ARCHIVING AND VISUALIZATION OF INTANGIBLE HERITAGE
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SPECIAL SESSION 1 DIHA:
ARCHIVING AND VISUALIZATION OF INTANGIBLE HERITAGE

DIHA (Digital Intangible Heritage of Asia)

Highlighting the Role of Languages in Bridging Tangible and Intangible Heritage through Interactive Digital Media

Background

Tangible heritage includes parts of our heritage such as architecture, paintings, sculptures, heritage sites etc. Intangible heritage instead, refers to elements in our culture such as languages, festivals, cuisines and traditional medicine. Although there has been a long history of the documentation and preservation of tangible heritage, there is, relatively speaking, a shorter history when it comes to documenting and preserving intangible heritage.

Intangible heritage has often been described as a critical force behind cultural diversity and the fragility of intangible heritage has become one of the priorities of international concern. In the event of cultural obsolescence, language is often one of the most ‘perishable’ links to our heritage and the loss is often gradual and invisible. This often takes place without any visible or concrete traces within the community. This is contrasted with the destruction or the degeneration of tangible heritage, which is visible and attracts more public attention and awareness. Currently, there is an increased awareness of the crucial role language plays in binding such intangible heritage together. Despite the critical role played by intangible assets in conserving and preserving our heritage, documenting and displaying it in a form that is accessible and engaging still remains a challenge for researchers and museum curators. As a point of cultural confluence, Singapore, with its technological and infrastructure edge is well positioned to play a leading role in the field of cultural heritage.

Aims

- Foreground the role of languages as repositories of intangible heritage and develop novel ways of accessing language resources
- Augment the selection of archiving systems for intangible and tangible heritage
- Enrich the selection of interactive tools and novel interfaces for communication between the memory institutions and visitors
- Enhance models for content development and interdisciplinary collaborations
- Stimulate the collaboration and knowledge transfer between: academia, memory institutions, R&D institutes, ICT & Creative Industry
- Support and expand collaboration between students, researchers and faculties at NTU
- Establish NTU as an international leader in the field of intangible heritage interpretation

Future

- Build frameworks for digital cultural heritage projects and engage interest groups at NTU
- Initiate, facilitate and accelerate projects
- Arrange collaborative workshops at NTU for researchers and students
- Identify new possibilities and partners in Singapore within cultural heritage and ICT & Creative Industries
- Set up a collaborative network in the Asia Pacific region
- Establish collaboration and participation in European Union programs

DIHA

LANGUAGE, CULTURE AND IDENTITY IN DIASPORA / Partners: HSS, ADM

This project aims to give insight into the relationship between culture, identity and language and on the social perceptions of language and identity within and across language groups. What identifies us? Is it the language we use most frequently? Is it our parent’s or grandparents language? Is it the language of our childhood? Is it the routine customs and rituals that we are used to? How strongly do we feel about these issues? Working with word collages, users are given a digital platform where they are able to guess and create character profiles for other Singaporeans.

BALI / Partners: The Interactive Institute, Digital Heritage Center, J. steve Lansing, (University of Arizona); Bali World Heritage Project, Stockholm resilience Center

The intangible discourse of nature, culture and people of Bali is often one of the most interesting aspects of Bali World Heritage. The phrase means, “The way to happiness is the balance between people and people, people and environment and people and god”. The project visualises the intangible and deep cultural significance and rituals that regulate the survival of the landscape and the people in the subak system. The starting point is the harmonising role language plays in the negotiation of delicate balance of people, culture, nature and spirituality.

VISUALISATION OF PROSODY / NOVEL REPRESENTATION OF SPEECH CONTOURS
Partners: IMI, HSS, EEE

Language learning is difficult for most but often, the hardest feature to acquire is prosody. This project aims to visualise prosodic contours on an interactive platform so that learners can manipulate and regulate their own speech manually to an approximate target variety. This system aims to provide learners with immediate feedback on their speech production and thus, enhance their learning.

SINGAPORE VOICES / Partners: HSS, ADM, IMI, NTU Museum

Singapore voices is a project that aims to capture the disappearing language maintenance and preservation to the public in an accessible, meaningful way. Lifelike portraits of interviewees are erected on glass panels, and audiences are invited to interact with the display through touch sensors on the hands and shoulders, which trigger sound excerpts of the interviews. Audiences are guided to see themselves through the image of the older person, and reflect on the loss of language and channels of communication.

AILCA / THE ARCHIVE OF INDIGENOUS LANGUAGES AND CULTURES OF ASIA
Partners: HSS, ADM, IMI

AILCA aims to be the first digital archive for endangered languages to be set up in Asia. Singapore, being ideally placed to house a collection of material from the region, will be able to play a pre-eminent role in Asia and the world in the documentation and preservation of these endangered languages.

NTU, with its long and reputable tradition of technological expertise, will take up this international leading role in digital archiving. The development and maintenance of AILCA for research and education purposes is indispensable for the long-term preservation of endangered Asian languages.

LANGUAGE ECOLOGY / THE VISUALISATION OF INTANGIBLE HERITAGE
Partners: MI, HSS, NTU Museum

This project aims to capture the vibrant culture the vibrant cultural and linguistic fusion of Singapore through the study of three major ethnic communities – Malay, Hokkien and Baba Malay – through interdisciplinary lenses. The significant social, cultural and historical heritage of these three main ethnic groups will be researched and visualised through the use of technology and multimedia interfaces.

MYTHOLOGY AND HERITAGE / Partners: HSS, ADM, IMI, Asian Civilisations Museum

Engaging young audiences with intangible heritage Asian Heroes – A children exhibition at the Asian Civilisations Museum featuring the story of Mulan, a Chinese folk heroine. The exhibition is centered around an interactive table juxtaposing cultural artifacts and contemporary objects from popular culture aimed at young visitors and highlighting the cultural heritage of folk heroes.
Halina Gottlieb

Halina Gottlieb is the founding director of NODEM (Nordic Digital Excellence in Museums) and co-founder of the DIHA (Digital Intangible Heritage of Asia) interdisciplinary research cluster. She is also the coordinator of the Knowledge Triangle network at the Nordic Council of Ministers (2011-2014) and, since 2006, is the director of Digital Heritage Center, a spin-off from the Interactive Institute/Vision for museums. Halina Gottlieb has been a member of the Executive Committee of EPOCH (European Network of Excellence in Cultural Heritage), as well as the Swedish representative for the EPOCH Network of Expertise Centres (2004-2008).

Halina Gottlieb has conducted research in the field of Digital Heritage, an emerging interdisciplinary area of study that connects digital technologies, museums, studies, interaction design and participatory design. She has earned the first Scandinavian PhD title in this innovative field with a dissertation entitled "DESIGNING ENGAGEMENT FOR ART – Exploring Interfaces and Interpretive Content of Digital Heritage Artifacts in Museum Environments." As an art historian, digital curator and knowledge transfer facilitator, dr. Gottlieb has concentrated her efforts on promoting a fruitful and efficient exchange of knowledge, practices and skills across fields of research pertaining to digital heritage issues, as well as across relevant sectors, including academia, ICT and creative industries. At the Interactive Institute in Stockholm she has led several creative and research teams in developing a significant number of innovative prototypes and methodologies for supporting visitor engagement and communication in cultural heritage site. She is also the curator of the Interactive Salon (2006-2009), a traveling exhibition showcasing new technologies for promoting and preserving cultural heritage that was present in 6 European countries.

