

Art Cultural Heritage And The Law Cases And Materials

In the third issue of the J. Paul Getty Trust Occasional Papers in Cultural Heritage Policy series, authors Helen Frowe and Derek Matravers pivot from the earlier tone of the series in discussing the appropriate response to attacks on cultural heritage with their paper, “Conflict and Cultural Heritage: A Moral Analysis of the Challenges of Heritage Protection.” While Frowe and Matravers acknowledge the importance of cultural heritage, they assert that we must more carefully consider the complex moral dimensions—the inevitable serious consequences to human beings—before formulating policy to forcefully protect it. A number of writers and thinkers working on the problem of preserving the world’s most treasured monuments, sites, and objects today cite what Frowe and Matravers call extrinsic and intrinsic justifications for the protection of cultural heritage. These are arguments that maintain that protecting heritage will be a key means to achieve other important goals, like the prevention of genocide, or arguments that heritage deserves to be forcefully protected for its own sake. Frowe and Matravers deconstruct both types of justifications, demonstrating a lack of clear evidence for a causal relationship between the destruction of cultural heritage and atrocities like genocide and arguing that the defense of heritage must not be treated with the same weight or urgency, or according to the same international policies, as the defense of human lives. By calling for expanded theory and empirical data and the consideration of morality in the crafting of international policy vis-à-vis cultural heritage, Frowe and Matravers present a thoughtful critique that enriches this important series and adds to the ongoing dialogue in the field.

This volume is the first comprehensive collection of texts on the conservation of art and architecture to be published in the English language. Designed for students of art history as well as conservation, the book consists of forty-six texts, some never before translated into English and many originally published only in obscure or foreign journals. The thirty major art historians and scholars represented raise questions such as when to restore, what to preserve, and how to maintain aesthetic character. Excerpts have been selected from the following books and essays: John Ruskin, The Seven Lamps of Architecture; Bernard Berenson, Aesthetics and History in the Visual Arts; Clive Bell, The Aesthetic Hypothesis; Cesare Brandi, Theory of Restoration; Kenneth Clark, Looking at Pictures; Erwin Panofsky, The History of Art as a Humanistic Discipline; E. H. Gombrich, Art and Illusion; Marie Cl. Berducou, The Conservation of Archaeology; and Paul Philippot, Restoration from the Perspective of the Social Sciences. The fully illustrated book also contains an annotated bibliography and an index.

The first of its kind, this series is devoted to the use of physical principles in the study and scientific conservation of objects with cultural heritage significance. It begins with a review of the modern museum, which discusses new techniques employed in the conservation of museum artifacts such as X-ray tomography and other techniques used to study Egyptian mummies, bones and mineralization of bones in the archaeological context, and the degradation of parchment. All of these topics and techniques are essential for the preservation of our history. This includes finding ways to preserve parchment documents and letters, which much of our written heritage is documented on, so that it can be used and understood for generations to come. This book is a must have for any museum as well as any university that teaches or employs the techniques discussed. Written in a style that is readily understandable by conservation scientists, archaeologists, museum curators, and students Provides an introduction to the advanced fields of synchrotron radiation science, neutron science, and computed tomography Outstanding review of the use of modern technology to study museum and archaeological artifacts Offers solutions through advanced scientific techniques to a wide range of problems facing museum staff

Conflict and Cultural Heritage
The Idea of Cultural Heritage
Art of Exhibit Walks
Heritage of Art & Culture
Expression, Identity and Empowerment
Experimental Cultural Heritage
Art, History, and Cultural Identity

This comprehensive collection of leading articles spans a broad range of international legal issues related to both tangible cultural material - such as archaeological and indigenous objects, fine art, shipwrecks, and cultural sites - and intangible heritage such as traditional knowledge and genetic information. Specific topics include, among others, issues of definition and attribution, on-site protection of objects and sites, illegal trafficking and repatriation of objects, and protection of intangible heritage. Special attention is paid to applicable provisions of UNESCO treaties and other international instruments and to pertinent rules of private international law. A concluding section focuses on the resolution of cultural heritage disputes by litigation and alternative methods. Along with an introduction by Professor Nafziger, this authoritative volume will be immensely valuable to students and professionals alike.

