece to the public. This individual would be able to discuss the history and significance of the piece to passers-by. Additionally, he should be informed of how much it will to cost to restore the piece and keep from going into further disrepair as well as the different

Figure 56: Billboard Surrounding the Bridge of Sighs

processes that will be involved. It would also be logical to include a collection box near the piece to collect spontaneous donations.

5.2.1.2 Gaining the Support of Local Businesses

In addition to gaining the support of the general public, it would also be extremely beneficial to gain support from local businesses. This support could be shown in as small a manner as allowing the organization to place a collection box in the business for customers to put small donations in. Greater support for PreserVenice could be also shown in other ways. One such way would for the business to donate a certain amount to PreserVenice, or to pledge to give enough to restore a certain piece. The business could then be rewarded for this generous gift. Another way that a business could support PreserVenice would be to donate a set amount of proceeds from a particular item directly to PreserVenice. This could be done one of two possible

ways. The first way is to increase the price slightly and give PreserVenice the extra profit. The other possible way would be for the business to cut into its own profits and not raise the price. One example of using a business to raise funds is how Venice in Peril has earned a substantial about of funding. Venice in Peril is a British based preservation organization dedicated to the preservation of Venice.[33] This organization came up with an idea to raise funds by joining forces with Pizza Express, a pizza chain in Great Britain. Now twenty-five pence of every Pizza Veneziana sold goes directly to Venice in Peril.

5.2.1.3 The Importance of Local Support

By gaining the support of Venetians, it will be considerably easier for PreserVenice to work towards its intended goal of helping to preserve and restore the public art of Venice. Without the help of these residents and businesses, it would be vastly most difficult for PreserVenice to complete its mission and provided much needed aid to the pieces that need it.

5.2.2   Gaining Wider Support

Once PreserVenice has gained the support of Venetians on a local level, it is now essential go gain wider support. This wider support is important to any nonprofit organization because it creates a larger pool from which the organization can collect donations. These donations are not limited to just monetary gifts, but also include individuals willing to volunteer their time to the organization. Having a larger pool of resources to pull from is essential to a growing organization, but first this potential pool must be made aware of the mission and work of PreserVenice.

5.2.2.1 Using the Internet to Create Awareness

The first step for creating a wider support base is making people aware that you even exist. The easiest way to reach the greatest number of people in this day and age is over the Internet. One method is to register with popular search engines so your nonprofit's website is one of the first to appear on the results page. Some search engines, including Google, allow nonprofit organizations to register to be one of the first results or appear in the right hand advertisement column.[34] This causes people to be directed towards your site if they are searching for topics related to your nonprofit organization. For example, one PreserVenice

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[33] Venice in Peril
[34] Network for Good.

registers for this service, someone searching for "public art preservation and restoration" might happen to find PreserVenice because it is one of the first search results. This method of publicizing over the Internet allows a nonprofit organization to be connected with individuals who are already searching for topics related to the nonprofit. However, this method of using the Internet to gain supporters excludes who are not searching topics related to the nonprofit.

Another way of using the Internet to point people towards a website is to place banner ads on other sites. This advertisement will need to be eye catching enough to make someone want to learn more and click on the ad to go through onto the website. Additionally, they must be placed in locations on the page where they are most likely to be seen, either at the top of the page of along the side. It is also far more beneficial if this ad is located above the fold of the webpage. (The term fold relates to the portion of the webpage that can be viewed without scrolling down. Essentially, it is the part of the webpage that is first seen by the viewer and is what determines whether the viewer keeps scrolling down or goes on to another page.) Once the ad is clicked on, it would take the viewer to the PreserVenice website. (This site is discussed below.)

A third method of using the Internet to create a wider support base of a nonprofit organization is to create profiles for PreserVenice on major networking websites. This medium allows people to learn more about PreserVenice without even visiting its website. This page can be used to inform people of PreserVenice as well as keep fans informed of any changes with the organization. As of a part of this project, a Facebook page was created for PreserVenice. At the conclusion of this project, administrative privileges will be turned over to Professor Fabio Carrera to permit future groups to use it.
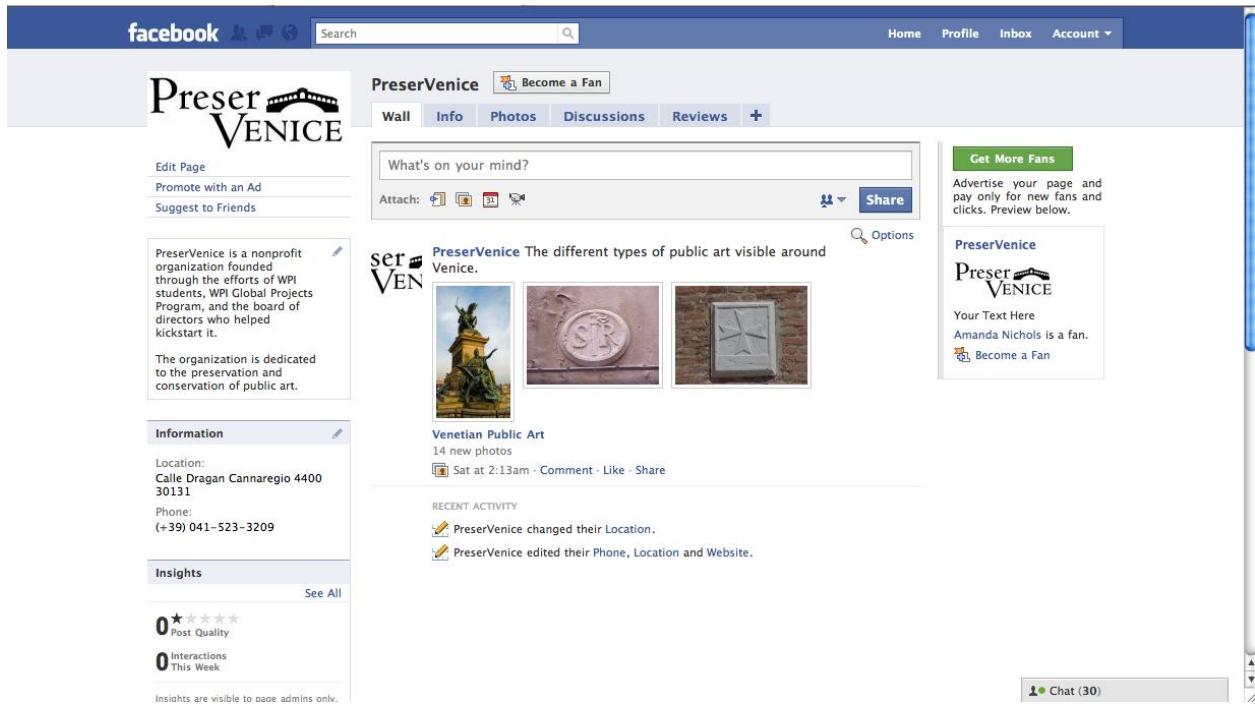
Figure 57: Facebook page for PreserVenice

5.2.2.2 *Keeping People Aware Through Newsletters*

Once people are interested in PreserVenice and desire to remain up-to-date with the organization's happenings, the next step would be to create a newsletter that could be distributed on a regular basis to these people. The purpose of this newsletter is to keep people informed. Donors appreciate knowing where their money is going and are more likely to continue to donate if they know how that money is being used. It is important to time the release to this newsletter so it is not released too often or have too much time in between issues[35]. Too often and followers will feel their personal information is being abused and they are getting spammed. Not often enough and followers may forget about the organization. It is important to find a happy medium. There is no correct standard length of time between updates; it depends solely on the organization.

