



Digitizing the Archives of the Private Committees for the Safeguarding of Venice

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Abstract

The overall aim of this project was to design a digitization process that would efficiently extract all the useful and important information about restoration records contained in the paper archive of the Private Committees for the Safeguarding of Venice. The team selected a representative sample of 5% of the paper records to develop a final method for the extraction and digitization of relevant information from the archive. The test that was conducted suggested the use of cloud storage for the digital documents and allowed the team to estimate the extent of the total archive in 47,000 pages, which would take approximately two years to digitize for a total cost of around €95,000. By extracting relevant pieces of information from the scanned documents, the team demonstrated that the resulting system facilitates detailed analyses that reveal statistics and trends that were previously hidden in the paper archive.

Acknowledgments

We would like to thank the Private Committees for the Safeguarding of Venice and UNESCO for taking over the sponsorship of this project. We would also like to extend special thanks to Carla Toffolo, Head of the Permanent Office of the Private Committees, and Irina Marchesi, Senior Program Assistant of the culture unit of the UNESCO Venice Office, for their continuous cooperation and assistance throughout the development of this project. Likewise, we would like to thank the UNESCO Office in Venice for their hospitality. Finally, we are very grateful to our advisors: Professor Fabio Carrera and Professor Frederick Bianchi of Worcester Polytechnic Institute for their unbounded guidance all throughout this journey.

Executive Summary

The Association of the Private Committees for the Safeguard of Venice (ACP) is a federation of independent nonprofit organizations (private committees), whose main purpose is to promote and finance restorations of Venetian artistic and cultural heritage. The archive of the ACP contains over 47,000 pages of records about more than 600 restoration projects conducted in Venice since the flood of 1966. These records include documentation such as: before-and-after pictures, permits, requests, budget forms and e-mails related to the project, and many others. This collection constitutes an important testimony of modern Venetian history, which is largely inaccessible due to the current organization of the archives.

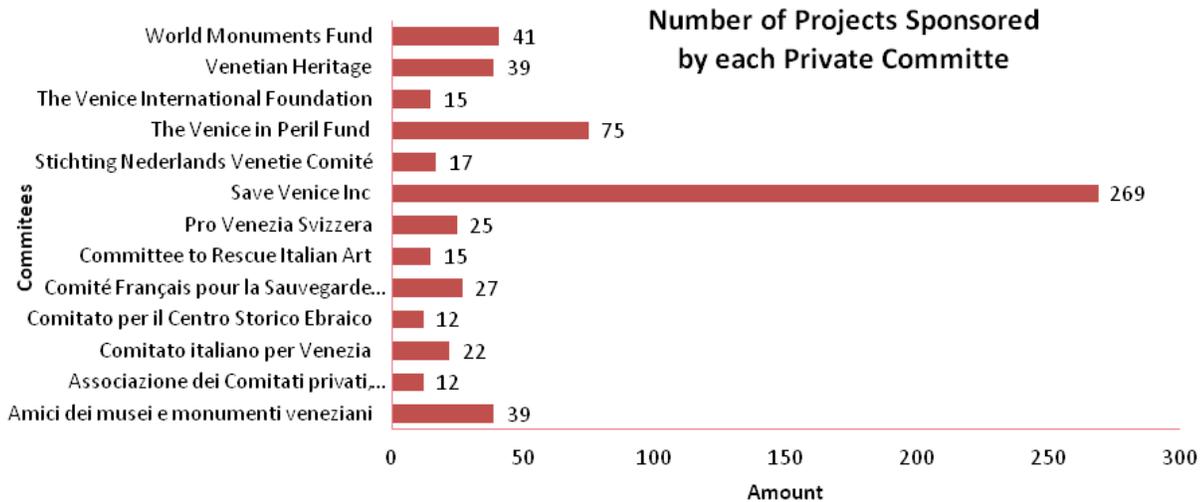
This project developed a plan for the digitization of the paper archive to allow easy access to this important repository of information. Our team started by becoming familiar with the content of the archive with the help of a spreadsheet provided by the ACP. This spreadsheet listed 691 projects that have been included in the Joint Program along with their location, year, financing committee, author, and type of restoration. The archive is composed of 3 cabinets, each containing around 37 boxes. The boxes hold around 3-4 folders each. In order to identify which projects in the spreadsheet were contained in the archive, we carefully examined each box. We then recorded the location of each project in the spreadsheet by box number.

After carrying out this examination, our team found that the records of only 348 projects out of the 691 could be found in the Private Committees archive. Furthermore, we found that only 303 were restorations of objects, while the remaining 45 were other types of projects, such as scientific research, cultural initiatives, and fundraising activities. The most common restorations were of paintings (92), architecture (86), monuments (21) and altars (20).

Google Docs Spreadsheets was chosen to host the proposed system because it is searchable, easily usable and understandable, compatible with different forms of media, able to link records, and cloud-based. The resulting system is composed of three spreadsheets: a main spreadsheet with the basic information of the project, an object spreadsheet with information pertaining to the objects being restored, and a restoration spreadsheet with information pertaining to the restoration itself.

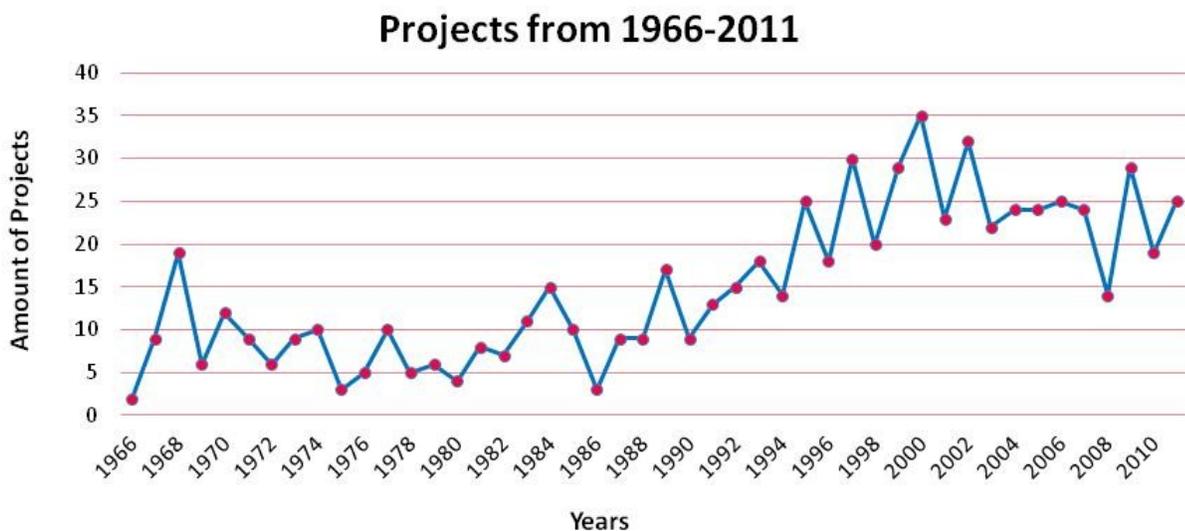
At the beginning of this project, it was understood that the Private Committees desired a selective digitization. This process involved the physical extraction of relevant documents, which were then scanned.

We then proceeded to apply this method to a subset of 5% of the archives to assess its efficiency. In order to account for the variety of documents in the archive, our team chose fifteen projects to be representative of different: project types, years, object types. We also chose to include objects that were restored more than once. We then extracted information and inserted it into the spreadsheet so that it could be used to create useful graphs and statistics, like the ones shown below. The first graph displays the number of restoration projects per committee, showing how Save Venice, Inc. is by far the most active committee.



The chart below displays the number of projects sponsored every year since 1966, and it shows that the 1990's were very active years for the Private Committees.

Only after the entire physical archive is digitized using our methods, will the analytical capabilities of our system be fully appreciated.



Based upon our analysis of the experimental sample, we concluded that the extraction process would take on average six minutes for each page contained in a project folder. Therefore, to extract relevant information from all 348 project folders would take approximately two man-years for a total estimated cost of less than 100,000 Euros, as shown in the table below.

| Cost Breakdown | | | |
|---|---|----------------|------------|
| Average time per page | | 6 minutes/page | |
| Total # of pages | * | 47009 pages | 282054 |
| | | | 4701 hours |
| Work Week | / | 40 | 118 weeks |
| | | | 2 years |
| Pay Rate | * | €20/hour | €94,020 |
| Cost of the 20 GB Google Doc Storage per year | + | €4/year | €94,024 |
| Total Cost €94,024 + 2 years labor | | | |

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1. Introduction

Most of our intellectual and cultural heritage is mostly preserved in written form: books, periodicals, manuscripts and records. However, when these priceless pieces of written world culture are kept in poorly managed archives, they run the risk of falling into obscurity and are constantly faced by the impending risk of being lost. Whole portions of world documentary heritage are inaccessible to the international community, and in some cases, their existence is simply unknown. Documentary heritage faces the danger of disappearing by natural and anthropogenic causes: acidified paper that crumbles to dust, floods, fires, hurricanes, storms, earthquakes, humidity or dust (Van der Hoeven and Van Albada 1996). Not to mention, can be lost due to the dispersal and displacement of archives and libraries around the world.

The correct storage, protection, and organization of information contained in physical format are very important for cities like Venice. Its status as a UNESCO World Heritage Site heightens the importance of documenting its history and making this information available to the rest of the world. Natural and social events, as well as the constant changes from renovations done in the city, provide a source of incoming documentation, representing an essential portion of the history of modern Venice that must be preserved. The documentary heritage of this city faces an additional danger: destructive floods. In 1966, the flood of Venice resulted in the drowning and subsequent loss of nearly 1,200,000 volumes and pamphlets—including 100,000 rare volumes of the Magliabecchi collection—50,000 folios of the Palatina—a newspaper collection of 400,000 volumes—a 350,000 volume collection of the Vieusseux, and thousands of other items (Van der Hoeven and Van Albada 1996).

The Private Committees for the Safeguard of Venice, a federation of nonprofit organizations who promote and finance Venetian restorations of artistic and cultural heritage, have archived its records and supporting documentation of more than 600 restoration projects worth over 50 million euro in its 40 years of constant activity. These records document important pieces of modern Venetian history and should be preserved in a manner that is both public and enduring.

Today, organizations with well-known massive archives such as major libraries (e.g., Library of Congress), research institutions (e.g., universities), and governments have varying archive management procedures to safeguard documents in a public and enduring fashion. Many use digitization to accomplish this goal. The Venice State Archives, one of the largest archives in Italy, preserves all documents related to Venetian history and, with over 90 km worth of history and culture, continues to

collect all historical documentation. Since many of the manuscripts stored in the archive are deteriorating and becoming almost illegible, the archive is now home to state of the art scanning equipment to scan its vast array of historical context.

The scanning process, however, while useful in the digitization of graphic documents (e.g., photographs), may not always be effective for written or typed documents. An important characteristic of these documents is the ability to recognize characters and digital search for text. Hence, some institutions, such as the National Archives of the United States and the Smithsonian Institution Nationally, use optical character recognition (OCR) and open-source software such as DSpace, Fedora or Eprints to create digital repositories. These repositories allow institutions to conserve information in a digital form that maximize the visibility and impact of this information by opening access to the world.

Currently, the Private Committees archive the documentation of projects sponsored by their member organizations in folders. These folders are stored in boxes designated by committee or by location. This practice is extremely outdated when compared to large institutions. By digitizing their archives, the Private Committees would have the ability to digitally organize all their restoration documentation safely in a way that will be easily accessible and visible for the organization and the world. However, a digitization process must first be created to suit the needs of the content of the archive.

The Private Committees needs a procedure to digitalize their currently housed paper records, in addition to a plan to digitize incoming records. While the Private Committees has created a filing system for their restoration records, the records are all in paper and are not easily accessible by the public and even by the Private Committees themselves. In order for the Private Committees to achieve the archive they desire, they must efficiently, with respect both time and money, create a protocol that can effectively transfer their existing files while also addressing new records in the archive.

The project proposed hereby has been designed to aid the Private Committees and improve their archive and record management practices by providing the much-needed tools and processes required to meet these goals. This project is intended to help the Private Committees to successfully organize the archive by designing a digitalization process that will compile all the useful and important information in a manner that is not overly time consuming or costly. In order to accomplish this, we will review restoration records, develop a process to digitalize current archive records, redesign the procedure of filing the necessary documentation of restoration efforts done by the ACP for now on.

2. Background

2.1. Cultural Heritage of Venice

2.1.1. Venice Culture Art and Architecture



**FIGURE 1. THE CANAL
GRANDE AND THE
PONTE DI RIALTO**

Venice is a beautiful city in northeastern Italy full of history and culture. Due to its geography and its numerous small islands, the “city of water” includes several canals that allow vessels to pass through the delta. Today, these canals and waterways are known to be the most miraculous facilities in urban planning. The canals allow Venetians and tourists to move into the different islands or in the lagoon, serving as a transportation resource. These waterways are a unique characteristic of the Venetian culture and they influence in the city’s architecture, due to the impact of high construction of the city’s bridges and pathways.

The city has a unique atmosphere created by its art and architecture, all of which are an important part of Venice’s history. Venetian culture can be experienced during its festivals and carnivals in the months of January and February, forming the unique part of what Venice is today and its Carnival being the second most renowned in Europe. Venetian architecture and urban planning also are characteristic features of the city. This includes the palaces, cathedrals and churches that reveal the society’s religion and economy during different historical periods. The Venetian musical scene is another characteristic that contributes to the culture of Venice. Today, the city’s music scene includes top-level opera and musical performances.¹

¹ (World Heritage Site)

² (Deheyn and Shaffer 2007, 205-213)

2.1.2. Venetian Floods

The Venetian Lagoon is the largest wetland of the Mediterranean, strongly affecting the city through increasing water height.² Changes in climate or sea level of the Northern Adriatic Sea, or even land displacement, can cause significant impacts on sea level, leading including flooding, erosion and permanent submersion of low-lying areas- all consequences that Venice is experiencing. The average sea level rise of the area is approximately 0.2 cm/year.³ Venice and its lagoon today face a grave problem: the flooding is becoming more and more frequent every year, threatening the city's heritage and its future.

The extremely high tides in the area, locally known as *acqua alta*, are a phenomenon that have brought worldwide attention to the vulnerability of the city. *Acqua alta* imposes high costs to its residents and affects the unique cultural heritage of the city. This sea-level rise also affects internal hydrodynamics of the city and causes erosion and degradation of the littoral zone.⁴ Floods often force businesses to close, and they can make sidewalks and squares impassable adding obvious burdens to Venetian life.

Artistic and architectural monuments are also affected during the floods of Venice. These monuments are resources for culture, economy and tourism; the flood damage caused to these monuments are a high concern to the Italians. The conservation of buildings, monuments and art pieces is a focus of individuals and organizations all over the world, including UNESCO and the Private Committees for the Safeguarding of Venice.⁵

Venice experienced an unexpected tidal event on November 4, 1966 when an *acqua alta* peaked at 1.94 meters above the mean sea level.⁶ Causing heavy damage to the city's art and architecture and imposing serious economic losses, this event is the highest recorded *acqua alta* ever experienced in Venice. Triggering severe damage to populated areas, the flood caused the death of 130 people in northern Italy.⁷

Ninety percent of the city was flooded; most buildings received internal and external damage. The Arno flood affected the Bibliotheca Nazionale Centrale's basement; nearly 1,200,000 volumes were covered



FIGURE 2. ACQUA ALTA IN PIAZZA SAN MARCO

² (Deheyn and Shaffer 2007, 205-213)

³ (Carbognin et al. 2010, 1039-1047)

⁴ (Carbognin, Teatini, and Tosi 2004, 345-353)

⁵ (Fletcher and Spencer 2005)

⁶ (Ammerman and McClennen 2000, 1301-1302)

⁷ (Cavaleri et al. 2007, 740)

by water and mud.⁸ In addition, various pieces of art valued at over \$6 billion, which were stored on ground floors or in cellars, were ruined.

2.1.3. Other Issues Facing Venice

In addition to the constant floods in the city, Venice's land surface with respect to the sea is known to be sinking due to both world sea level and earth-movement processes, otherwise referred to as eustasy. In the past 100 years Venice has sunk approximately 23 centimeters. Since Venice was founded nearly 1,600 years ago on low land in the middle of a lagoon, time and climate changes have affected Venice's position.⁹ The city is subsiding mainly due to groundwater drawdown and nearby industrial construction. This is a major issue the city of Venice is currently facing due to the increasing threats to its survival. However, it is not the main problem for the city and its mainland.

2.2. UNESCO

2.2.1. Who They Are

The United Nations Educational, Scientific and Cultural Organization (UNESCO) is a specialized United Nations agency with the specific objective of building peace in the minds of men through education, social and natural science, culture and communication. This organization functions as a "laboratory of ideas," a "standard-setter" and a "clearinghouse" to forge agreements on emerging ethical issues and to disseminate information and knowledge.¹⁰



FIGURE 3. UNESCO Logo

2.2.2. Role in Venice

After the floods in Venice and Florence in 1966, the Italian government asked UNESCO to assist in the rebuilding efforts with its scientific and cultural expertise. As a result, the UNESCO Liaison Office for the Safeguarding of Venice was established in 1972.¹¹ The UNESCO Venice Office, located at the Venetian Palazzo Zorzi, focuses on integrating science and culture into the national socio-economic strategies of Southeastern European (SEE) Member States by contributing to the cooperation among these countries and

⁸ (Van der Hoeven et al. 1996)

⁹ (Berghinz 1971)

¹⁰ (UNESCO)

¹¹ (UNESCO)

sub-regions, building bridges between EU countries, SEE and the Mediterranean area and promoting peace, poverty alleviation, sustainable development and intercultural dialogue. Another role of this office is to build institutional capacity through policy advice, increase the competence in the fields of science and culture in the focus area and serve as a catalytic force in the focus area.¹² One of the major roles of this office is to play the part of administrative partner in the UNESCO-Private Committees Joint Program for the Safeguard of Venice.

2.2.3. UNESCO-Private Committees Joint Program for the Safeguard of Venice

The flood of 1966 brought international attention to Venice and as a response, the UNESCO Venice Office was created along with a number of private organizations around the world with the purpose of channeling and collecting contributions to restore and preserve Venice. With time, the international campaign of 1966 became the UNESCO-Private Committees Joint Program for the Safeguard of Venice. The major purpose of this program is to identify and address priority needs for conservation or restoration in Venice. The Joint Program consists of a tripartite structure for the negotiation of projects formed by the Italian Government (in the form of the Superintendencies of Monuments and Galleries), the International Association of Private Committees for the Safeguarding of Venice and UNESCO, each with its designated role in the agreement. The Italian Superintendencies have the intrinsic responsibility for the protection and restoration of any monument. In order to accomplish their job, the Superintendencies create and update a “wish-list” of top priority items that need to be addressed. UNESCO is the administrating power in this structure, guaranteeing the surveillance, control and monitoring over restorations, as well as managing of the funds. The Private Committees office acts as a liaison between the Superintendencies, UNESCO and its member committees, which raise funds.

¹² (UNESCO)

2.3. Private Committees for the Safeguarding of Venice (ACP)

2.3.1. Who They Are

The Private Committees for the Safeguard of Venice (ACP) is a federation of non-profit organizations created to promote and finance restorations of Venice’s artistic heritage.¹³ The ACP was created in 1966 as a response to the appeal launched by UNESCO to collect and channel contributions to restore and preserve Venice after the massively destructive flood of that year. Over the years, the organization has worked closely with the Superintendencies of Monuments and Galleries of Venice and UNESCO, through the UNESCO-Private Committees Joint Program for the Safeguard of Venice. In over 40 years, the Private Committees have been responsible for the financial sponsorship of restorations of more than 500 works of cultural importance, as well as funds for laboratory equipment and scientific training, research and publications. Furthermore, the organization has promoted awarded grants for specialist courses in Venice and has funded many cultural promotion projects.¹⁴ Due to its special relationship with UNESCO, this federation enjoys the NGO status.



FIGURE 4. PRIVATE COMMITTEES FOR THE SAFEGUARDING OF VENICE LOGO

The federation comprises over 50 private organizations from Sweden, Australia, Holland, Switzerland, Austria, The United Kingdom, and the United States. The names of these organizations are listed in Appendix A. These organizations work and function independently, except when sponsoring through the joint program. Once the superintendence—or in some cases, a third party—identifies and presents a potential project to the permanent office of the Private Committees, the office proceeds to contact individual committees that might be interested in financing the project in question. Depending on the nature and budget of the project, the committee will agree to provide the necessary funds. Alternatively, some committees may contact the Private Committees offering donations or funds for a specific object to be restored. The permanent office then forwards the money to UNESCO.

2.3.2. Private Committees for the Safeguarding of Venice Archive

The Private Committees for the Safeguard of Venice archives contain records of over 350 restoration projects. This archive contains all kinds of records, documentation and paperwork produced in the entire

¹³ (UNESCO)

¹⁴ (UNESCO)

process of sponsoring a project (e.g., proposal, approval, planning). These documents are stored in physical form inside folders dedicated to each project. These folders are placed in boxes designated to specific committees or locations depending on the organization system the project falls into (older projects fall under the committees system, while more recent projects fall into the new location-based system). These boxes are stored in an archival closet and organized following a chronological number-letter system (e.g., 1A).

2.3.3. Importance of the Private Committees Archive

The documents found in the Private Committees archive contain all the information of the over 1,500 restoration projects that the association has sponsored and/or financed. These records are supporting evidence of the preservation and safeguarding of Venice efforts and indicate the progress that these organizations have made to reach the universal goal of saving Venice. This information has historical value, for it illustrates and describes important aspects and changes in modern Venice. Hence, it is essential to maintain this information for future generations and make it accessible for people around the world today.

2.4. Archival Components

2.4.1. Importance of Keeping Records

Society recognizes records as those which serve the social and legal framework, of which we exist, as evidence of an act. ¹⁵ Therefore it is ingrained in our minds to fully document all actions we take that may affect our business or affairs. Every business or organization around the world keeps some sort of record, whether it is mental or physical, of their everyday interactions and these records serve to help better their business transactions done the line. By maintaining a record of all your affairs as a business you are creating a safety net for yourself in the future. If validity of a transaction comes into call, you'll have a record to fall back onto. If new affairs come your way down the line, you'll have a record to look back into and compare what was done in the past. Records serve many purposes, but their overall goal is to create organization and documentation of every interaction a business, organization or individual has.

2.4.2. Archive Management

Record-keeping systems are at the center of the evidential importance of archives; hence their management is vital to the safeguarding of evidential meaning. Understanding record-keeping systems are

¹⁵ (Perry 2005, Bearman 1993)

critical to formulating archival functional requirements for management of electronic records, defining archival documentation standards, and designing archival control systems.

Every record-keeping system must satisfy the following requirements in order to be considered efficient:

- Compliant
- Accountable
- Functional
- Complete
- Identifiable
- Authentic
- Communicated
- Sound
- Auditable
- Understandable
- Removable
- Exportable
- Available
- Renderable
- Redactable

Recognizing that record systems hold concrete properties directly related to their ability to capture, maintain, and access records is the first step in directing archival intervention so that evidence can be saved. After archivists have an understanding of this concept, they can begin to think in terms of systems to imagine architecture for satisfying these requirements.¹⁶ Creating these systems, archivists can begin to create an overall more manageable archive.

2.4.3. How Other Organizations Have Digitalized Their Archives

The Federal Agencies Digitization Guidelines Initiative was created to address the various issues related to complex procedure which is involved in digitizing cultural heritage items; since its creation a dozen

¹⁶ (Bearman 1993)

federal agencies in the United States of America, including the National Archives of the United States, have begun to establish a common set of guidelines for digitizing historical records.¹⁷

Housing over 10 billion pieces of paper the National Archives of the United States is accountable for safeguarding the records produced by all three branches of the federal government, however they must also provide access to these documents to the citizens of the United States. As of 2007, the vast majority of the archival library was only accessible in their original paper format and thusly the National

Archives have begun a digitalization process that reproduces documents through digital imaging. This plan includes digitalizing the bulk of the archive, beginning with those most requested by researchers, and creating searchable explanations of all records online. Objectively this project was aiming to provide online access to an enlarged number of the National Archives Holding while enhancing the records by reducing visible usage on the originals. The plan predicted that once the records were copied digitally, the originals would be available to be moved to a less costly archival storage site.¹⁸

These guidelines, which are made available online at www.digitizationguidelines.gov, address all the issues that could arise while digitizing the various materials. Focusing on scanning of textual media, the guidelines instruct federal agencies to digitize the text while taking into consideration the following criteria – “completeness, image quality (tonality and color), and the ability to reproduce pages in their correct (original sequence).” While the guidelines do not go into the details of optical character recognition (OCR), they do state that all digital images should be made to stand to a quality level that will be able to facilitate OCR conversion later down the line; however the quality of the images should not be compromised.¹⁹



FIGURE 5. NATIONAL ARCHIVES OF THE UNITED STATES OF AMERICA LOGO

¹⁷ (Anonymous 2009)

¹⁸ (Sharon Tate Moody 2007)

¹⁹ (FADGI Still Image Working Group 2010)

2.5. Restorations of Venice

2.5.1. Importance of Restorations

The city of Venice, a dying entity of the past, still retains with it an attractive romanticism. The glory days of Venice are long-gone, yet visitors journey from all corners of the world to experience its mystical atmosphere. Whether it be for the beautiful architecture or the novelty a city on water, this constant traffic of tourists is providing an important source of income for the city. Venice's economy depends on tourism, and this dependency forces an interesting outlook on the art of restoration. Much more significance is placed on restorations, not only for preserving the aesthetic appeal of Venice but also as a measure of maintenance, as the city is in a constant struggle with its environment. These restorations are an important part of Venetian society, yet Venetian restorations have not always been sufficient for preserving cultural heritage. The quality of restorations has been constantly improving over the years, and improvement would be impossible without consulting what's been done already in the field. For that reason it is a necessity to preserve the restoration documentation, such as those of the Private Committees.

2.5.2. History of Improper Restorations

After the fall of its empire to Napoleon in 1797, the thriving Venetian economy quickly began to decline. The once-prosperous center of trade and manufacturing became a prize territory ruled by foreign powers, whose desires interests were far from promoting their former rival. These rulers, including the Austrians and the Napoleonic kingdom, neglected the need for revitalizing the commercial, manufacturing, and port economy of Venice. For example, under the rule of the Hapsburg Kingdom from 1814-1866, the Venetian ports were hit by a British naval blockade and denied customs-free port status until 1830. Furthermore, from 1859-1864, exports by land decreased by 54.5%, exports by sea decreased by 37%.²⁰ By the 1850's Venice had lost all political and economic power it once had, and tourism was the only thriving industry remaining. Many enlightened and artistic-minded individuals flocked to the beauty and romance of Venice.²¹ This dependency placed a crucial importance on restoration, as the city had to maintain its magnificence while tailoring to the desires of its new influx of visitors.