This book focuses on the fraught relationship between cultural heritage and intellectual property, in their common concern with the creative arts. The competing discourses in international legal instruments around copyright and intangible cultural heritage are the most obvious manifestation of this troubled encounter. However, this characterization of the relationship between intellectual and cultural property is in itself problematic, not least because it reflects a fossilized concept of heritage, divided between things that are fixed and moveable, tangible and intangible. Instead the book maintains that heritage should be conceived as part of a dynamic and mutually constitutive process of community formation. It argues, therefore, for a critically important distinction between the fundamentally different concepts of not only intellectual and cultural heritage/property, but also of the market and the community. For while copyright as a private property right locates all relationships in the context of the market, the context of cultural heritage relationships is the community, of which the market forms a part but does not - and, indeed, should not - control the whole. The concept of cultural property/heritage, then, is a way of resisting the reduction of everything to its value in the market, a way of resisting the commodification, and creeping privatization, of everything. And, as such, the book proposes an alternative basis for expressing and controlling value according to the norms and identity of a community, and not according to the market value of private property rights. An important and original intervention, this book will appeal to academics and practitioners in both intellectual property and the arts, as well as legal and cultural theorists with interests in this area.

Experimental Cultural Heritage is a new approach to working with heritage in the landscape, without hierarchies, together with different interpreters in the surrounding community and with other entrances to the collective memories than the institutionalised. The aim is to engage artists, archaeologists and heritage workers to inspire each other and the community, to enrich and renew perspectives on local heritage. Museums and other cultural heritage institutions might play a rather different role in people's lives and their forming of identities and history through this experimental approach. If cultural heritage museums and institutions work more as places for expression, experimentation and exhibition than as mere hosting institutions for traditional collection and display, we can serve the public in a more useful way. Through the combination of artistic and archaeological or historical experimentation with cultural heritage in the landscape, we might be able to safeguard a living heritage.

"Digital imaging techniques have been rapidly adopted within archaeology and cultural heritage practice for the accurate documentation of cultural artefacts. But what is a digital image, and how does it relate to digital photography? The authors of this book take a critical look at the practice and techniques of digital imaging from the stance of digital archaeologists, cultural heritage practitioners and digital artists. Borrowing from the feminist scholar Karen Barad, the authors ask what happens when we diffract the formal techniques of archaeological digital imaging through a different set of disciplinary concerns and practices. Diffracting exposes the differences between archaeologists, heritage practitioners and artists and foregrounds how their differing practices and approaches enrich and inform each other.

How might the digital imaging techniques used by archaeologists be adopted by digital artists, and what are the potentials associated with this adoption? Under the gaze of fine artists, what happens to the fidelity of the digital images made by archaeologists, and what new questions do we ask of the digital image? How can the critical approaches and practices of fine artists inform the future practice of digital imaging in archaeology and cultural heritage? Diffracting Digital Images will be of interest to students and scholars in archaeology, cultural heritage studies, anthropology, fine art, digital humanities, and media theory"--

Aspects of Art, Architecture and Cultural Heritage

A Plurilingual and Digital Perspective

Physical Techniques in the Study of Art, Archaeology and Cultural Heritage

Crimes Against Art

Borneo

Who Owns the Past?

Historical Developments and Contemporary Discourses

This volume highlights recent research efforts in the conservation and investigation of works of art on wood. Through eleven case studies it showcases different experimental methods ranging from X-ray analysis of objects to the study of cross-sections made from micro-samples. New research focusing on the technical study, treatment and assessment of works of art on wood in its many forms is featured in this edited volume. Technical studies include the attribution and investigations of a triptych by Hans Memling and a sculpture from workshop of Michel and Gregor Erhart, decorated Syrian rooms, and investigations of finely carved Gothic wooden objects. Synchrotron-based methods are presented for studying the alteration of 19th c. verdigris in Norway, and multi-analytical methods are employed for the investigations of 16th to 19th c. East Asian lacquer from the Kunsthistorisches Museum in Vienna. Novel methods for the cleaning of gilded surfaces using gels and emulsions are shown, as are innovative strategies for the consolidation for waterlogged wood, providing key data for the assessment of risks and benefits of new methods, and the short and long-term effects on gilding layers and archaeological wood. The book clearly shows how collaboration between engineers, physicists, biologists and chemists and conservators of different types of materials can lead to new research in conservation science. This book is crucial reading for conservators and conservation scientists, as well as for technical art historians, providing key methodological case studies of polychromy from different temporal and geographical contexts.