By releasing this newsletter electronically, PreserVenice could cut down on expenses. This occurs because there are no longer any printing or shipping expenses that would accrue if the newsletter were printed. These can be major expenses, especially if there is a large volume of newsletters being sent out often. However, it is optimal to still have print copies available for people who do not have access to the Internet and email. This group is mostly made up of the

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[35] Network for Good, 10 Things to Avoid in Email Campaigns.

elderly. By providing both electronic and print copies of the newsletter, it is possible to communicate the current and upcoming events of PreserVenice to a wider audience.

5.2.2.3 Gaining the Support of the Academic Community

In addition to inform the general wider community of PreserVenice, it is also extremely important to inform the academic community of PreserVenice and its mission. This is a select group of individuals that may not only have an interest in PreserVenice's mission, but may also be able to assist PreserVenice in its early developmental stages. This aid may come in a variety of forms, from helping to secure funds to being able to provide assistance with the actual restoration of the pieces. Communication with this select group will be initiated by publishing an article in an academic journal. This article includes information about Venetian public art and the research completed over the past twenty years leading up to the creation of PreserVenice. The final version of this journal article is present in Appendix D.

In an effort to further publicize PreserVenice and spread the word amongst an audience that might be interested in the new organization's mission, the team penned an article focusing on its methods for arranging restoration efforts, in addition to the story behind it. First, a list of possible journals that might be interested in a work about art conservation was compiled. This list of fifteen was then narrowed number down to four candidates in an attempt to focus on safer bets. Following further contemplation, the team chose to submit the article to *Studies in Conservation*, a publication of the International Institute for Conservation of Historic and Artistic Conservation. This journal seemed like a good fit, as the majority of their articles deal with cleaning or restoring pieces of art, in addition to the techniques necessary to do so.

The article discusses the virtues of preserving art and the importance behind the history these pieces represent. It also contains information about past restoration workers whose labor contributed to the birth of PreserVenice, as well as the new ideas that the organization intends to bring to the table. This includes intended features for the website, factors to be taken into consideration when choosing pieces to restore, and the techniques planned to help raise funds for these efforts. Our submission will hopefully reach an audience interested in our endeavor and generate positive word-of-mouth so that we not only gain additional funds, but those willing to collaborate or help out will also be aware of PreserVenice's existence as well. There are secondary plans for other publications or avenues for the article if *Studies in Conservation* decides that it would not be suitable for their publication.

5.2.2.4 The Importance of the Wider Community

Gaining wider support beyond that of the local community is an important aspect of a successful nonprofit organization. Once PreserVenice has been successful at establishing a greater following, it will be considerably easier for it to be a sustainable nonprofit organization and support itself for years into the future.

5.2.3   Using the PreserVenice website as publicity and a form of communication

Past project groups have strived hard to collect gigabyte upon gigabyte of data and build the framework of PreserVenice, but so far have been unable to launch it. The primary goal of our project is to finally get the non-profit organization side of PreserVenice off the ground, in addition to the actual website. To accomplish this, a good amount of programming must be done in HTML and other languages to build the site and the sections devoted to varying types of public art, and also to construct a site that incorporates crowdsourcing to make it easy for visitors to edit the site's information on a whim.

5.2.3.1 Proper website design

When designing a website, it is important to keep a few important things in mind. It is important to keep in mind how the user will view the site.[36] Most importantly, users want instant gratification. In other words, they want information as fast as possible. Make information easy to find. It should only require a limited number of clicks to access any part of the site. This can be improved by providing a search engine that allows the users to search the entire site at once. Often users skim text, looking for the first thing that looks relevant to what they are searching for. They look specifically at keywords that are either in bold or italics. They find animations and motion distracting, so try to limit them on each page. Additionally, keep in mind the user's short-term memory when designing drop down menus. The average number of objects a human can remember is between five and nine, so try to limit the number of options per menu to this number. Otherwise, the user will not be able to remember where information is located.

It is also important to keep these other things in mind when designing a site:

- Never create pages that require the user to scroll horizontally or for a long period of time vertically

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[36] Smashing Magazine

- Avoid hidden hyperlinks

- Do not use pop-ups or new windows to display information

- Limit the number of different fonts and sizes of fonts you use

- Be sure to keep your font large enough to read

- Limit the amount of time it takes to load each page. One way to do so is to include thumbnails of images that the user can click on if the wish to see a larger version of a picture.

Most importantly, the site must be tested often and starting early. It is important to get the opinions of others to ensure that it is user friendly and easy to navigate. By seeking opinions early, it is easier to iron out major problems for the user before more time is dedicated to working in the direction. By asking others to review your site, you also get feedback that is from a perspective different from your own as the designer.

5.2.3.2 Interactive Map

While looking through other websites and proper website design, we came across an interactive map, similar to one we had been discussing. We think that entering a map that is extremely user friendly would help to boost the sites notoriety and attractiveness. Most people have been to a shopping site at some point in his or her Internet career, so we plan to model our map interface after something like the Best Buy site. We want the user to be able to narrow his or her search down to a few pieces of art. We found an example on the World Monuments Fund

website which can be seen in Figure 30.

Figure 58: Interactive Map from World Monuments Fund website

Instead of project type we could have type of art:

- Church Floor
- Church Floor Artifact
- Coat of Arms
- Confraternity Symbol
- Cross
- Decorative Archway

- Decorative Doorframe
- Decorative Piece
- Flagstaff Pedestal
- Fragment
- Inscription
- Keystone
- Miscellaneous
- Relief
- Roundels
- Sculpture
- Street Alter
- Wellhead

Instead of country we could have sestiere,

- Cannaregio
- Castello
- Dorsoduro
- Giudecca
- San Marco
- San Polo
- Santa Croce

And for filters, we could have selections like:

- Size
- Location
- Price to fix
- Priority of fix
- Condition
- Purpose
- Creation date
- etc.

5.2.3.3 Optimizing for Crowdsourcing

Once the overall structure and combination of languages that will comprise the site is nailed down, the feature set will start to become defined and the site can be optimized to take advantage of crowdsourcing techniques.

Crowdsourcing, a term coined by Jeff Howe in a June 2006 article in *Wired* magazine, is the idea of taking a task usually completed by an employee or contractor and outsourcing it to an undefined amount of people apart of community.

Specifically, crowdsourcing on a website entails building said site and allowing the general population to edit any and all information it contains. An incredibly popular example of this is Wikipedia, the comprehensive online encyclopedia. All of its data is updated regularly by outside sources the world over.