The Archive of Indigenous Languages and Cultures of Asia (AILCA) is a digital media repository at Nanyang Technological University (NTU) in Singapore that will serve as an archive for multimedia data pertaining to endangered languages and cultures in Asia. Singapore is seen globally as a stable society that offers assurances for long-term projects and, because of this AILCA has already had a favourable reception by linguists throughout Asia. NTU has a long and reputable tradition of technological expertise and, with the newly established Division of Linguistics and Multilingual Studies, can play a leading role in digital archiving internationally. The Division of Linguistics and Multilingual Studies within the School of Humanities and Social Sciences (HSS) at NTU provides the language expertise. The History group within HSS will provide the necessary historical knowledge of the region. Further expertise is provided by the Schools of Arts Design and Media and of Computer Engineering at NTU.

The Key Tasks of AILCA will be the acquisition of language and cultural data, typically from severely endangered languages; and the management of this data, especially in following world benchmarks in archive operating standards, interoperability, and data types and formats. The type of data archived will include: grammars, dictionaries, texts in audio and video formats, (including the transcriptions and translations), literature, folk tales, teaching materials, photos, and videos of the traditions, arts and history of the endangered communities.

Researchers:
Francesco Cavallaro, Ng Bee Chin, Alexander Coupe, Frantisek Kratchovil, Division of Linguistics and Multilingual Studies, School of Humanities and Social Sciences, Nanyang Technological University. Halina Gottlieb – Director of Digital Heritage Center / The Interactive Institute, Stockholm, Sweden

Supporting Institutions: Institute of Media Innovation, Nanyang Technological University.

External advisors:
Dr. John Newman – Professor & Department Chair in Linguistics, University of Alberta. Research Director, TAPeR – Text Analysis Portal for Research at the University of Alberta, Canada.
Dr. Nicholas Thieberger – Project manager of the Pacific And Regional Archive for Digital Sources in Endangered Cultures (PARADISEC), University of Melbourne.
David Nathan – Director, Endangered Languages Archive, SOAS, University of London.

Francesco Cavallaro

Francesco Cavallaro is an Associate Professor in the Division of Linguistics and Multilingual Studies at Nanyang Technological University, Singapore. His Ph.D. in Sociolinguistics from Monash University looked into the maintenance of minority languages in Australia. He has worked at various Universities in Australia and he is now living and working in Singapore. He researches and publishes on sociolinguistics and the social aspects of bilingualism, especially of minority groups in multilingual contexts.

NG BEE CHIN

Ng Bee Chin (PhD in Linguistics, La Trobe University) is currently an Associate Professor in the Division of Linguistics and Multilingual Studies in Nanyang Technological University Singapore. She works mainly in the area of bilingualism and multilingualism with a focus on the impact of language contact on individuals and the community they live in. Her research is interdisciplinary in nature and her collaboration with Halina Gottlieb from the Interactive Institute in Stockholm has focused her work on the role of language as a critical aspect of intangible heritage. Together, they founded an interdisciplinary research cluster, DIHA – Digital Intangible Heritage of Asia. Her research in this area focuses mainly on the visualization of language, the mediating force behind culture and heritage. This has led to several collaborative projects on various aspects of preserving intangible heritage e.g. language and identity, language endangerment, language and ecology and language and nature (see http://diha.ntu.edu.sg/).

Halina Gottlieb is the founding director of NODEM (Nordic Digital Excellence in Museums) and co-founder of the DIHA (Digital Intangible Heritage of Asia) interdisciplinary research cluster. She is also the coordinator of the Knowledge Triangle network at the Nordic Council of Ministers (2011-2014) and, since 2006, is the director of Digital Heritage Center, a spin-off from the Interactive Institute/Vision for museums. Halina Gottlieb has been a member of the Executive Committee of EPOCH (European Network of Excellence in Cultural Heritage), as well as the Swedish representative for the EPOCH Network of Expertise Centres (2004-2008). Halina Gottlieb has conducted research in the field of Digital Heritage, an emerging interdisciplinary area of study that connects digital technologies, museums, studies, interaction design and participatory design. She has earned the first Scandinavian PhD title in this innovative field with a dissertation entitled "DESIGNING ENGAGEMENT FOR ART – Exploring Interfaces and Interpretive Content of Digital Heritage Artifacts in Museum Environments." As an art historian, digital curator and knowledge transfer facilitator, dr. Gottlieb has concentrated her efforts on promoting a fruitful and efficient exchange of knowledge, practices and skills across fields of research pertaining to digital heritage issues, as well as across relevant sectors, including academia, ICT and creative industries. At the Interactive Institute in Stockholm she has led several creative and research teams in developing a significant number of innovative prototypes and methodologies for supporting visitor engagement and communication in cultural heritage site. She is also the curator of the Interactive Salon (2006-2009), a traveling exhibition showcasing new technologies for promoting and preserving cultural heritage that was present in 6 European countries.

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David Nathan – Director, Endangered Languages Archive, SOAS, University of London.
DIHE – Digital Intangible Heritage of Europe.

DIHE is, to some extent, the European replica to DIHA (Digital Intangible Heritage of Asia). DIHE was founded in 2012 as a joint venture between The Interactive Institute and the Digital Heritage Center in Sweden.

Unlike its Asian counterpart, which is a university-driven initiative, DIHE will be based at an R&D institute that, since its foundation in 1998, has been involved in cutting-edge research and innovations at the crossroad between a variety of disciplines and sectors. DIHE will seek to be a truly participatory cluster, and will channel all its efforts towards creating a sustainable framework for communication with and engagement of all interested stakeholders – researchers, artists, cultural practitioners and institutions, SMEs from the creative and ICT sectors, policy and decision making bodies.

Methodologically, DIHE will continue to develop and expand the interdisciplinary and cross-sectoral approach endorsed so far by The Interactive Institute and Digital Heritage Center that spans across visitor and museum studies, interaction design, human-computer interaction and cultural studies and ethnography. This methodological and theoretical framework will be augmented by recruiting related fields such as cognitive and affective sciences, or cognitive semiotics – a younger discipline entirely dedicated to furthering a thorough understanding of meaning-making processes across modalities and communication channels.

Two main areas of interest will drive the actions and initiatives undertaken by DIHE in the near future:

1. Research, artistic creation and exploration in the field of Intangible Cultural Heritage (ICH), whose intricate and diversified aspects we aim to investigate from a variety of perspectives, focusing on both content and expression of ICH, as well as on the interplay between them. This initiative, in turn, will involve: i) research activities dedicated to unravelling European ICH by collecting a significant amount of empirical data; ii) creative and research activities for contributing to establishing new methodologies and standards for the identification, documentation, archiving and visualization of ICH; iii) creative and prototyping activities leading to digital applications that will promote the engagement of a variety of audiences, as well as open access to ICH-related content and issues.

2. Transfer of methods and standards for the indentification, documentation, archiving and visualization of Intangible Cultural Heritage between the fields and sectors involved. This will continue the tradition of academic curricula, vocational courses, know how books, interactive and travelling exhibitions initiated by The Interactive Institute and Digital Heritage Center.