Of International Stolen Art Databases P.95

While the question of the return of cultural objects is by no means a new one, it has become the subject of increasingly intense debate in recent years. This important book explores the removal and the return of cultural objects from occupied communities during the last two centuries and analyses the concurrent evolution of international cultural heritage law. The book focuses on the significant influence exerted by British, U.S. and Australian governments and museums on international law and museum policy in response to restitution claims. It shows that these claims, far from heralding the long-feared dissolution of museums and their collections, provide museums with a vital, new role in the process of self-determination and cultural identity. Compelling and thought-provoking throughout, this book is essential reading for archaeologists, international lawyers and all those involved in cultural resource management.

This thoughtful collection of essays examines Croatia's cultural and artistic history, from the Roman remains on the Adriatic coast through the Gothic splendor of the Dalmatian cities to the intensive Renaissance-era artistic exchange with Italy, and beyond. Timothy Clifford, Marcus Binney, Brian Sewell, and other leading British and American art historians and scholars cover iconic monuments like Diocletian's palace at Split and the walled city of Dubrovnik alongside more unfamiliar treasures. Illustrated with more than 250 lush color photos, it presents a captivating portrait of this little-known country.

Stealing History

Arts and Culture in Global Development Practice

Private International Law, Art and Cultural Heritage

New Heritage

American Encounters

Heritage Wood

Ethical and Legal Issues

Communicating art and cultural heritage has become a crucial and challenging task, since these sectors, together with tourism heritage, represent a key economic resource worldwide. In order to activate this economic and social potential, art and cultural heritage need to be disseminated through effective communicative strategies. Adopting a wide variety of digital humanities approaches and a plurilingual perspective, the essays gathered in this book provide an extensive and up-to-date overview of digital linguistic research and research methods that will contribute to the design and implementation of such strategies. Cultural and artistic content curators, specialised translators in the fields of art, architecture, tourism and web documentaries, researchers in art history and tourism communication, and cultural heritage management professionals, among others, will find this book extremely useful due to its provision of some concrete applications of innovative methods and tools for the study and dissemination of art and heritage knowledge.

The second, updated edition of Indian Heritage, Art and Culture by Madhukar Kumar Bhagat is presented in an all new, color format to enhance the visual pleasure of reading. The rich tapestry of India's cultural achievements, presented in a chronological order (Ancient, Medieval and Modern) would be of immense help for aspirants of the UPSC and state Public Service Commission examinations and for general readers. How will this book help you? - Easy and structured plan on how to approach the topic for the Preliminary and Main examinations - Events, topics and issues arranged in a chronological order (Ancient, Medieval and Modern India) - Important topics to focus at the end of each chapter - Practice questions for Preliminary and Main examinations - Colourful supportive illustrations Highlights - Indian Heritage, Art and Culture: How to Approach - Indus Valley Civilization and Harappan Culture - Hinduism - Buddhism - Temples and Architecture in Ancient and Medieval India - Bhakti Movement and Sufism - Medieval Age Architecture: Palaces, Forts etc. - Medieval India: Other Art Forms - Medieval India: Literature - Medieval India: Music - Socio-Religious Reforms and Reformers - Modern India: Paintings - Modern India: Music - Modern India: Dances - Modern India: Languages and Literature - Modern India: Architecture - Indian Theatre and Cinema - Cultural Heritage and UNESCO

This practical guide provides artists, conservators, curators, and other heritage professionals with tools for understanding, evaluating, and approaching the care and treatment of modern metals. The proliferation of new metals—such as stainless steels, aluminum alloys, and metallic coatings—in modern and contemporary art and architecture has made the need for professionals who can address their conservation more critical than ever. This volume seeks to bridge the gap between the vast technical literature on metals and the pressing needs of conservators, curators, and other heritage professionals without a metallurgy background. It offers practical information in a simple and direct way, enabling curators, conservators, and artists alike to understand and evaluate the objects under their care. This invaluable reference reframes information formerly found only in specialized technical and industrial publications for the context of cultural heritage conservation. As the first book to address the properties, testing, and maintenance issues of the hundreds of metals and alloys available since the beginning of the twentieth century, it is destined to become an essential resource for conservators, artists, fabricators, curators, collectors, and anyone working with modern metals.

This book reviews the competing claims that works of art belong either to a particular people and place, or to humankind.