Once this set of techniques is implemented on PreserVenice, the facts and stats on the site will be available for any visitor to edit and keep up to date, preventing project groups from having to do the bulk of the work (keeping the status of

Figure 59: The logo for Wikipedia, the most popular and successful crowdsourcing website.

thousands of pieces of public art current) and allowing all users to become involved in the restoration effort in a easy and convenient way.

To aid this process, popular crowdsourcing sites like Wikipedia, should be studied to glean as much information as possible about effective crowdsourcing techniques. These lessons will then be implemented into the PreserVenice website's design to ensure maximum quality.

5.3   Developing a funding strategy to launch PreserVenice

Figure 60: PreserVenice Logo

Launching a non-profit organization is a large undertaking with any strategy. Not only does it require a staff dedicated to the cause, there is paperwork and there are laws to be abided by in order to launch it successfully. One of the largest portions of the launching effort is garnering enough funds to successfully start the organization after building its foundation. Currently, the only funding is coming from the founding members, but they cannot fund PreserVenice forever. Therefore, requests must be made to an audience not only willing to part with money, but who earnestly want to support the cause and be a part of the coalition dedicated to bettering Venice for Venetians and citizens all over the world.

5.3.1   The Role of a Website from the Point of View of a Nonprofit and Donations

One of the most important aspects of any organization is its website. It serves as one of the first things a person sees when looking at the organization, and is expected to keep the viewer interested enough that they may even donate. One of the most important rules relating to website design for nonprofit organizations is you need to keep in mind the three types of people who will be visiting your site: those ready to donate, those who are interested in donating but do not feel they have enough information yet, and those who are not interested in donating, only looking up information on the site.[37]

Figure 61: Three types of people that visit the website of a nonprofit organization

5.3.1.1 Those Who are Ready to Help

To be accommodating to those individuals who are ready to donate, it is necessary to make their lives easier. On the home page of the website, it is recommended that there be at least two buttons that lead to the donation page above the fold.[38] This will help minimize that amount of time it will take for a willing individual to navigate to the donation page. Once at the donation page, the page should follow a simple format. You want it to be easy to follow and understand otherwise people may become less likely to donate because they are confused. Additionally, you do not want to ask for unnecessary donor information. Donating money should be a simple, not time consuming, task. Another important feature of a donation page is it being secure. If it is a secure site, be sure to say so. People are not going to be willing to give

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[37] Andresen, Katya. "Online Fundraising in 10 Easy Steps."
[38] Network for Good. The 2008 Online Fundraising Survival Guide.

their credit card information over the Internet unless they know for sure that it will be well protected and not misused in the future.

Once people are willing to donate, do not be afraid to ask for recurring gifts[39]. Being able to spread a large donation out over an entire year is far less daunting that asking for a large, lump sum one. This also makes it easier to plan out the financial future of the nonprofit because you know how much money will be donated when.

After you receive a donation, do not forget to thank your donor at least three times almost immediately[40]. The first time should occur as soon as that donor press the final button and the donation has been given. A second thank you should be given when a confirmation email is sent along with a receipt for the donation. Finally, a third personal thank you should be given within the next few days. This can be in the form of an email or a phone call. The important thing is that this is a personal thank you from the organization. After they have donated, do not be afraid to ask for donations in the future, just be sure not to ask too often. You should thank your donors for their donations at least three times as often as you ask them for more donations.

Another option instead of just accepting donations is to also have an online store. Merchandise often includes shirts, mugs, and other novelty items that either have your nonprofit's logo or somehow related to the nonprofit. Often it is easiest to involve a third party site that is willing to print, package, and send out the products for you. They also allow you to control how much of a profit you make off an item. This is a good alternative for people that do not want to make a donation but is still willing to support you, or for people who have donated in the past and want to show their support. PreserVenice's online store has a variety of items available for purchase, including shirts, mugs, clocks, posters, and bookmarks.

5.3.1.2 Those Who are Considering Helping

The next category of people that you need to be concerned with are those who are considering donating to your cause, but just are not ready to make that commitment yet. For these potential donors, it is important to create several opportunities to make donations. This best way to do this is to place donation button by your most inspirational stories or stories concerning where money is most needed. In the case of PreserVenice, donation buttons will be placed on that page of every piece, but will be emphasized the most on the pages of pieces in the

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[39] Network for Good. The 2008 Online Fundraising Survival Guide.
[40] Network for Good. The 2008 Online Fundraising Survival Guide.

most need of being restored. Once these individuals have decided to donate, they will be forwarded to the donation page where they will be able to make their pain free donation to the work of PreserVenice.

5.3.1.3 Those Who Will Probably Never Donate

The third category of people visiting the website are those who no interest in making and donation, and will not be making a donation. These individuals are using the site purely for collecting information. Therefore, it is critical to make your site easy to navigate. By having a site that is easy to navigate, people will be able to look for information in a far more efficient manner than if it weren't easy to navigate. And when it is easy to find information on a given site, people are less likely to get frustrated with it and are more likely to spend more like on it. And the more time a person stays on the site, the more they learn about the mission of the nonprofit organization and the more likely they may become to want to aid the cause. Every page of PreserVenice's website will have the same menu setup so it will be easy to locate something repeatedly. Additionally, each of these dropdown menus will have the most important page at the top of the dropdown, limiting the amount of time taken to locate specific pages. To help limit the number of items in each dropdown, items that would not need to be found often would be moved to the bottom of the page. By using this method of organization, the menu options are still easily found, but not taking up space where it needs to be conserved.

PreserVenice will have a site that will not only allow users to navigate it easily, but will present a large amount of information in a manner that will not be confusing for the viewer. An important feature of the website will be the ability for the general public to contribute to it. In the future, people will be able to update condition assessments of pieces and submit old photographs they may have of a piece. Additionally, people will be able to contribute a new piece to the catalogue that has not been added yet, as well as report when a piece of public art goes missing.

In addition to what the general public can edit on PreserVenice's website, it will also be able to view where in the restoration and preservation process a piece of public art is in. Before any work is even done on the piece, viewers will be able to look at how much money has been raised towards its estimated restoration price and how much money still needs to be donated. Showing this final goal will ideally help persuade individuals to donate as they begin to see the end in sight. It has been proven that setting an overall donation goal and making donors aware

of it helps to increase donations[41]. Other proven techniques for increase online donations includes promising to match gifts, asking for recurring gifts, and setting a deadline for raising funds. These techniques work because they make giving a donation more interesting and engaging from the point of view of the donor.

Once enough money has been raised, the restoration process can begin. The general public will be kept up-to-date on the current state of the restoration. Donors will be able to physically see how their generous donations are being used at that moment, which in return may cause them want to donate again. Once the restoration has been completed, the restoration project will be moved to the list of completed endeavors. As this list expands as pieces are restored through the donations of others, people who have not yet donated may become more willing to contribute to the progress that has already begun. In general, it is more common for an organization to receive donations when its obvious donations are being used and donors can see where their money is going.