DIHE Co-founders

Dr. Halina Gottlieb, Founding Director of NODEM, The Interactive Institute, Stockholm
(see p. 6 for more details)

Dr. Gabriela-Alina Sauciuc, Program Coordinator, The Interactive Institute, Stockholm

GABRIELA-ALINA SAUCIUC

Gabriela-Alina Sauciuc has earned two PhD titles, one in Cognitive Semiotics (2011, Aarhus University, Denmark) and one in Linguistics (2006, University of Bucharest, Romania). She has extensive skills and experience in a wide range of research methodologies, including experimental and exploratory methods, qualitative and quantitative approaches, as well as comparative, cross-cultural and cross-species methods. Areas of investigations in which she has conducted research include the relationship between emotion and cognitive processes, emotion and decision-making, comparative cognition and primatology, knowledge organization and knowledge distribution. Her research is informed by the overarching quest for unravelling, documenting and improving our understanding of the interplay between nature and culture.

DIHE Headquarters: an encounter between nature and culture and between research, academia and creative industry.
**PROGRAM of the Special Theme Session 1 – DIHA: Archiving and Visualization of Intangible Heritage**

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<td>Ryan Francis Reyes (University of the Philippines/ San Beda College, Philippines), Meaning Making and Interpretation through the Intangible: Strategies in Art Exhibitions</td>
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<td>Wayan Windia (Udayana University, Bali), The Rule of Subak to Preserve Environment in Bali</td>
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<td>Narayan Sharma (SOAS, University of London, UK), Digital technology and archiving challenges in the endangered language documentation</td>
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<td>Klu rgyal bum (Plateau Culture Heritage Protection Group, China), Oral Traditions and Digital Technology on the Tibetan Plateau: The Plateau Culture Heritage Protection Group</td>
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<td>Tara Booth-Mooney (SMARTlab Research Institute, University College Dublin, Ireland), Denise Doyle (University of Wolverhampton, UK), Digital Voices as Cultural Encounter: Intangible Folk Art Practices of West Bengal</td>
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<td>Jesvin Yeo Puay Hwa (Nanyang Technological University, Singapore), Recording verbal tradition through visual media</td>
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<td>Anthony Jukes (La Trobe University, Melbourne, Australia), ‘First, catch a bat’: documenting Minahasan language and culture for the diaspora and beyond</td>
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**Poster presentations**

- **Yussef Daibert Salomão de Campos** (Federal University of Juiz de Fora, Brazil) Laws and acts about Intangible Heritage – Brazil and Argentina
- **Magdalena Lane-Zamojska** (University of Jyväskylä, Finland), Bridging tangible and intangible heritage through digital media.
- **Eleonora Lupo, Lucia Parrino Neva Pedrazzini** (Politecnico di Milano, Italy), Towards a digital repository of temporary exhibitions: documenting and visualizing the knowledge and relational dynamics of exhibition design as contemporary intangible heritage
- **Teresa Morrison, Helen Giggins, Nicholas Foulcher** (School of Architecture and Built Environment, Newcastle, Australia), Evolving Architectural History and Digital Intangible Heritage
- **Kenneth Paranada** (University of the Philippines Diliman, Philippines), “Gold”, “Silver”, and “Shit”: The Problems of Curating Living Cultures In the Museo ng Kalinangang Pilipino
- **Fatemeh Safaii Rad** (London Metropolitan University, UK), Subjectivity and the Cultural Constraints of Academic Literature in Material Culture: An Investigation into the Discussion of Patterns and Symbols in Persian Carpets
- **Stephen Schwartz** (SoundTales, Denmark), Collecting audio cultural heritage
- **Bantalem Tadese Tedla** (University of Gondar, Ethiopia), Curating Intangible Heritage in Museums / Cultural Research and Inquiries in Intangible Heritage: Asian Legacies in Ethiopian Intangible Heritage
- **Anna Titus** (Universitat Oberta de Catalunya, Spain), Archiving and documenting women's culture: The case of the Filipina
- **Angelica Viceral** (University of the Philippines Diliman, Philippines), Revitalizing Memories of the Folk and Ethnic in Marcos Administration Designer Hospitals
- **Adriani Sulivan** (Indonesian Heritage Inventory, Indonesia), Innovative ways of accessing intangible heritage resources: Indonesian Heritage Inventory – a New Way to Access Intangible Heritage
SPECIAL SESSION 1 DIHA:
ARCHIVING AND VISUALIZATION OF INTANGIBLE HERITAGE

HONG KONG SCIENCE TECHNOLOGY PARK
SHATIN

ALIVE
101-104
1ST FLOOR, LAKE SIDE 2
10 WEST AVENUE
(Next door building to the ‘golden egg’)

RUN RUN SHAW CREATIVE MEDIA CENTRE
18 TAT HONG AVENUE
KOWLOON TONG
(10 mins walk uphill from Kowloon Tong Station)
ABSTRACT

“INTANGIBLE LAYERED IDENTITIES” – Why the Filipina is Dressed that Way

The Philippine Dress is not a costume; it refers to what may be considered a traditional dress system among Filipina women. It is composed of a baro or blouse, a saya or a longish, ankle length skirt, a tapis or a piece of cloth to cover the skirt and a fichu or a short, triangular shawl worn over the blouse to cover the bosom. It is a mode of dressing that dates back to the Spanish colonial period in Philippine history and survives today in almost all levels of Philippine society, from the formal dress of the rich and middle classes to the folk beauty contests and pageants found in public and private schools all over the country. It is a style and design that is iconic, and which begs the obvious question, why is she dressed that way? It is the survival of this style of dressing which makes this dress system an intangible aspect of Philippine heritage. For, like its layered nature, in it is a metaphor of the Filipina’s complexly layered identity. This paper problematizes how colonial clothing for women was represented in the Philippine paintings from 1821 to 1921? Other points of inquiry include how these paintings trace the transformation not only of the style of painting but also the style of the Philippine dress as well, which would necessitate an inquiry into the mode of dressing of the period vis a vis looking into how they are represented or how they are depicted in the paintings; thus, a tracing of the transformation of both clothing and the style of representation, and its implications on Class, Culture, Gender, and Representations of Identity. To arrive at the intangible trope of representations of identity, this study made use of Philippine secular paintings depicting the Filipina in Philippine dress from 1821 to 1921. Art depicting art, is a constructed idea, and it is in investigating this trope that this paper has endeavoured to touch base a post-colonial reading of representations of identity as a discursive component of an intangible heritage. Paintings depicting the Filipina wearing the Philippine dress is like art depicting art. That the dress exists today, in multifarious variants reflects a visual culture that pegs the dress as a representation of the Filipina identity. It provides a curious window into the past that is a valuable trajectory in the study of representations of identity preserved in paintings. Philippine secular paintings from 1821 to 1921 echoed male voices speaking in behalf of the female subjects of their paintings is an arena of discourse which resonates a framework of study already brought forward by two deacons of post-colonial studies; Gayatri Spivak’s “Can the Subaltern Speak?” and Homi Bhabha’s The Commitment to Theory. To further strengthen this paper’s post-colonial framework are the discourses of Transfer as expounded upon by John Clarke, of the concept of Hybridity as resonated by Florina Capistrano-Baker, and the concepts of Filipino aesthetics in both painting and dress as proposed by scholar of Philippine culture, Ramon Villegas. This study is also about following the sensory experience of dress at a time when male colonial patriarchy ruled over almost all aspects of the Filipina’s life, in a period where most painters of note were men.