The need to maintain beauty, as well as the obvious physical threats to Venetian infrastructure, created an astounding need for restoration and maintenance. Venice did not have the public

²⁰ (Pertot 2004)

²¹ (Plant 2002)

funds available for the extensive restorations needed, so this duty was relinquished to the private sector. However, neither the foreign rule nor the weak Italian government that followed was sufficient to regulate restorations in the city, and many projects done were of poor quality and compromised cultural heritage. The earliest examples of destructive projects were those done by Napoleon in the early 17th century, when he shut down nearly all of Venice's convents and monasteries to be turned into public buildings. In the case of the Basilica San Marco in the 1840s, distinguished restorer Giambattista Meduna replaced original marbles and mosaics for similar materials worked in ways foreign to the basilica. Even though Meduna's main focus was on increasing the stability of the crumbling edifice, his abrasive scraping of paint caused permanent damage to the marble, leading to rapid deterioration. These instances of mismanagement and poor restoration continued into the 20th century.²²

2.5.3. Restorations After 1966

The flood of 1966 brought attention to the world the failures of Venice to achieve the standards necessary in restoration and urban planning to preserve its cultural heritage and be prepared for a similar event. In the days following the flood, UNESCO launched the International Campaign for the Safeguarding of Venice, while harnessing donations from private organizations around the world. Now that sufficient funds could be well-managed by the prestige and influence of UNESCO, work began to regulate and supervise restorations more suited towards the needs of Venice as opposed to the desires of private contractors.²³

During the years following the flood, UNESCO conducted technical research studies with the ongoing restoration and conservation projects in order to begin to develop technical guidelines for the restoration procedures in Venice. These studies were designed to determine the technical means and urban plans necessary for the proper preservation of cultural heritage and the protection of the city from physical phenomena. Through conferences led by UNESCO, laws and legislations were eventually passed to set up framework to regulate Venetian restoration projects. These legislations slowly took form and were eventually passed in a series of Special Laws.²⁴ These laws outlined guidelines for conservative restoration, including the need to approach the project from the perspective of the architect and historian. It became the restorer's responsibility to consult the history of an object before beginning work, especially its restoration history.

²² (Pertot 2004)

²³ (Rolande)

²⁴ (50 Anonymous 2004)

These Special Laws and Law 42 of 2004 also described in detail the responsibilities of the Superintendences. The Superintendences, as they still do today, now acted as the government authority over all restoration projects, and it could be ensured that cultural heritage was preserved.²⁵

2.5.4. Importance of a Preserved and Accessible Restoration Archive

Most restorations of cultural importance since 1966 have been privately-sponsored, and therefore its records have gone through the Private Committees for the Safeguarding of Venice. These must start with research on the object's history, and this research is submitted to the ACP to be archived. Once this has been done for an object, it should not need to be done again for that object in the case of a future restoration. This is not always the case. Upon completion of project, the restorer must complete a final report, including before and after photos, to be given to UNESCO, the Superintendence, and the ACP. Of course, it is the responsibility of the ACP offices to collect all relevant documentation regarding a project and compile and organize it in an archive. Law 42 of 2004 requires that technical information regarding restoration must be archived and made accessible to those who need it, such as restorers or historians.²⁶ The end goal of the archive is that the content within it will provide insight on the restorations, such as which methods are more efficient or which monuments need to be restored again.

Another activity of UNESCO and the ACP is to conduct studies to improve the quality of Venetian restorations by researching and developing new techniques to achieve preservation. As a museum city, Venice today is dependent on restoration, for its only lasting function has been to exist in all its beauty and marvel for tourists to enjoy. Venetian restoration has greatly improved since 1797, and such improvements are only possible by analyzing the restorations over time. The Private Committees' archives need to be well organized and accessible to those who may need it such as students, researchers, restorers, members of a private committee, historians. Digitization of these archives will allow these people to have much easier access to the archives, and hopefully the extraction of data from these archives will produce new graphics and statistics that will allow for meaningful analysis on the state of restorations in Venice.

²⁵ (Anonymous 1964)

²⁶ (Rolande, Anonymous 2004)

3. Methodology

The overall aim of this project was to design a digitization process that would successfully extract all the useful and important information within the paper ACP restoration record archive. Through this process, our project will facilitate for the complete transfer from the organization's paper archive to the proposed digital system. The documents found in the restoration record archive contain all the information of over 690 restoration projects that have been sponsored and financed by the association through the Joint Program for the Safeguard of Venice. These records are supporting evidence of the efforts of preservation and safeguarding of the city of Venice. Furthermore, they indicate the progress that these organizations have made to reach the universal goal of saving this World Heritage site. However, before the implementation of our project the information held within the restoration records located in the Private Committees for the Safeguarding of Venice archive was not easily accessible to the public and was susceptible to damage and ultimately loss of information due to the lack of backup. Thus we established the following objectives to ensure we successfully completed this project:

1. Finalize the content and structure of the digital system
2. Test the effectiveness of our proposed digitization method
3. Demonstrate the benefits of our proposed digital system
4. Propose an electronic submission procedure for future restoration records

We attained these objectives by working at the Private Committees restoration record archive to fully understand the content of the restoration records. From this information we were able to develop further our digital system based upon the specific forms of medium located within these files. From these findings we then were able to apply our digitization methodology to a subset of the restoration archives located within the ACP restoration record archive and assess the compatibility of our proposed digitization procedure. Our team then utilized the data imported into the digital system from the Private Committees for the Safeguarding of Venice restoration record archive to create statistics and collect observations that will help the Private Committees for the Safeguarding of Venice better serve the city of Venice in their restoration efforts. Finally, our work has concluded with the establishment of a future plan for the completion of the digitization of the Private Committees for the Safeguarding of Venice restoration record archive.

3.1. Finalizing the Structure and Content of the Digital Archive

3.1.1. Determining the Content of the Physical Archive

Located in the Private Committees archive are 691 records obtained from all the restoration efforts sponsored by the organization. These records included documentation from each restoration project (e.g., before and after pictures, permits, requests, budget forms and e-mails related to the project, etc). To determine the content of the physical archive, it was necessary to identify and quantify the contents within the archive. A spreadsheet, created by the ACP, was used as a starting point in the process of completing this task. This spreadsheet contained all projects that have been included in the Joint Program, including their location, year, financing committee, author, and type of restoration. In order to determine if the projects in the spreadsheet matched the actual content in the archive, a careful and thorough examination of each box in the archive and the folders within it was carried out. Projects that were not found in the spreadsheet were added, while projects not found in the archive were marked out. As each project was examined, its location in the archive was entered into the spreadsheet. This allowed for an accurate account of the organization and structure of the physical archive.

3.2. Designing the Format and Structure of the Digital Archive

Based upon the desires of the Private Committees for their specialized digital archive, a list of necessary requirements for said archive was created before determining a method to accomplish this process. Many commercial Archives and document management systems available for purchase meet the needs of this archive, and these are commonly used by major organizations. Archives such as these are ideal for preserving documentary heritage, and they should be taken into consideration for being the ultimate host of the completed system. However, as immediate funds for these are unavailable, free resources were investigated. Consequently, Google Docs Spreadsheets, a free and useful resource that already meets most of the functional requirements of the system, was chosen to host the proposed system based on the following criteria.

- Searchable

This function was one of the most important for an online repository. The ability to utilize a basic search for text will allow the user to find specific information within a large amount of data.

- Filtering

Filtering is a pivotal search function allowing for the user to choose to narrow down the entire digital archive based upon certain selections (e.g., restoration records that had begun in 1989 and were of paintings). The user would then be able to view a subset of the repository based on their desired criteria.

- Easily usable and understandable

A system that is too difficult for the average person to manage is of no use to its perspective users. It was crucial to ensure that every user of the system understood its features. Google had a fairly user friendly interface, and there were a lot of resources available for help and troubleshooting specifically for Google.

- Easy to add different forms of media

The ACP restoration records also included photographs of restoration objects and CDs that included technical reports and digital images. Picasa Web, a product owned by Google, is a program that allows for cloud based storage of digitized pictures. Since this program is another Google product it is compatible with Google Spreadsheets and Google Documents, creating a united digital archive of multiple forms of media.

- Ability to link records

Since the restoration records include duplicates and projects within projects (e.g., restored paintings within restored churches) our proposed digital system had to allow for the ability to connect these records together and show the links that exist between them; creating a more complete system that better fits the Private Committees restoration records archive.

Since Google utilizes cloud based programs, all the records located in the proposed system would have a distinct web address. This separation allowed for all projects to be easily linked to the location or collection of their origin.

- Cloud based system

A major concern when digitizing paper documents was ensuring their integrity. However, there were also instances when digital information could be easily lost. Therefore, a system that allowed for back-up in a cloud based method, which also ensured the program and methodology proposed would not become obsolete in the near future, was chosen.

3.3. Assigning Access to the Proposed Digital System

Based upon the knowledge obtained, it has been concluded that the following parties will need access to the information held in the system— the individual committees that make up the ACP, UNESCO, the Head of the Permanent Office of the ACP, future investors or restoration specialists and the overall public.

For instance, the individual ACP committees will want to access the restoration records located within the system to have additional documentation of the projects that have been sponsored. UNESCO—the administrative branch of the UNESCO-Private Committees Joint Program for the Safeguard of Venice—will also want to access the system to perform technical studies on the efficiency of the restorations. Restoration specialists will also need access to the proposed system. Due the historical nature of the works restored, the restoration specialist must review what has already been done on a monument from a historical standpoint. With this information the restoration specialist will be able to optimize the restoration effort to preserve historical and cultural heritage.

Most importantly, the party with the greatest interest in this digital archive is the Head of the Permanent Office of the ACP, whose role is to find the funding for the restorations of Venice through the various individual committees. One of the responsibilities of this position is matching the right committee to the right restoration projects for funding. One of the purposes of this system is to assist the Head of the Permanent Office with this coordination task. From the information within the system, the Head of the Permanent Office will be able to see what individual committees have an interest in certain forms of artwork and architecture. This ability to match up donors with the current corresponding restoration project will assist the Head of the Permanent Office to allocate more funding to the restorations in a manner that is more effective and time efficient.

Lastly, the general public should have access to the system. While certain administrative information must be kept private, technical information within the archives must be made available to the public. The system will allow the restoration data to be viewed in more comprehensive ways, acting as an important tool for those conducting research.

3.3.1. Private versus Public Information

As with any archive in the world, the information located within the Private Committees restoration records archive should not be viewable by the public in its entirety, some information must remain in administrative confidentiality. For this reason, it was decided that the proposed system consist of two different components – a public view and a password protected view. As will be further elaborated in Chapter 3.4, the Google system was successfully able to create a format that allowed for all the information to be located in one place, while restricting access to some parties to confidential information.

3.3.2. Creating a Method for Digitization of the Paper Archive

After the contents of the physical archive were identified and the structure of the digital archive was designed, a plan for digitization started to form. To simply scan the entire contents of the paper archives would be the most time-efficient method for digitization. However, at the beginning of this project it was understood that the Private Committees desired a selective digitization. Also, a 100% scan may result in a system cluttered with insignificant documents, hindering the user from finding a relevant document. The extraction of data would also be more difficult with such a system; hence a process for selecting important documents was developed.

3.3.2.1. Selection of Documents

3.3.2.1.1. Identifying Relevant Segments

In order to complete this task, a set of fifteen projects with vastly different characteristics was chosen based on the following.

- restoration type
- object type
- year
- location

These projects were chosen to achieve enough variety to obtain a comprehensive view of the nature of the records. A list of important segments (discussed further in the Recommendation chapter) was then drafted including documents that were present in most records, as well as documents that were highlighted by our advisors, archive expert, Giovanni Caniato, and the current Head of the Permanent Office, Carla Toffolo.

3.3.2.1.2. Extracting Relevant Segments

Using the list of items described above, 15 project restoration records were subjected to a document selection process. This process involved the physical extraction of segments that appeared on the aforementioned list, along with other documents also deemed necessary by the extractor. After removing these documents for digitization, they were entered in a, extraction log, shown below, with their sender-recipient, description of the document and date. A sample of this log can be found in Appendix D.1 and D.2.

3.3.2.2. Digitization of Documents

3.3.2.2.1. Scanning

The scanning of documents was done using the scanner available in the offices of the Private Committees. The scanner was set up on a wireless network and had to be prompted by a laptop connected to the network. The only software that was able to send this command and manage the scanned image was Microsoft Office Publisher 2007. It allowed for 2 methods of scanning, exposure glass and automatic document feeder (ADF). The exposure glass was used generally for documents that were stapled together, or had some other quality that disallowed it to be sent through the automatic feeder. Scanning done on the exposure glass had to be done one at a time, and imported the image one at a time. While this takes longer, it allowed the import of images on individual pages within Microsoft Publisher, saving time later in the process. The ADF scanner allowed multiple unstapled documents to be scanned at once. These images imported into Microsoft Publisher onto one page. However, scanning proved to be much quicker by this method. For documents with many pages that were stapled together, the staples had to be removed so the document could be scanned using the ADF. The document was then stapled back together as it was found.

3.3.2.2.2. Formatting

After the document was scanned and saved in a Microsoft Office Publisher 2007, it had to be saved in a Portable Document File (PDF) containing only a single "document." Generally documents that were already stapled together were considered a single document; however, there were certain documents in the archives that were stapled together for unknown reasons and had to be saved as separate PDF's. For documents scanned using the exposure glass, images could be imported to individual Microsoft Publisher pages, centered on the page and saved as PDF's ("save as PDF" is already a built-in feature of Publisher). This method is seen in figure 5.5 below, where images are uploaded into separate pages.

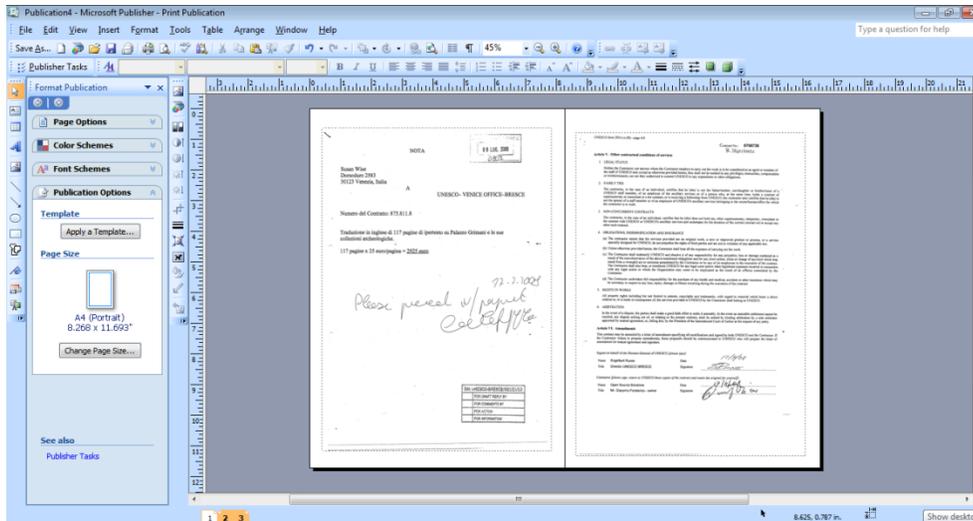


FIGURE 6. IMAGES SCANNED USING EXPOSURE GLASS

This became useful because stapled documents were usually saved as one PDF and were also scanned using the exposure glass, making it easier to manipulate the images to be saved as one PDF. For images scanned using the ADF, images were separated and grouped into individual documents, usually consisting of one page. A single image was placed on a single Publisher page and saved as PDF. For documents with multiple pages scanned using the ADF, the pages of the document were manually distributed into individual Publisher pages. See Figure 7 below.

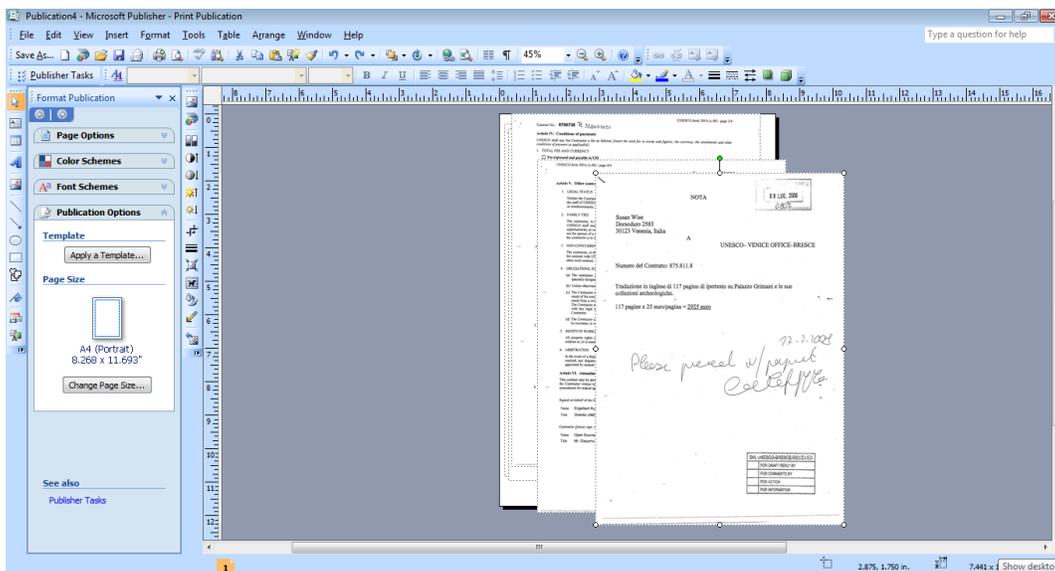


FIGURE 7. IMAGES SCANNED USING ADF

These images, although scanned much more quickly, import all onto a single page, and must be manually separated before they can be saved as PDF. Since Google Documents will only accept file sizes up to 2 MB, any of the PDF's that were greater than 2 MB had to be split. This was done using a free, open-source software called PDFSam.

3.3.2.2.3. File Naming

Every document within a single project was named starting with its project number as a prefix (e.g. 474). From there, the documents fell into 2 basic categories, technical and administrative. Each project is unique, and there are many varying types of documents included within the administrative documents, or missing from them. These documents all followed a certain chronological order based on typology, so the easiest way to organize these was by date, and they were named according to the date the document was received by UNESCO. Most of these documents had an official stamp containing this date. Since automatic digital organization works its way from left to right, files were named accordingly: [Project number]-[Year]-[Month]-[Day]. When appropriate the file name contained additional information after this number. Figure 8 displays an example of this naming method.

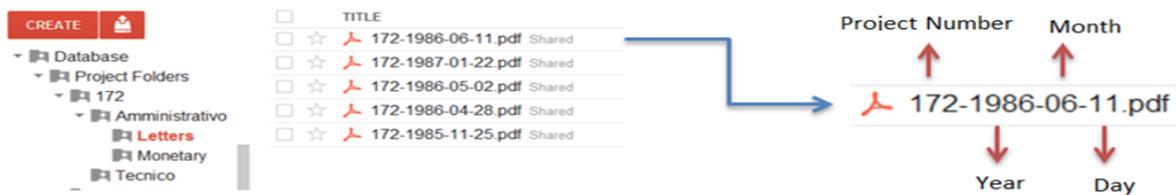


FIGURE 8. ADMINISTRATIVE FILE NAMING

The technical documents often did not have a date, and the date was not pertinent to the information being preserved within the document. Technical documents usually had an official name and were labeled (e.g. "474-Relazione Finale"). For larger documents that had been split into sub-units of 2 MB, each sub-unit's name simply contained in parentheses which pages of entire document it holds. Figure 9 displays an example of this method.



FIGURE 9. TECHNICAL FILE NAMING

3.3.2.2.4. Organization

All files were contained in their project folder, named only with the project number. Inside the project folder are two folders labeled "Administrativa" (Administrative) and "Tecnica" (Technical), with the respective documents contained in each. Some individual documents with many sub-parts, for aesthetic reasons and simplicity, are placed in a folder containing all of its subparts. Finally, documents in their current organization are uploaded into the system in Google documents, using the commprive@gmail.com account, set up for the Private Committees if they choose to continue their system on Google.

3.4. Testing the Digitization Method

Quality review is a crucial step in the digitization process because of the risk of loss of information that comes from transferring paper to digital form. During the seven (7) weeks of the project in Venice, Italy, the team was able to apply the proposed digitization and storage procedure to a subset of the restoration records held in the Private Committees archive in order to test for effectiveness. The time-effectiveness and manageability of the proposed digitization method had to be ensured. Furthermore, the quality of the records in the paper Private Committees archive during our digitization transfer had to be maintained.

3.4.1. Applying this Method to a Subset of the Paper Archive

In order to ensure the integrity of the proposed digitization method, the method was applied to a subset of the restoration records due to insufficient time to complete the digitization process for the whole archive. The proposed method was used with 15 restoration records of a varied array of projects. The projects were chosen using restoration type, year, object type and frequency of restorations as criteria. The purpose was to get a comprehensive selection that could accurately portray the variety within the restoration records archive. This subset allowed for a working system to be generated, serving as a basis after the end of the project in mid-December.

3.4.2. Identifying any Problems or Concerns

Several characteristics of the present state of the Private Committees restoration records archive posed some obstacles to the design, testing and launching of the proposed digitization method. The exact contents of the restoration records archive are currently not documented. Only half of the restorations in the spreadsheet of sponsored restorations provided by Carla Toffolo were present in the archives. Furthermore, many of these projects were located in other boxes different from those specified in the spreadsheet. Even

further, many projects in the archives are not present in the spreadsheet. Before being able to set up the system using the Google Docs spreadsheet feature, it was necessary to locate and identify every project record in every box and complete the existing restoration spreadsheet. Additionally, the fact that the archives are divided into two different organizational systems (by committee or by location) made it difficult to locate certain documents within some records.

In addition to the archival obstacles, the Google system posed some digital obstacles as well. When uploading a document and converting it into Google document, files could not be larger than 2MB nor have more than 1,024,000 characters. Furthermore, Google Docs limited spreadsheets to a maximum of 400,000 cells and 256 columns per sheet. Spreadsheets larger than 20MB were unable to be uploaded and converted into a Google document. In addition, Google Docs spreadsheets did not allow more than 50 external data functions per spreadsheet. This was a significant obstacle considering the large amount of links to external information inserted in these spreadsheets. Size limits in presentations were an issue especially for recent projects since most of these involve PowerPoint presentations of technical reports and digital images.

3.5. Demonstrating the benefits of our Proposed System

3.4.1. Extracting Information from the Records

In order to demonstrate the benefits of the project, the information extracted from the records was used to analyze the nature of restorations in Venice and what the process of these restorations entails. Once the key information was identified, it was extracted using the process previously designed and tested. This extracted information was then entered in one of the Google spreadsheets (object or restoration) depending on the piece of data.

Furthermore, information was extracted in order to create statistics that illustrated the impact of the efforts of the organization in these restorations. Before information was extracted, it was necessary to determine which information was important and crucial for the creation of the statistics. The statistics were of interest to possible and current sponsors, government officials, and/or any person interested in the subject of restorations or the Private Committees.

3.4.2. Creating Statistics and Graphs from the Extracted Information

From the information extracted from the Private Committees archives and inputted into the system, the next step was to generate useful and appealing statistics and graphics to visually display them. The purpose of these graphics was to provide a meaningful analysis on the state of restoration in Venice and to

assist the work of the Superintendencies, UNESCO, and the Private Committees. Of course, these graphics were dependent on the nature of the data available to be extracted from the archives.

3.4.3. Generating Venipedia Pages for Each Committee under the Private Committees

The benefits of the system was further maximized through Venipedia,, the wiki-based webpage specific to Venice. These Venipedia pages dedicated to each committee contained important details from the archives along with statistics generated from extracted information. The resulting pages are discussed further in our results. These pages allow each committee to individually publicize their efforts and make them easily available to the public worldwide. Additionally, the accessibility of these pages allows other involved parties (e.g. restoration specialists, historians) to find needed information. A template for these pages can be found in Appendix C.

4. Results

The completion of this project followed a number of steps which yielded noteworthy results. First, the organization and content of the physical archive was determined by directly assessing the contents of each box in the archive and comparing it to the projects found in the *General list of the works of the Private Committees for the Safeguard of Venice from 1966 to 2011*. A process of selection of relevant documents inside the project record folders was then carried out, taking into consideration both technical and administrative documents. This was followed by the scanning, formatting and storage of the selected documents. Finally, key information was extracted out of the selected documents and entered into the proposed system, our main deliverable.

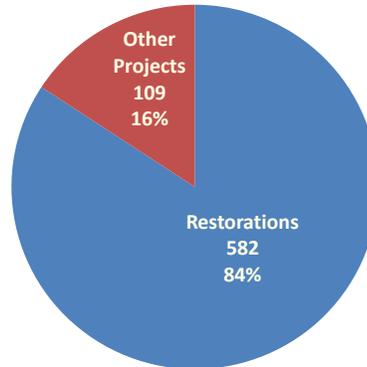
The completion of the previously described methodology produced the following results: a functional system that allows for the storage and analysis of information obtained from the project records and a series of graphs, tables and diagrams that illustrate the past and present state of the archive and Venetian restorations in general. The information gathered in these results provided the tools to perform an analysis of the restoration projects carried out by the Private Committees through time. This analysis has allowed the discovery of trends in the nature of these restorations.

The following sections contain a detailed recollection of the results of this project organized and divided by the methodological section from which they were obtained.

4.1. Assessment of Physical Archive

Based on the *General list of the works Private Committees for the Safeguard of Venice from 1966 to 2011*, the organization has worked on 691 projects, of which 582 are restoration projects and the remaining 109 are projects that do not involve physical restorations of an object. The latter category includes research grants, fundraising events, cultural initiatives, and archival projects.