By keeping these three groups of individuals in mind (those ready to donate, those who are thinking about it, and those who will never donate no matter how hard you try), it is possible to design and use a website to its fullest potential while still keeping every type of user in mind. In addition to being able to accept online donations and track the progress towards restoring a piece, the PreserVenice website will allow users to edit the information on each piece to update and expand the site.

5.3.2   General Fundraising

One of the first important steps of successful fundraising is understanding where funds come from[42]. There are six major categories of potential fund sources: individuals, corporations, federal, state, and local governments, federated funds, grant-making public charities, and foundations. Once you know where you would like your money to come from, Although PreserVenice will not necessarily be able to utilize every category of fund sources; hopefully it will be capable of using a combination of most of them to create a successful funding strategy and continue to prosper for years to come.

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[41] Fox, Eve and Karen Matheson.

[42] Fritz, Joanne.
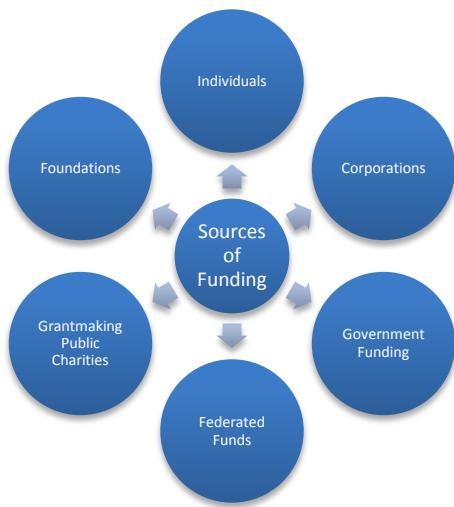
Figure 62: Funding Resources

5.3.2.1 Individuals

The most plentiful category of donors a nonprofit organization will encounter is the individual. This group is the largest source of funding for nonprofit organizations. In the United States in 2008, seventy five percent of all monetary contributions to nonprofit organizations came from individuals. PreserVenice is hoping to gain a significant portion of funding from individuals. This money will be mostly collected through the donations page of the PreserVenice website.

One group of individuals that is not often thought of as a funding tool is the board of directors[43]. This is a group of people that is clearly dedicated to the cause of the nonprofit and want to see it continue to complete it work towards completing its mission. One way a board member can help the organization financially is to make a donation himself. This could come in one of two forms. First, he could just donate money, either by himself, or as part of a group with other board members. Another way would be for a board member to agree to match a donation made by another board member. This motivates other members to give because they know that not only their amount is going toward the nonprofit organization, but instead double that amount is being donated with no extra effort on the part of the donor (not the matcher).

If a board member is not able to or wishes not to donate monetarily, there are other was of assisting the nonprofit organization. This is by serving as an ambassador of the organization to others. This entails telling others about the organization, including its mission and why the he

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[43] Masaoka, Jan.

thinks this nonprofit is important enough to support. One possible way is to hold a dessert party in your home and use this as an opportunity to tell people about the organization. One important thing to keep in mind is to not pressure your guests into making donations. The point of holding it in your home is for an atmosphere that will be relaxed. Guests will be more likely to donate if making donations is just suggested, not stressed.

Another option is the board member doesn't want to serve as a spokesperson face-to-face is to write personal letters. These letters will describe the organization and its mission, as well as why the board member is dedicated to the organization. A personal letter will be far more persuasive than a generic form letter. Additionally, it will be written from the point of view of someone who is clearly dedicated to the organization. Being able to see that the group making decisions for the organization are highly dedicated to its cause and further success will cause someone to be more likely to donate. Without this personal connection, other individuals are less likely to donate because they don't feel connected to the organization and its mission.

The board of directors has already begun to show its dedication to PreserVenice and its successful beginnings. They have already pooled money together to begin to cover the website costs of the organization until the website is self-sustaining.

5.3.2.2 Corporations

The next category that must be noticed is corporations. The main reason a corporation donates is to be recognized and to gain exposure. Corporate donations are ideal sources of funding for new endeavors, including new projects and special events and programs. One of the most important things to keep in mind when searching for a corporate sponsor is that you are searching for a corporation you can build a relationship with, not just get a large sum of money from[44]. Although PreserVenice might not seek corporate support currently, hopefully in the future it will seek corporate support for restoration projects. This could include gaining support for one piece that requires a large amount of money to restore, or restoring several smaller pieces that are in the same area or depict the same theme.

5.3.2.3 Government Funding

Another source of funds are federal, state, and local governments. However, government donations are normally reserved for programs related to social services and healthcare, so

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[44] Andresen, Katya. 10 Ways to Win a Corporate Partner

PreserVenice will most likely not qualify for this type of aid, at least from the United States. PreserVenice may qualify for some type of government aid from Italy and the city of Venice.

5.3.2.4 Federated Funds

The fourth category is federated funds. These sources of funding can result in large amounts of money, but only well established organizations qualify. PreserVenice will be unable to make use of these resources until it has been well established and has been able to complete restoration projects through the collection of other funds. However, in the future PreserVenice will be able to utilize this source of funding to continue its mission of restoring and preserving the public art of Venice. Because PreserVenice does not currently qualify for these funds, the utilization of them will be evaluated at a later date.

5.3.2.5 Grant-making Public Charities and Foundations

The last two categories are similar in that they give grants. The difference between them is how they raise the money that is then dispensed in the form of grants. One grouping of potential fund sources is grant-making public charities. These organizations are a cross between a private foundation and a charity. Their primary role is to raise funds, which are then given in the form of grants to other organizations. Another category is foundations. There are many different types of foundations. Foundations receive their funding through their endowments. Regardless of what foundation you are seeking funding from, their grants can be both important and substantial. PreserVenice will make use of grants to help with startup costs as well as to aid with projects in the future.

As mentioned above, grants can be an excellent source of funding, but that will only hold true if your grant proposal is up to par. One approach to this is to hire someone to write a grant proposal for your nonprofit organization. This may be the easiest route, but it can become expensive, and this may be too great an expense for smaller nonprofits. The less expensive approach is to write the grant proposal yourself, just be sure to closely follow the submission guidelines[45]. One of the most important things to keep in mind when writing your own grant proposal is make sure it is well written and organized. Without these key factors, there is a greatly increased chance that no one will even read your proposal all the way through. It will just be thrown to the side with all the other proposals that also fail to communicate the

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[45] Hired Gun Writing.

organization and why they need that grant. In addition to being well written and organized, it is also helpful to be informative and engaging. Being able to engage to reader helps ensure that he will read your entire proposal, and will therefore assist in your organization being further considered for the grant.

Chapter 6: Conclusions and Recommendations

The overall goal of this project was to assist PreserVenice with the preservation and restoration of Venetian public art. This was achieved through reorganizing all previously collected data, exposing PreserVenice to the general public, and developing a funding strategy for PreserVenice to make it operational.

6.1   Reorganizing Previous Databases

Future groups will need to begin reevaluating the conditions of all the pieces included in the compiled databases, as well as take updated photographs of the pieces. They will also need to gather the information that is to be included in the database, but was not collected for every piece. Finally, these databases should be translated into Italian so that some who only read Italian will be able to manage and update the database as needed.