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"LA SIESTA" (1879) / By Feliz Resureccion Hidalgo / Courtesy of Museo del Prado

"INTANGIBLE LAYERED IDENTITIES” – Why the Filipina is Dressed that Way

Marie Virginia Ramona “Monnette” E. Alfon is a freelance writer/curator and media specialist who works as a full time teacher of art history in one of Manila’s leading colleges. She is currently in the process of completing her thesis for her Masters Degree in Art History. She is an avid scholar of Philippine art and the Philippine colonial experience. She is single and lives with three cats.

"Intangible Layered Identities" – Why the Filipina is Dressed that Way

THUMBS_UP
Digital Voices as Cultural Encounter: Intangible Folk Art Practices of West Bengal

The rich history and sheer diversity of folk art practices in South Asia is repeated across the many states of India, already well known for its intense saturation of the senses. In particular the state of West Bengal, the onetime seat of British India and the birthplace of Rabindranath Tagore, is host to an array of intangible folk art practices. These practices are often specific to particular regions or even small clusters of villages. In Spring 2011 a group of artists, musicians and dancers from Europe were invited to participate in a ten-day cultural exchange workshop in Calcutta (hosted by the Indian organisation and agent for change, Banglanatak dot com). Working alongside three distinct groups, the Chau dancers, the Baul and Faikr spiritual musicians, and the Jhumur rural singers and dancers, ‘moments of play’ and ‘moments of exchange’ became pivotal points of mutual exploration, thus providing a platform for cultural change. Through this encounter a number of themes and questions emerged. A potential consequence of rapid change and globalisation is the loss of heterogeneous cultural practices (already being seen in the state capital Calcutta where the practice of throwing figures of gods and deities into the Hooghly river is now actively discouraged). Cultural exchange, however, is not a contemporary phenomenon; witness the meeting of Rabindranath Tagore and W.B. Yeats in London in 1912 and again in 1913. Tagore credited the “national awakening” of Ireland, as being ‘Yeats’s return to “the ancient poetic tradition of Ireland” and similarly Yeats claimed that Tagore’s poetry was crucial for a “new Renaissance” that had “been born in” India’ (Chakravarty, 1998, p.165). Tagore is a well known figure who was himself inspired by the Baul and Faikr spiritual songs and practices. During a two-day trip to a Faikr village on the Bangladesh border, the group were introduced to an extraordinary female Baul, Shubadra Gaan, who played the harmonium and sang of God as ‘Manush who never changes’. How can we as spectators discern between the cultural ‘encounter’ in a specific social context to translate that experience in as true a way as possible for a global audience as a new form of meaning-making? A question that arose during this cultural exchange is whether digital media interfaces can enhance our knowledge and understanding of the extraordinary lives of the folk artists, dancers and musicians? Can digital media interfaces translate intangible heritages to create a meaningful distribution to a wider global audience? Can we ‘re-present’ an experience particular to a place and a time in a way that manages to maintain the essence of the experience? Traditionally indigenous oral narratives when written down can lose the energy inherent in the creation and performance of the particular narrative. How can this creative energy force be meaningfully ‘displaced’ to a wider audience without losing the essence of its intent? Interactive media artefacts have the potential to draw on sound, image, and even touch. The presentation will outline proposals for interactive interfaces to be developed in a museum context, through digital textiles and immersive narrative experiences, to enable an audience to experience the extraordinary voices of West Bengal beyond an exclusively aural experience.

Keywords: intangible folk art practice, globalization, cultural exchange, digital media, multi-sensory, cultural cladding
Laws and Acts about Intangible Heritage: Brazil and Argentina

What is the legislative treatment applied to the safeguarding of intangible heritage of Argentina? Have the Argentinian legislation and public practice of this country been built, as in Brazil, on the distinction between assets in different categories, not just in theory, but also in the effective implementation of policies for heritage preservation?

This study aims to answer such questions and evaluate, based on Anderson’s concept of imagined communities and on the instruments of power used for the construction of these communities—census, the map and the museum, if the law can act as a modern tool for the construction of imagined communities, both in Brazil and Argentina. The main objective of this study is to highlight the social identity as a legitimizing protection of cultural heritage in all its categories and demonstrate that we should not build a pyramidal hierarchy between the categories of cultural heritage. Furthermore, this study intends to show that national identity is formed by a myriad of local identities, understood as concepts constructed from conflicts and disputes between these identities that result in certain political practices. In addition, the study analyses how legislative acts construct imagined communities. We will assess how the legislation, be it the Argentinian or Brazilian, acts as a mediator between the heritage claims (such as recognition of cultural events) and practice-oriented public to cultural heritage. We outline the requirements for the recognition of material or immaterial assets and the need for visibility of various social identities in these heritages, whether in Argentina, Brazil, or in any other country engaged in recognizing its own cultural diversity. We deal with a conflict area, in which there are disputes among the myriad of identities; a harvest in which the struggle between memory and oblivion is a battle fought by the insertion of one or another public policy in the preservation of cultural heritage.

Keywords: legislation, Brazil, Argentina, intangible heritage, public policies
"FIRST, CATCH A BAT": DOCUMENTING MINAHASAN LANGUAGE AND CULTURE FOR THE DIASPORA AND BEYOND.

Biography

Anthony Jukes is an Australian Postdoctoral Fellow working on the documentation and description of several of the languages of Minahasa in North Sulawesi, Indonesia. Previously he was a research fellow at the School of Oriental and African Studies, supported by the Endangered Languages Documentation Programme. His research project was to document and describe Toratán (Ratahan), an endangered language with about 150 speakers in North Sulawesi. He has also conducted linguistic research at postgraduate level on Makassarese, a language with about 2 million speakers in South Sulawesi. His PhD thesis (University of Melbourne, 2006) is a reference grammar of Makassarese, with special attention to the literary genre contained in manuscripts written in local scripts.

First, catch a bat: documenting Minahasan language and culture for the diaspora and beyond.

Along with the decline in smaller languages around the world, cultural and economic practices are changing rapidly under the influences of globalisation, technological change, and migration. Homeland and diaspora communities alike face challenges in maintaining ties to their linguistic and cultural heritage. This paper discusses a language documentation project in Minahasa (North Sulawesi, Indonesia), where indigenous languages are under threat from standard Indonesian and the local variety Manado Malay. The paper will argue that well-filmed short videos of cultural practices can be used not only for eliciting procedural narratives in multiple language varieties as linguistic data (the primary research purpose), but can also be delivered to other audiences.

Two test cases will present data collected in several languages, and discuss the technical challenges of archiving and delivering a multilingual multimedia corpus.

The first test case documents products of the sugar palm (Arengapinnata) such as palm sugar, palm wine and liquor, and the sago grub found in fallen trunks. Centuries of management and selective breeding have resulted in unusually high yields from Minahasan sugar palms (not to be confused with oil palms), and they are becoming the basis for a sustainable modern sugar and bio-ethanol industry. However traditional harvesting methods are in decline.

Mini-documentaries narrated in the Minahasan languages document the ‘old ways’ and record the associated vocabulary, while helping to spread awareness of this useful plant.