Spectroscopy, Diffraction and Tomography in Art and Heritage Science

Cultural Heritage Law

Cultural Policy, Cultural Property, and the Law

Art in Globalization

Art, Cultural Heritage and the Market

World Rock Art

Today, a final chapter reviews initiatives underway to preserve this remarkable heritage. Book jacket.

In this timely book Christa Roodt demonstrates how the structure and method of private international law can be applied in its expanding relationship with cultural heritage law. In particular, she explores the use of private international law in the co

Examines cultural tourism issues from both sides of the industry! Unique in concept and content, Cultural Tourism: The Partnership Between Tourism and Cultural Heritage Management examines the relationship between the sectors that represent opposite sides of the cultural tourism coin. While tourism professionals assess cultural assets for their profit potential, cultural heritage professionals judge the same assets for their intrinsic value. Sustainable cultural tourism can only occur when the two sides form a true partnership based on understanding and appreciation of each other's merits. The authors—one, a tourism specialist, the other, a cultural heritage management expert—present a model for a working partnership with mutual benefits, integrating management theory and practice from both disciplines. Cultural Tourism is the first book to combine the different perspectives of tourism management and cultural heritage management. It examines the role of tangible (physical evidence of culture) and intangible (continuing cultural practices, knowledge, and living experiences) heritage, describes the differences between cultural tourism products and cultural heritage assets, and develops a number of conceptual models, including a classification system for cultural tourists, indicators of tourism potential at cultural and heritage assets, and assessment criteria for cultural and heritage assets with tourism potential. Cultural Tourism examines the five main constituent elements involved in cultural tourism: cultural and heritage assets in tourism sites such as the Royal Palace in Bangkok, the Cook Islands, and Alcatraz Prison in San Francisco. tourism—what it is, how it works, and what makes it a success five different types of cultural tourists consumption of products, value adding, and commodification integrating the first four elements to satisfy the tourist, meet the needs of the tourism industry, and conserve the intrinsic value of the asset Though tourism and cultural heritage management professionals have mutual interests in the management, conservation, and presentation of cultural and heritage assets, the two sectors operate on parallel planes, maintaining an uneasy partnership with surprisingly little dialogue. Cultural Tourism provides professionals and students in each field with a better understanding of their own roles in the partnership, bridging the gap via sound planning, management, and marketing to produce top-quality, long-lasting cultural tourism products. Now translated into simplified Chinese.

Museums of the Arabian Peninsula offers new insights into the history and development of museums within the region. Recognising and engaging with varied approaches to museum development and practice, the book offers in-depth critical analyses from a range of viewpoints and disciplines. Drawing on regional and international scholarship, the book provides a critical and detailed analysis of museum and heritage institutions in Bahrain, Jordan, Kuwait, Oman, Qatar, Saudi Arabia, the UAE and Yemen. Questioning and engaging with issues related to the institutionalisation of cultural heritage, contributors provide original analyses of current practice and challenges within the region. Considering how these challenges connect to broader issues within the international context, the book offers the opportunity to examine how museums are actively produced and consumed from both the inside and the outside.

This critical analysis also enables debates to emerge that question the appropriateness of existing models and methods and provide suggestions for future research and practice. Museums of the Arabian Peninsula offers fresh perspectives that reveal how Gulf museums operate from local, regional and transnational perspectives. The volume will be a key reference point for academics and students working in the fields of museum and heritage studies, anthropology, cultural studies, history, politics and Gulf and Middle East Studies.

Modern Metals in Cultural Heritage

Handbook of the Economics of Art and Culture

Combining art, archaeology and history in a landscape setting

Historical and Philosophical Issues in the Conservation of Cultural Heritage

Cases and Materials

Croatia

Advanced Methods and New Materials for Cultural Heritage Preservation

The integration of science with art is a complex process of analysis and the knowledge and understanding of the need to save and protect works of art as well as preserve and restore cultural heritage. This is generally provoked by the living necessity, profoundly human, to leave our inheritance to new generations, as intact as is possible, the testimonies of the past.The issues approached interfere with artistic criticism, for example, biological and physico-chemical analyses, and intelligent mathematical modeling systems such as Marker-less Augmented Reality, 3D Reconstruction, intelligent combinations of digital image analysis functions to recognize and estimate the possible evolution of color and shape to help experts make the best decisions about authenticating and preserving/restoring art objects.Advanced technical devices such as digital databases and other tools and materials can allow for the eradication of offenses such as false art and falsification.