**Total Projects Sponsored by the Private Commi
(from 1966 to 2011)**



**FIGURE 10. TOTAL PROJECTS SPONSORED BY THE
PRIVATE COMMITTEES (FROM 1966 TO 2011)**

Based on this list, it was found that 688 objects have been restored with the financial sponsorship of the Private Committees since 1966. These objects can be categorized in 53 types. The following is a table with all the object types and the amount of objects per type. As observed in the table, most object type categories have less than five projects, while most projects fall under a few categories. The object types with the most projects are paintings (dipinto, 196), architecture (architettura, 152), frescoes (affresco, 32) and sculptures (scultura, 31). The reasoning behind this is unknown; however, it can be assumed that it is due to the fact that these object types comprise the majority of Venetian artistic and cultural heritage. Another reason could be that these object types require more restoration work throughout the years than others. The pie graph below displays a better visualization of the project distribution among object types of the most popular objects (projects with more than ten projects).

| Object Type | Amount | Object Type | Amount |
|--------------------|--------|-------------------------|--------|
| Affresco | 32 | mosaico | 1 |
| Altare | 27 | oggetto artigianale | 11 |
| altorilievo | 1 | oreficeria | 3 |
| Arazzo | 1 | organo | 1 |
| architettonico | 1 | orologio | 4 |
| architettura | 152 | pala marmorea | 1 |
| Arredi | 8 | paliotto | 7 |
| baldacchino | 3 | panca | 1 |
| bassorilievo | 3 | pozzo | 1 |
| Busto | 1 | reliquiario | 2 |
| carta nautica | 1 | rilievo | 4 |
| Cornice | 1 | scultura | 31 |
| Crocifisso | 9 | scultura lignea | 5 |
| decorazione lignea | 1 | seggio dogale | 1 |
| Dipinto | 196 | sipario storico | 1 |
| Disegno | 4 | soffitto | 10 |
| Dossali | 3 | stallo | 1 |
| Facciata | 1 | statua | 18 |
| Fregio | 1 | strumento musicale | 9 |
| Icona | 2 | stucco | 5 |
| imbarcazione | 1 | tappeto | 1 |
| lampadario | 1 | tomba | 4 |
| Lapide | 7 | urna | 1 |
| Lavabo | 1 | monumento | 28 |
| Librario | 6 | Iscrizioni pavimentarie | 1 |
| Libri | 1 | modello teatrale | 1 |
| manoscritto | 1 | not specified | 69 |
| Total | | 688 | |

FIGURE 11. NUMBER OF OVERALL RESTORATIONS SPONSORED BY THE ACP PER OBJECT TYPE TABLE

Types of Objects Restored by the Private Committees

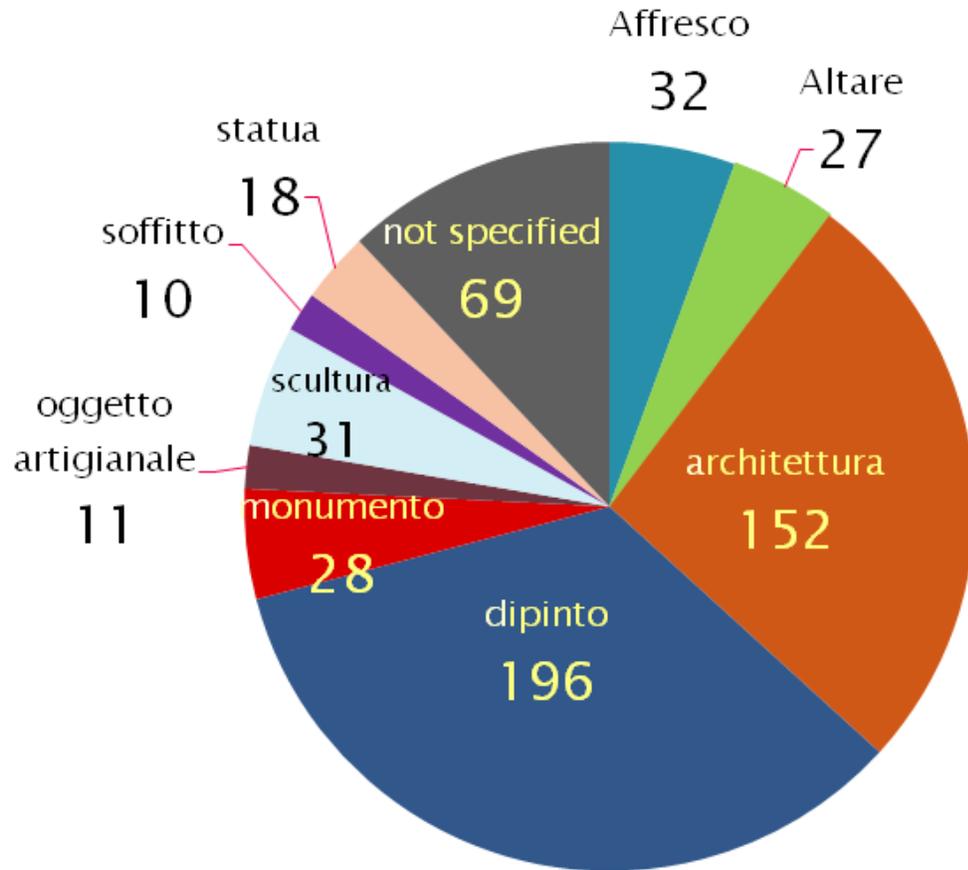


FIGURE 12. TYPES OF OBJECTS RESTORED BY THE PRIVATE COMMITTEES

Additionally, an examination of all the projects sponsored by the Private Committees per year led to the conclusion that most projects were carried out in the period 1990-2000, in which the organization worked 226 projects in ten years. On the other hand, it was discovered that their lowest activity was in 1986, when only three projects were sponsored. The graph shown below was designed to display the amount of projects sponsored per year from 1966 to 2011 and is based on the starting year of all projects. As observed in the visual, project restorations seem to follow a somewhat regular oscillating trend that starts increasing after

1990. It can be assumed that this trend is correlated to the economic stance of the country at that point in time.

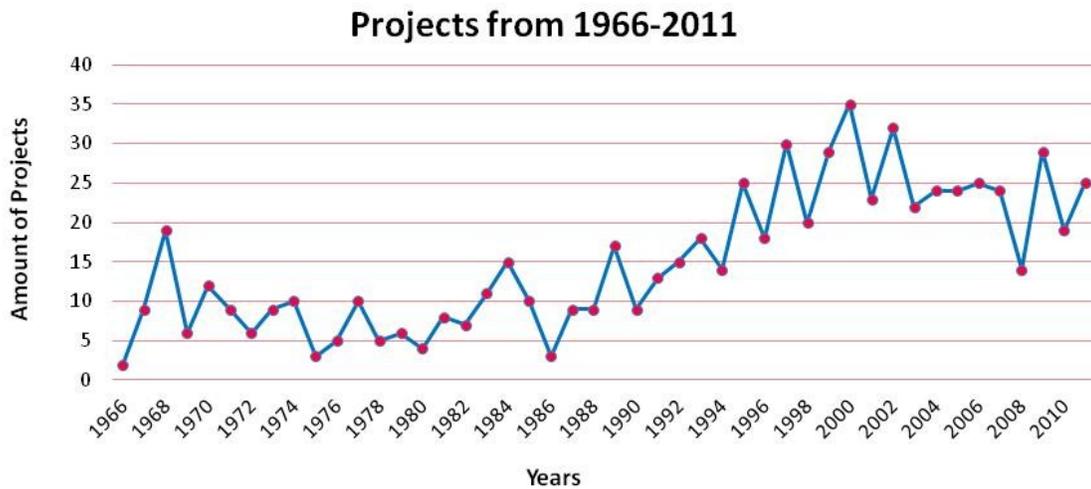


FIGURE 13. PROJECTS FROM 1966-2011

However, after performing a careful examination of the project folders in each of the 112 boxes, it was found that the records of only 347 projects can be found in the Private Committees archive. It is believed that the remaining 344 projects are kept by the individual committees that sponsored said projects. Furthermore, it was found that out of the 344 projects found in the archive, 303 are restorations of objects and 44 are other types of projects. Despite the fact that the ratio of restorations to other types of project is similar for projects in the archive and all projects sponsored by the Private Committees, the percentage of restorations is notably higher for projects found in the archive (87%). This has led to the belief that the archive has been mainly dedicated to restoration projects. The pie graph below is a visual representation of the kind of projects found in the archive.

An assessment of the projects in the archive demonstrated that there are records for the restorations of 356 objects in the archive. These objects can be categorized in 39 different types. Compared to the overall distribution of object types, the distribution of the object types found in the archives is slightly different. The most common restorations are of paintings (92), architecture (86), monuments (monument, 21) and altars (altare, 20). A visual representation of the object types found in the archive, as well as a table containing the values, can be found below.

Types of Objects Restored by the Private Committees found in the Archive

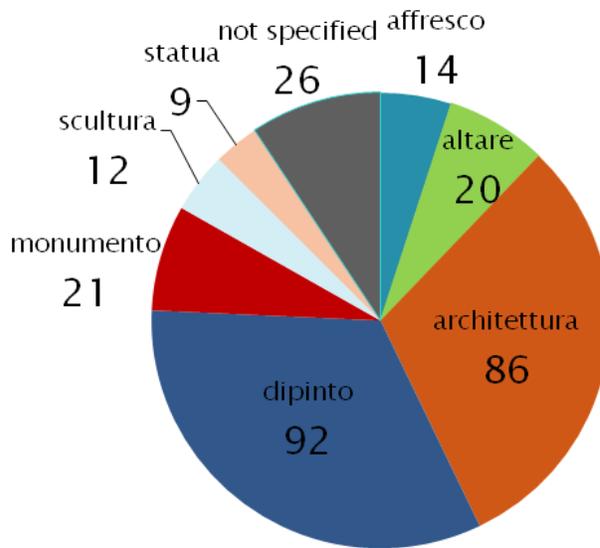


FIGURE 14. TYPES OF OBJECTS RESTORED BY THE PRIVATE COMMITTEES FOUND IN THE ARCHIVE

| Restoration Objects | Amount | | Restoration Objects | Amount |
|---------------------|--------|--|---------------------|--------|
| affresco | 14 | | mosaico | 1 |
| altare | 20 | | Oggetto artigianale | 9 |
| altorilievo | 1 | | Orologio | 3 |
| arazzo | 1 | | Paliotto | 3 |
| architettura | 86 | | Pozzo | 1 |
| arredi | 8 | | Reliquiario | 1 |
| baldacchino | 3 | | Rilievo | 4 |
| bassorilievo | 2 | | Scultura | 12 |
| busto | 1 | | Scultura Lignea | 2 |
| carta nautica | 1 | | Sipario Storico | 1 |
| crocifisso | 6 | | Soffito | 5 |
| dipinto | 92 | | Stallo | 1 |
| disegno | 2 | | Stauta | 9 |
| dossali | 2 | | Strumento Musicale | 3 |
| imbarcazione | 1 | | Stucco | 4 |
| lampadario | 1 | | Tappet | 1 |
| lapide | 2 | | Tomba | 3 |
| lavabo | 1 | | Urna | 1 |
| librario | 1 | | Not Specified | 26 |
| monumento | 21 | | | |
| Total | | | 356 | |

FIGURE 15. NUMBER OF RESTORATIONS PER OBJECT TYPE TABLE

An explanation for the distribution of types of objects among the projects contained in the archives is the years in which these projects were carried out. As shown in the first graph shown below, most records in the archive come from projects sponsored after 1996. According to the second graph below, the most popular restorations after this year were paintings and architectural objects.

Number of Restorations Project Records in the Archive per Year

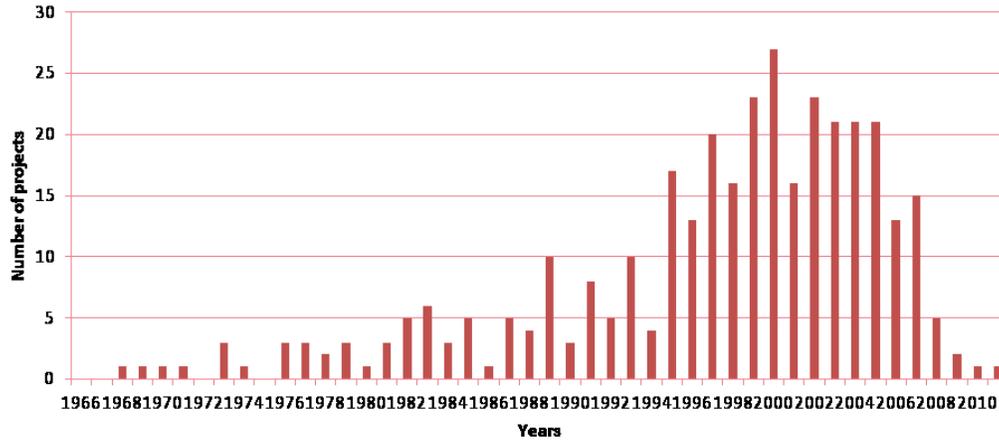


FIGURE 16. NUMBER OF RESTORATIONS PROJECT RECORDS IN THE ARCHIVE PER YEAR

Restorations per Year

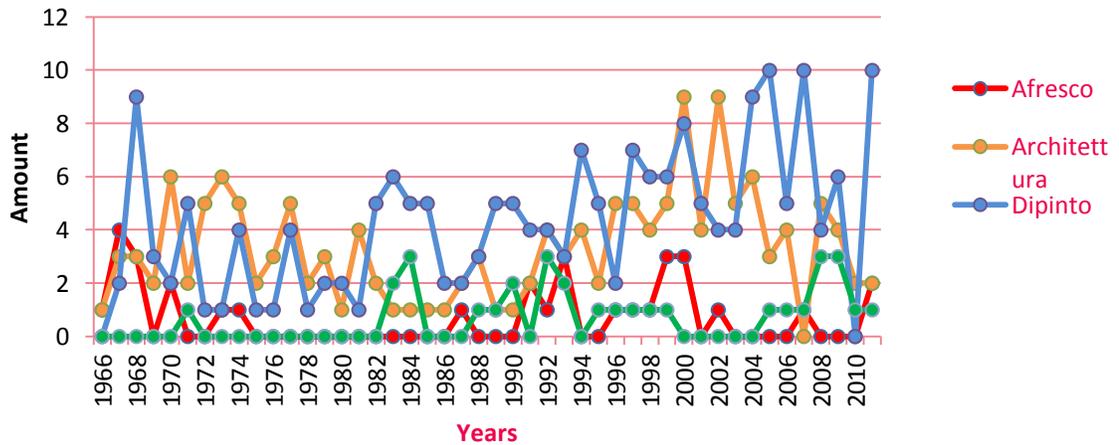


FIGURE 17. RESTORATIONS PER YEAR

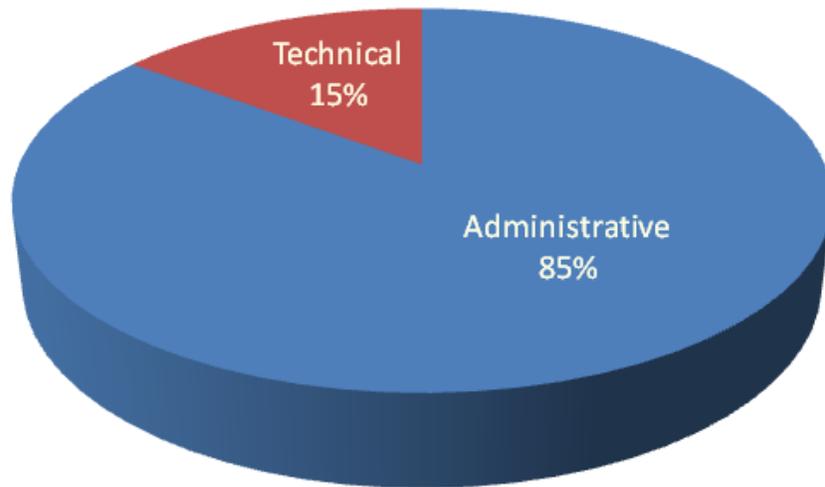
4.2. Selection and Digitization Process

The purpose of the process of selection and digitization was to identify key documents in the records that contained valuable information. The contents of 15 project folders (5% of the folders in the archive)

were analyzed in order to assess the size and composition of these folders. The following table contains the results of this assessment.

| Unit | Average Number |
|--------------------------|----------------|
| Folders | 3.5 |
| Pages | 145.7 |
| Administrative documents | 8.4 |
| Technical documents | 48.6 |

Composition of Documents in Folders



As observed, the majority of the documents in most record folders are administrative documents. This could be an indication of the current purpose of the archive, which is mostly administrative.

Furthermore, after carefully examining the documents inside the records, comparing them to other records and gathering feedback from the sponsors, a list of relevant technical and administrative items (see

list below) was created. The list contained documents that were identified as useful, necessary and characteristic of each project. Hence, the scanning of these documents was deemed crucial for the completion of the system.

List of relevant technical items:

1. Methodology of intervention
2. Conservation
3. Restoration and conservation administrative background
4. Images
5. Final technical reports
6. Historical and artistic background
7. Descriptions of objects
8. Progress reports
9. Historical reports
10. Present state before restoration
11. Damage assessment

List of relevant administrative items:

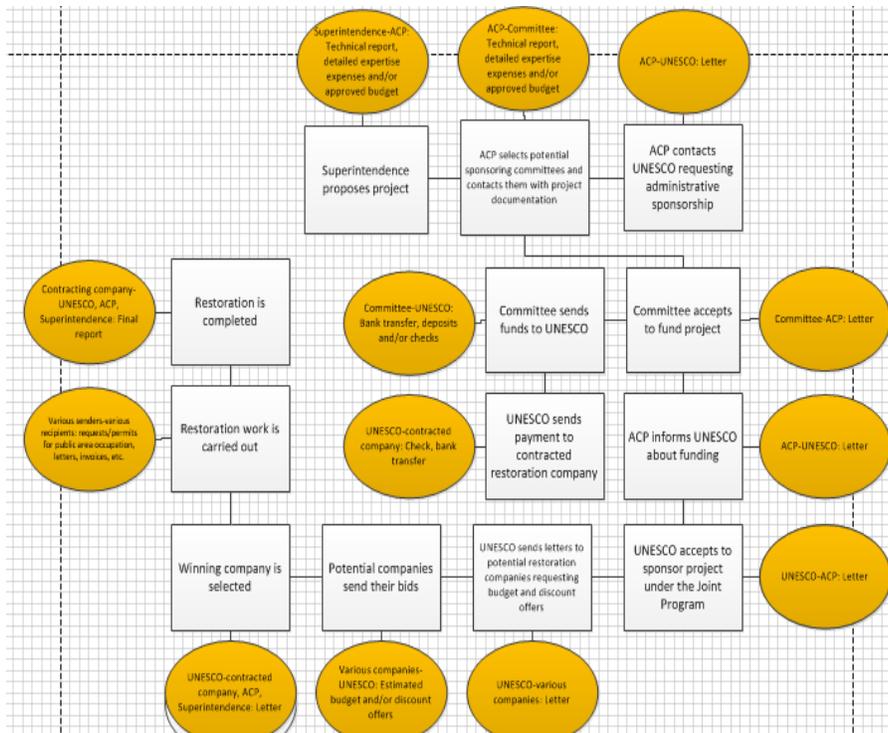
12. Cost estimates
13. Bills and invoices
14. Letters of adjudication of contract to company
15. Letters requesting UNESCO for administrative sponsorship
16. Project tenders
17. Letter determining best company bid
18. Discount offers
19. Letters to UNESCO informing availability of funding
20. Letters from UNESCO informing acceptance to sponsor project
21. Permits for temporary occupation of public areas
22. Requests for permission to occupy public areas
23. Supporting images (i.e. maps)
24. Letters to Venetian mayor (Sindaco di Venezia) requesting authorization of occupation
25. Letters to candidate companies requesting offers

26. Breakdowns of costs
27. Letters from committee(s) informing acceptance to fund
28. Requests for advanced payment
29. Checks (to UNESCO or third party)
30. Bank transfers (within UNESCO)
31. Contracts
32. Letters demanding scientific analysis of object
33. Letters informing transfer of funds by committee
34. Letters from the Superintendence requesting additional work on object
35. Deposit slips
36. Letters requesting the authorization to perform restoration
37. Letters requesting committee(s) for financial sponsorship
38. Letters to contractor informing there is funding
39. Letters to UNESCO informing the object cannot be restored

The following diagram, a flowchart that depicts a condensed version of the restoration process and the documents that are produced in every step, was derived from a careful observation of these selected documents and their order. As observed, most steps produce letters, while a small amount of steps produce a greater quantity and array of documents.

4.3. Extraction Process

The final process involved the extraction of useful information from the documents selected and their subsequent insertion in the system. The system is composed of three spreadsheets: a main spreadsheet with the basic information of the project, an object spreadsheet with information pertaining to the actual objects being restored, and a restoration spreadsheet with information pertaining to the restoration itself. A profound analysis of the data extracted has allowed for the discovery of trends and characteristics of Venetian restorations that had not been seen before. Examples of the practical application of this extracted information can be found below in the form of graphs, tables and diagrams.



The unearthing of facts about the process of Venetian restorations, found in the table above, was one of the most significant findings of this analysis. These facts were retrieved using information such as the start year, number of tenders, reduction offer and dates of project request and of UNESCO approval into the Joint Program. This information gives a significant

glimpse of how the administrative process of restorations has been like in the past 50 years. This information might also serve as an indication of the progress that the organization has made and the foundation for future goals.

The bar graph below displays the number

| Results | |
|---|-------------|
| Average number of projects in a year | 15 projects |
| Average number of tenders | 6 tenders |
| Average reduction offer | 11.8% |
| Average time between request to UNESCO and approval | 10.9 days |

of projects sponsored by each committee. The data for this visual was gathered from the “sponsoring committee” column of the project spreadsheet. As observed in the graph, out of the 24 committees, only 13 are considerably active. Out of this 13, Save Venice, Inc. is by far the most active committee with 269 projects under its wing. Following Save Venice, Inc. are the Venice in Peril Fund (75) and World Monuments Fund (41). This information could be useful for historians or scholars focusing on the managerial aspects of

Venetian restorations. It could also be useful for the Head of the Permanent Office when deciding which committees to contact for the financing of a particular project. The Italian authorities and people could also be interested in seeing which organizations are the ones responsible for the maintenance of these historical and cultural legacies.

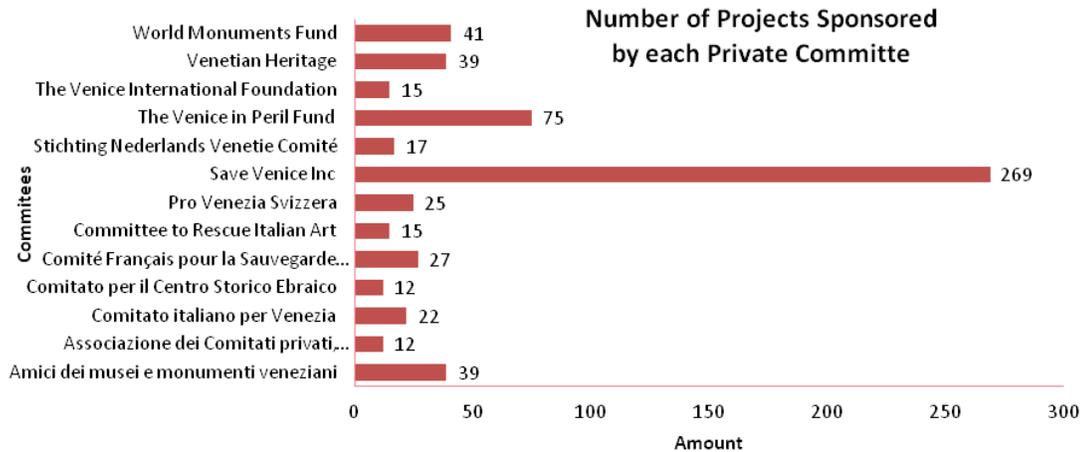


FIGURE 18. NUMBER OF PROJECTS SPONSORED BY EACH PRIVATE COMMITTEE

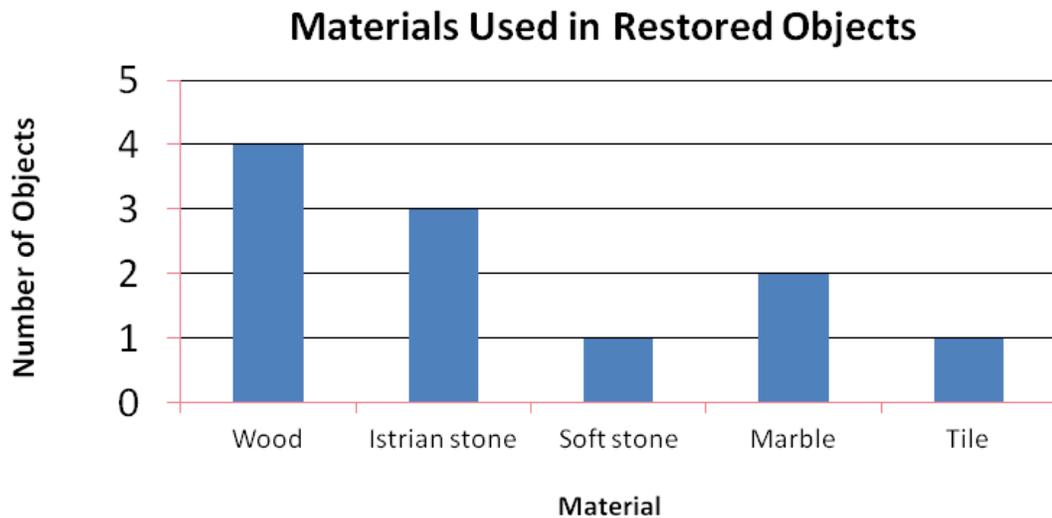


FIGURE 19. MATERIALS USED IN RESTORED OBJECTS

Specific characteristics of each object were also explored. The graph below shows the materials used in the creation of restored objects and the frequency with which they were used. The data for this graph was retrieved from the extracted information of the experimental subset found in the object spreadsheet. This

kind of information could potentially be useful for restorers. Knowing which materials are used more frequently allows them to focus on material-specific techniques.

Finally, the coordinates of each object was used to create an interactive map which displays the location of all projects. This map is highly useful since it provides a geographic view of the projects that had not been considered or achieved before. With this information, restorers and scholars will be able to accurately and easily assess the distribution of these projects, not to mention locate them. Furthermore, the map will allow those visiting Venice to locate the objects they wish to see. The first map below contains the locations of the 15 projects extracted. Once the whole digitization process is completed, the map will look like the second one below.