The second test case documents Minahasan cuisine, well-known in Indonesia for its spiciness and use of meats such as dog and bat. Minahasans in diaspora are loyal to their cuisine, but have lacked resources for learning recipes and techniques. A growing library of online cooking videos, narrated in Minahasan languages with optional Indonesian and English subtitles, forms a resource that subtly promotes language knowledge while teaching how to cook characteristic Minahasan dishes.
ABSTRACT

Oral Traditions and Digital Technology on the Tibetan Plateau: The Plateau Cultural Heritage Protection Group

Because traditional culture on the Tibetan Plateau is threatened by modernization, urbanization, and globalization, an organization named “Plateau Cultural Heritage Protection Group” (PCHP) had the idea to use digital technology to preserve traditional culture. This group works with university students who are responsible and are interested in preserving traditional culture. They receive a chance to learn the importance of preserving cultural heritage as well as the technical skills to document and archive traditional culture heritage using digital technology.

Generally, PCHP takes one year to complete a project cycle. We select suitable students from university and provide them with training about cultural preservation and the use of digital technology. Our staff provides the training but we also invite experts from outside. This training takes one semester to finish and, during the summer and winter holidays, students conduct fieldwork, collecting endangered traditional songs. There are many reasons to let university students to participate in this project. Firstly, PCHP can collect endangered oral literature and detailed metadata from a variety of rural locations. Secondly, we are able to collect materials from different ethnic groups and areas on the Tibetan Plateau. Thirdly, as community members, students have better access to tradition bearers than outsiders. After they have done their fieldwork students organize their collections. Since people in rural areas use DV Players at home, PCHP members make DVDs with their collected songs and the related background photos from that area. These DVDs include lyrics and people can practice songs while watching the DVDs. Simultaneously, these DVDs have the power to spread out not only in their area, but also to the other places on the planet. While watching their traditional culture on TV locals realize the value of their cultural heritage and gain awareness and willingness to preserve culture by themselves.

We at PCHP believe that we have pioneered a useful model of cultural preservation.

Keywords: Plateau culture, Tibetan, cultural heritage, cultural awareness, folk songs.
Magdalena Laine-Zamojska

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Biography

I am currently finishing a doctoral research in museology, carried out within the doctoral program of the Finnish Research Education Network on the Society’s Memory Functions (MEMORNET 2012). The research investigates the possibilities of using new media in small museums in the Finnish context (more about the ViMuseo project: http://vimuseo.fi). Having background in ethnology and cultural anthropology (MA), I am interested in using new research and design methods (combining ethnographic methods, participatory design and action research). In the future research I will focus on the implementation of the doctoral research results and on new modes of accessing, creating, maintaining and transmitting heritage. My main research interests lie in the field of digital heritage. I would like to foster collaboration at the intersection of arts, humanities and technology. I live in Helsinki.

Magdalena Laine-Zamojska

ABSTRACT

Photographer: Michał Sita

Bridging tangible and intangible heritage through digital media. Reassessment of the concept of digital heritage artefact in the exhibition design

In this paper, a concept of digital heritage artefact (Gottlieb 2011) will be reassessed in the context of cultural history museum. The reassessment will focus on two issues: (1) bridging both tangible and intangible heritage through digital media; and (2) combining onsite and online exhibition modes. The paper is based on the author’s doctoral research on digital heritage and the exhibition project carried out at the Jyväskylä University Museum in Finland. Currently, the main exhibition of the Museum’s Cultural History section is under development and is scheduled to be open to the public in 2013, when the University of Jyväskylä will be celebrating its 150-year-old history of first establishing the Finnish Teacher Education.

The exhibition is developed as a research project. One of the objectives of the project is to focus on designing digital heritage artefacts that can serve the purposes of the new exhibition. The goal is to design a digital heritage artefact that:

– bridges both tangible and intangible heritage through digital media
– can be used in the interactive and evolving exhibition
– can be multiplied
– is integrated into the Museum’s digital landscape
– combines onsite and online exhibition modes
– facilitates the process of co-curation and crowdsourcing

The conception of the exhibition will be presented and the concept of digital heritage artefact reassessed in order to present the approach that focuses on bridging both tangible and intangible heritage through digital media.

References:


Keywords:

exhibition design, digital heritage, tangible heritage, intangible heritage, digital heritage artefact, digital media
Towards a digital repository of temporary exhibitions: documenting and visualizing the knowledge and relational dynamics of exhibition design as contemporary intangible heritage

This contribution aims at presenting the findings of a study on the documentation and visualization of the process of exhibition design inside a wider digital repository of temporary exhibitions. In the context of a broader research project about the ways of archiving, promoting and enhancing the ephemeral nature of temporary exhibitions, our research focuses on a specific element: the "exhibition design knowledge" as an emblematic form of contemporary intangible heritage. With the expression "exhibition design knowledge" we indicate the complex set of knowledge and skills that is mobilized during the process of exhibition design, from concept to realisation. As distributed creativity embedded in people and rooted in activities and places, these can be compared to a "repertoire passed through performance" (Kirshenblatt Gimblett, 2004:60) but are characterised by contemporary features too. Different configurations of knowledge and relational dynamics among the actors involved in the exhibition design process (from project to installation) play an important role in shaping exhibitions arrangements. This specific integration of design and craft knowledge and skills represents, in itself, a form of intangible heritage that mixes traditional cultural elements with innovative practices, and is worth conceiving as a culturally valuable intangible layer of exhibitions. These aspects innovatively challenge and reconfigure the strategies of intangible heritage interpretation, documentation and archiving asking for an approach that combines design and new media, and that can be transferred in more traditional cultural contexts as well.

We present a proposal for the documentation and visualization of this intangible set of relational knowledge and skills in a specific case of temporary exhibition. Nenhai (“Nero” at Coliseum Roman Forum-Palatino, April 12th 2011 to January 15th 2012). Our proposal is the outcome of an interdisciplinary study that integrates literature and desk research with the concept and experimentation of visual tools that mix different media and data based on the idea of knowledge relations, layers and timelines.

Keywords: exhibition design knowledge, intangible heritage, process visualization

References:
KIRSHENBLAT GIMBLETT, B. (2004), Intangible heritage as metacultural production (an excerpt from ‘Museum frictions, public cultures global transformation’) in Museum International, 56 (1-2), 52-64

ABSTRACT

TOWARDS A DIGITAL REPOSITORY OF TEMPORARY EXHIBITIONS: DOCUMENTING AND VISUALIZING THE KNOWLEDGE AND RELATIONAL DYNAMICS OF EXHIBITION DESIGN AS CONTEMPORARY INTANGIBLE HERITAGE

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Biography
Eleonora Lupo is Assistant professor at Politecnico di Milano. Ph.D in Industrial Design and Multimedia Communication at the Indaco Dept. of Politecnico di Milano in 2007. MA degree in 2001 in Industrial Design at the Design Faculty, Politecnico di Milano. In 2008 Visiting Researcher and Lecturer at the School of Design Hong Kong Polytechnic University. Her research interests are focused on the innovative role of design as strategic and community centred approach for the enhancement and activation of tangible and intangible Cultural Heritage, in particular design processes, strategies and techniques improving sustainable cultural heritage awareness and education, and also implementing local knowledge and creative and artistic activities. Over the years, has participated to many research programs, attended several International Conferences, and has been lecturing in different schools in EU (Artesia Antwerp, Eliava Barcadoro,Brasil MEG, Belo Horizonte, Uniiuns Porto Alegre), China. Currently leading the following research projects: “AuthenticoContemporaneo Milanesa” funded by Politecnico di Milano (2011-2012), Mela-European Museum in an Age of Migration, funded by European Community (2010-2015) and involved in “Design for Cultural Heritage between History, Memory, Knowledge” funded by Italian University and Research Ministry (2010-2011). She is also member of the scientific board of the Design& Humanities Lab, funded by Indaco Dept. and Politecnico di Milano, (www.designview.wordpress.com). She teaches at the School of Design of Milano Politecnico (www.design.polimi.it).