The enchanting art, intricate forms and symbols, and gorgeous painted and woven patterns of the southeast-Asian island of Borneo reflect the equatorial island's lavish environment and lush rhythms that have inspired their rich cultural heritage and elicited the admiration of scholars and travelers worldwide.

Spectroscopy, Diffraction and Tomography in Art and Heritage Science gives an overview of the main spectroscopy and diffraction techniques currently available for cultural heritage research. It starts with an introductory, general discussion of spectroscopy and diffraction and the kinds of information they can give. Further sections deal with, respectively, typical laboratory methods, mobile equipment, and large-scale instruments and infrastructural methods. The work concludes with comments on combining and comparing multiple techniques, sources of error, and limitations of the analytical methods. Explains spectroscopy and diffraction techniques in detail, yet remains accessible to those without a chemistry or physics background Provides explanations of commonly used terms, such as destructive, non-destructive, non-invasive, in-situ, and ex-situ, and their sometimes-misleading origins Includes real-world examples that demonstrate how each technique is used in the field Highlights the complementary use of different analytical techniques in fully interpreting the data

Contemporary Art in Heritage Spaces considers the challenges that accompany an assessment of the role of contemporary art in heritage contexts, whilst also examining ways to measure and articulate the impact and value of these intersections in the future. Presenting a variety of perspectives from a broad range of creative and cultural industries, this book examines case studies from the past decade where contemporary art has been sited within heritage spaces. Exploring the impact of these instances of intersection, and the thinking behind such moments of confluence, it provides an insight into a breadth of experiences – from curator, producer, and practitioner to visitor – of exhibitions where this juncture between contemporary art and heritage plays a crucial and critical role. Themes covered in the book include interpretation, soliciting and measuring audience responses, tourism and the visitor economy, regeneration agendas, heritage research, marginalised histories, and the legacy of exhibitions. Contemporary Art in Heritage Spaces will be essential reading for academics and students engaged in the study of museum and heritage studies and contemporary art around the globe. Museum practitioners and artists should also find much to interest them within the pages of this volume. Chapter 9 of this book is available for free in PDF format as Open Access from the individual product page at www.routledge.com. It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license

International Art and Cultural Heritage Law

Heritage and Debt

Indian Heritage, Art and Culture (Preliminary & Main) 2ed - Multicolour Book

Contemporary Art in Heritage Spaces

Economics of Art and Culture

Cultural Property Crime

Between Market and Community

Microbial detachment and degradation of artistic or historic artifacts is a worldwide problem affecting all countries regardless of their history, geographical location, or economic conditions. This is the first comprehensive study of the role of microbial colonization on the degradation of different cultural artifacts (from buildings to books, wall paintings, textiles, sculptures and glass) and of the investigations into the compounds utilized to control microbial invasion. The book focuses on three main areas: the identification of the microorganisms which cause structural damage; methods to reduce or prevent microbial colonization and damage; and the use of microorganisms for the protection and bioremediation of cultural artifacts.

"Contextual in approach, this text draws on socio-economic and political studies as well as histories of religion, science, literature, and popular culture, and explores the diverse, conflicted history of American art and architecture. Thematically interrelating the visual arts to other material artifacts and cultural practices, the text examines how artists and architects produced artwork that visually expressed various social and political values."--Publisher's website.

This volume emphasizes the economic aspects of art and culture, a relatively new field that poses inherent problems for economists, with its quantitative concepts and tools. Building bridges across disciplines such as management, art history, art philosophy, sociology, and law, editors Victor Ginsburgh and David Throsby assemble chapters that yield new perspectives on the supply and demand for artistic services, the contribution of the arts sector to the economy, and the roles that public policies play. With its focus on culture rather than the arts, Ginsburgh and Throsby bring new clarity and definition to this rapidly growing area. Presents coherent summaries of major research in art and culture, a field that is inherently difficult to characterize with finance tools and concepts Offers a rigorous description that avoids common problems associated with art and culture scholarship Makes details about the economics of art and culture accessible to scholars in fields outside economics

This book presents a fresh perspective on rock art by considering how ancient heritage function in the present. It focuses on how ancient heritage is recognized and relied in the modern world, and how rock art stimulates contemporary processes of cultural identity-making.