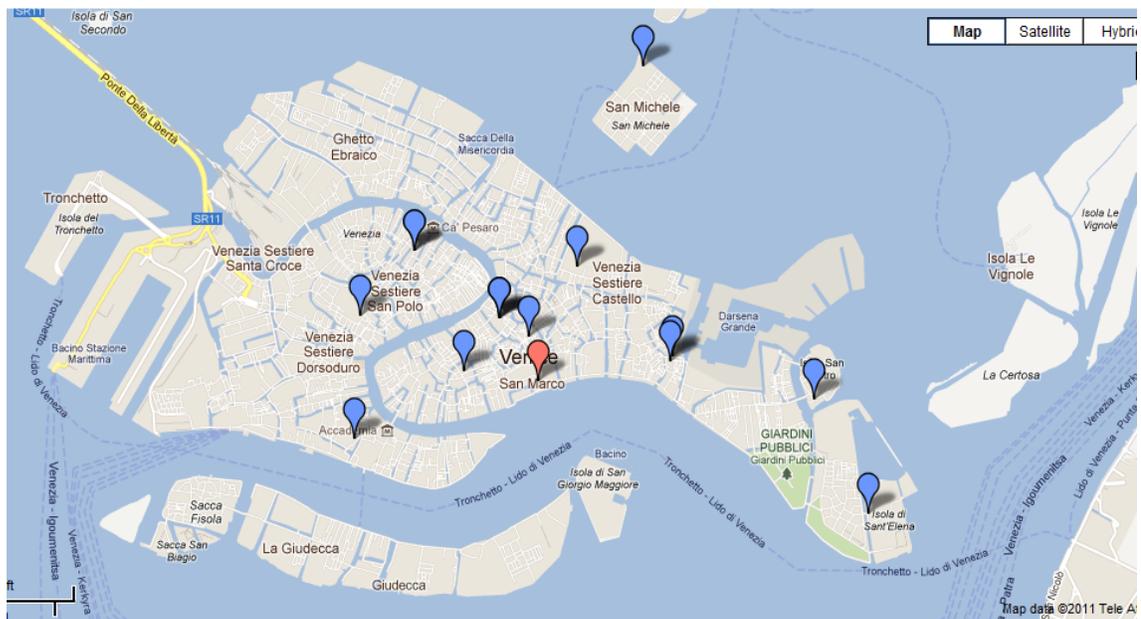


FIGURE 20. MAP WITH LOCATIONS OF 15 DIGITIZED PROJECTS



FIGURE 21. MAP OF LOCATIONS OF THE 348 PROJECTS FOUND IN THE ACP ARCHIVE

The graph below shows that in the past 10 years of projects found in the Private Committees archive. There were a total of 139 projects from 2001 to 2011. The amount of projects financed by the Private committees has declined drastically in the last three years and only four projects have been added to the archive's content.

The median of the past 10 years of projects is 15, and this number helps predict the amount of projects for the next 10 years. If there is 15 projects per year from 2012-2022, there should be 150 projects added into the archive's content. In other words, over 1815 pages (5 new boxes) are added to the archive.

These increases of projects influences on the amount of time, amount of cost and amount of work an employee work with this project. If an employee is hired from 2012-2014 to digitize the paper archive, this implies that he will have to work with 30 new projects (3630 pages in total). Since it takes approximately 6 hours to select, extract and digitize once folder, then it will take approximately 180 hours (or 23 additional working days) to complete the 30 projects. If an employee works additionally 23 working days, then it will cost the association an additional 3,600 Euros.

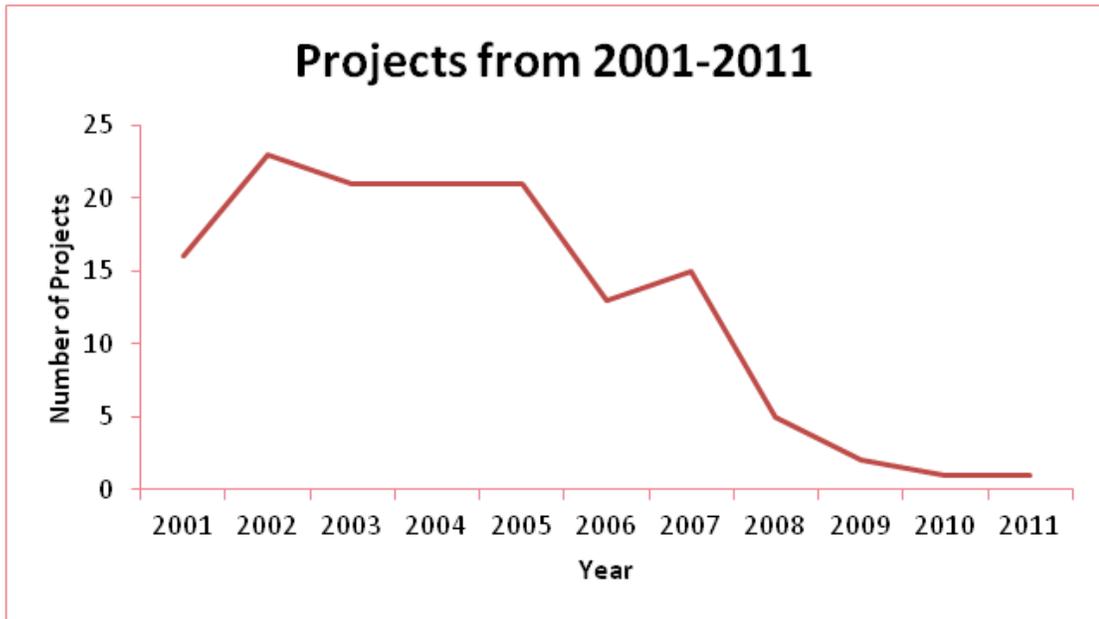


FIGURE 22. PROJECTS FROM 2001-2011

4.4. Object Spreadsheet

The Object Spreadsheet contains all the pertinent information found in the ACP restoration record archive related to the specific object. This spreadsheet also allows for the linking of the individual Object Venipedia pages which hold all the information related to all the restoration projects of ultimately all the projects in ACP restoration record archive.

After our successful digitization of 15 projects, we have finalized the contents of the Object Spreadsheet to include the following columns which can be filtered and searched based upon one or more selections.

- Object number
- The object name
- The collection the project belongs to
- The coordinates of the object
- The author of the object
- The specific object type – for restoration projects this would be the specific object type, for all other projects this would be the type of project

- The history related to the object as found in the ACP restoration record archive
- The number of times this object has been restored.

Just as the Project Spreadsheet contained hyperlinks to additional content the Object spreadsheet contains two hyperlink pointers to more detailed information; one, located in the object name column, links the user to the specific Venipedia page for that object. The second, located in the history column, contains a link to the Google Docs folder holding all documents found in the ACP restoration record digital archive pertaining to the given object.

4.5. Project Spreadsheets

The Project Spreadsheet is the main crutch for the ACP restoration record digital archive. This spreadsheet links all of the information located within the ACP restoration record digital archive to one easily accessible location. Without this spreadsheet the system would have no sense of order and would be impossible to navigate had you not understood the underlying structure; it would also take away the feature of allowing any information to be easily accessible to the public and those who do not have the necessary credentials to access the commprive@gmail.com account directly.

After our successful digitization of 15 projects, we have effectively populated the Project Spreadsheet with access to over 580 MB of extracted information pertaining to the projects located within the ACP restoration record archive. Utilizing this populated system, we can filter and search the Project Spreadsheet based upon one or more of the following subject matter.

- Project number
- The start date of the project
- The end date of the project
- The collection the project belongs to
- The object name
- The author of the object's name
- The type of project – i.e. restoration, cultural initiative, cataloguing
- The specific object type, pertaining only if the project was a restoration – i.e. fresco, painting, altar
- The coordinates of the object

Based upon our final layout of the system, the Project Spreadsheet additionally contains a hyperlink pointer in the Object Name column. When chosen this link will redirect the user to a filtered version of the Object Spreadsheet containing all the information located in the ACP restoration record archive with concern to the given object.

4.6. Project Information Spreadsheet

Due to the difference in information held within project folders dealing with restoration projects versus those of other project types – i.e. cataloguing, research, cultural initiative, etc. – two separate Project Information Spreadsheets had to be generated. The first of which was a Restoration Project Information Spreadsheet and the second was a Non-Restoration Project Information Spreadsheet.

4.6.1. Restoration Spreadsheet

The Restoration Spreadsheet contains all the information related to the restorations of a specific object. This spreadsheet also allows ultimately for the automatic generation of the individual Object Venipedia pages by utilizing a formatting that corresponds to that necessary with the Venipedia ACP Restoration Project Object Page coding.

Based upon our final layout of this spreadsheet, twenty-one (21) separate pieces of useful and informative data was extracted from the individual restoration project folders. It is from this data that any analysis, whether it is a single project alone or between multiple projects, can be formed. The twenty-one (21) categories that were deemed as important are as follows:

- Object number
- Project number
- The object name
- The collection the object belongs to
- The start year of the project
- The end year of the project
- The title of the Soprintendente who requested the project
- The name of the Soprintendente who requested the project
- The project request date

- The date of the individual funding committee’s approval of the project
- The funding individual committee
- The date of UNESCO’S approval of the project into the UNESCO-Private Committees for the Safeguarding of Venice Joint Program
- The number of project offers
- The best reduction offer
- The restoration company
- The director of work
- The total cost of the project in lire
- The total cost of the project in euro
- The box number of where the paper project folder is located in the ACP restoration record archive
- The folder number of the project
- The number of pages in the project folder
- A hyperlink to all the digitized technical information relating to that specific restoration project, as were extracted from the ACP restoration record archive
- A hyperlink to all the digitized administrative information relating to that specific restoration project, as were extracted from the ACP restoration record archive

Likewise as the other spreadsheets that make up the ACP restoration digital archive, the Restoration Spreadsheet contains a number of link pointers. It is through these pointers that the in-depth information related to the restoration project can be reached. While the public cannot see these links directly from this spreadsheet with the help of the ACP Venipedia Spreadsheets these links, along with the other information located in the Restoration Spreadsheet, will automatically be generated on the individual Object Venipedia pages.

4.6.2. Non-Restoration Spreadsheet

The Non-Restoration Spreadsheet contains all the information related to the non-restoration projects of a specific object. This spreadsheet also allows ultimately for the automatic generation of the individual Object Venipedia pages by utilizing a formatting that corresponds to that necessary with the Venipedia ACP Restoration Project Object Page coding.

Based upon our final layout of this spreadsheet, twenty-one (21) separate pieces of useful and informative data was extracted from the individual restoration project folders. It is from this data that any analysis, whether it be a single project alone or between multiple projects, can be formed. The twenty-one (21) categories that were deemed as important are as follows:

- Object number
 - Project number
 - The object name
 - The collection the object belongs to
 - The start year of the project
 - The end year of the project
 - The title of the Soprintendente who requested the project
 - The name of the Soprintendente who requested the project
 - The project request date
 - The date of the individual funding committee's approval of the project
 - The funding individual committee
 - The date of UNESCO'S approval of the project into the UNESCO-Private Committees for the Safeguarding of Venice Joint Program
- The number of project offers
 - The best reduction offer
 - The contracted company
 - The director of work
 - The total cost of the project in lire
 - The total cost of the project in euro
 - The box number of where the paper project folder is located in the ACP restoration record archive
- The folder number of the project
 - The number of pages in the project folder
 - A hyperlink to all the digitized technical information relating to that specific restoration project, as were extracted from the ACP restoration record archive

- A hyperlink to all the digitized administrative information relating to that specific restoration project, as were extracted from the ACP restoration record archive

Likewise as the other spreadsheets that make up the ACP restoration digital archive, the Non-Restoration Spreadsheet contains a number of link pointers. It is through these pointers that the in-depth information related to the restoration project can be reached. While the public cannot see these links directly from this spreadsheet with the help of the ACP Venipedia Spreadsheets these links, along with the other information located in the Non-Restoration Spreadsheet, will automatically be generated on the individual Object Venipedia pages.

4.7. ACP Venipedia Spreadsheets

Thanks to the special templates made in Venipedia, by inputting information into the Venipedia Pages, the object and restoration information is automatically generated and uploaded to Venipedia creating individual object pages.

Due to the vast differences in information held within project folders dealing with restoration projects versus those of other project types – i.e. cataloging, research, cultural initiatives, etc. – two separate Venipedia Object Page Templates had to be created, thusly two separate spreadsheets must be created the Venipedia Restoration Spreadsheet and the Venipedia Non-Restoration Spreadsheet.

4.7.1. ACP Restoration Venipedia Spreadsheet

The ACP Restoration Venipedia Spreadsheet is already formatted for easy importing into Venipedia utilizing Venipedia's special page template and import csv pages. The only necessary task for this spreadsheet to be complete is to copy the necessary information from the Restoration Spreadsheet to the ACP Restoration Venipedia Spreadsheet and then to upload the *.csv file to Venipedia using the commprive account.

After importing the ACP Restoration Venipedia Spreadsheet to Venipedia the individual Restoration Project Object pages are generated utilizing the same formatting using the template code found in Appendix C.4. By utilizing this template we can ensure all the information found on the Venipedia pages is correct and created in a uniform layout.

4.7.2. ACP Non-Restoration Venipedia Spreadsheet

Just as it was with the ACP Restoration Venipedia Spreadsheet, the ACP Non-Restoration Venipedia Spreadsheet is already formatted for easy importing into Venipedia utilizing Venipedia's special page template and import csv pages. The only necessary task for this spreadsheet to be complete is to copy the necessary information from the Non-Restoration Spreadsheet to the ACP Non-Restoration Venipedia Spreadsheet and then to upload the *.csv file to Venipedia using the commprive account.

After importing the ACP Non-Restoration Venipedia Spreadsheet to Venipedia the individual Non-Restoration Project Object pages are generated utilizing the same formatting using the template code found in Appendix C.5. By utilizing this template we can ensure all the information found on the Venipedia pages is correct and created in a uniform layout.

4.8. Venipedia Pages

As described previously, all pages created through the proposed digitization process are generated via a special page template. By utilizing this template the end result was a library of both committee pages and object pages, all of which are easily accessible to the public thanks to the Venipediia website.

4.8.1. Committee Venipedia Pages

Committee Venipedia pages allow for a user to easily search for any given individual committee that is part of the Private Committees for the Safeguarding of Venice and find all the information related to that specific committee. The information ranges from the history and mission of the committee to the projects and location of these projects funded by the committee as follows.

- On the right hand side of the page is an Organization Information box including the following pertinent information related to the specific individual committee.
 - Organization type
 - Coordinates of head office
 - Address of head office
 - Phone number of head office
 - Fax number of head office
 - Year of which the committee was founded

- There is then a brief opening description of the committee,
- Followed by the specific committee,
- The activities of the committee and
- Membership details pertaining to that committee

There is then an automatically generated map of the individual restoration projects funded by the specific committee, which is populated as the digitization process makes its way through the entirety of the ACP restoration record archive. This map is generated by first creating the Committee Venipedia Map and Committee Venipedia Category which can be seen in Appendices C.2 and C.3, respectively.

It is through this Venipedia page that the general public can see both the important details pertaining to a specific committee, along with the specific details of every restoration ever funded by that committee under the Joint Program.

4.8.2. Object Venipedia Pages

The Object Venipedia Page is what users will see upon first looking into the information on a given object. It is here that the basic information related to the object and the history can be found. This page also acts portal into finding more-detailed information into individual restoration projects related to the given object.

These pages are automatically generated from the information inputted in both the Venipedia Restoration and Venipedia Non-Restoration Spreadsheets. All steps pertaining to the import of this information can be found in Appendix B.

The Object Venipedia Pages contain all the pertinent information related to that given object as well as containing all information extracted from the ACP restoration record archive in one easily understandable template as follows.

- On the right hand side of the page is an Object Information box including the following pertinent information related to the specific individual committee.
 - Object number
 - Object author
 - Date of creation of object
 - Object type
 - Object Material
 - Collection of which the project belongs to

- Coordinates of the object
- There is then a brief opening description of the ACP digital archive
- Followed by a link to the history of the object.
- The next section is a table containing all the public information related to the different restoration projects, including two hyperlink pointers to the technical and administrative scanned documents in the Google Doc digital archive. The technical documents can be seen by all, however you must have permission to view the administrative documents.

- Lastly, the Object Venipedia Page ends with a map of all the restorations funded by any committee that falls under the Private Committees for the Safeguarding of Venice. This map is automatically generated by the Venipedia coding found in Appendix C, where you can also find the Object Venipedia Page Templates.

Via this Venipedia page the general public can see both the important details pertaining to a specific object, such as the history of the object or the type of object, along with the specific details of every restoration of that specific object that has been funded by the Private Committees for the Safeguarding of Venice.

4.9. Project Information Pages

The last step of the creation of the ACP system was the creation of Object Information Pages. These pages hold all the information related to the specific project broken down into two parts, a public and a private project information page. Both of these pages are what ultimately link the ACP system to the extracted information found in Google Docs from the project folders in the ACP restoration record archive.

4.9.1. Public Technical Pages

The Public Individual Project Page pulls information from the Private Administrative Individual Project Page that has deemed appropriate for the eyes of the public. This includes both extracted information related to the specific restoration project along with the links to all the technical documents which were extracted and uploaded to Google Docs related to this project. Due to the vast differences in the information found within project folders dealing with restorations versus those of other project types – i.e. cultural initiatives, archaeological excavations, speeches, etc. – two separate Public Technical pages had to be created,

one for restoration projects and one for non-restoration projects. The templates for both these projects can be found in Appendices D.5 and D.6, respectively.

4.9.2. Private Administrative Pages

The Private Administration Restoration Project Page contains both extracted information related to the specific restoration project along with the links to all the administrative documents which were extracted and uploaded to Google Docs related to this project. Due to the vast differences in the information found within project folders dealing with restorations versus those of other project types – i.e. cultural initiatives, archaeological excavations , speeches, etc. – two separate Public Administrative pages had to be created, one for restoration projects and one for non-restoration projects. The templates for both these projects can be found in Appendices D.3 and D.4, respectively.

5. Conclusion and Recommendations

In order to truly and fully explore the benefits of the proposed system, the entirety of the physical archive must be digitized using the method proposed hereby. However, 95 percent of the archive still remains to be digitized. Hence, it is recommended that an individual hired by the Private Committees or UNESCO takes over this task and continues the work started by the 2011 WPI Archives Team. In a total of 3 weeks, the team has already extracted, scanned and inserted information in the spreadsheets of 17 projects found in the Private Committees archive with a total of 2,477 pages. Therefore, there are 331 projects (including restorations and others) that need to be extracted, scanned and added into the online spreadsheet.

In order to determine the magnitude (i.e. time span and cost) and feasibility of the recommended completion of this project several calculations needed to be performed. Using a sample of 17 projects and 2,477 pages, the team calculated the median of pages (121 pages) per project and multiplied this number by the total number of projects left in the archives (331 projects). The median of pages was used as opposed to the average due to the small amount of the sample being used; the average would produce a less accurate impression of the typical number of pages in a folder. The results of this calculation led to the conclusion that the amount of pages left to be digitized was of approximately 47,009 pages.

After obtaining the number of pages that remain to be digitized, the amount of time that would take to complete the digitization of these pages was calculated. In order to calculate the time span of the remaining digitization, the amount of hours it took to digitize a 121-page project was estimated. It was found that a project of that size may take approximately 12 hours (6 minutes per page) to be extracted, scanned and have the information inserted in the information spreadsheet. Several factors, such as the amount of objects per project and the type of object being restored, were taken into consideration in this estimation. Hence, if it takes 12 hours to extract one project, then it will take 4,701 hours (118 weeks/2 years) to digitize the 331 projects left on the archive.

Furthermore, the total cost of overtaking this project was calculated in order to determine the feasibility of the project. If UNESCO or the Private Committees decide to overtake this project, the organization will have to hire or assign an individual to complete this task. Assuming this worker is paid 20 Euros per hour, this number times the total number of hours necessary to digitize the remaining folders yields a total cost of 94,020 Euros.

Yet, the aforementioned figure is not final. One of the biggest disadvantages of Google Docs is that it has a size limit of documents, spreadsheets, presentations, drawings and other files. This greatly limits the user's ability to display desired information.

When uploading a document and converting it into Google document, files cannot be larger than 2MB nor have more than 1,024,000 characters. Furthermore, Google Docs limits spreadsheets to a maximum of 400,000 cells and 256 columns per sheet. Spreadsheets larger than 20MB are unable to be uploaded and converted into a Google document. In addition, Google Docs spreadsheets do not allow more than 50 external data functions per spreadsheet. This is a significant obstacle considering the large amount of links to external information inserted in these spreadsheets. Size limits in presentations are an issue especially for recent projects since most of these involve PowerPoint presentations of technical reports and digital images.

Fortunately, the pressing problem of size limits and storage power can be easily solved by purchasing storage for Google Docs and Picasa Web. There are difference storage plans with differences sizes and prices per year:

- 20 GB - \$5/yr
- 80 GB - \$20/yr
- 200 GB - \$50/yr
- 400 GB - \$100/yr
- 1 TB - \$256/yr
- 2 TB - \$512/yr
- 4 TB - \$1024/yr
- 8 TB - \$2048/yr
- 16 TB - \$4096/yr

It has been determined that the ideal plan for the interests of the Private Committees is of 20GB for 5 US dollars (approximately 4 Euros) per year. 20GB has been considered an adequate amount or the amount, quality and types of information being stored. If 20GB becomes insufficient as the archive grows, the Private Committees or UNESCO can increase storage to 80GB for a slight increase in price.

Including the purchase of additional Google storage, the total cost for the completion of this project is of 94,024 Euros with an estimated time of completion of two years. The table below summarizes and breaks down the details of this final cost. Even though this figure might seem daunting at first, it is a feasible price for organizations like UNESCO and the Private Committees. Moreover, while the need to digitize the

archive is not immediately pressing, it will need to be done eventually. As more time passes and more paper accumulate, the cost of completing this digitization project will only increase. Furthermore, the benefits of the proposed system (increased efficiency, transparency and security) greatly surpass the cost. The benefits of this project are not just limited to the organizations. The proposed system serves the purpose of making detailed, specialized information of Venetian restorations accessible to the world and preserving it for future generations.

The pressures for digitization are slowly increasing. Each subsequent generation is more familiar and comfortable with computers and digital data. Eventually, the entire record documentation process will be completely digital. With current digital certification and time stamp technology, it would be entirely possible today, but considerable reform from multiple organizations would be necessary. The digitization of these documents will ensure the long lasting survival of these documents despite the fate of the organizations that produce them.

| Cost Breakdown | | | |
|---|---|----------------|------------|
| Average time per page | | 6 minutes/page | |
| Total # of pages | * | 47009 pages | 282054 |
| | | | 4701 hours |
| Work Week | / | 40 | 118 weeks |
| | | | 2 years |
| Pay Rate | * | €20/hour | €94,020 |
| Cost of the 20 GB Google Doc Storage per year | + | €4/year | €94,024 |
| Total Cost €94,024 + 2 years labor | | | |

FIGURE 23. COST BREAKDOWN

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Appendix A: List of the Private Committees

- The Australian Committee for Venice
- Venise aux etangs d'Ixelles.
- Comite du Quebec
- Venice in Peril Fund
- Comite francais pour la sauvegarde de Venise
- Foundation Singer - Polignac
- International Committee for the Safeguarding of Venice and the Great Wall of China
- Deutsches Studiumzentrum in Venedig
- Comitato Italo-Bavarese per la Difesa della Gondola
- Comitato iraniano per Venezia
- Fondazione Ercole Varzi
- Societa Dante Alighieri
- Comitato per il Centro Storico Ebraico di Venezia
- Lions Club "Venezia"
- Banco San Marco Venezia
- Zonta International Club Venice
- Omaggio a Venezia
- Comitato dei Veneti per Venezia
- Radioamatrici Salviano Venezia
- Stichting Nederlands Venetie Comite
- Fondation "Pro Venezia"
- Comite Dante Alighieri de Aarau
- "Venice in Peril" Fund (1971-present)
- International Fund for Monuments (1969-1985)
- Save Venice Inc.
- Friends of Venice - Dallas, Texas
- Comite belge pour la sauvegarde de Venise.
- Canadian National Commission for UNESCO
- Italian Committee - Toronto
- Dansk Venetia Komite
- Association France - Italie
- Rallye San Marc
- Stifterverband für die deutsche Wissenschaft
- Arbeitskreis Venedig der deutschen UNESCO-Kommission
- Comite national iranien d'entraide a la ville de Venise
- Italia Nostra
- Comitato iraniano per Venezia
- Venezia Nostra
- Rotary Club "Venezia"
- Comitato internazionale per la conservazione e la tutela dell'antico Arsenale
- Istituto di Rievero ed Educazione (IRE)
- Associazione Amici dei Musei e Monumenti veneziani
- Amici della Basilica dei SS. Giovanni e Paolo
- Veneziana Gas
- Comite luxembourgeois pour la sauvegarde de Venise
- Swedish Committee "Pro Venezia"
- Les Amis genevois de Venise
- Italian Art and Archives Rescue Fund (1966-1971)
- Committee to Rescue Italian Art
- World Monuments Fund (1985-present)
- America-Italy Society of Philadelphia
- Samuel Kress Foundation (in cooperation with the World Monuments Fund)

Digitization Manual

A Guide for Digitizing the Private Committees for the
Safeguarding of Venice Restoration Record Archive

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Introduction

This Digitization Manual is designed to provide a practical guide for future persons undertaking the digitization project of the Private Committees for the Safeguarding of Venice restoration record archive. Located within each of these sections and subsection are contextual information, a series of step-by-step guides that make up the different aspects of the digitization project, which were put in place to create a future plan that is understandable to those who must implement the furthering of the project.

More information about the project please visit:

<http://sites.google.com/site/ve11archives/home>

or contact us at:

ve11.archi@gmail.com

The Private Committees for the Safeguarding of Venice Restoration Records Digitization Project

Started in August 2010, this project was intended to successfully transfer all of the information held within the Private Committees (ACP) restoration record archive into a digital format; creating not only a back-up, but also a format that could both be easy viewed by the public and easily managed and searched for administrative reasons. The project was undertaken by four undergraduate students,

- Lorey Aragon, a fourth year student in Industrial Engineering,
- Jeremy Brown, a third year student in Biomedical and Mechanical Engineering,
- Gabriela Nunez, a third year student in Biology/Biotechnology and Environmental Studies and
- Julie Wade, a third year student in Mathematics,

studying at Worcester Polytechnic Institute (WPI) as part of their Interdisciplinary Qualifying Project (IQP) under the supervision of Fabio Carrera and Frederick Bianchi, both professors at WPI.

The ACP Restoration Records Digitization Project acts as a resource for the Private Committees for the Safeguarding of Venice, but also showcases the Private Committees for the Safeguarding of Venice's involvement in the cultural preservation of Venice, Italy. By digitizing the restoration records located within the ACP archive, the ACP is not only dynamically contributing to the web of knowledge available through the Internet it is also making a proactive measure toward conserving and protecting cultural heritage material in its archival form.