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Biography
Lucia Parrino is Ph.D candidate in Design for Cultural Heritage. After graduating in Economics and Management of Cultural Heritage and Performing Arts, she received a Master in Tourism, Territory and Local Development (Faculty of Sociology). She has been and is currently involved in local, national and international research projects concerning different aspects of culture: creative knowledge workers, intercultural local policies and practices, social implications of public art, museums and migrations. Her research interests range from heritage and intercultural dynamics to eco/ sociomorphological approaches to (multi)ethic neighbourhoods development, to the role of culture, creativity and heritage in contemporary cities and neighborhoods.

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Biography
Neva Pedrazzini is Ph.D candidate in Project and Technologies for Cultural Heritage. After graduating in Conservation of Cultural Heritage, she developed her research interest in heritage politics, art’s economy and management, local development through culture improvement and projects for museum and exhibition, in Italy, Portugal and Spain. In 2007 she received a post-graduate diploma in Education and in 2009 she has been visiting scholar at the Tata Institute of Social Science of Mumbai. Her work is focused on the development of cultural heritage projects in cooperation with public and private institutions, in particular her research investigates social value of cultural heritage, sustainable development practices, processes of knowledge transmission and the role of new media and information technologies.
HONG KONG MEMORY PROJECT

Patrick Mok

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Biography

Patrick Mok received his doctoral degree from the University of Hong Kong. His major research areas include history, cultural studies, arts and cultural policies, cultural/creativity indicators and cultural-creative industries in Hong Kong and China. He joined the Cheung Kong Centre for Creative Industries between 2004 and 2010, overseeing the centre’s research programs on digital library, copyright research and policy studies on creative economy in China.

He undertook a number of consultant and research projects with respect to the topics mentioned above, including the recent works “Development Plan for Cultural Industries in the 12th Five Year Plan” (2009-2010), led by China National School of Administration in Beijing and commissioned by the Ministry of Culture of the PRC; “Strategic Development of Cultural Industries in China”, a collaborated work with China National School of Administration (2008-2009); “A study on Hong Kong Design Index” (2010) commissioned by the Hong Kong Design Center; “A Review Study on Cultural Audit” (2009-2010) and “Study on Hong Kong’s Cultural Creative Industries in the Pearl River Delta” (2006) for the Central Policy Unit, HKSAR Government; “A Study on Creativity Index” (2005), for Home Affairs Bureau, HKSAR Government; and “Baseline Study on Hong Kong’s Creative Industries”(2003), commissioned by the Central Policy Unit.

Hong Kong Memory Project

The Hong Kong Memory (HKM) Project was initiated by the Home Affairs Bureau of the HKSAR Government as a response to the call of UNESCO’s Memory of the World Programme. HKM is jointly presented by the HK Jockey Club Charities Trust and the Leisure, Culture and Sport Department of HKSAR Government.

Since its inception in 2006, the University of Hong Kong has been responsible for charting the direction, creating the digital platform and developing contents for the Project. The research team of HKU then develops a unique approach to collect, preserve, present and disseminate the documentary heritage, life experiences and HK people’s memories through a combination of creative tools. By taking these various means of presentation, the HKM experiments a new way of making cultural/community memories alive.

Below are the four aspects of HKM:

1. Collections. HKM acts as a depository of source materials in different media. Collections may be browsed individually, searched individually or searched across multiple Collections.

2. Exhibitions. HKM curates exhibitions to showcase materials and enhance interest among users. Exhibitions are formed with materials selected from one or more Collections and organized around a topic or a story.

3. Oral History. A key component of the portal is the Oral History Collection that gathers materials about people’s life experience and memories. It creates a “space” for collecting people’s “voices” and let them heard.

4. Community Engagement. HKM is a dynamic and proactive project that reaches out to engage all levels of the community. The HKM site has developed two satellite platforms: one is for schools, the School Memories Website, and the other for articulating people’s voices, Our Digital Stories Website. Local people are encouraged to recount their memories, experiences and make their own stories through Our Digital Stories Programme.

Keywords: memory, online exhibition, life experiences, digital storytelling
Evolving Architectural History and digital intangible heritage

In a project currently underway in Newcastle, Australia, a mobile application has been developed to reconstruct Victorian Newcastle. The focus on Victorian Newcastle was due to this being a pivotal time in the young city’s development. This type of project is becoming increasing popular, with applications for both heritage and tourism purposes. The mobile application has been developed by the authors and in November it will be made available to the public with an exhibition at the Newcastle Regional Museum. However, the long-term plan of the application is to have public purposes, displaying heritage and tourist information, and academic purposes, holding embedded data to enhance urban studies.

A digital architectural reconstruction through different eras of each site can be viewed in three levels: 1) the lost architecture, 2) structural alterations to existing buildings and 3) changes of the details of the building i.e. window, doors, decoration etc. Depending on the information available for each site, such as drawings, photographs and plans, it is possible to track the architectural development of each site. This is of course possible without digital technology, by simply viewing the information physically. What makes a mobile application desirable is that makes the data easy to handle and, importantly, it is more accessible to both academics and the public. Community engagement is a key element to the success of such a project as it provides much of the data, particularly photographs. In addition, the mobile application makes it possible to view many sites chronologically with relative ease making it possible to analyse in detail architectural changes across the city, changing purposes and structure of the building, and trends in renovations and alterations. This paper outlines the advantages and projected outcomes to Architectural history.

Keywords: Newcastle Australia, Digital architectural reconstruction, Architectural history
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Biography
Vivian Ngo, a native of Hong Kong, is a licensed Associate Architect and Urban Designer in the Los Angeles Studio of the international design firm NBBJ, where she was involved in different scales of design projects in the US and East Asia. She received her Bachelors of Architecture degree with a focus on Sustainable Environments from California Polytechnic University San Luis Obispo, and received a Masters Degree in Urban Design at Columbia University. Vivian was the recipient of Columbus’s Kinne Travel Grant to examine the meaning of progress in Xinjiang Province, China, and also served as a research fellow for The Earth Institute – Columbia University on “China 2049” studies. Her current research focuses on the accessing, analyzing and interpreting of geospatial data to inform our cities’ designs.

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Biography
Emily Weidenhof has worked as an architect and urban designer in Pennsylvania, New Jersey, and New York. She received her B.Arch from the Pennsylvania State University and her Master of Science in Architecture and Urban Design from Columbia University. While at Columbia she traveled to Mumbai, India, where she researched the role of neighborhood public space in Dharavi which earned her group the Lucille Smyser Lowenfish Memorial Prize. She currently works in the Public Spaces Unit at the New York City Department of Transportation managing the design and construction of public plazas throughout the five boroughs. She is also an Associate in Architecture at Columbia’s GSAPP, co-teaching in the MSAUD Summer Studio since 2010.