The Language of Art and Cultural Heritage

Cultural Tourism

Understanding and Characterization

Museums of the Arabian Peninsula

Visual Culture, Heritage and Identity: Using Rock Art to Reconnect Past and Present

A Moral Analysis of the Challenges of Heritage Protection

Art Theft, Looting, and Other Crimes Against our Cultural Heritage

This go-to-reference work surveys the current state of knowledge in the field of metal soap-related degradation phenomena in art works. It contains detailed descriptions and images of the different phenomena and addresses the practical aspects of soap formation, preventive conservation, and treatment. The occurrence of metal soaps is one of the defining issues in the conservation of painted surfaces, and one that presently leaves innumerable open questions. It is estimated that around 70% of paintings in museum collections are affected by some form of metal soap-related degradation. In recent years, significant advances have been made in the detection and characterization of these compounds through interdisciplinary approaches including conventional spectroscopy and microscopy as well as emerging synchrotron-based techniques. This book for the first time captures a panoramic overview of the state of knowledge of metal soaps related to both scientific analysis and implications for conservation and treatment. It also critically examines open questions. The book is accessible to audiences with varied backgrounds (e.g. conservators, students of conservation science) while simultaneously presenting the technical details indispensable for academics and researchers active in this field.

In "Cultural Property Crime," experts from a wide range of disciplines provide analytical insights into classical and contemporary criminal acts that affect our cultural heritage worldwide, both in peace and wartime.

This title explores the international (including regional) law currently governing the protection and safeguarding of cultural heritage in peacetime and related international cultural policy-making. An important aspect of this publication is the emphasis placed on broader policy and other contexts within which, and in response to which, this law has developed.

Art, Cultural Heritage, and the LawCases and MaterialsArt and Cultural HeritageLaw, Policy and PracticeCambridge University Press

Art and Cultural Heritage

Law, Policy and Practice

Diffracting Digital Images

International Law, Museums and the Return of Cultural Objects

Metal Soaps in Art

An Overview and Analysis of Contemporary Perspectives and Trends

Investigation and Conservation of Art on Wood

Centered in academic theory in the area of exhibiting culture, this book seeks to explore the art and politics of cultural representation. While thus far this discussion has been restricted to the closed spaces of museums, exhibitions, cultural festivals and the like, here, this densely interdisciplinary problematic is approached through the unique and increasingly popular medium of Heritage Walks. Focusing on the idea of the living exhibit, the author employs her decades-long career in the field of academic cultural tourism and the performing arts to develop a uniquely critical frame and methodology for engaging with cultures in a dynamic and performative manner. The book argues that heritage walks are necessarily creative and academically invested, and can be an effective medium for rethinking the disciplines of history, sociology and conservation and the challenges they face in contemporary post-colonial India. Through an acutely experiential account, the author bridges the gap between applied and academic theory in the fields of visual anthropology, museology, heritage conservation and cultural studies among others, providing the much needed scholarship in studies of living heritage.

In the age of economic globalisation, do art and heritage matter? Once the domain of elitist practitioners and scholars, the governance of cultural heritage and the destiny of iconic artefacts have emerged as the new frontier of international law, making headlines and attracting the varied interests of academics and policy-makers, museum curators and collectors, human rights activists and investment lawyers and artists and economists, just to mention a few. The return of cultural artefacts to their legitimate owners, the recovery of

underwater cultural heritage and the protection and promotion of artistic expressions are just some of the pressing issues addressed by this book. Contemporary intersections between art, cultural heritage and the market are complicated by a variety of ethical and legal issues, which often describe complex global relations. Should works of art be treated differently from other goods? What happens if a work of art, currently exhibited in a museum, turns out to have originally been looted? What is the relevant legal framework? What should be done with ancient shipwrecks filled with objects from former colonies? Should such objects be kept by the finders? Should they be returned to the country of origin? This book addresses these different questions while highlighting the complex interplay between legal and ethical issues in the context of cultural governance. The approach is mainly legal but interdisciplinary aspects are considered as well. This volume contains relevant and pressing issues in the law, policy, and the practice of art and cultural heritage protection.