6.2   Communicating with the General Public

Currently, all data is located on the PreserVenice SQL server and in a format that is ready to be placed online. On the current website there is one fully functional map, but which is hard coded into the website. This is not the ideal circumstance because it makes entering a new data point (i.e. a new piece of public art) very difficult. New maps could be made (along with the one talked about in section 4.2.1.3.2) pulling live data from the SQL server which would make new entries much less work intensive.

In the future, groups should translate the PreserVenice website into Italian to allow Italians to use the website as a resource, as well as submit reports. In addition to working on the website, future groups should also devise and execute a public outreach program to raise Venetian awareness of PreserVenice.

6.3   Funding Strategy for PreserVenice

Research has been completed on creating a funding strategy for PreserVenice. Different resources have been consulted and information from past years consolidated so all basic funding information is in one place. Possible sources for funding have been researched and evaluated to determine if they are possible financial sources for PreserVenice in the future.

The next step of this funding strategy would be to put the research that has been done into practice. It is necessary to begin collection boxes that can be put in local businesses and outside specific pieces in need of restoration. An account needs to be created through a third party (most

likely PayPal) for receiving online, credit card donations. Finally, additional research needs to be done on grants and corporate sponsors. Proposals need to be written and submitted to relevant grants. A thorough search must be done to find a corporate sponsor that PreserVenice can partner with for special events and have a long-standing future with.

In addition to the next steps included above, PreserVenice needs to become a nonprofit organization in the United States. Once it is registered and the proper paperwork filed, United States citizens and corporations can make tax deductable donations.

6.4   Conclusions

As of December 2009, PreserVenice is in its final stages of development. Shortly all the legal components will be completed. Within the next few weeks, PreserVenice will officially be a nonprofit organization in the eyes of the Italian government.

Over twenty years of work have been consolidated into this single project. With the founding of PreserVenice, a new era of work related to the restoration and preservation of Venetian public art has begun. It is hoped that in years to come PreserVenice is able to work with future groups to work towards its mission of restoring and preserving Venetian public art. Hopefully with the help of this organization, no more pieces will reach the point of deterioration where they can no longer be restored and preserved for the future.

6.5 Recommendations

For future groups with a similar focus to ours, we've included recommendations for the PreserVenice site.

6.5.1 Improvements to the PreserVenice Website

From researching what makes an attractive and popular website, we were able to improve a few parts of the current PreserVenice website. The menu bar was modified to mimic that of a popular and user-friendly site. By doing so, the website should have a more natural feel to it and allow for easier access to information. We also went through the site and made any edits to the text that was there to better convey our message to onlookers. In preparation for new site maps, all data was transferred onto a MYSQL server as was said above.

6.5.2 Menu Bar

When going through other successful sites that have a similar goal to hours (such as World Monuments Fund and World Wildlife Fund) it was noticed that each followed a similar template for their menu. Simple things like Jobs/Careers being under the "About us" or "Who we are"

section, makes finding that subject a little easier. Many sites follow the same trend as these two do and therefore, this model is something the current menu bar should be molded towards. Since everyone tends to become accustomed to these minute details, conforming to this "standard" will allow visitors to navigate our site more easily.

6.5.3 Donation Page

When reviewing our website, one of our peers noticed that our donations page was a little convoluted. He found the page to be somewhat alien to him and didn't like then, especially when dealing with his money. A new webpage was created that looks more familiar and is very simple; we want people to feel comfortable when they go to donate to the organization. Paypal was also included because it is the largest online paying medium. (An example can be found on the project CD, in the GRAPHICS file)

6.5.4 Text

All text on the website was edited in some manner. It is important that PreserVenice's message is being conveyed as clearly as possible. Suggestions from outsiders were taken into concideration when they reviewed the site and the text was fixed such that everything was completely explained.

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Appendix A-1: Blank General Assessment Field Form

General Condition Assessment Form

Type: _____
PVObjectCode: _____

Missing Piece(s)?   Y N

Description of missing piece(s):
_____
_____

Missing Human Features? Y N
  If yes,

Missing head? Y N	Structural Concerns	Y N
Missing Arm? Y N	Large Separations/Divisions	Y N
Missing Hand? Y N	Severe Decay	Y N
Missing Finger? Y N	Loose Pieces	Y N
Missing Foot? Y N	Missing Columns	Y N
Missing Toe? Y N	Tilted Columns	Y N
Missing Face? Y N	Weak Supports	Y N
Missing Ear? Y N	Other _____	
Missing Mouth? Y N	_____	
Missing Nose? Y N	_____	
Missing Eye(s)? Y N		
Missing Chin? Y N		
Missing Hair? Y N		

Additional Comments: Protection   Y N
_____   Type of Protection _____
_____
_____
_____
_____

Primary Material _____
Other Materials _____
_____

Painted   Y N
Original Paint   Y N
Chipping   Y N
Chalking   Y N
Paint Color _____

Graffiti   Y N
Graffiti Text _____
_____
_____

Plant Life   Y N

Sunlight   1 2 3 4 5
Traffic   1 2 3 4 5

Previous Restoration   Y N
Previous Restorer _____
Previous Restoration Date _____
Restoration Cost _____
Brief Explanation of Restoration
_____
_____
_____

STONE ONLY

Erosion   Y N
Worst eroded area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst eroded percent
  _____
Worst eroded rating
  1 2 3 4 5

Grime   Y N
Worst grime area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst grime percent
  _____
Worst grime rating
  1 2 3 4 5

Chalking   Y N
Worst chalking area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst chalking percent
  _____
Worst chalking rating
  1 2 3 4 5

Spot & Stain   Y N
Worst spot&stain area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst spot&stain percent
  _____
Worst spot&stain rating
  1 2 3 4 5

Surface Cracks   Y N
Worst cracked area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst cracked percent
  _____
Worst cracked rating
  1 2 3 4 5

Pitting   Y N
Worst pitted area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst pitted percent
  _____
Worst pitted rating
  1 2 3 4 5

Flaking   Y N
Worst flaking area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst flaking percent
  _____
Worst flaking rating
  1 2 3 4 5

Algae   Y N
Worst Algae area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst Algae percent
  _____
Worst Algae rating
  1 2 3 4 5

Washout   Y N
Worst washout area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst washout percent
  _____
Worst washout rating
  1 2 3 4 5

Ratings Key:
  0: none
  1: low
  2: average
  3: poor
  4: very poor
  5: beyond restoration

Metal ONLY

Corrosion (Rust) Y N
Worst corroded area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst corroded percent
  _____
Worst corroded rating
  1 2 3 4 5

Surface Cracks   Y N
Worst cracked area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst cracked percent
  _____
Worst cracked rating
  1 2 3 4 5

Spot & Stain   Y N
Worst spot&stain area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst spot&stain percent
  _____
Worst spot&stain rating
  1 2 3 4 5

Pitting   Y N
Worst pitted area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst pitted percent
  _____
Worst pitted rating
  1 2 3 4 5

Grime   Y N
Worst grime area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst grime percent
  _____
Worst grime rating
  1 2 3 4 5