Preface

Everything created by this digitization project will be housed in Google Docs under the commprive@gmail.com account. If for some reason you do not have access to this account and you believe you should please don't hesitate to contact our team at v11.archi@gmail.com and we can assist you with this matter. Located within this account one can find the [Project Spreadsheet](#) and all necessary documents, PDFs and images related to this project. It is important to note that all information located within the ACP restoration record system is privately owned and operated by the Private Committees for the Safeguarding of Venice and should not be altered in any way that they would not approve.

In order to maintain a consistent appearance, all documents created through this process and saved within the ACP restoration record system should follow the following formatting rules.

- Formatting Style Set: Default (Black and White)
- Font Type: Garamond
- Font Color: Automatic (Black)
- Size: 11 pt.
- Spacing: 1.15

For demonstration purposes we will use “[Pilastrì Acritani](#)” and “[Santa Maria Formosa Grimanis Antique Collection](#)” as example objects to help guide the reader through the digitization steps.

1. Extraction of Data from Restoration Record

Digitization of all documents in the archive is a timely process that will fail to yield concise and focused results, hence the need for a process to extract the most relevant segments. This process, outlined in this chapter, was designed by first identifying what the relevant segments consisted of and then determining the best way to digitize said documents.

1.1. Project Information Extraction Sheet

When extracting the information found in each individual restoration project folder, you will utilize a data extraction tool which is housed in Google Docs. This Project Information Extraction Sheet should be used while following with the guidelines of extracting from the project folders in [Chapter 1.2, Guidelines for Extraction from Restoration Projects](#). This will serve as a foundation for all the information utilized in the following chapters. In order to use this sheet please download and save

the Project Information Extraction Sheet located in Google Docs under Digitization Manual/Templates in the commprive@gmail.com account.

Due to the difference in information held within project folders dealing with restoration projects versus those of other project types – i.e. laboratorio, catalogazione, indagini, etc. – two separate Project Information Extraction Sheets had to be created.

- If digitizing a restoration project, please use the [Restoration Project Information Extraction Sheet](#).
- If digitizing a project of a different type, please use the [Non-Restoration Project Information Extraction Sheet](#).

Using our example (on record 219), the following [Pilastrini Acritani\(219\) – RPIES.docx](#) was created.

| | | |
|----|---------------------------------------|--|
| 1 | Collocazione: | <i>Piazzetta San Marco</i> |
| 2 | Coordinate: | <i>12.33936, 45.43363</i> |
| 3 | Autore: | <i>Lorenzo Tiepolo</i> |
| 4 | Data di creazione: | <i>1256</i> |
| 5 | Tipologia: | <i>restauro</i> |
| 6 | Bene culturale (tipo): | <i>architettura</i> |
| 7 | Materiale: | <i>marmo gigio venato</i> |
| 8 | Inizio: | <i>1991</i> |
| 9 | Fine: | <i>1992</i> |
| 10 | Soprintendente: (Title) | <i>Soprintendenza per I beni Artistici e Storici</i> |
| 11 | (Name) | <i>Arch. Margherita Asso</i> |
| 12 | Progetto richiesta data: | <i>--</i> |
| 13 | Comitato data di approvazione: | <i>20 maggio 1987</i> |
| 14 | Finanziamento: | <i>Save Venice Inc.</i> |

| | | |
|----|-------------------------------------|---|
| 15 | UNESCO data di approvazione: | -- |
| 16 | Numero di offerte progetto: | 3 |
| 17 | Riduzione offerta migliore: | -- |
| 18 | Restaurato: | <i>COREST</i> |
| 19 | Direttore dei lavori: | -- |
| 20 | Costo totale: | <i>70.135.000 lire (36.221,70 euro)</i> |
| 21 | Progetto numero: | 219 |
| 22 | Scatola: | 1B |
| 23 | Cartella: | 8.2 |
| 24 | Numero di pagine: | 139 |

1.2. Guidelines for Extraction from Restoration Projects

Due to the uniqueness of the individual restoration project folders and the vast differences in documents located within these folders, the task of extracting the necessary information from each folder proves difficult. In order to complete the task of extracting the necessary information from each individual restoration project a set of five projects with vastly different characteristics (restoration type, object type, year, location, etc.) were chosen in order to obtain a comprehensive view of the nature of records. Based upon the findings of this research the following list was created to help extract the necessary information from the restoration projects. It is understood that not all of these documents appear in every restoration project folder, however the more comprehensive the extraction the better the preservation of the information held within the ACP restoration record system.

- Technical items:
 - Methodology of intervention (Metodologia di intervento)
 - Conservation state (Stati di conservazione)
 - Restoration and conservation administrative background (Schedario)
 - Images
 - Final technical reports

- Historical and artistic background (Cenni storico artistic)
- Descriptions of object
- Administrative items
 - Cost estimates (Preventivi di spesa)
 - Bills and invoices (Fattura)
 - Letters of adjudication of contract to company
 - Letters requesting UNESCO for administrative sponsorship
 - Project tenders (Gara d'appalto del progetto)
 - Letter determining best company bid (Determinazione della miglior offerta)
 - Offertas di ribasso
 - Letters to UNESCO/Soprintendenza informing availability of funding
 - Letters from UNESCO informing acceptance to sponsor project
 - Permits for temporary occupation of public areas (Concessione per occupazione temporanea di spazi ed aree pubbliche)
 - Requests for permission to occupy public areas (Richiesta autorizzazione per occupazione di spazi ed aree pubbliche)
 - Supporting images (i.e. maps)
 - Letters to Venetian mayor (Sindaco di Venezia) requesting authorization of occupation
 - Letters to candidate companies requesting offers
 - Analises of costs (Perizia di spesa)
 - Letters from committee(s) informing acceptance to fund
 - Request for payments (Richiesta di avanzamento)
 - Checks (to UNESCO or third party)

2. Digitization of Extracted Data

All documents extracted from the restoration project folders will be uploaded into the ACP restoration record system via the use of scanning. As all scanners are created and used differently, the actual process of scanning will not be discussed in this Digitization Manual.

2.1. Formatting within Database

After the process of scanning is complete the documents must be formatted to a consistent template. Please retain the consistency of this formatting as it will allow for the ACP restoration record system to be more easily managed.

2.1.1. Formatting of Scanned Media

All documents, e-mails, forms, and images that are scanned should be formatted and saved as a PDF. If the document is made up of many individual documents stapled together and they appear to be relevant to each other, the documents should be saved as a single PDF. However, in the case that the resulting PDF is larger than 2 MB please consult [Chapter 2.1.3, Splitting of PDFs using PDFSam](#). In any other instance each individual document should be formatted to have its own corresponding PDF.

2.1.2. Formatting of Already Digitized Media

Many of the newer restoration projects use CDs to house already digitized media that also appears in paper format. These digital formats make transferring to the ACP restoration record repository easier; however media in this form require a different mode of formatting.

All documents, e-mails, forms and any other type of media containing textual components should be saved in their corresponding forms. Acceptable forms include: .doc and .docx, .pdf, .xls and .xlsx, and .ppt and .pptx. All other types of files should be converted into these types before being uploaded to Google Docs.

All images should be left in their original form and uploaded as they are to Google Docs.

2.1.3. Splitting of PDFs using PDFSam

Since Google Docs will only accept file sizes up to 2 MB, any PDF of size larger than 2 MB had to be split. This will be done with a free, open-source program called PDFSam which can be downloaded on their [website](#).

2.2. File Naming

When uploading the documents be sure to utilize the naming format already in place. This will ensure that any document that may have been uploaded to the wrong folder be easily traced back to where it belongs.

2.2.1. Naming of Technical Documents

Technical documents often do not have a date or the date was not pertinent to the information being preserved within the document. Instead use the following naming template replacing the asterisk (*) with the project number.

*-Official Name of Document

For our example (using record 219), you would have the document [219-Proposta di Intervento.pdf](#)

2.2.2. Naming of Administrative Documents

Administrative documents must all go through UNESCO and so based on this fact each of these documents has a set date. Most of these documents have an official stamp containing this date. Since automatic digital organization works its way from left to right, files should be named using the following template and replacing the asterisk (*) with the project number.

- If the file has an official name, *-YYYY-MM-DD-Official Name of Document
- Otherwise, *-YYYY-MM-DD
- If a document was larger than 2 MB and broken up into multiple sub-units, then (Pagine #-#) was appended to the end of the names given above
 - *-YYYY-MM-DD (Pagine #-#)
 - *-YYYY-MM-DD-Official Name of Document (Pagine #-#)

For our example (record 219), you would have the documents [219-1989-09-19.pdf](#) and [219-1990-10-30-Proposta Di Intervento Administrativo.pdf](#)

2.3. Organization of Digitized Media

All files should be contained in their corresponding project folder, i.e. for our example (record 219) the project folder would be named “219.” Within this folder, the documents should be split up into the following folders.

- Amministrativa
 - Lettere
 - Monetario
 - Soprintendente
 - Offerte
- Tecnica
 - Reports

Some project folders may include more subfolders located within the Amministrativa and Tecnica folders to allow for further organization with is highly encouraged. If a project contains any documents that are split up into multiple parts, these sub-units should be placed grouped into their own folder, with the same name as the sub-units deleting the (Pagine #-#) ending. This folder should still be placed in the appropriate folder that its sub-units belong.

3. Importing Information into Database

Without linking the digitized information to a system, the Private Committees for the Safeguarding of Venice restoration record system becomes nothing more than an unsearchable back-up. It is through this Chapter that the system will come together to create an easily navigable system.

3.1. Project Spreadsheet

The Project Spreadsheet is the main crutch for the ACP restoration record system. This spreadsheet links all of the information located within the ACP restoration record system to one easily accessible location. Without this spreadsheet the system would have no sense of order and would be impossible to navigate had you not understood the underlying structure; it would also take away the feature of allowing any information to be easily accessible to the public and those who do not have the necessary credentials to access the commprive@gmail.com account directly.

3.1.1. If Project is Not Already Listed in the Project Spreadsheet

Not all the projects funded by the Private Committees for the Safeguarding of Venice are currently included in the Project Spreadsheet; some projects may have been overlooked in the initial creation process and some projects may have occurred after the creation of the Project Spreadsheet. If this is the case, the project must be added the spreadsheet as it is digitized. Using the Project Information Extraction Sheet, which was created in [Chapter 1.1, Project Information Extraction Sheet](#), the addition of a new project to the Project Spreadsheet is easily manageable using the following template. All new projects should be added to the bottom of the Project Spreadsheet.

| Cell in Object Spreadsheet | Corresponding Number in Project Information Extraction Sheet | Our Example (Using Record 219) |
|----------------------------|--|--------------------------------|
| Project Number | 1 | 219 |
| Inizio | 8 | 1991 |
| Fine | 9 | 1992 |
| Colloczaione | 1 | Piazzetta San Marco |
| Oggetto | This is simply the object name. | Pilastri Acritani |
| Autore | 3 | 2 |

| | | |
|-----------------------|--------------|------------------|
| Tipologia | 5 | restauro |
| Bene Culturale (tipo) | 6 | architettura |
| X | 2, longitude | 12.33936 |
| Y | 2, latitude | 45.3363 |
| Finanziamento | 14 | Save Venice Inc. |
| Scatola | 22 | 1B |
| Cartella | 23 | 8.2 |

- ¹ When arranged by ascending order of Column A in the Project Spreadsheet, give the project the next consecutive number available.
- ² If for some reason the information for one of the data fields cannot be located, leave this cell blank in the Project Spreadsheet.

3.1.2. Updating Information Found in Project Spreadsheet

While digitizing the contents of the Private Committees for the Safeguarding of Venice restoration records archive, one might come across false information. Therefore, during the digitization process it is very important that the contents of the Project Spreadsheet are accurate and consistent with the information found in the corresponding project folder.

Any information that is found within the project folders is considered more accurate than that of which found within the Project Spreadsheet. Thusly, when an inconsistency is found, please change the information found in the Project Spreadsheet to match that of the information found within the project folder.

If you are updating a part of the spreadsheet that has a link please refer to [Chapter 3.1.3, Linking on Project Spreadsheet](#).

3.1.3. Linking on Project Spreadsheet

Some cells of the Project Spreadsheet are made up of links to further information and it is important these links are made correctly. If not done using the following steps, the links may not generate correctly, if at all, or may break in the future.

3.1.3.1. Necessary Links

Following the creation method stated in [Chapter 5.1, Creating Links in Google Docs](#), it will be necessary to create the following links in the Project Spreadsheet. As stated before, without these links the information held within the Private Committees for the Safeguarding of Venice restoration system would not be easily accessible. The following links should be created using the following template.

| Cell in Project Spreadsheet | Where to Link to | Friendly Name | Our Example (Using Record 219) |
|-----------------------------|------------------------------|----------------|-----------------------------------|
| Oggetto | Object in Object Spreadsheet | Object Name | Pilastri Acritani |
| Finanziamento | Committee Venipedia Page | Committee Name | Save Venice Inc. |

In order to create these links, the websites related to the corresponding object need to be created first. The first link, connected to the object name, is created by viewing the ACP restoration record database Object Spreadsheet in list view and filtering the spreadsheet in the “oggetto” column to show just the object name of that which you are digitizing. The second link, connected to the committee name, is created by linking the committee name to the Venipedia Page of that committee. If this page has not yet been created, please create one using [Chapter 6.2, Creation of New Committee Venipedia Pages](#), as a reference.

3.2. Object Spreadsheet

The Object Spreadsheet contains all the information related to the specific object. This spreadsheet also allows for the linking of the individual Object Venipedia Pages which hold all the information related to all the restoration projects of ultimately all the projects in ACP restoration record archive.

3.2.1. If Object is Not Already Listed in the Object Spreadsheet

Not all the projects funded by the Private Committees for the Safeguarding of Venice are currently included in the Object Spreadsheet as not all of the projects have been completely

digitized. If this is the case, the object must be added the spreadsheet as it is digitized. Using the Project Information Extraction Sheet, which was created in [Chapter 1.1, Project Information Extraction Sheet](#), the addition of a new object to the Object Spreadsheet is easily manageable using the following template. All new objects should be added to the bottom of the Object Spreadsheet.

| Cell in Project Spreadsheet | Corresponding Number in Project Information Extraction Sheet | Our Example (Using Record 219) |
|------------------------------------|---|---|
| Oggetto Number | 1 | 219 |
| Oggetto | This is simply the object name. | Pilastri Acritani |
| Collocazione | 1 | Piazzetta San Marco |
| X | 2, longitude | 12.33936 |
| Y | 2, latitude | 45.3363 |
| Autore | 3 | 2 |
| Bene Culturale (tipo) | 6 | Architettura |
| Materiale | 7 | Marmo grigrio venato |
| Storia | 3 | https://docs.google.com/?authuser=0#folders/0Bxz7tbql8uxjNWE0NzRkYWYtOWNmZC00YWQ0LWlZOWQtYzQ4ZGI2ODBhMjIy |
| Numero restauri | 4 | 2 |

- ¹ When arranged by ascending order of Column A in the Object Spreadsheet, give the project the next consecutive number available.
- ² If for some reason the information for one of the data fields cannot be located, insert "--" in the corresponding cell in the Object Spreadsheet.
- ³ The history column should contain a web address to the history folder located in the corresponding project folder in Google Docs.

- ⁴ If the project is not located in the Object Spreadsheet then this number should be 1, however this may need to be edited in the future.

3.2.2. Updating Information Found in Object Spreadsheet

While digitizing the contents of the Private Committees for the Safeguarding of Venice restoration records archive, one might come across false information. Therefore, during the digitization process it is very important that the contents of the Object Spreadsheet are accurate and consistent with the information found in the corresponding project folder.

Any information that is found within the project folders is considered more accurate than that of which found within the Object Spreadsheet. Thusly, when an inconsistency is found, please change the information found in the Object Spreadsheet to match that of the information found within the project folder.

If you come across an object that has already been inputted into the Object Spreadsheet, be sure to check all the information located in the Object Spreadsheet is consistent with the information found within the project folder. After this has been checked, the only change that should be made is the number of restorations done to that object should increase by one.

If you are updating a part of the spreadsheet that has a link please refer to [Chapter 3.2.3, Linking on Object Spreadsheet](#).

3.2.3. Linking on Object Spreadsheet

Some of the Object Spreadsheet is made up of links to further information and it is important these links are made correctly. If not done using the following steps, the links may not generate correctly, if at all, or may break in the future.

3.2.3.1. Necessary Links

Following the creation method stated in [Chapter 5.1, Creation of Links in Google Docs](#), it will be necessary to create the following links in the Object Spreadsheet. As stated before, without these links the information held within the Private Committees for the Safeguarding of Venice restoration database would not be easily accessible. The following links should be created using the following template.

| Cell in Object | Where to Link to | Friendly Name | Our Example |
|----------------|------------------|---------------|-------------|
|----------------|------------------|---------------|-------------|

| | | | |
|--------------------|-----------------------|-------------|-----------------------------------|
| Spreadsheet | | | (Using Record 219) |
| Oggetto | Object Venipedia Page | Object Name | Pilastri Acritani |

In order to create these links, the websites related to the corresponding object need to be created first. If this page has not yet been created, please create one using [Chapter 4.2, Object Venipedia Page](#) as a reference.

3.3. Project Information Spreadsheets

The Project Information Spreadsheets contain all the information related to the projects of a specific object. This spreadsheet also allows ultimately for the individual Object Venipedia Pages to automatically pull the information of every project related to that specific object and display them in an easily accessible and understandable manner.

Due to the difference in information held within project folders dealing with restoration projects versus those of other project types – i.e. laboratorio, catalogazione, indagini, etc. – two separate Project Information Spreadsheets had to be created, a Restoration Spreadsheet and Non-Restoration Spreadsheet.

- If digitizing a restoration project, please use the [Restoration Spreadsheet](#).
- If digitizing a project of a different type, please use the [Non-Restoration Spreadsheet](#).

3.3.1. Restoration Spreadsheet

The Restoration Spreadsheet contains all the information related to the restorations of a specific object. This spreadsheet also allows ultimately for the individual Object Venipedia Pages to automatically pull the information of every restoration project related to that specific object and display them in an easily accessible and understandable manner.

3.3.1.1. Adding Projects to the Restoration Spreadsheet

Not all the projects funded by the Private Committees for the Safeguarding of Venice are currently included in the Restoration Spreadsheet as not all of the projects have been completely digitized. If this is the case, the object must be added

the spreadsheet as it is digitized. Using the Project Information Extraction Sheet, which was created in [Chapter 1.1, Project Information Extraction Sheet](#), the addition of a new object to the Restoration Spreadsheet is easily manageable using the following template. All new objects should be added to the bottom of the Restoration Spreadsheet.

| Cell in Restoration Spreadsheet | Corresponding Number in Restoration Project Information Extraction Sheet | Our Example (Using Record 219) |
|--|---|---|
| Oggetto Numero | 1 | 9 |
| Progetto Numero | 20 | 219 |
| Oggetto | This is simply the object name. | Pilastri Acritani |
| Colloczaione | 1 | Piazzetta San Marco |
| Inzio | 2, longitude | 12.33936 |
| Fine | 2, latitude | 45.3363 |
| Titolo | 10 | Soprintendenza per I beni Artistici e Storici |
| Nome | 11 | Arch. Margherita Asso |
| Progetto Richiesta Data | 12 | -- |
| Comitato data di Approvazione | 13 | 20 maggio 1987 |
| Finanziamento | 14 | Save Venice Inc. |
| UNESCO Data di Approvazione | 15 | -- |
| Numero di Offerte Progetto | 16 | 3 |

| | | |
|----------------------------|--------------|---|
| Riduzione Offerta Migliore | 17 | -- |
| Restaurato | 18 | COREST |
| Direttore dei Lavori | 19 | -- |
| Lire | 20, lire | 70.135.000 |
| Euro | 20, euro | 31.221,70 |
| Scatola | 22 | 1B |
| Cartella | 23 | 8.2 |
| Numero di Pagine | 24 | 139 |
| Tecnica | ² | https://docs.google.com/open?id=0Bxz7tbql8uxjNGU2NDRhYTktMTQwNC00MzM5LWE3MTEtMDY0ZGYwNDQyNzcx |
| Amministrativa | ³ | https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0Bxz7tbql8uxjMjdkZTM3NDItOWU0Yi00NWUxLTkwZTYtOTkzYzllYjlmY2Zm&hl=en_US |

¹ This number comes from the corresponding row in the Object Spreadsheet.

² This cell should include the hyperlink to the corresponding project folder's sub-folder containing the technical documents of the corresponding project.

³ This cell should include the hyperlink to the corresponding project folder's sub-folder containing the administrative documents of the corresponding project.

3.3.2. Non-Restoration Spreadsheet

The Non-Restoration Spreadsheet contains all the information related to the non-restoration projects of a specific object. This spreadsheet also allows ultimately for the individual Object Venipedia Pages to automatically pull the information of every non-restoration project

related to that specific object and display them in an easily accessible and understandable manner.

3.3.2.1. Adding Projects to the Non-Restoration Spreadsheet

Not all the projects funded by the Private Committees for the Safeguarding of Venice are currently included in the Non-Restoration Spreadsheet as not all of the projects have been completely digitized. If this is the case, the object must be added to the spreadsheet as it is digitized. Using the Project Information Extraction Sheet, which was created in [Chapter 1.1, Project Information Extraction Sheet](#), the addition of a new object to the Non-Restoration Spreadsheet is easily manageable using the following template. All new objects should be added to the bottom of the Non-Restoration Spreadsheet.

| Cell in Non-Restoration Spreadsheet | Corresponding Number in Non-Restoration Project Information Extraction Sheet | Our Example (Using Record 621) |
|--|---|---|
| Oggetto Numero | 1 | 5 |
| Progetto Numero | 20 | 621 |
| Oggetto | This is simply the object name. | Santa Maria Formosa Grimanis Antique Collection |
| Collocazione | 1 | Soprintendenza Speciale per il Polo Museale |
| Inizio | 2, longitude | 12.36342 |
| Fine | 2, latitude | 45.42716 |
| Titolo | 10 | Soprintendenza per I beni Artistici e Storici |
| Nome | 11 | Arch. Margherita Asso |
| Progetto Richiesta Data | 12 | -- |

| | | |
|-------------------------------|--------------|---|
| Comitato data di Approvazione | 13 | 20 maggio 1987 |
| Finanziamento | 14 | Save Venice Inc. |
| UNESCO Data di Approvazione | 15 | -- |
| Numero di Offerte Progetto | 16 | 3 |
| Riduzione Offerta Migliore | 17 | -- |
| Ditta Incaricata | 18 | COREST |
| Direttore dei Lavori | 19 | -- |
| Lire | 20, lire | 70.135.000 |
| Euro | 20, euro | 31.221,70 |
| Scatola | 22 | 1B |
| Cartella | 23 | 8.2 |
| Numero di Pagine | 24 | 139 |
| Tecnica | ² | https://docs.google.com/open?id=0Bxz7tbql8uxjNGU2NDRhYTktMTQwNC00MzM5LWE3MTEtMDY0ZGYwNDQyNzcx |
| Amministrativa | ³ | https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0Bxz7tbql8uxjMjdkZTM3NDItOWU0Yi00NWUxLTkwZTYtOTkzYzllYjlmY2Zm&hl=en_US |

¹ This number comes from the corresponding row in the Object Spreadsheet.

- 2 This cell should include the hyperlink to the corresponding project folder's sub-folder containing the technical documents of the corresponding project.
- 3 This cell should include the hyperlink to the corresponding project folder's sub-folder containing the administrative documents of the corresponding project.

3.4. Venipedia Spreadsheets

Thanks to the Special Templates made in Venipedia, by inputting information into the Venipedia pages, the object and restoration information automatically uploads to Venipedia creating individual pages for each of the objects.

Due to the difference in information held within project folders dealing with restoration projects versus those of other project types – i.e. laboratorio, catalogazione, indagini, etc. – two separate Venipedia Object Page Templates had to be created, thusly two separate spreadsheets must be created the Venipedia Restoration Spreadsheet and the Venipedia Non-Restoration Spreadsheet.

- If digitizing a restoration project, please use [Venipedia Restoration Spreadsheet](#)
- If digitizing a project of a different type, please use the [Venipedia Non-Restoration Spreadsheet](#).