When compared to terrorism, drugs and violent crimes that occupy the news today art is not considered as important. But, as it turns out, art and cultural crime is currently ranked as the third-largest criminal enterprise in the world. What exactly is art crime? Why does art matter? And what is law enforcement doing to prevent this crime today? Due to the misleading portrayal of art crime in the entertainment industry people have the flawed belief that art and cultural crime doesn't damage anyone in a direct way. And the truth of the matter is that this crime results in the loss of billions of dollars annually. Art and cultural crime is not simply focused on museums or private displays, the loss of art directly affects our cultural identity and history. Napoleon moved from one region to the next collecting art and sending as much as possible back to France. The Nazis looted cultural property from every territory they occupied. And there have been various cases of ISIL and ISIS destroying archaeological sites as a method of destroying any evidence of past culture or history that disagree with their own. With the United States being the largest market for both legal and illicit artwork in the world more preventative attention from law enforcement and security is needed for our country to meet international standards and end detrimental art crimes. In Stealing History, Colleen Clarke and Eli J. Szydio look at the history behind art crime, how these crimes have grown over the last half century, and what law enforcement has been involved in protecting the world from these crimes.

The Partnership Between Tourism and Cultural Heritage Management

Performing Heritage

New Media and Cultural Heritage

International Cultural Heritage Law

Archaeology, Art Practice and Cultural Heritage

Of Microbes and Art

The Role of Microbial Communities in the Degradation and Protection of Cultural Heritage

This book studies the relationship between the arts and the economy. By applying economic thinking to arts and culture, it analyses markets for art and cultural goods, highlights specific facets of art auctions and discusses determinants of the economic success of artists. The author also sheds new light on various cultural areas, such as the performing and visual arts, festivals, films, museums and cultural heritage. Lastly, the book discusses cultural policies, the role of the state in financing culture, and the relationship between the arts and happiness.

The use of new media in the service of cultural heritage is a fast growing field, known variously as virtual or digital heritage. New Heritage, under this denomination, broadens the definition of the field to address the complexity of cultural heritage such as the related social, political and economic issues. This book is a collection of 20 key essays, of authors from 11 countries, representing a wide range of professions including architecture, philosophy, history, cultural heritage management, new media, museology and computer science, which examine the application of new media to cultural heritage from a different points of view. Issues surrounding heritage interpretation to the public and the attempts to capture the essence of both tangible (buildings, monuments) and intangible (customs, rituals) cultural heritage are investigated in a series of innovative case studies.

How global contemporary art reanimates the past as a resource for the present, combating modern art's legacy of Eurocentrism. If European modernism was premised on the new—on surpassing the past, often by assigning it to the "traditional" societies of the Global South—global contemporary art reanimates the past as a resource for the present. In this account of what globalization means for contemporary art, David Joselit argues that the creative use of tradition by artists from around the world serves as a means of combatting modern art's legacy of Eurocentrism. Modernism claimed to live in the future and relegated the rest of the world to the past. Global contemporary art shatters this myth by reactivating various forms of heritage—from literary ink painting in China to Aboriginal painting in Australia—in order to propose new and different futures. Joselit analyzes not only how heritage becomes contemporary through the practice of individual artists but also how a cultural infrastructure of museums, biennials, and art fairs worldwide has emerged as a means of generating economic value, attracting capital and tourist dollars. Joselit traces three distinct forms of modernism that developed outside the West, in opposition to Euro-American modernism: postcolonial, socialist realism, and the underground. He argues that these modern genealogies are synchronized with one another and with Western modernism to produce global contemporary art. Joselit discusses curation and what he terms "the curatorial episteme," which, through its acts of framing or curating, can become a means of recalibrating hierarchies of knowledge—and can contribute to the dual projects of decolonization and deimperialization.

This book explores the role that arts and culture can play in supporting global international development. The book argues that arts and culture are fundamental to human development and can bring considerable positive results for helping to empower communities and provide new ways of looking at social transformation. Whilst most literature addresses culture in abstract terms, this book focuses on practice-based, collective, community-focused, sustainability-minded, and capacity-building examples of arts and development. The book draws on case studies from around the world, investigating the different ways practitioners are imagining or defining the role of arts and culture in Belize, Canada, China, Ethiopia, Guatemala, India, Kosovo, Malawi, Mexico, Peru, South Africa, Sri Lanka, Taiwan, Thailand, the USA, and Western Sahara refugee camps in Algeria. The book highlights the importance of situated practice, asking what questions or concerns practitioners have and inviting a dialogic sharing of resources and possibilities across different contexts. Seeking to highlight practices and conversations outside normative frameworks of understanding, this book will be a breath of fresh air to practitioners, policy makers, students, and researchers from across the fields of global development, social work, art therapy, and visual and performing arts education.

Art, Cultural Heritage, and the Law

Intellectual and Cultural Property

Conservation and Research