Algae   Y N
Worst algae area
  Widespread
  Top Left
  Top
  Top Right
  Middle Left
  Middle
  Middle Right
  Bottom Left
  Bottom
  Bottom Right
Worst algae percent
  _____
Worst algae rating
  1 2 3 4 5

Overall Condition   1 2 3 4 5
Overall Priority   1 2 3 4 5
Date _____

Appendix A-2: Church Artifact Condition Assessment Form

Church Artifact Condition Assessment Form

CHURCH ARTIFACT

Type: _____
PVObjectCode: _____

Floor Code   _____
Quadrant Code   _____

Damaged   Y N
Water Damage   Y N

CHURCH FLOOR

Additional Comments:
_____
_____
_____
_____
_____

Damaged   Y N
Water Damage   Y N
2nd Floor Added   Y N
Completely Replaced   Y N
Replaced Sections   Y N
Completely Carpeted   Y N
Carpeted Sections   Y N
Artifact(s)   Y N
          # of artifacts _____
Pews   Y N
          # of pews   _____

Status:
          Public
          Private
          Inaccessible
          Missing
          Under Restoration
          Other

Joint Gaps   Y N
Worst gapped area
          Widespread
          Top Left
          Top
          Top Right
          Middle Left
          Middle
          Middle Right
          Bottom Left
          Bottom
          Bottom Right
Worst gapped percent
          _____
Worst gapped rating
          1 2 3 4 5

Ratings Key:
          0: none
          1: low
          2: average
          3: poor
          4: very poor
          5: beyond
          restoration

Wear   Y N
Worst wear area
          Widespread
          Top Left
          Top
          Top Right
          Middle Left
          Middle
          Middle Right
          Bottom Left
          Bottom
          Bottom Right
Worst wear percent
          _____
Worst wear rating
          1 2 3 4 5

Inscription   Y N

Number of letters in perfect condition
_____(x1)=_____
Number of damaged letters
_____(x2)=_____
Number of illegible letters
_____(x3)=_____
Total number of letters
_____

Average inscription condition
_____
(#perfect+#damaged+3illegible)/(total#)
Worst flaking rating
          1 2 3 4 5

Overall Condition   1 2 3 4 5
Overall Priority   1 2 3 4 5
Date   _____

Appendix B: A Sample of Information Missing from the Database

Crosses

General

- Subtype
- Subject
- Location of Cross
- If there is metal present
- TimePeriod for
  - CN4722_301
  - SP000_239A
  - SP000_239B
- Height_From_Ground
- Need Dimensions for :
  - SM4643_317
  - SC2043_175
  - DD000_179
  - DD000_185
  - DD000_264
  - DD000_74
  - DD000_77
  - DD1089_131
  - DD1286_148
  - DD1417_161
  - DD1431_168
  - DD170_18
  - DD2364_210
  - DD2612_242
  - DD715_71
  - SP000_239A
  - SP000_239B
  - SP000_239
  - CSP100_9
  - SP1121_105
- Check on Dimensions for:
  - CN1544_51
  - CS4496_265
  - SM812_52A
  - SM812_52B
- Coordinates for
  - SP100_9
- Photos for
  - CN3933_240B
  - CN3933_240D
  - CS5500_323
  - SM1841_100
  - SP1796_202
  - SP2177_246

ExactLocation

- Street Number for
  - CS000_16
  - CS000_234
  - CS000_270
  - CS000_403
  - CS000_412
  - CS000_413
  - DD000_179
  - DD000_185
  - DD000_564
  - DD000_74
  - DD000_77
  - SC000_122
  - SC000_126
  - SC000_54
  - SP000_125
  - SP000_239A
  - SP000_239B
  - SP000_239C
- Street Names for all
- Address_ID for all
- Building_Side for all
- Location for all
- Orientation for all
- Exposure_from for all
- Exposure_to for all

Inscription

- Language for

- o CN3277_165
- o CS000_403
- o CS000_413
- o CS5500_323
- o DD1089_131
- o SC892_75
- Is there a name contained in
  - o CN3277_165
  - o CS000_403
  - o CS000_413
  - o CS5500_323
  - o DD1089_131
  - o SC892_75

General Assessment
- Missing Parts for all
- Missing Human Features for all
- Missing Parts description for all
- Scaffolding for all

- Restoration for all
- Overall Condition for all
- Sun for all
- Traffic for all
- Painted for all
- Graffiti for all
- Plant Life for all
- Protection for all
- Structural Concern for all
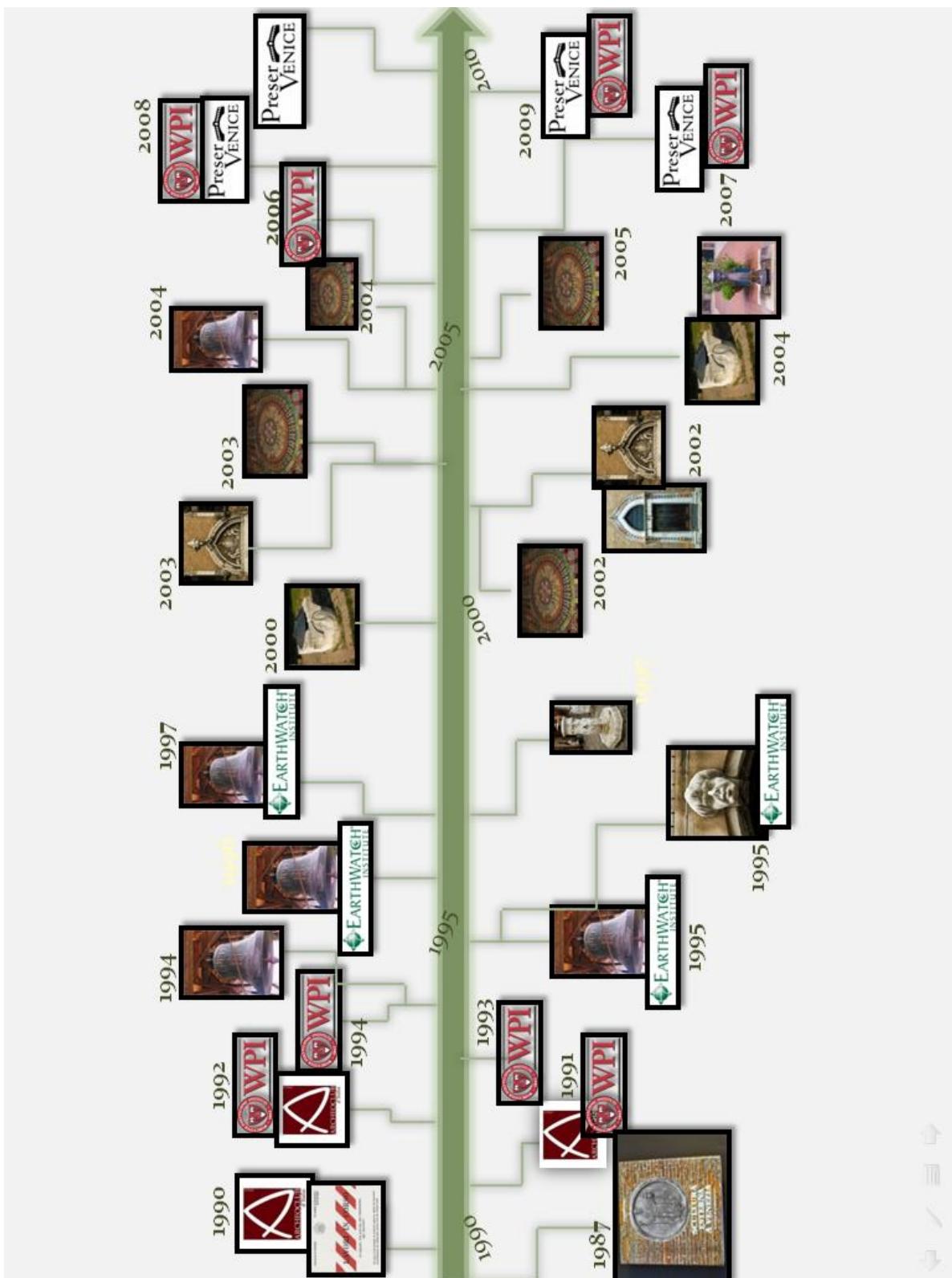- Status for all
- Date for all