3.4.1. Venipedia Restoration Spreadsheet

This spreadsheet is already formatted to be uploaded to Venipedia, the only thing you need to do is copy the data from the Restoration Spreadsheet and Object Spreadsheet into the correct cell in the Venipedia Restoration Spreadsheet using the following correspondence.

| | | |
|---|--|---------------------------------------|
| * from Template:Page_ACP_P roject_Objects[*] | Oggeto/Restauri Spreadsheet: Cell(Restoration Number) | Our Example (Using Record 219) |
|---|--|---------------------------------------|

| | | |
|-----------------------|--|--|
| Title | Oggetto: Oggetto | Pilastri Acritani |
| Oggettonumero | Oggetto: Oggetto Numero | 219 |
| Collocazione | Oggetto: Collocazione | Piazzetta San Marco |
| Coordinate | Oggetto: Latitudine, Oggetto: Longitudine | 45.43363, 12.33936 |
| Autore | Oggetto: Autore | -- |
| Data di creazione | Oggetto: Data di Creazione | 1256 |
| Tipo | Oggetto: Bene Culturale (Tipo) | Architettura |
| Materiale | Oggetto: Materiale | Marmo grigio venato |
| Storia | ¹ | The history of this object can be found [https://docs.google.com/?authuser=0#folders/0Bxz7tbql8uxjNWE0NzRkYWYtOWNmZC00YWQ0LWl3OWQtYzQ4ZGI2ODBhMjIy here]. |
| Numero restauri | Oggetto: Numero Restauri | 2 |
| Progetto numero 1 | Restauri: Progetto Numero(1) | 219 |
| Inizio 1 | Restauri: Inizio(1) | 1991 |
| Fine 1 | Restauri: Fine(1) | 1992 |
| Soprintendente 1 | Restauri: Titolo(1) | Soprintendenza per I beni Ambientali e Architettonici |
| Soprintendente nome 1 | Restauri: Nome(1) | arch. Margherita Asso |
| Finanziamento 1 | Restauri: Finanziamento(1) | Save Venice Inc. |
| Restauratore 1 | Restauri: Restauri(1) | COREST |

| | | |
|-----------------|---|---|
| Dirlav1 | Restauri: Direttore dei Lavori(1) | -- |
| Scatola1 | Restauri: Scatola(1) | 1B |
| Cartella1 | Restauri: Cartella(1) | 8.2 |
| Numpage1 | Restauri: Numero Pagine(1) | 193 |
| Tecnica1 | [Restauri: Tecnica(1)Technical] | [https://docs.google.com/open?id=0Bxz7tbql8uxjNGU2NDRhYTktMTQwNC00MzM5LWE3MTEtMDY0ZGYwNDQyNzcx Technical] |
| Amministrativa1 | [Restauri: Amministrativa(1)Administrave] | [https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0Bxz7tbql8uxjMjdkZTM3NDItOWU0Yi00NWUxLTkwZTYtOTkzYzllYjlmY2Zm&hl=en_US Administrative] |
| Progettonumero2 | Restauri: Progetto Numero(2) | 662 |
| Inizio2 | Restauri: Inizio(2) | 2010 |
| Fine2 | Restauri: Fine(2) | 2010 |
| Soptitolo2 | Restauri: Titolo(2) | Soprintendenza per I beni Architettonici e Paesaggistici di Venezia |
| Sopnome2 | Restauri: Nome(2) | Grazia Fumo |
| Finanziamento2 | Restauri: Finanziamento(2) | Save Venice Inc. |
| Restuaratore2 | Restauri: Restauri(2) | Consiglio Nazionale dell Ricerche- Istituto di Chimica Inorganica e delle Superfici/COREST |
| Dirlav2 | Restauri: Direttore dei Lavori(2) | Monica Favaro/Gea Storage |
| Scatola2 | Restauri: Scatola(2) | -- |
| Cartella2 | Restauri: Cartella(2) | -- |

| | | |
|-----------------|--|---|
| Numpage2 | Restauri: Numero Pagine(2) | 375 |
| Tecnica2 | [Restauri: Tecnica(2)Technical] | [https://docs.google.com/open?id=0Bxz7tbql8uxjYzYyNTMyNTQtNWRhYS00NjAyLTgwN2ItYmUzMWQ5N2NiN2Q2 Technical] |
| Amministrativa2 | [Restauri: Amministrativa(2) Administrave] | [https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0Bxz7tbql8uxjZmEzM2U4OGEtOTU0Zi00MjJlLTgwZDYtNGJmMjhlMDFmNDZh&hl=en_US Administrative] |

¹ Please use one of the following two templates:

- If there is history in located in the project folder, replacing the asterisk (*) with the web address to the folder which contains the history of the given object, input

The history of this object can be found [* here].

- If there is no history located in the project folder, input

Sorry, the history of this object is not yet available in the Private Committees for the Safeguarding of Venice restoration record archive.

3.4.2. Venipedia Non-Restoration Spreadsheet

This spreadsheet is already formatted to be uploaded to Venipedia, the only thing you need to do is copy the data from the Non-Restoration Spreadsheet and Object Spreadsheet into the correct cell in the Venipedia Restoration Spreadsheet using the following correspondence.

| * from Template:Page_ACP_P roject_Objects[*] | Oggeto/Non-Restauri Spreadsheet: Cell(Restoration Number) | Our Example (Using Record 621) |
|---|--|---------------------------------------|
| Title | Oggetto: Oggetto | Santa Maria Formosa Grimanis Antique |

| | | |
|-------------------|--|---|
| | | Collection |
| Oggettonumero | Oggetto: Oggetto Numero | 5 |
| Collocazione | Oggetto: Collocazione | Soprintendenza Speciale per il Polo Museale |
| Coordinate | Oggetto: Latitudine, Oggetto: Longitudine | 45.427116, 12.36342 |
| Autore | Oggetto: Autore | -- |
| Datadicreazione | Oggetto: Data di Creazione | 1700s |
| Tipo | Oggetto: Tipologia | Catalogazione |
| Materiale | Oggetto: Materiale | Vari(marmo, ebano, pietre dure, ecc) |
| Storia | ¹ | The history of this object can be found [https://docs.google.com/?tab=oo&authuser=0#folders/0Bxz7tbql8xjNmM5OTRhYTgtZjMxOC00ZGE1LTlkODQtYzkxZWVhbnRkNTg4YTY5 here]. |
| Progettonumero1 | Restauri: Progetto Numero(1) | 621 |
| Inizio1 | Non-Restauri: Inizio(1) | 2009 |
| Fine1 | Non-Restauri: Fine(1) | 2009 |
| Soptitolo1 | Non-Restauri: Titolo(1) | Soprintendenza Speciale per il Polo Museale Veneziano |
| Sopnome1 | Non-Restauri: Nome(1) | Giovanna Nepi Scire |
| Finanziamento1 | Non-Restauri: Finanziamento(1) | The Venice in Peril Fund |
| Dittaincaricata 1 | Non-Restauri: Ditta Incaricata(1) | -- |
| Dirlav1 | Non-Restauri: Direttore | Dott.ssa Marcella De Paoli |

| | | |
|-----------------|--|---|
| | dei Lavori(1) | |
| Scatola1 | Non-Restauri: Scatola(1) | 15A |
| Cartella1 | Non-Restauri: Cartella(1) | 0 |
| Numpage1 | Non-Restauri: Numero Pagine(1) | 119 |
| Tecnica1 | [Non-Restauri: Tecnica(1)Technical] | [https://docs.google.com/open?id=0Bxz7tbql8uxjMmNhMGM0N2EtMmI4ZS00NGVjLWIyYzQtNTc3OGMxZWQzYjZl Technical] |
| Amministrativa1 | [Non-Restauri: Amministrativa(1) Administrave] | [https://docs.google.com/viewer?a=v&pid=explorer&chrome=true&srcid=0Bxz7tbql8uxjZDjiNDI0NDUtNjIyNS00ZDhhLTliOTgtOTJiYTMmYmE4MTUw&hl=en_US Administrative] |

¹ Please use one of the following two templates:

- If there is history in located in the project folder, replacing the asterisk (*) with the web address to the folder which contains the history of the given object, input
The history of this object can be found [* here].
- If there is no history located in the project folder, input
Sorry, the history of this object is not yet available in the Private Committees for the Safeguarding of Venice restoration record archive.

4. Creation of Project Pages

Each project located within the ACP restoration database will eventually be made up of two main components – individual technical and administrative pages and a Venipedia Object Page. It is these pages that will make up the database itself.

4.1. Individual Technical and Administrative Pages

The Individual Restoration Project Pages are the pages the user will first land upon when choosing a specific restoration project from the object's Venipedia page. These pages hold the in-depth information related to the specific project along with carrying over the basic information about the object mentioned in the Venipedia page. These pages also allow for the separation of private and public data utilizing the Public Technical Project Page and Private Administrative Project Page. There are two versions of both of these pages, one for restoration projects and one for non-restoration projects, named accordingly.

4.1.1. Private Administrative Project Page

The Private Administrative Project Page holds all the administrative information related to a given restoration project while also keeping the information private from the eyes of the public.

Due to the difference in information held within project folders dealing with restoration projects versus those of other project types – i.e. laboratorio, catalogazione, indagini, etc. – two separate Private Administrative Project Pages had to be created, a template for a Private Administrative Restoration Project Page and a template for a Private Administrative Non-Restoration Project Page.

- If digitizing a restoration project, please use the [Private Administrative Restoration Project Page Template](#).
- If digitizing a project of a different type, please use the [Private Administrative Non-Restoration Project Page Template](#).

After finished following the steps outlined in the template, delete all of the writing in red and save the document in Microsoft Word as a PDF in the following format replacing the asterisk (*) with the object name and the hash (#) with the project number.

*(#) - Amministrativa.pdf

For the example this would be (using record 219), [Pilastrì Acritani\(219\) – Amministrativa.pdf](#)

This page should then be uploaded to the commprive@gmail.com account. When uploading this Word document to Google Docs, please make sure the following are true:

- Convert documents, presentations, spreadsheets, and drawing to the corresponding Google Docs format should be left unchecked.
- Convert text from PDF and image files to Google documents should be left unchecked.
- Confirm settings before each upload should be checked.

After verifying the above are true and the document has been uploaded, the Private Individual Restoration Project Page should be moved to its corresponding project folder number (created in Chapter 1); this folder should already house the Project Information Extraction Sheet from [Chapter 1.1, Project Information Extraction Sheet](#), and the documents digitized from [Chapter 2, Digitization of Extracted Data](#).

4.1.2. Public Individual Restoration Project Page

The Public Individual Restoration Project Page pulls information from the Private Individual Restoration Project Page that has deemed appropriate for the eyes of the public.

Due to the difference in information held within project folders dealing with restoration projects versus those of other project types – i.e. laboratorio, catalogazione, indagini, etc. – two separate Private Administrative Project Pages had to be created, a template for a Private Administrative Restoration Project Page and a template for a Private Administrative Non-Restoration Project Page.

- If digitizing a restoration project, please use the [Public Technical Restoration Project Page Template](#).
- If digitizing a project of a different type, please use the [Public Technical Non-Restoration Project Page Template](#).

After finished following the steps outlined in the template, delete all of the writing in red and save the document in Microsoft Word as a PDF in the following format replacing the asterisk (*) with the object name and the hash (#) with the project number.

*(#) - Tecnica.pdf

For the example this would be (using record 219), [Pilastrì Acritani\(219\) – Tecnica.pdf](#)

This page should then be uploaded to the commprive@gmail.com account. When uploading this Word document to Google Docs, please make sure the following are true:

- Convert documents, presentations, spreadsheets, and drawing to the corresponding Google Docs format should be left unchecked.
- Convert text from PDF and image files to Google documents should be left unchecked.
- Confirm settings before each upload should be checked.

After verifying the above are true and the document has been uploaded, the Private Individual Restoration Project Page should be moved to its corresponding project folder number (created in Chapter 1); this folder should already house the Project Information Extraction Sheet from [Chapter 1.1, Project Information Extraction Sheet](#), the Private Administrative Project Page created in [Chapter 4.1.1, Private Administrative Project Page](#), and the documents digitized from [Chapter 2, Digitization of Extracted Data](#).

4.2. Object Venipedia Page

The Object Venipedia Page is what users will see upon first looking into the information on a given object. It is here that the basic information related to the object and the history can be found. This page also acts portal into finding more-detailed information into individual restoration projects related to the given object.

These pages are automatically generated from the information inputted in both the Venipedia Restauri and Venipedia Altro Spreadsheets created in [Chapter 3.4, Venipedia Spreadsheets](#). In order to import this information to Venipedia you must first download the ACP Venipedia Spreadsheet as an Excel document, either .xls or .xlsx.

While looking at the open ACP Venipedia Spreadsheet, open to the Venipedia Restauri Sheet and save the sheet as a Comma delimited (.csv) file, under the name Venipedia Restauri.csv. Do the same process on the Venipedia Non-Restauri and save it under the file name Venipedia Non-Restauri.csv.

Lastly import these spreadsheets to Venipedia following the steps [in Chapter 6.1, Import CSV](#).

5. Google Docs Help

5.1. Creating Links in Google Spreadsheets

To create a link in Google Spreadsheets, you will only need two pieces of information – the web address you are attempting to link to and the friendly name you want to have the link appear as. Using these two things, you can easily create a hyperlink within the Project Spreadsheet. Your hyperlink can be created using the following coding by replacing the asterisk (*) with the web address you would like the link to point to and the hash (#) with the friendly name, or the text the you would like the link to appear as.

```
=hyperlink(“*”, “#”)
```

For example, if you wanted to link to our Google Site

(<http://www.sites.google.com/site/ve11archives>) and have the friendly text say Venice B11 Archives Team Site, you would create the following line of code.

```
=hyperlink(“http://www.sites.google.com/site/ve11archives”, “Venice B11 Archives Team Site”)
```

5.2. Sharing Google Docs

There are three different visibility options available in Google Docs – private, anyone with the link and public on the web. You can see the current visibility setting for your doc by hovering over the blue “Share” button in the upper right of your screen.

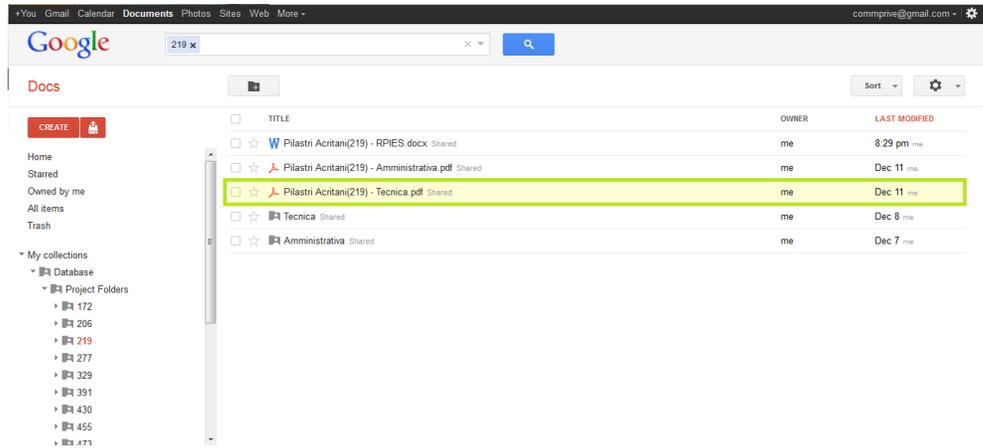
5.2.1. Sharing to Anyone with the Link

A Google Doc set to “Anyone with the link” means another person can only view the document if they have the exact URL of the file. This setting also allows for giving easy access to information to a large group of people, while also not allowing anyone outside the commprive@gmail.com account to edit the file directly.

5.2.1.1. Sharing a file to Anyone with the Link

To set the visibility of a file to “Anyone with the Link,” follow the following steps.

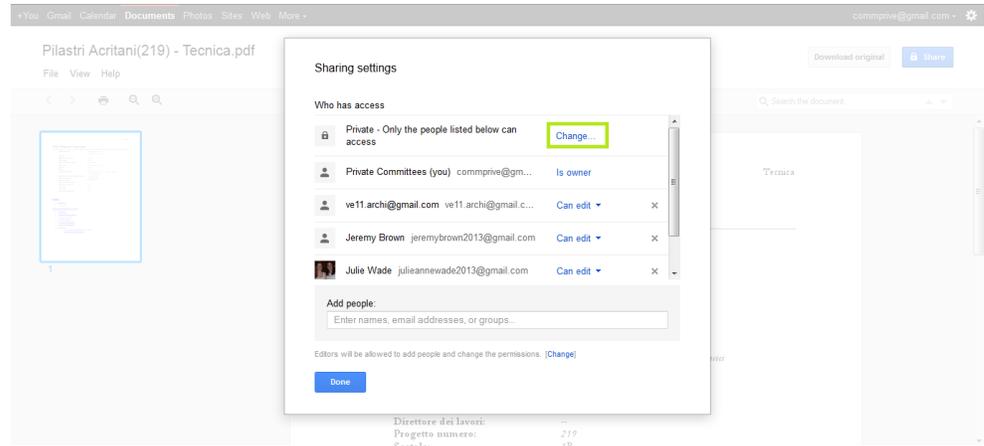
Step one. Open the Google Doc of which you want to change the visibility of the file to “Anyone with the link.”



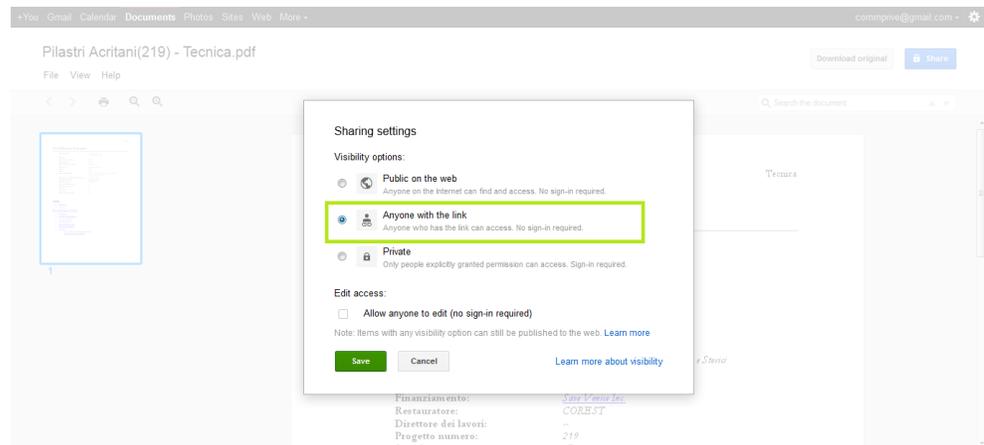
Step two. Click on the blue “Share” button in the upper right hand side of your screen.



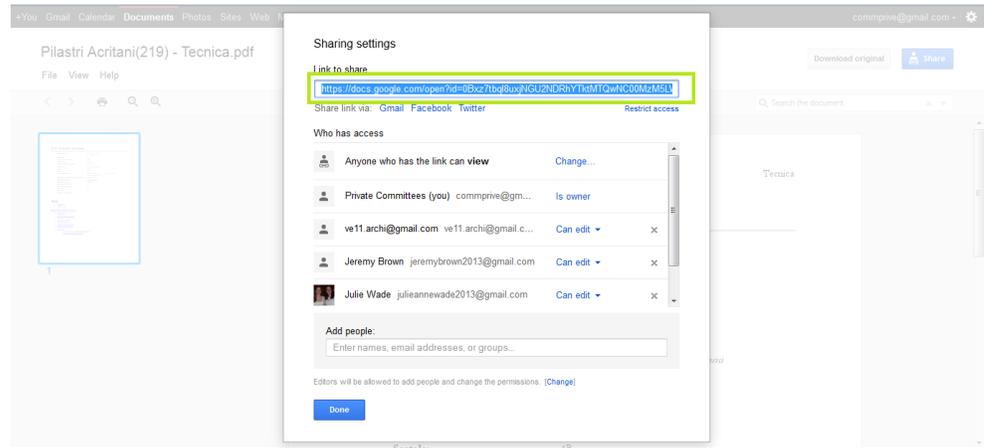
Step three. Now that you are in the Sharing settings, under the “Who has access” list click “Change...” in the first row.



Step four. Choose “Anyone with the link” and click save.



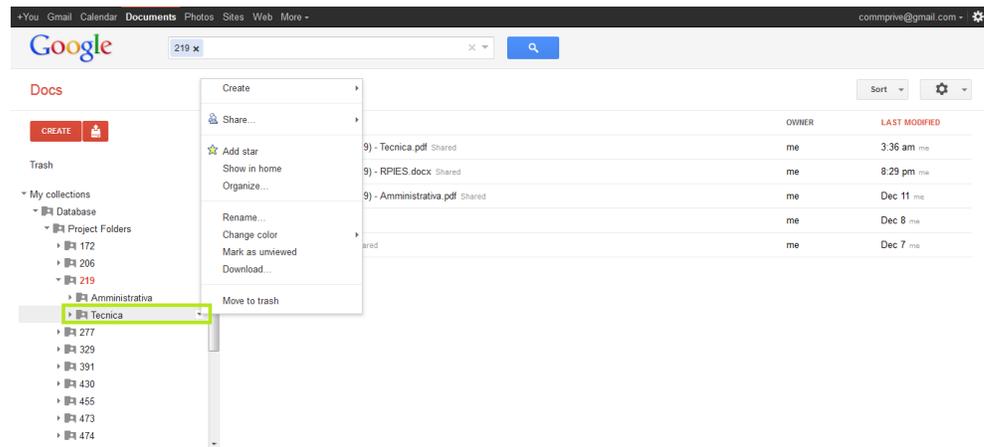
Step five. The web address in the top of the Sharing settings menu is the hyperlink to use to link to this page from any part of the database. When finished, click the blue “Done” button in the lower right hand side of the Sharing settings menu. The document is now visible to anyone who has the link.



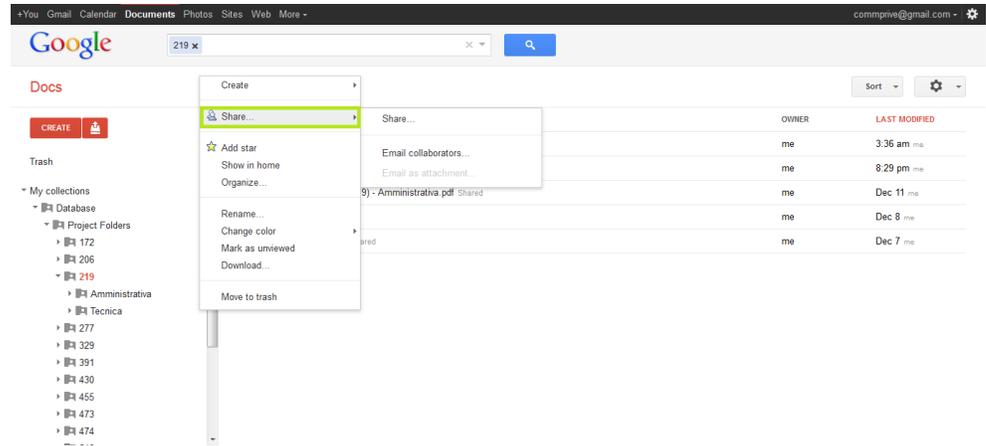
5.2.1.2. Sharing a Folder to Anyone with the Link

To set the visibility of a folder to “Anyone with the Link,” follow the following steps.

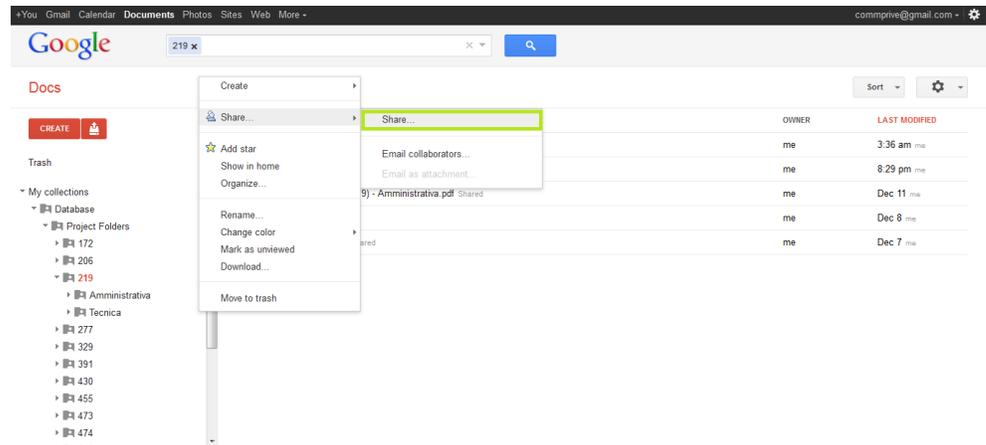
Step one. Right-click the Google Doc folder of which you want to change the visibility to “Anyone with the link.”



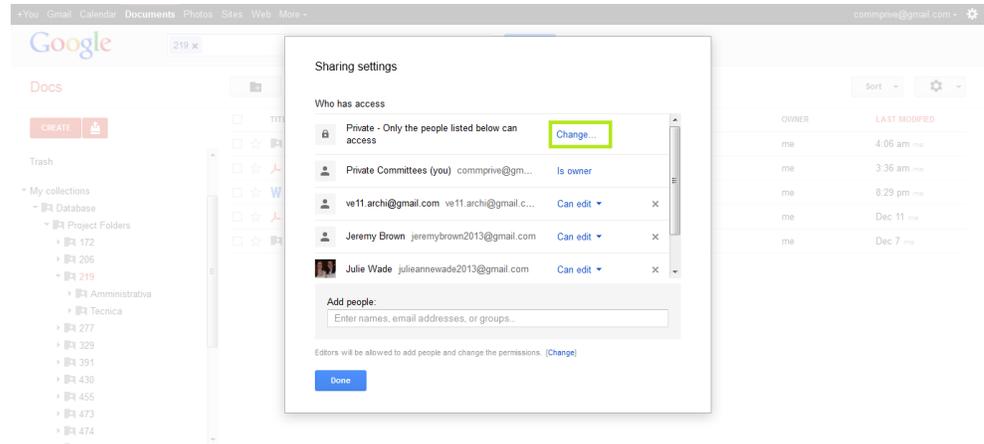
Step two. Choose the “Share” option from the drop down list..



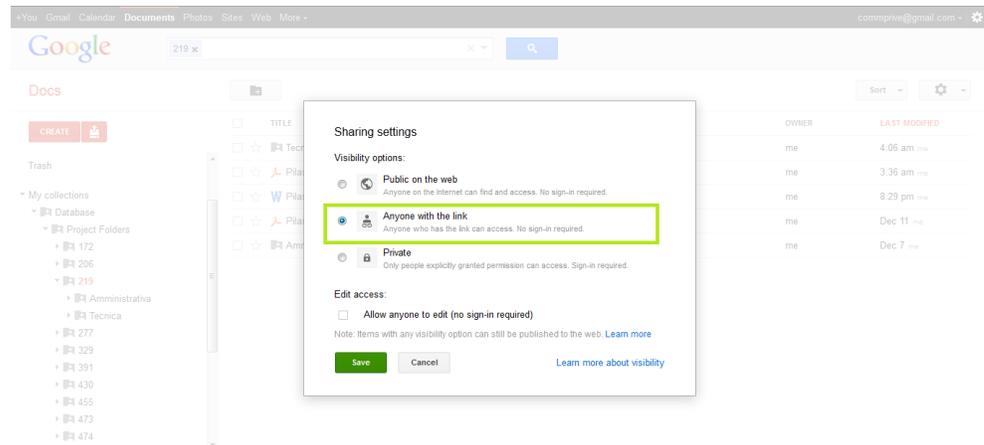
Step three. Select “Share...”



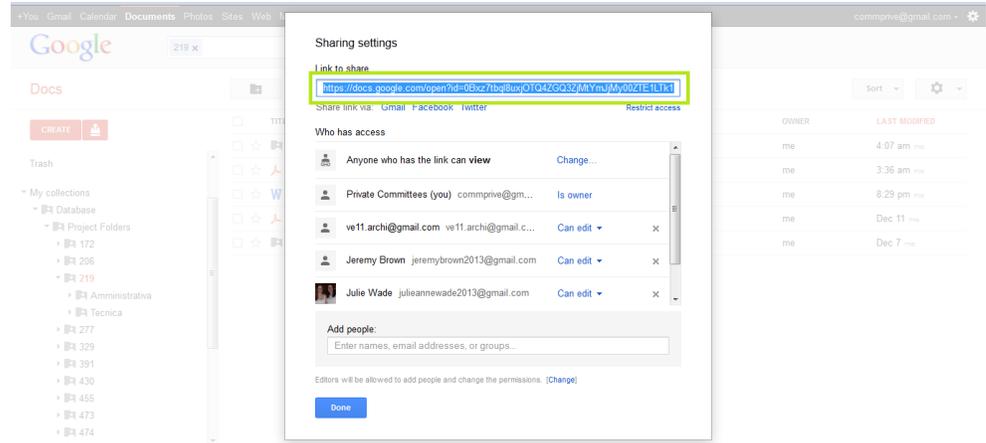
Step four. Now that you are in the Sharing settings, under the “Who has access” list click “Change...” in the first row.