ABSTRACT
City as Museum: Maintaining Heritage Through Urban Fabric

The physicality of the cities and the buildings where we live mold all aspects of our lives from daily habits to cultural legacies. The totality of these social activities and their myriad interpretations generate a largely intangible yet precious heritage. As Jan Gehl observed after decades of urban study, “First we shape the cities — then they shape us.” In response to the rapid development of many Asian cities, where the urban environment is hastily altered at large scales, rituals bulldozed, stories ended, memories vanished, how can we retain the city’s collective memory? How can we continue to be shaped by the lives of our intangible urban ancestors? This discussion examines the challenges of remembering, collecting, presenting, and making relevant lives and spaces that no longer physically exist and proposes the need to establish points of access throughout the city that tap into the intimate rituals and stories of people who once lived in these spaces in an equally spatial manner.

As architects, urban researchers, and city advocates, we believe change built upon the layers of pre-existing heritage strengthens the city’s ever undulating evolution. We will present the challenges Mumbai families in chawls face on social lives and economic productivity as vertical development in the name of “urban renewal” them from their urban village where heritage has sustained for many generations. We will also explore the disappearing legacy of the traditional commerce streets in Hong Kong, illustrating the tremendous pressure urban redevelopment exerts on the environment, threatening everyday ritual and livelihood. In response, we offer creative and powerful ways to engage the city fabric in the presentation and storytelling of these collective memories: by releasing the museum into the city, where points of access, in the means of projection, GIS based augmented reality mobile applications and digital installation, embedded throughout the fabric, reveal the layers of buildings, culture, people that comprised the knowledge of the city. We reveal where past, present, and future can co-exist to inspire the creation of future urban heritage.

Reference:
Jan Gehl, Cities for People, Island Press, Washington, DC, 2010

Keywords:
Spatial Memories, City Engagement, Daily Rituals, Public Space, urban redevelopment
“GOLD”, “SILVER”, AND “SHIT”: THE PROBLEMS OF CURATING LIVING CULTURES IN THE MUSEONGKALINANGANG PILIPINO (MUSEUM OF PHILIPPINE HUMANITIES)

Biography

Kenneth Paranada is a storyteller from the Philippines. He has worked at San Beda College Manila, as an instructor for Humanities. Here, he programmed and conducted experimental classes on Art Appreciation focusing on art outside the museum space. He has gained curatorial experience by curating shows at the Galleria 1 (KalyoSingko) and 2 (Art Education in Crisis) of the College of Arts and Letters at the University of the Philippines Diliman, and by attending the curatorial residency program at the Node Center For Curatorial Studies –Berlin.

Recently he was selected to participate in the 2012 Shanghai Biennale’s Academy of Reciprocal Enlightenment: International Curators Workshop in Shanghai, China.

ABSTRACT

“Gold”, “Silver”, and “Shit”: The Problems of Curating Living Cultures in the MuseongKalinangang Pilipino (Museum of Philippine Humanities)

This research will investigate the conception of the MuseongKalinangang Pilipino (Museum of Philippine Humanities) and the narratives of its curatorship situated in the political validities of the EDSA revolution. The study’s theoretical framework will take a discursive stance as to the critique of discourse and critique of institutions in addressing the posed questions of Exhibition, Curatorship, Ethnography, National Identity, Decontextualization and Representation of Culture.

The research will acknowledge the theoretical investments and mode of structures that curator Marian Pastor Roces put into in the overall conceptualization of the curatorial plan of the Museo. It will highlight the curatorship’s role in destabilizing the idea of the past and the present investigating how it was manifested in the exhibition. Moreover, this study shall also investigate the narratives of failure within the Museo, locating failure within the parameter and distinction of failure as a completion of the project and failure as the incomplete and unrealized. The investigation will examine the failure of the Museo, not simply as a critique but as a working methodology with the hope of re-curating it in the future and learning from its supposed demise.

The research will be both historical and reflexive in employing archival, textual research and series of interviews. Annual reports of the Cultural Center of the Philippines, photographs, promotional materials and other related text, such as the allocation of funds for the Museo will be analyzed, as well as the current exhibition system and the catalogue of the Museo when it was inaugurated in 1988.

Keywords:
Living Cultures, Ethnographic Museums, Museology, Curatorship, Authenticity, Narratives of Failure.
Meaning-Making and Interpretation through the Intangible: Strategies in Art Exhibitions

As an art museum, the Vargas Museum of the University of the Philippines is primarily dedicated to the preservation, promotion, and dissemination of tangible heritage, with its permanent collection consisting of paintings, drawings, and sculptures. Recent efforts of the museum, however, have shown tendencies to incorporate intangible heritage more firmly into the museum’s vision through several exhibitions that highlight a new trajectory in its 25-year history. Being more conscious of its role as a “university museum”—an institution which stands in the midst of an academic setting—the museum’s programming have shifted significantly towards more experimental, exploratory, and interdisciplinary projects.

This presentation will focus on three exhibitions as case studies in demonstrating the curatorial strategies employed by the museum to initiate a dialogue between tangible and intangible heritage, to bring the two in critical conversation and discourse. In these exhibitions, central issues of intangible heritage—such as the loss of an endemic language, transfer of knowledge and skill in craft production, and critique of the impact of modernity on tradition—are incorporated in the display of physical exhibition materials such as art objects and texts. Celebrating the country’s ethno-linguistic diversity, these exhibitions include: Flesh, a video, sound, and drawing installation which appropriates the language of the Manobo in southern Philippines; Woven Templates, a textile exhibition showcasing the richness of the weaving traditions in the islands; and The Saliva of an Ifugao as An Artist, an installation dealing with betel-chewing among the Ifugao, an upland people in the country’s northern island of Luzon. These three exhibitions underscore, on one hand, the ways in which intangible heritage can revitalize art collections in museums, contributing largely to meaning-making and interpretation of art, and how, on the other hand, it continues to exist and be relevant in the contemporary world.

Keywords:
Art exhibition, university museum, contemporary art, ethno-linguistic groups, tradition
Subjectivity and the Cultural Constraints of Academic Literature in Material Culture: An Investigation into the Discussion of Pattern and Symbol in Persian Carpets

This paper examines the academic literature on material culture, focusing on inherent cultural standpoints within the European tradition and the impossibility of arriving at an objective position. While the study of the symbolism in Persian carpets, material science approaches the subject with a number of preconceived concepts that colour the interpretation it offers. Persian carpets have been interpreted within European art for years, and this has led to a variety of concepts being integrated into the academic perception of them. In particular, it will be shown that methods of valuing Persian carpets over the course of the last century have come to dictate much of the basis on which their patterns and symbols are discussed. The article concludes that ultimately, material culture studies objects from within the confines of its own cultural environment, and does not offer an interpretation that is relevant to the culture in which those objects were created. This article approaches carpets as objects, using the intellectual tradition and theoretical framework of material culture. As Hides points out, 'the relationship between objects and identity has always been important for archaeology and its cognate disciplines' (1996: 25). Mauss goes further, claiming that material objects are the most important method we have of gaining knowledge about other times and cultures, describing them as, 'authentic, autonomous objects [...], that thus characterize [...] civilizations better than anything else' (1931: 6-7). Within the material culture tradition, objects are seen as artefacts of identity and social existence capable of describing inherent or universal characteristics of that culture and providing a basis for a better understanding of the nature of a society. However, it is also recognized that the social environment in which this analysis is carried out itself taints the process, and the relationships that exist in our own culture between man and object determine to a high degree the interpretation we place on objects of other cultures.

References:

Keywords:
Persian carpet, Symbol, ethnography

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Biography
Fatemeh Safaii Rad is an artist who has successfully run her own textile/jewellery design business which are sold on her website.