Stone Assessment
The ENTIRE form needs to be completed

Inscription Assessment
The ENTIRE form needs to be completed

Appendix C: Complete Timeline

Appendix D: Journal Article

Journal Article Manuscript

Summary (by section)
- *The Art at Stake* – Discusses the cultural relevance of public art, Napoleon's demonstration of this through the destruction of Venetian sculptures, and Venice's wide use of the medium.
- *Laying the Foundation for PreserVenice* – Previous restoration efforts in the world of Venetian public art and their main organizers (Alberto Rizzi, Venice Project Center, ArcheoClub, etc.), in addition the ideas and contributors that lead to the launch of the non-profit organization PreserVenice.
- *The Restorative Process* – The factors to be considered when organizing a restoration effort and different cleaning/repair techniques.
- *The New Organization and its Online Database* – Features to be implemented into the final version of the site and fund-raising strategies.

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Professor Dan Gibson
Alberto Rizzi

PreserVenice: A New Contributor to the Conservation of Venetian Public Art

The Art at Stake [Heading]

A city's art not only beautifies its population's surroundings, it also serves as a cornerstone of its identity. Napoleon Bonaparte demonstrated his knowledge of this in 1797 when he conquered all of northern Italy during his first campaign in the nation. He took command of all this territory, sans the then sovereign nation of Venice. After taking command of the Italian army, Napoleon invaded the remainder of the country, including the lagoon city. He succeeded in vanquishing their forces, ending Venice's 1100 year-long stint of independence. He quickly struck upon the opportunity for revenge, as Venetians and mainland Italians alike had reacted to his march on their nation by murdering wounded French soldiers and citizens. To add additional insult to this injurious defeat, Napoleon destroyed hundreds of winged lions, the city's symbol and mark of pride, and stole the Horses of Saint Mark, previously situated in front of *la Basilica di San Marco* (Saint Mark's Basilica). These horses, ironically enough, were stolen from Constantinople when Venice sacked it during the Fourth Crusade. Napoleon wrote to the French Directory that he must "erase the Venetian name from the face of the earth." [1] He removed the gold lion atop the column on the Molo and brought it back to Paris. There he had it reconstructed with its tail between its legs [2], symbolizing Venice's complete submission to his forces. Napoleon sought to trample on Venetian morale and did so by removing their symbol of power and desecrating it in his homeland. A winged lion of St. Mark and the Corinthian horses were used as ornaments for the Carousel in the Tuilleries of Paris, never to return until the Venetians paid reparations for their wartime crimes. To trample on Venetian pride, the French conquistador deprived the nation of the public art that represented their pride and patriotism.

The lion serves as the symbol for Venice's patron saint, St. Mark the Evangelist, claiming Saint Theodore's previous position. Following the destruction of most of the art depicting the lion at Napoleon's request, many new pieces were created and spread around Venice. This mark of pride can be seen in many incarnations: there are a high concentration of bronze statues, protruding sculptures and metallic etchings that depict the sometimes winged predator. As an emblem representing a fierce sovereign state, it worked well for instilling fear in opposing factions and exuding a sense of gravity. It is common for cultures to create art to emblazon their symbols of patriotism; there are not many places that exemplify this more than Venice. The city is perforated by marble statues, metallic monuments, and stone inscriptions that tell unique tales about the queen of the Adriatic's history and culture. Art, however, does not necessarily have to reference a painting or sculpture, but anything created with some significance to a particular culture. This art form typically represents the commonly held beliefs of citizens rather than individual artists Fountains, statues, and flagstaff pedestals, among other works, all exemplify public art, which is defined as any piece of artwork that is available to the general population for viewing at any given time. It is placed with the intent of capturing attention and is typically situated outdoors.

The very nature of public art's circumstances exposes it to the effects of weather, pollution, bacteria, and other man-made and natural foes. Throughout the city, there are works in disarray due to their sheer number and throngs of pedestrians that fill Venice's alleyways and town squares. Venice native Alberto Rizzi was among the compiled comprehensive data on the number of artistic works around the lagoon city in the 1960s onward. Another Venetian, Professor Fabio Carrera, along with students of Worcester Polytechnic Institute's Venice Project Center [3] continue to collect additional data on the city's art decades later. As of now, there are 4374 catalogued pieces of art residing in Venice, with many more that have yet to be included. This article concerns the reorganization and standardization of previously created databases of Venetian public art in addition to the launch of a new non-profit association which will utilize this data to help repair works of public art.

The city's public art is divided into two types, originally coined by Rizzi: erratic and non-erratic sculptures. Erratic sculptures are typically smaller, usually ornamental, and can be detached from its installation and moved to another easily. *Stemmi* (coats of arms, most times bearing the mark of a wealthy family), for instance, protrude from walls and can be removed then repositioned without much complication. Non-erratic sculptures are largely immovable and hefty in scale, in addition to sometimes playing a key structural role. *Mascaroni,* often called decorative keystones, might hold the stones (voussoirs) that form an archway in place, preempting any decision to move one elsewhere.

Numerous organizations, such as ArcheoClub [4] and Earthwatch [5], targeted pieces such as these during previous restoration endeavors, sometimes collaborating with Carrera and students of the VPC. Students from the past twenty years who were apart of the Professor's "Public Art" teams have worked on collecting information on Venetian art for the past twenty years, eventually leading to a new slew of ideas about the process of restoration. One central idea when contemplating a plan of action designed to renovate art is prioritization. In other words, determining the overall state and integrity of a piece and how likely its total disintegration is. Creating a system for ordering restorative goals leads to a desirable trickle-down effect where the works near ruin are attended to first or left alone if it is too late to afford it a second chance.