Step five. Choose “Anyone with the link” and click save.



Step six. The web address in the top of the Sharing settings menu is the hyperlink to use to link to this folder from any part of the database. When finished, click the blue “Done” button in the lower right hand side of the Sharing settings menu. The folder is now visible to anyone who has the link.



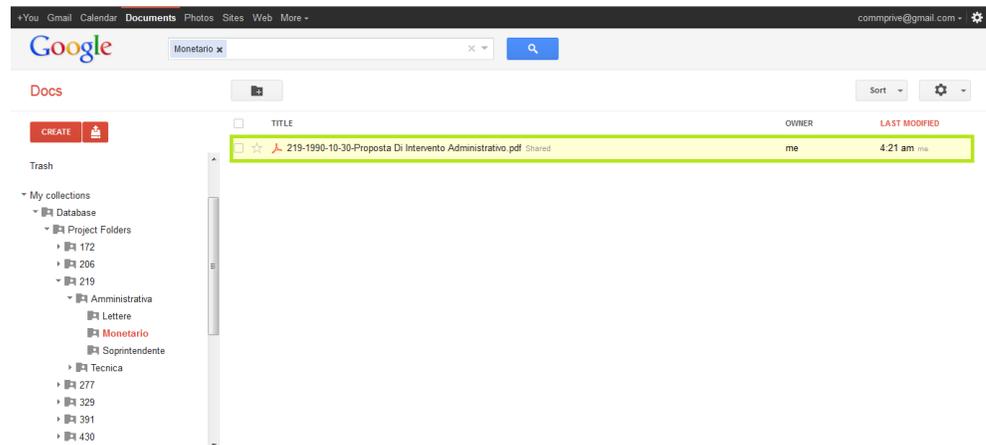
5.2.2. Setting a Google Doc as Private

All Google Docs start out as private by default. When you create a private doc, you're the only person with access to it; however from here you can give access to other people. Anyone trying to access the file will have to sign in to their Google Account to verify that they have access to the doc.

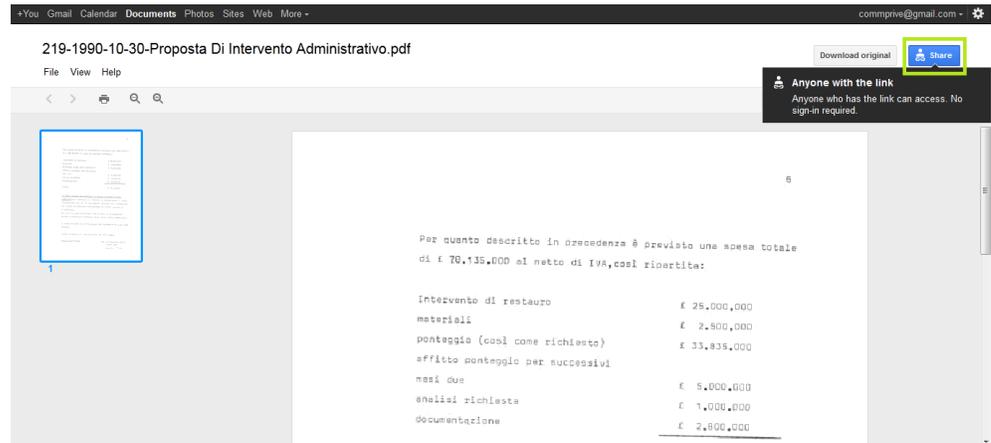
5.2.2.1. Setting a File as Private

If for some reason a file that is supposed to be private loses this security, follow the following steps.

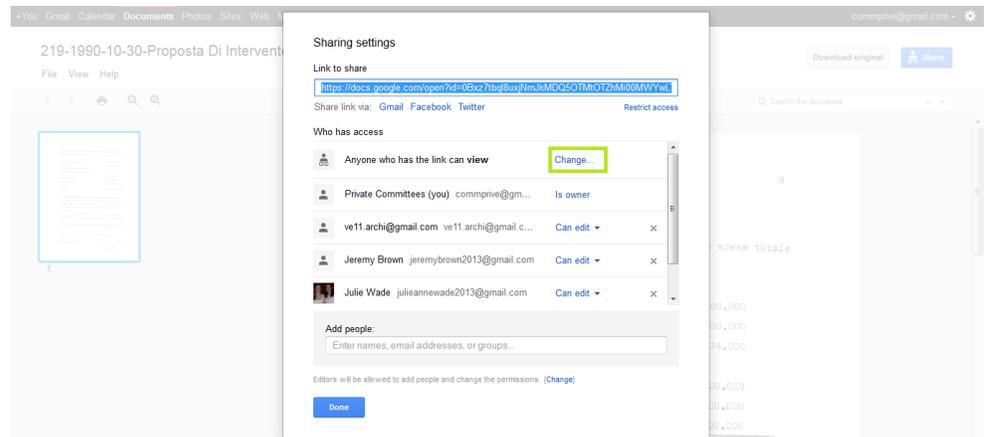
Step one. Open the Google Doc of which you want to change the visibility of the file to “Private.”



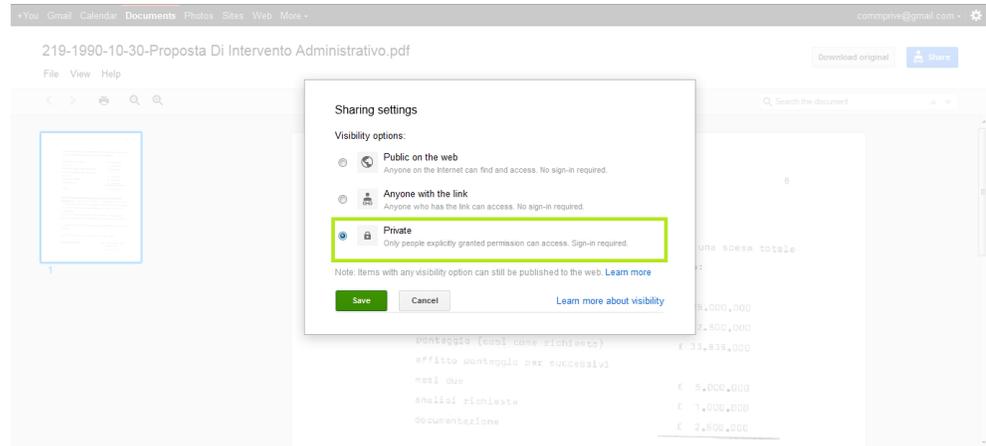
Step two. Click on the blue “Share” button in the upper right hand side of your screen.



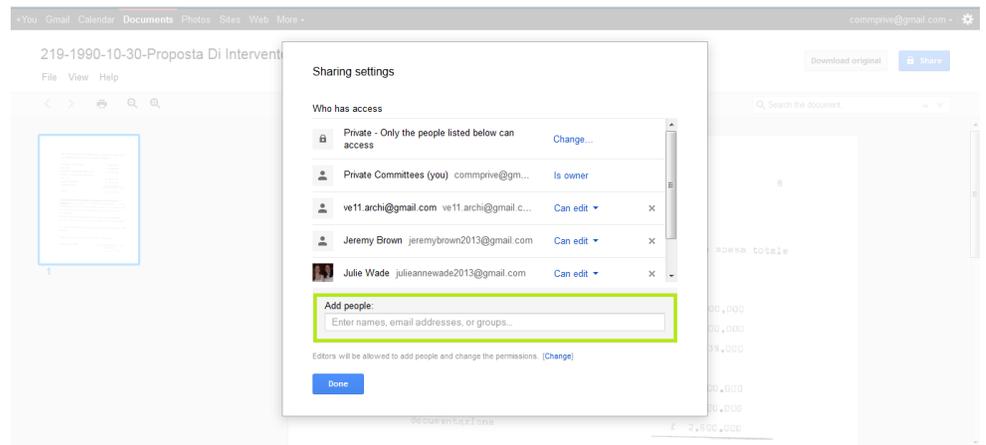
Step three. Now that you are in the Sharing settings, under the “Who has access” list click “Change...” in the first row.



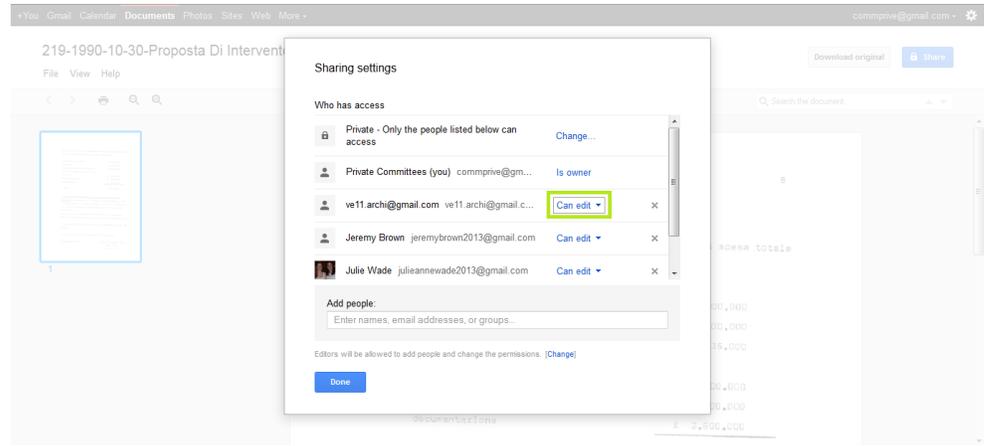
Step four. Choose “Private” and click save.



Step five. To add users who can view or edit this file, enter their e-mail address in the bottom of the Sharing settings menu where it reads “Add people.”



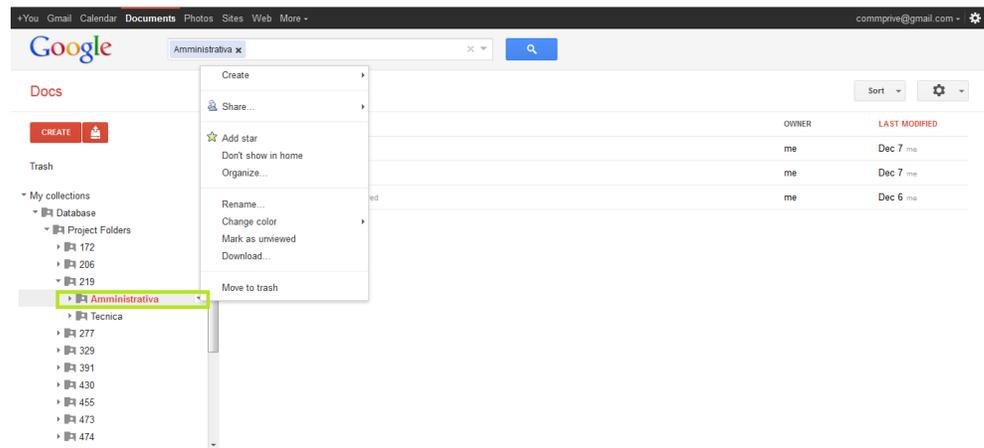
Step six. After adding users to have access to the file, you can change whether they can only view the file or if they have permission to edit the file. To do this, click on “Can edit” to the left of their name in the Sharing settings menu and choose whichever option is wanted. When finished, click the blue “Done” button in the lower right hand side of the Sharing settings menu and the file’s visibility has been adjusted to your requirements.



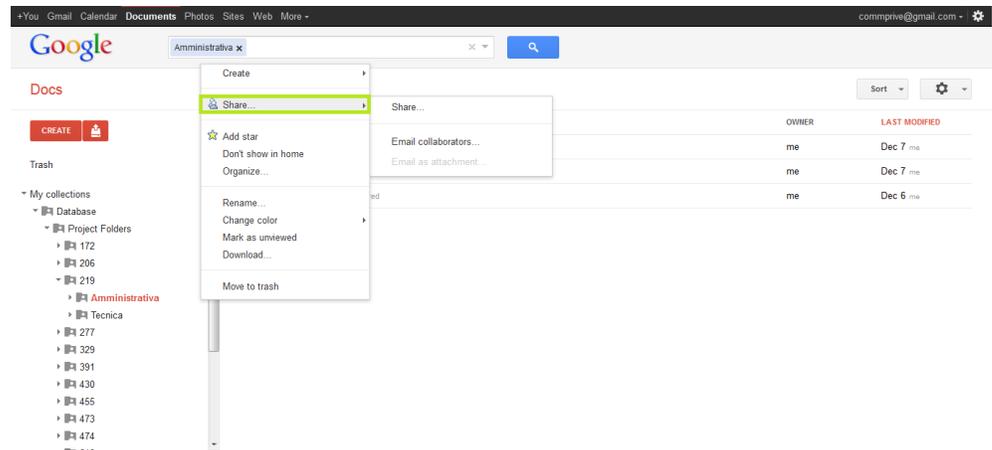
5.2.2.2. Setting a Folder as Private

If for some reason a folder that is supposed to be private loses this security, follow the following steps.

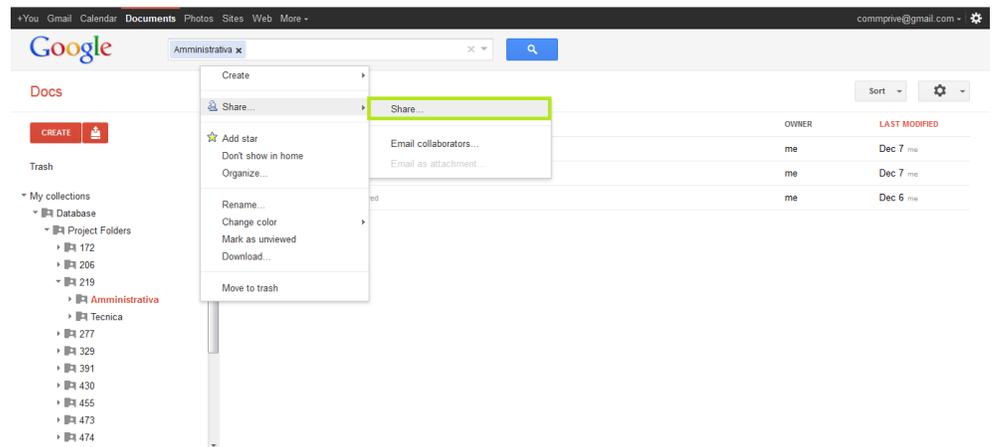
Step one. Right-click the Google Doc folder of which you want to change the visibility to “Private.”



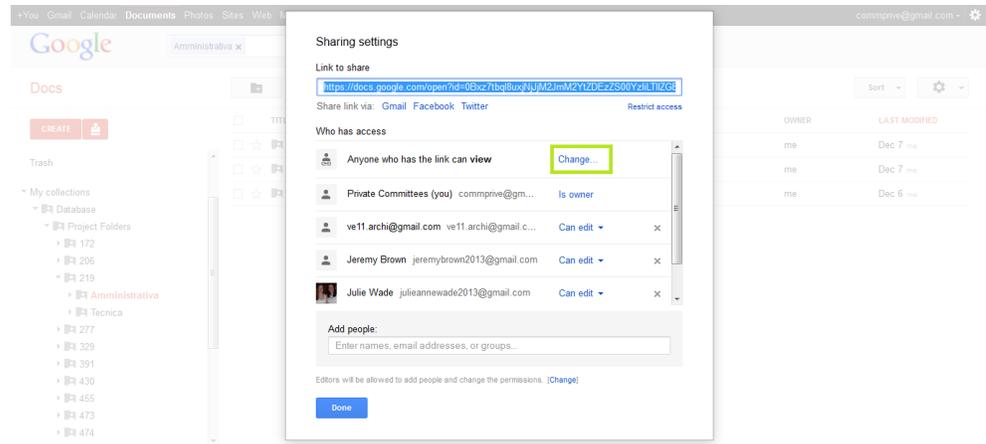
Step two. Choose “Share” from the drop down menu.



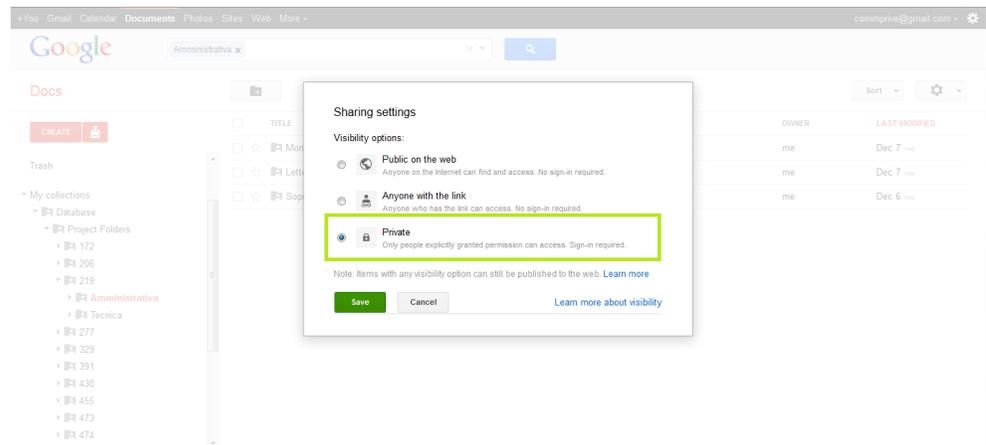
Step three. Select “Share...”



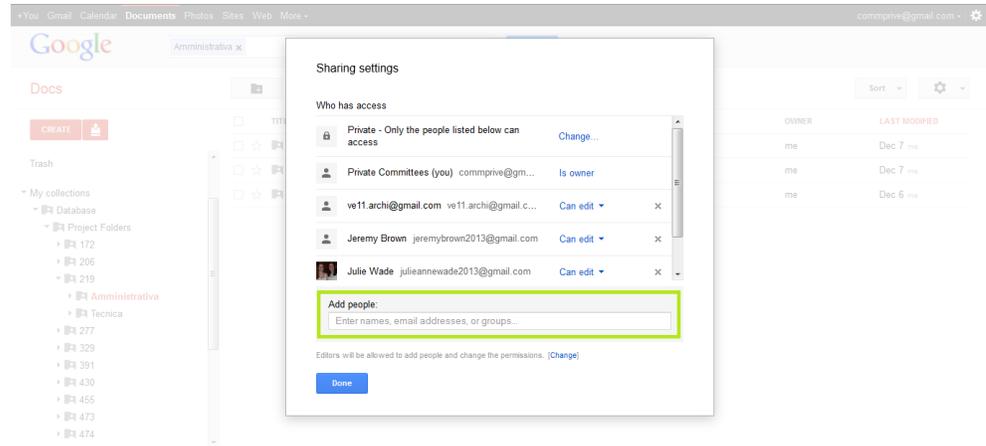
Step four. Now that you are in the Sharing settings, under the “Who has access” list click “Change...” in the first row.



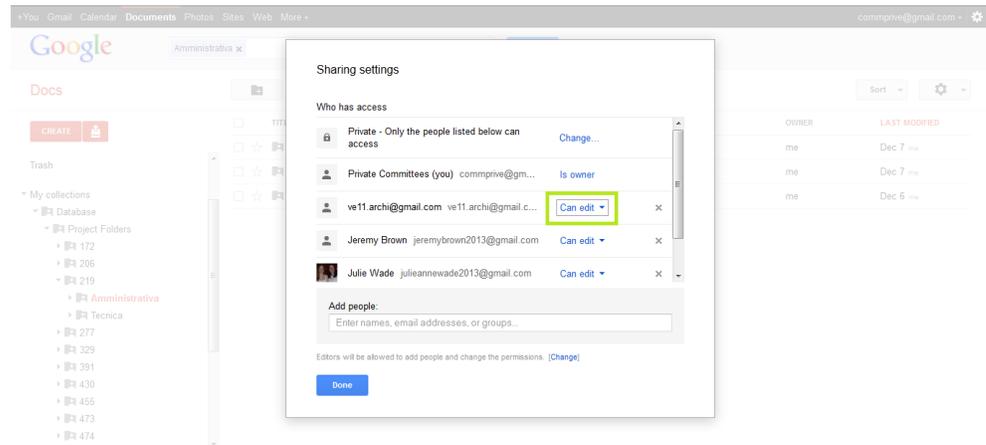
Step five. Choose “Private” and click save.



Step six. To add users who can view or edit this file, enter their e-mail address in the bottom of the Sharing settings menu where it reads “Add people.”



Step seven. After adding users to have access to the folder, you can change whether they can only view the folder or if they have permission to edit the folder. To do this, click on “Can edit” to the left of their name in the Sharing settings menu and choose whichever option is wanted. When finished, click the blue “Done” button in the lower right hand side of the Sharing settings menu and the file’s visibility has been adjusted to your requirements.



6. Venipedia Help

When using Venipedia make sure to use the commprive account.

Username: commprive

Password: commprive11

By utilizing Venipedia, the ACP database allows for certain information to be viewed by the eyes of the public while at the same time created a unified front by utilizing the import CSV function which can automatically create Venipedia pages.

6.1. Import CSV

To use the import CSV function, please follow the following steps.

First open venipedia.org and in the search bar input “Special:ImportCSV”. From this page click “Browse” and chose the *.csv file you wish to import t Venipedia. Lastly, click import and wait for Venipedia to automatically create and/or update the Venipedia pages.

The newly created and/or updated pages can be viewed by choosing “My Contributions” in the top left hand side of your screen.

6.2. Creation of New Committee Venipedia Pages

Not all of the individual committees that make up the Private Committees for the Safeguarding of Venice have their own Venipedia page. Therefore these pages must be created in order for the committee names from each of the Object Venipedia Pages created in [Chapter 4.2, Object Venipedia Page](#), to link correctly.

In order to make these pages, please use the [Committee Venipedia Page Template](#) found in Google Docs under Digitization Guide/Templates in the commprive@gmail.com account. After completing the template, please delete all the writing in red and copy the entirety of text in the document.

While in Venipedia, type the full name of the committee into the search bar maintaining the formatting that you would want the Committee Venipedia Page to be named – i.e. Venetian Heritage Inc., not venetian heritage inc – and click search. The search will then return

There were no results matching the query
Create the page “Committee Name” on this wiki!

Click the committee name in red to create the new page. Paste the selected text from the Committee Venipedia Page Word Document you created into the editor and save the page. This page will automatically be created to the formatting consistent with the other committee pages on Venipedia.

In order to make the map work in the committee page, please follow the steps in [Chapter 6.2.3, Creation of Committee Project Map](#), and [Chapter 6.2.4, Creation of Committee Category](#).

6.2.1. Inserting Citations

It is very important that every reference used is cited to its respective contribution. To do so, please use the following format, replacing the asterisk (*) with the web address of the reference and the hash (#) with the friendly name of the reference.

```
<ref name="#">{{cite web |url=* |title=#}}</ref>
```

6.2.2. Inserting Hyperlinks

Inserting hyperlinks in Venipedia has been broken down into two sections due to their difference in formatting.

6.2.2.1. Inserting Hyperlinks to Outside Web Addresses

To insert a hyperlink to an outside web address, please use the following format, replacing the asterisk (*) with the web address of the reference and the hash (#) with the friendly name of the reference.

```
[# *]
```

6.2.2.2. Inserting Hyperlinks to Pages within Venipedia

To insert a hyperlink to another Venipedia page, please use the following format, replacing the asterisk (*) with the exact name of the other Venipedia page and the hash (#) with the friendly name of the reference.

```
[[# | *]]
```

6.2.3. Creation of Committee Project Map

Each Committee Venipedia Page has a map of the projects associated with that committee that is automatically generated from the Object Venipedia Pages created in [Chapter 4.2, Object Venipedia Page](#).

In order to generate this map you must create the Venipedia Template:Map page and embed the coding created using the [Committee Venipedia Map Template](#) located in Google Docs under Digitization Manual/Templates in the commprive@gmail.com account. After completing the template, please delete all the writing in red and copy the entirety of text in the document.

While in Venipedia, type the following replacing the asterisk (*) with the Committee Venipedia Page Name, it is important these names match exactly for the map to work correctly.

Template:Map *

The search will then return

There were no results matching the query

Create the page “Template:Map Committee Venipedia Page Name” on this wiki!

Click the writing in red to create the new map page. Paste the selected text from the Committee Venipedia Map Word Document you created into the editor and save the page. This map will automatically be created to the formatting consistent with the other committee maps on Venipedia.

In order to make the map work in the committee page, please continue to follow the steps in [Chapter 6.2.4, Creation of Committee Category](#).

6.2.4. Creation of Committee Category

Each committee in Venipedia must have its own category created in order to group the projects funded by the ACP to their respective committee. Creating this page will allow for the completion of the Committee Venipedia Page.

In order to generate this page you must create the Venipedia Category page and embed the coding created using the [Committee Venipedia Category Template](#) located in Google Docs

under Digitization Manual/Templates in the commprive@gmail.com account. After completing this template, please delete all the writing in red and copy the entirety of text in the document.

While in Venipedia, type the following replacing the asterisk (*) with the Committee Venipedia Page Name, it is important that these names match exactly for the Category to work correctly.

Category:*

The search will then return

There were no results matching the query

Create the page “Category:Committee Venipedia Page Name” on this wiki!

Click the writing in red to create the new category page. Paste the selected text from the Committee Venipedia Category Word Document you created into the editor and save the page. This category will automatically be created to the formatting consistent with the other committee maps on Venipedia and will complete the creation of the Committee Venipedia Page.

Appendix C. Venipedia Template for Private Committee

C.1. Committee Venipedia Page Template

The creation of Committee Venipedia Pages can be easily done using this template. First, download this file as a Microsoft Word file and save as “* Venipedia Page” replacing the asterisk (*) with the committee name. Then continue to replace the fields written in red with the current information and be sure to cite your references using the template explained in Chapter 6.2.1, Inserting Citations.

```
{{Infobox Organization
|title = {{PAGENAME}}
|titlestyle =

|image = Insert name of image here – i.e. image.png

|OrganizationType = Non-Profit Organization
|coordinates = Insert coordinate of head office here
|address = Insert address of head office here
|phonenumber = Insert phone number of head office here
|faxnumber = Insert fax number of head office here
|yearfounded = Insert year funded here}}
```

Please write a short paragraph describing the committee here.