This particular idea was spawned in 1990 when Professor Carrera visited an ArcheoClub exhibit regarding the thirty most endangered pieces of the *sestiere* (district) Canneregio. He became interested in how they organized said list and rated each piece's damage and need for restoration. This began the "Public Art" series of projects, which entails students not only taking inventory of Venetian art, but also having them coordinate restoration efforts and, more recently, launching a non-profit organization that takes note of every recorded work's condition and need for renovation.

Laying the Foundation for PreserVenice [Heading]

The restoration of art is often times overshadowed by more pressing issues in Venice. In between the adverse effects of the enormous tourist industry, regular floods, and steady decline of the native Venetian population, the involved process of repairing and retouching individual pieces of art seems like a task better saved for a later date. Nevertheless, there have always been individuals who have dedicated time, money and effort to help beautify the open-air museum's exhibits.

Following the disastrous flood the city weathered during 1966, Alberto Rizzi, a Venetian architecture specialist, began working on a catalogue of external sculptures to study the damage

that may have been incurred by the encroaching sea [6] with funding from the United Nations Educational, Scientific and Cultural Organization [7]. This inspired Rizzi to later begin a more involved catalogue of Venetian public art, which occupied him from 1970 until the close of the decade. *Scultura Esterna a Venezia* ("Outdoor Sculpture in Venice"), the result of this research, includes pieces created before and up to 1797 and included 2929 erratic sculptures [8]. This then prompted EarthWatch, an organization that recruits volunteers for established conservation efforts, to record the number of erratic sculptures around the lagoon as well. From 1994 through 1995, the association collected data on pieces from *Murano, Malamocco, Mazzorbo, Pellestine, Burano, Chioggia, San Nicolo, Dorsoduro, and San Francesco del Deserto*. This new work set the foundation for future restoration efforts and brought the topic to the public's attention in a manner not common beforehand. This, along with the work and data collection performed by students of the Venice Project Center, has resulted in several large databases containing information on many pieces around the lagoon, which ranges in format from Microsoft Access files to *Arte Pubblica,* a program created by WPI students that catalogues almost information and photographs for nearly 3000 erratic sculptures. The work of the Venice Project Center, through collaborations with ArcheoClub, EarthWatch, and Alberto Rizzi over the past twenty years culminated in the idea of PreserVenice [9] a non-profit organization dedicated to the preservation and conservation of Venetian public art. The first step to fruition came with the launch of the website on December 9, 2008, and has been followed up this year by the official initiation of the non-profit itself, which formed late this November. This new association's primary focus is putting together and managing restoration projects for pieces in need of cleaning, alteration or reconstruction. The manner in which this will be performed is based on a prioritized list of factors designed to determine which works of art are the most in need of attention, in addition to determining whether a piece is too far gone or if it can be scheduled behind more damaged works.

Two large components of PreserVenice's planned restoration efforts are the website's stat-tracking features and online database that will be easy to use or update by the general public. The site includes an interactive map of Venice where users can choose pieces based on their type or *sestiere*. Each piece has its own page which lists its design, visibility, rate of pedestrian traffic nearby, overall condition and its restoration priority. Priority ratings are calculated through evaluation of the variables mentioned, plus the overall damage, grime, crust and other undesirables that a work might sport. Each type of detriment is given a percentage and rating, which is calculated to arrive at the overall priority. This dictates a work's status and need for attention. A piece with a high percentage of crust or deposit coating it might garner a high priority rating and would consequently be placed in line for restoration before a relatively clean and intact piece.

The New Organization and its Online Database [Heading]

A good deal of planning and coordination is required to restore even a small work of art. A *patera* (a small, often circular relief that protrudes from its surface), for example, might be located high up on the front of a tower, requiring large scaffolding and the professionals necessary to build it. Then there is the effort that goes into hiring, scheduling work hours, and compensating contractors or professional conservators, as well as gaining permission to work on pieces. Without a dependable source of funds, this multi-step venture like this could not last

long. PreserVenice's primary focus is raising the money necessary to facilitate such efforts. Born out of the Public Art projects and their previously noted history cataloguing art, this newly created organization has a few methods planned for arranging conservation endeavors. The currently incomplete PreserVenice website also has features in the works that will drive attention and funds towards high priority pieces.

An example of these techniques at work entails a regular visit to the site, where a user might click on a *sestiere* and a specific piece. Upon reading up on its state and history, a more weathered piece might entice a donor or philanthropist to part with some money to see it restored. There will be a link to donate money to PreserVenice as a whole, or specifically for an effort to repair that individual piece. This personalizes the donation process, allowing users to dedicate funds specifically for the betterment of works that they specifically enjoy or admire. A lover of statues might be able to kick-start an endeavor to clean a well-known monument, or a group that works specifically on fountains can contribute to improve the condition of numerous works with a few mouse clicks and the completion of a short form. Any contribution will not only let the donor become a member of PreserVenice, but those who are so inclined will be able to sign up and receive a newsletter released periodically about the organization's progress and the latest restoration efforts, along with their results.

Those behind PreserVenice also plan to advertise through collaboration with other organizations dedicated to heritage conservation, such as the previously mentioned ArcheoClub and EarthWatch, or even UNESCO. Working alongside these groups should help spread the word about the new venture's intentions and garner funds for future endeavors. This would also help the news reach the ears of philanthropists or others who might want to contribute to the cause. In combination with this strategy, the customary banner advertisements, placement into popular search engines, and the creation of pages on social networking sites such as Facebook will be implemented as well.

Upon completion, the website will read from a comprehensive database with information on every recorded piece of art in Venice. This includes locations, condition assessments, history and unique traits, in addition to blurbs about any previous restoration efforts undertaken to improve them. This will be based on almost twenty years of condition assessment forms, meticulous Microsoft Access databases and catalogues supplied by the VPC. The idea of crowdsourcing is one of the most important behind the idea of the PreserVenice web space. Its implementation will allow users from anywhere in the world to edit any essential piece of information on the website in pursuit of the most accurate figures possible. A pertinent example of would be the online encyclopedia site, Wikipedia, which reigns as the most popular webpage to utilize crowdsourcing. Each of the site's pages is divided into sections based on the topic, and each section can be edited or refined by anyone at any time. If someone with extensive knowledge of *portali* (decorative art that typically adorns the archways on the front church entrances) around the city wanted to edit a few articles, or even if a local Venetian notices that history of a specific piece is a little off, they could easily update a page without consulting the organization's web department. Users will also be able to complete a form that will add new pieces to the catalogue. One could include said artwork's condition, placement, background, information about its composition, and photographs, then add it to the site instantaneously. The audience revises and maintains the information on the site, which frees up the webmaster, programmers, and page editors to spend more time working on new features, improving the interface, or collecting new data for future entries. While this idea is not new to many familiar

computer-savvy folk, it is relatively new to the world of restoration studies and should be helpful for collecting facts and statistics before organizing specific renewal endeavors.

All readers are encouraged to visit the site during the upcoming spring of 2010, when the site will be closer to completion. The features discussed will be fully implemented and the organization will be fully off the ground and ready to organize its first round of restoration efforts. PreserVenice plans on using the techniques discussed to contribute to the world of conservation.

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