==History==

Please write a few paragraphs describing the history of the committee.

==Activities==

Please write a few paragraphs describing the activities of the committee including funding, events along with past and current projects. All of these can be made into separate sections within the activities section.

==Membership==

Please write a short paragraph pertaining on how to achieve membership into the committee and any important donors if applicable.

{{Map PAGENAME}}

==External Links==

Please create a list of external links that may relate to this committee's information, including the link to the committee's homepage.

==References==

<references/>

C.2. Committe Venipedia Map Template

The creation of Committee Venipedia Map Pages can be easily done using this template. First, download this file as a Microsoft Word file and save as “* Venipedia Map” replacing the asterisk (*) with the committee name. Then continue to replace the fields written in red with the requested information.

<includeonly>

==Projects==

{{#compound_query:

|[[{{PAGENAME}}]];?Coordinates;?Object Number;icon=Red Marker.png

```

|[[Category:Insert Committe Venipedia Page Name
here]][[Coordinates::+]]?Coordinates;?Object Number;icon=Blue Marker.png

|limit=500

|height=500px

|format=map }}

</includeonly>

```

```

<noinclude>{{documentation}}<!--Please add metadata to the <includeonly> section at
the bottom of the /doc subpage---></noinclude>

```

C.3. Committee Venipedia Category Template

The creation of Committee Venipedia Map Pages can be easily done using this template. First, download this file as a Microsoft Word file and save as “* Venipedia Map” replacing the asterisk (*) with the committee name. Then continue to replace the fields written in red with the requested information.

This category contains all of the objects restored during projects funded by insert Committee Name here under Private Committees for the Safeguarding of Venice.

C.4. ACP Restoration Project Objects Venipedia Page Template

```

<includeonly>

{{Infobox
|title = {{PAGENAME}}
|titlestyle =
|image = {{{image|}}}

```

```

|imagestyle =
|headerstyle = background:#ccf;
|labelstyle = background:#ddf;
|datastyle =

|header1 = Basic Information

|label2 = [[Property:Object Number|Object Number]]
|data2 = [[Object Number::{{{oggettonumero|}}}}]]

|label3 = [[Property:Author|Author]]
|data3 = [[Author::{{{autore|}}}}]]

|label4 = [[Property>Date of Creation|Date of Creation]]
|data4 = [[Date of Creation::{{{datadicreazione|}}}}]]

|label5 = [[Property:Type|Type]]
|data5 = [[Type::{{{tipo|}}}}]]
|label6 = [[Property:Material|Material]]
|data6 = [[Material::{{{materiale|}}}}]]

|header7 = Location

|label8 = [[Property:Collection|Collection]]
|data8 = [[Collection::{{{collocazione|}}}}]]

|label9 = [[Property:Coordinates|Coordinates]]
|data9 = [[Coordinates::{{{coordinate|}}}}]]
}}

```

This online repository was created to house a back-up of the documents found within the [[The Association of International Private Committees for the Safeguarding of Venice|Private Committees for the Safeguarding of Venice]] restoration record archive. Located within this page and others you will find all the information pertaining to the restoration efforts of the [[The Association of International Private Committees for the Safeguarding of Venice|Private Committees for the Safeguarding of Venice]] easily accessible to your fingertips. The complete list of restoration projects can be found [http://venipedia.org/index.php?title=Category:ACP_Project_Objects here].

==History==

{{{storia|}}}

==Restorations==

There have been {{{numerorestauri|}}} restorations of this object funded by the Private Committees for the Safeguarding of Venice.

{| class="wikitable"

|+ Restoration Projects of {{{PAGENAME}}}

! scope="col" | Project Number

! scope="col" | Start Year

! scope="col" | End Year

! scope="col" | Soprintendente (Title)

! scope="col" | Soprintendente (Name)

! scope="col" | Funding Committee

! scope="col" | Restoration Company

! scope="col" | Director of Work

! scope="col" | Box Number

! scope="col" | Folder Number

! scope="col" | Number of Pages

! scope="col" | Links to Content

```

|-
! scope="row" | {{{progettonumero1|}}}
| {{{inizio1|}}} || {{{fine1|}}} || {{{soptitolo1|}}} || {{{sopnome1|}}} ||
[[{{{finanziamento1|}}} | {{{finanziamento1|}}}]] || {{{restauratore1|}}} ||
{{{dirlav1|}}} || {{{scatola1|}}} || {{{cartella1|}}} || {{{numpage1|}}} ||
{{{tecnica1|}}}/{{{amministrativa1|}}}
|-
! scope="row" | {{{progettonumero2|}}}
| {{{inizio2|}}} || {{{fine2|}}} || {{{soptitolo2|}}} || {{{sopnome2|}}} ||
[[{{{finanziamento2|}}} | {{{finanziamento2|}}}]] || {{{restauratore2|}}} ||
{{{dirlav2|}}} || {{{scatola2|}}} || {{{cartella2|}}} || {{{numpage2|}}} ||
{{{tecnica2|}}}/{{{amministrativa2|}}}
|}

```

```

{{{Map ACP Project Objects}}}
[[Category:ACP Project Objects]]
[[Category: {{{finanziamento1|}}}]]
[[Category: {{{finanziamento2|}}}]]
</includeonly>

```

```

<noinclude> {{{documentation}}} <!--Please add metadata to the <includeonly> section at
the bottom of the /doc subpage--></noinclude>

```

C.5. ACP Non-Restoration Project Objects Venipedia Page Template

```

<includeonly>

```

```

{{{Infobox
|title = {{{PAGENAME}}}
|titlestyle =
|image = {{{image|}}}

```

```

|imagestyle =
|headerstyle = background:#ccf;
|labelstyle = background:#ddf;
|datastyle =

|header1 = Basic Information

|label2 = [[Property:Object Number|Object Number]]
|data2 = [[Object Number::{{{oggettonumero|}}}}]]

|label3 = [[Property:Author|Author]]
|data3 = [[Author::{{{autore|}}}}]]

|label4 = [[Property>Date of Creation|Date of Creation]]
|data4 = [[Date of Creation::{{{datadicreazione|}}}}]]

|label5 = [[Property:Type|Type]]
|data5 = [[Type::{{{tipo|}}}}]]
|label6 = [[Property:Material|Material]]
|data6 = [[Material::{{{materiale|}}}}]]

|header7 = Location

|label8 = [[Property:Collection|Collection]]
|data8 = [[Collection::{{{collocazione|}}}}]]

|label9 = [[Property:Coordinates|Coordinates]]
|data9 = [[Coordinates::{{{coordinate|}}}}]]
}}

```

This online repository was created to house a back-up of the documents found within the [[The Association of International Private Committees for the Safeguarding of Venice|Private Committees for the Safeguarding of Venice]] restoration record archive. Located within this page and others you will find all the information pertaining to the restoration efforts of the [[The Association of International Private Committees for the Safeguarding of Venice|Private Committees for the Safeguarding of Venice]] easily accessible to your fingertips. The complete list of restoration projects can be found [http://venipedia.org/index.php?title=Category:ACP_Project_Objects here].

==History==

{{{storia|}}}

==Projects==

```
{ | class="wikitable"
|+ Restoration Projects of {{{PAGENAME}}}
! scope="col" | Project Number
! scope="col" | Start Year
! scope="col" | End Year
! scope="col" | Soprintendente (Title)
! scope="col" | Soprintendente (Name)
! scope="col" | Funding Committee
! scope="col" | Contracted Company
! scope="col" | Director of Work
! scope="col" | Box Number
! scope="col" | Folder Number
! scope="col" | Number of Pages
! scope="col" | Links to Content
|-
! scope="row" | {{{progettonumero1|}}}
```

```

| {{{inizio1|}}} || {{{fine1|}}} || {{{soptitolo1|}}} || {{{sopnome1|}}} ||
[[{{{finanziamento1|}}} | {{{finanziamento1|}}}]] || {{{dittaincaricata1|}}} ||
{{{dirlav1|}}} || {{{scatola1|}}} || {{{cartella1|}}} || {{{numpage1|}}} ||
{{{tecnica1|}}}/{{{amministrativa1|}}}
|}

```

```

{{{Map ACP Project Objects}}}
[[Category:ACP Project Objects]]
[[Category: {{{finanziamento1|}}}]]
</includeonly>

```

<noinclude> {{{documentation}}} <!--Please add metadata to the <includeonly> section at the bottom of the /doc subpage--></noinclude>

C.6. ACP Project Objects Map Template

```

<includeonly>

==Location==
{{{#compound_query:
|[[{{{PAGENAME}}}];?Coordinates;?Object Number;icon=Red Marker.png
|[[Category:ACP Project Objects]][[Coordinates::+]];?Coordinates;?Object
Number;icon=Blue Marker.png
|limit=500
|height=500px
|format=map }}
</includeonly>

```

<noinclude> {{{documentation}}} <!--Please add metadata to the <includeonly> section at the bottom of the /doc subpage--></noinclude>

Appendix D. Project Information Sheets Appendix

D.1. Restoration Project Information Extraction Sheet Template

Project Number-Object Name

To create the Project Information Extraction Sheet, first download this word document and save as “*(#) – RPIES.docx” replacing the asterisk (*) with the object name and the hash (#) with the corresponding project number. Next, fill in the following table corresponding to the information you find while extracting from the corresponding project folder. If for some reason some information is missing or cannot be found put “--” in its place.

| | | |
|----|---------------------------------------|--|
| 1 | Collocazione: | <i>Insert project information here</i> |
| 2 | Coordinate: | <i>Insert project information here</i> |
| 3 | Autore: | <i>Insert project information here</i> |
| 4 | Data di creazione: | <i>Insert project information here</i> |
| 5 | Tipologia: | <i>Insert project information here</i> |
| 6 | Bene culturale (tipo): | <i>Insert project information here</i> |
| 7 | Materiale: | <i>Insert project information here</i> |
| 8 | Inizio: | <i>Insert project information here</i> |
| 9 | Fine: | <i>Insert project information here</i> |
| 10 | Soprintendente: (Title) | <i>Insert project information here</i> |
| 11 | (Name) | <i>Insert project information here</i> |
| 12 | Progetto richiesta data: | <i>Insert project information here</i> |
| 13 | Comitato data di approvazione: | <i>Insert project information here</i> |
| 14 | Finanziamento: | <i>Insert project information here</i> |
| 15 | UNESCO data di approvazione: | <i>Insert project information here</i> |

| | | |
|----|------------------------------------|--|
| 16 | Numero di offerte progetto: | <i>Insert project information here</i> |
| 17 | Riduzione offerta migliore: | <i>Insert project information here</i> |
| 18 | Restaurato: | <i>Insert project information here</i> |
| 19 | Direttore dei lavori: | <i>Insert project information here</i> |
| 20 | Costo totale: | <i>Insert project information here</i> |
| 21 | Progetto numero: | <i>Insert project information here</i> |
| 22 | Scatola: | <i>Insert project information here</i> |
| 23 | Cartella: | <i>Insert project information here</i> |
| 24 | Numero di pagine: | <i>Insert project information here</i> |

Storia

Create a bulleted list connecting all the files related to the history of the project within of the project folder you are working on. Please use the following naming templates:

- Subfolder name
 - Individual files
 - 1) If the file has a date, put in the format “DD mese YYYY: Nome o la descrizione del file”
 - 2) If the file does not have a date, put in the format “Nome o la descrizione del file”
 - 3) If the file is a letter, put in the format “DD mese YYYY: Da-A – Nome o la descrizione del file”

If the original file was larger than 2MB and had to be split up into multiple sections, put in the format:

- 1, 2, or 3
 - Pagine #-#
 - Pagina #

If there are no files located in the project folder related to the, please replace this text with:

- Non disponibile

Documentazione Tecnica

- Please list any of the extracted technical documents here as you extract them from the project folder and organize the documents into sub-folders. Please use the following naming template:
- Subfolder
 - Individual files
 - 4) If the file has a date, put in the format “DD mese YYYY: Nome o la descrizione del file”
 - 5) If the file does not have a date, put in the format “Nome o la descrizione del file”
 - 6) If the file is a letter, put in the format “DD mese YYYY: Da-A – Nome o la descrizione del file”

If the original file was larger than 2MB and had to be split up into multiple sections, put in the format:

- 1, 2, or 3
 - Pagine #-#
 - Pagina #

Documentazione Amministrativa

- Please list any of the extracted administrative documents here as you extract them from the project folder and organize the documents into sub-folders. Please use the following naming template:
- Subfolder
 - Individual files
 - 7) If the file has a date, put in the format “DD mese YYYY: Nome o la descrizione del file”
 - 8) If the file does not have a date, put in the format “Nome o la descrizione del file”

9) If the file is a letter, put in the format “DD mese YYYY: Da-A – Nome o la descrizione del file”

If the original file was larger than 2MB and had to be split up into multiple sections, put in the format:

- 1, 2, or 3
 - Pagine #-#
 - Pagina #

D.2. Non-Restoration Project Information Extraction Sheet

Project Number-Object Name

To create the Project Information Extraction Sheet, first download this word document and save as “*(#) – NRPIES.docx” replacing the asterisk (*) with the object name and the hash (#) with the corresponding project number. Next, fill in the following table corresponding to the information you find while extracting from the corresponding project folder. If for some reason some information is missing or cannot be found put “--” in its place.

| | | |
|----|--------------------------------|--|
| 1 | Collocazione: | <i>Insert project information here</i> |
| 2 | Coordinate: | <i>Insert project information here</i> |
| 3 | Autore: | <i>Insert project information here</i> |
| 4 | Data di creazione: | <i>Insert project information here</i> |
| 5 | Tipologia: | <i>Insert project information here</i> |
| 6 | Bene culturale (tipo): | <i>Insert project information here</i> |
| 7 | Materiale: | <i>Insert project information here</i> |
| 8 | Inizio: | <i>Insert project information here</i> |
| 9 | Fine: | <i>Insert project information here</i> |
| 10 | Soprintendente: (Title) | <i>Insert project information here</i> |

| | | |
|----|---------------------------------------|--|
| 11 | (Name) | <i>Insert project information here</i> |
| 12 | Progetto richiesta data: | <i>Insert project information here</i> |
| 13 | Comitato data di approvazione: | <i>Insert project information here</i> |
| 14 | Finanziamento: | <i>Insert project information here</i> |
| 15 | UNESCO data di approvazione: | <i>Insert project information here</i> |
| 16 | Numero di offerte progetto: | <i>Insert project information here</i> |
| 17 | Riduzione offerta migliore: | <i>Insert project information here</i> |
| 18 | Ditta Incaricata: | <i>Insert project information here</i> |
| 19 | Direttore dei lavori: | <i>Insert project information here</i> |
| 20 | Costo totale: | <i>Insert project information here</i> |
| 21 | Progetto numero: | <i>Insert project information here</i> |
| 22 | Scatola: | <i>Insert project information here</i> |
| 23 | Cartella: | <i>Insert project information here</i> |
| 24 | Numero di pagine: | <i>Insert project information here</i> |

Storia

Create a bulleted list connecting all the files related to the history of the project within of the project folder you are working on. Please use the following naming templates:

- Subfolder name
 - Individual files
 - 10) If the file has a date, put in the format “DD mese YYYY: Nome o la descrizione del file”
 - 11) If the file does not have a date, put in the format “Nome o la descrizione del file”
 - 12) If the file is a letter, put in the format “DD mese YYYY: Da-A – Nome o la descrizione del file”

If the original file was larger than 2MB and had to be split up into multiple sections, put in the format:

- 1, 2, or 3
 - Pagine #-#
 - Pagina #

If there are no files located in the project folder related to the, please replace this text with:

- Non disponibile

Documentazione Tecnica

- Please list any of the extracted technical documents here as you extract them from the project folder and organize the documents into sub-folders. Please use the following naming template:
- Subfolder
 - Individual files
 - 13) If the file has a date, put in the format “DD mese YYYY: Nome o la descrizione del file”
 - 14) If the file does not have a date, put in the format “Nome o la descrizione del file”
 - 15) If the file is a letter, put in the format “DD mese YYYY: Da-A – Nome o la descrizione del file”

If the original file was larger than 2MB and had to be split up into multiple sections, put in the format:

- 1, 2, or 3
 - Pagine #-#
 - Pagina #

Documentazione Amministrativa

- Please list any of the extracted administrative documents here as you extract them from the project folder and organize the documents into sub-folders. Please use the following naming template:

- Subfolder
 - Individual files
 - 16) If the file has a date, put in the format “DD mese YYYY: Nome o la descrizione del file”
 - 17) If the file does not have a date, put in the format “Nome o la descrizione del file”
 - 18) If the file is a letter, put in the format “DD mese YYYY: Da-A – Nome o la descrizione del file”
- If the original file was larger than 2MB and had to be split up into multiple sections, put in the format:
- 1, 2, or 3
 - Pagine #-#
 - Pagina #

D.3. Private Administrative Restoration Project Page

Project Number-Object Name

To create the Private Administrative Restoration Project Page, first download this word document and save as “*(#) – Amministrativa.docx” replacing the asterisk (*) with the object name and the hash (#) with the corresponding project number. Next, fill in the following table corresponding to the information you found using the Restoration Project Information Extraction Sheet created in Chapter 1.1, Project Information Extraction Sheet.

| | |
|-------------------------------|---|
| Collocazione: | 1 |
| Coordinate: | 2 |
| Autore: | 3 |
| Data di creazione: | 4 |
| Tipologia: | 5 |
| Bene culturale (tipo): | 6 |
| Materiale: | 7 |
| Inizio: | 8 |
| Fine: | 9 |

| | |
|------------------------------------|-----------|
| Soprintendente: (Title) | <i>10</i> |
| (Name) | <i>11</i> |
| Progetto richiesta data: | <i>12</i> |
| Comitato data di | |
| approvazione: | <i>13</i> |
| Finanziamento: | <i>14</i> |
| UNESCO data di | |
| approvazione: | <i>15</i> |
| Numero di offerte | |
| progetto: | <i>16</i> |
| Riduzione offerta migliore: | <i>17</i> |
| Restaurato: | <i>18</i> |
| Direttore dei lavori: | <i>19</i> |
| Costo totale: | <i>20</i> |
| Progetto numero: | <i>21</i> |
| Scatola: | <i>22</i> |
| Cartella: | <i>23</i> |
| Numero di pagine: | <i>24</i> |

Storia

Link the header “Storia” above to the folder in Google Docs holding the historical information related to the specific object restored in this project. When creating this hyperlink it is important that you first ensure the folder is shared to “anyone using the link” using the steps outlined in Chapter 5.2.1.2, Sharing a Folder to Anyone with the Link.

Copy and paste the bulleted list created in the under the Storia section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in Google Docs. When creating these hyperlinks it is important that you first share the document using the steps outlined in Chapter 5.2.1.1, Sharing a File to Anyone with the Link.

Documentazione Amministrativa

Link the header “Documentazione Amministrativa” above of eh folder in Google Docs holding the administrative information related to this specific restoration project. When

creating this hyperlink it is important that you first ensure the folder is private using the steps outlined in Chapter 5.2.2.2, Setting a Folder as Private.

Copy and paste the bulleted list created in the under the Documentazione Amministrativa section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in GoogleDocs. When creating these hyperlinks it is important that you first ensure the documents are private using the steps outlined in Chapter 5.2.2.1, Setting a File as Private.

D.4. Private Administrative Non-Restoration Project Page

Project Number-Object Name

To create the Private Administrative Non-Restoration Project Page, first download this word document and save as “*(#) – Amministrativa.docx” replacing the asterisk (*) with the object name and the hash (#) with the corresponding project number. Next, fill in the following table corresponding to the information you found using the Non-Restoration Project Information Extraction Sheet created in Chapter 1.1, Project Information Extraction Sheet.

| | |
|---------------------------------|----|
| Collocazione: | 1 |
| Coordinate: | 2 |
| Autore: | 3 |
| Data di creazione: | 4 |
| Tipologia: | 5 |
| Bene culturale (tipo): | 6 |
| Materiale: | 7 |
| Inizio: | 8 |
| Fine: | 9 |
| Soprintendente: (Title) | 10 |
| (Name) | 11 |
| Progetto richiesta data: | 12 |
| Comitato data di | |
| approvazione: | 13 |
| Finanziamento: | 14 |
| UNESCO data di | |
| approvazione: | 15 |

| | |
|------------------------------------|-----------|
| Numero di offerte progetto: | <i>16</i> |
| Riduzione offerta migliore: | <i>17</i> |
| Ditta Incaricata: | <i>18</i> |
| Direttore dei lavori: | <i>19</i> |
| Costo totale: | <i>20</i> |
| Progetto numero: | <i>21</i> |
| Scatola: | <i>22</i> |
| Cartella: | <i>23</i> |
| Numero di pagine: | <i>24</i> |

Storia

Link the header “Storia” above to the folder in Google Docs holding the historical information related to the specific object mentioned in this project. When creating this hyperlink it is important that you first ensure the folder is shared to “anyone using the link” using the steps outlined in Chapter 5.2.1.2, Sharing a Folder to Anyone with the Link.

Copy and paste the bulleted list created in the under the Storia section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in Google Docs. When creating these hyperlinks it is important that you first share the document using the steps outlined in Chapter 5.2.1.1, Sharing a File to Anyone with the Link.

Documentazione Amministrativa

Link the header “Documentazione Amministrativa” above to the folder in Google Docs holding the administrative information related to this specific project. When creating this hyperlink it is important that you first ensure the folder is private using the steps outlined in Chapter 5.2.2.2, Setting a Folder as Private.

Copy and paste the bulleted list created in the under the Documentazione Amministrativa section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in GoogleDocs. When creating these hyperlinks it is important that you first ensure the documents are private using the steps outlined in Chapter 5.2.2.1, Setting a File as Private.

D.5. Public Technical Restoration Project Page

Project Number-Object Name

To create the Public Technical Restoration Project Page, first download this word document and save as “*(#) – Tecnica.docx” replacing the asterisk (*) with the object name and the hash (#) with the corresponding project number. Next, fill in the following table corresponding to the information you found using the Restoration Project Information Extraction Sheet created in Chapter 1.1, Project Information Extraction Sheet.

| | |
|--------------------------------|-----------|
| Collocazione: | <i>1</i> |
| Coordinate: | <i>2</i> |
| Autore: | <i>3</i> |
| Data di creazione: | <i>4</i> |
| Tipologia: | <i>5</i> |
| Bene culturale (tipo): | <i>6</i> |
| Materiale: | <i>7</i> |
| Inizio: | <i>8</i> |
| Fine: | <i>9</i> |
| Soprintendente: (Title) | <i>10</i> |
| Comitato data di | |
| approvazione: | <i>13</i> |
| Finanziamento: | <i>14</i> |
| Restaurato: | <i>18</i> |
| Direttore dei lavori: | <i>19</i> |
| Progetto numero: | <i>21</i> |
| Scatola: | <i>22</i> |
| Cartella: | <i>23</i> |
| Numero di pagine: | <i>24</i> |

Storia

Link the header “Storia” above to the folder in Google Docs holding the historical information related to the specific object restored in this project. When creating this hyperlink it is important that you first ensure the folder is shared to “anyone using the link” using the steps outlined in Chapter 5.2.1.2, Sharing a Folder to Anyone with the Link.

Copy and paste the bulleted list created in the under the Storia section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in Google Docs. When creating these hyperlinks it is important that you first share the document using the steps outlined in Chapter 5.2.1.1, Sharing a File to Anyone with the Link.

Documentazione Tecnica

Link the header “Documentazione Tecnica” above to the folder in Google Docs holding the technical information related to this specific restoration project. When creating this hyperlink it is important that you first ensure the folder is shared to “anyone using the link” using the steps outlined in Chapter 5.2.1.2, Sharing a Folder to Anyone with the Link.

Copy and paste the bulleted list created in the under the Documentazione Tecnica section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in Google Docs. When creating these hyperlinks it is important that you first share the document using the steps outlined in Chapter 5.2.1.2, Sharing a File to Anyone with the Link.

D.6. Public Technical Non-Restoration Project Page

Project Number-Object Name

To create the Public Technical Non-Restoration Project Page, first download this word document and save as “*(#) – Tecnica.docx” replacing the asterisk (*) with the object name and the hash (#) with the corresponding project number. Next, fill in the following table corresponding to the information you found using the Non-Restoration Project Information Extraction Sheet created in Chapter 1.1, Project Information Extraction Sheet.

| | |
|---------------------------|---|
| Collocazione: | 1 |
| Coordinate: | 2 |
| Autore: | 3 |
| Data di creazione: | 4 |
| Tipologia: | 5 |

| | |
|---------------------------------------|----|
| Bene culturale (tipo): | 6 |
| Materiale: | 7 |
| Inizio: | 8 |
| Fine: | 9 |
| Soprintendente: (Title) | 10 |
| Comitato data di approvazione: | 13 |
| Finanziamento: | 14 |
| Ditta Incaricata: | 18 |
| Direttore dei lavori: | 19 |
| Progetto numero: | 21 |
| Scatola: | 22 |
| Cartella: | 23 |
| Numero di pagine: | 24 |

Storia

Link the header “Storia” above to the folder in Google Docs holding the historical information related to the specific object mentioned in this project. When creating this hyperlink it is important that you first ensure the folder is shared to “anyone using the link” using the steps outlined in Chapter 5.2.1.2, Sharing a Folder to Anyone with the Link.

Copy and paste the bulleted list created in the under the Storia section of the Project Information Extraction Sheet related to this specific project. All these file pointers should hyperlink to their corresponding files in Google Docs. When creating these hyperlinks it is important that you first share the document using the steps outlined in Chapter 5.2.1.1, Sharing a File to Anyone with the Link.

Documentazione Tecnica

Link the header “Documentazione Tecnica” above to the folder in Google Docs holding the technical information related to this specific project. When creating this hyperlink it is important that you first ensure the folder is shared to “anyone using the link” using the steps outlined in Chapter 5.2.1.2, Sharing a Folder to Anyone with the Link.

Copy and paste the bulleted list created in the under the Documentazione Tecnica section of the Project Information Extraction Sheet related to this specific project. All these file pointers should

hyperlink to their corresponding files in Google Docs. When creating these hyperlinks it is important that you first share the document using the steps outlined in Chapter 5.2.1.2, Sharing a File to Anyone with the Link.

Appendix F: Data Extraction Log Template

Private Committees for the Safeguarding of Venice Data Extraction Log

| | |
|---|-----------|
| Object: Financial sponsor: Location: Date: Box: Project number: Total number of pages: | |
| Administrative | Technical |
| 1. Sender-Receiver/Description of document (e.g., Letters of adjudication of contract to company)/00month0000 | |