She is also a second year PhD student at the Faculty of Art, Media and Design, London Metropolitan University.

After completing a BA in Textile Design and a Master of Art in Jewellery Design, she is now undertaking research for her PhD on patterns and symbols in the Persian Carpet.

This work has involved a museum survey, providing a visual journey of symbolic choices in the carpets. Applying these symbols to findings of relevant literature has enabled the analysis of the evolution of symbols used in Persian carpets and further into other forms of visual art.

It is hoped that this model will be of use to curators and designers in the future.
Tactile map for Tokyo National Museum [Tokyo, Japan 2011]

‘Tactile map for Tokyo National Museum ’ is a map of the main building of the museum where the permanent collection of Japanese art is preserved. The map is part of the ‘School visit for Visually Impaired’ project and is so designed that visually impaired and sighted visitors can read together. The two-meter long map has pieces of patterns embedded that museum visitors can associate with the architectural space and the contents of the exhibition. It is built of 16 different materials and it can be read by seeing and/or touching.

The map is located at the entrance to the museum and directions can be obtained from the volunteer staff. The design process started from the basic question of how can the map tell about a museum collection which cannot be touched? Visually impaired people visit the exhibition room accompanied by a guide, stand in front of the art piece and listen to verbal explanation. The tactile map will be almost the only tangible object before their visit. What kind of information museum visitors carry with them? The design of the map was developed through conversation with curators, researchers and handicraftsmen and process of seeing its museum collections which are replaced every 6 weeks.

Three concepts underlie the design of the pieces. Firstly, the piece needs to tell the basic unit/ concept of seeing and understanding each exhibition rooms. Secondly, it should give some sparks while people read the map and talk about. Fun and the atmosphere of the room are important features of the map. Finally, considering that visually impaired people do not have experiences of touching real Japanese art, 6 rooms have pieces with Japanese traditional materials made by skilled handicraftsmen.

Pieces were designed to tell one essence of the museum collections with each material. The map has been in use for over one year now and it is very popular. Visitors say it is the only touchable collection in this museum. The map project gave us an important topic for reflection, namely what form can tangible objects take in order to lay an image of the intangible collection in the museum?

Keywords:
Tangible object, communication, image of the museum collection

Biography

Nao Saito: designer and researcher based in Tokyo, Japan.
Graduated from Architecture (BA) at Waseda University, Japan and Spatial and furniture design (MA) at University of Art and Design Helsinki, Finland. Design Furniture and object in architecture, considering that furniture is medium between people using their five senses in the space.

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Biography
Sound artist, radiofeature journalist, born: 1940, in Detroit, Michigan and immigrated to Danmark, 1961.

Production experience:
Internship at Danmarks Radio (1963 -66) under the master of Danish soundpictures, Willy Reunert.
Permanent staff member in Cultural and Current Affairs Department, DR i1967 as a radio feature producer and developer of "radiophonic expression".
Teaching experience: 40 years, teaching of audio expression and Danish audio Culture, feature produktion methods, storytelling techniques, dramaturgi på DR og NRK. Internationally known lecturer and teacher of audio expression and didaktik.
Audio Installations:
"Eccos from the past" – sound and audio stories at Kronborg Castle (2009)
Links: Examples of Danish audio culture: "Nål"http://snd.sc/MVQwBs; "Landgang"http://snd.sc/MVPvVq
Work in progress: "Øresundskoncert* project in the Town of Elsinore; *SoundQuiz *audio game development, with AAU – Communications;

Lelo Nika, accordeon virtuose, recording live improvisations to my ambiance

COLLECTING AUDIO CULTURAL HERITAGE

ABSTRACT

Collecting audio cultural heritage

Our audio cultures, the sounds we make in daily living, have been greatly neglected by our museums. We collect pictures, but the process of visualization seldom includes "sound pictures seen with the mind’s eye".

As a sound artist, educator and developer, now in my seventies, I use my energy trying to rectify this oversight, developing a strategy for the involvement of local communities in the collection of their own audio cultures and increasing awareness of their own audio cultural identities. Each place and time has its unique sounds and the trick is to get the local population, young and old, to "tune in" to the sounds around them, to get them to listen in a focused way, to provide them with recording equipment and an internet platform so that they can share their short format soundscapes.

My strategy is now being tried in my hometown, Elsinore, Denmark, renowned as home of "Hamlet’s castle", where you can hear "echoes from the past", sounds of soldiers coming out of installations hidden in the ramparts. My intention here is to surprise visitors with pure audio cultures and highlight Kronborg as a fortress protecting the entrance to the Baltic Sea. Besides sound manifestations at national heritage sites, the strategy involves outreach in the town’s cultural centers, with a SoundQuiz event at the main library, where the audience guesses what they are hearing. SoundQuiz is a vital element and the local population is encouraged to submit sounds or find spots with unique ambiences. Involving local schools is the third element of the strategy. Here we provide online tutorials, examples and exercises for teachers to use in their classes.

Basically my contention is that we must think more about audio culture – and think globally, but work locally. The methodology and didactics I use can be adapted for use in Hong Kong or just about any place.
ABSTRACT

Digital technology and archiving challenges in the endangered language documentation

The audio-visual documentation of endangered languages provides multi-dimensional data for understanding the complexities of linguistic diversity and for transmitting memory and knowledge. It also allows for observing the unique cultural heritage embedded in the culture, and also for understanding the multilingual and socio-cultural context of the speech community. This paper investigates archiving obstacles in the documentation of Puma, an endangered language spoken in Nepal, in order to ensure availability to potential users, particularly preliterate community members.

Metadata are the additional but essential information needed for archiving and managing language documentation (Austin 2010, Nathan 2010). WAV, MP4 and text files of the data need to be created to archive and disseminate for use. Dixon (2010) states that the only way to understand the grammatical structure of a language is to analyse recorded texts rather than elicited sentences. The text collection, its transcription, translation, and glossing are essential tools for understanding and learning languages.

The analysis argues that digital technology provides new tools for documenting endangered languages for archiving. Nevertheless, the findings reveal that archiving challenges are absolutely situational and only published materials will be relevant for disseminating data for the community members and for revitalization where there is no internet and electricity access. Some digital language archives have attempted to overcome but none of them were able to solve the problems without internet access (Dobrin 2012).

Keywords:
language documentation, archive challenges and no access of internet

References:
CURATING INTANGIBLE HERITAGE IN MUSEUMS

ABSTRACT

Curating Intangible Heritage in Museums

Although they are the indispensable component of heritage resources, intangible treasures are neglected and, in comparison with the tangible resources, have been denied due attention until recently. Even though they are known as the softest heritage and have the power to transfer the past to the present, it was only in 2003 that UNESCO adopted the Convention for the protection of Intangible Cultural Heritage.

Managing intangible heritage seems very difficult, as it is more difficult to display them in museums than physical objects because they cannot be stored in a museum and are constantly reinterpreted by the people. But, intangible heritage can be curated in museums in two ways. In the first place, all tangible heritages have intangible components so that the values of objects displayed in museums are meaningful only with the interpretation of the conflation between the object presented and the idea presented by the object. Examining how, when, for what purpose and from what materials these objects are made tells us then the significances of the intangible components to the objects. Curating intangible heritage shall consider how does and should the interpreter give meaning to structures, artefacts, ideas and visual presentations to tourists (visitors) with different experiences, motivations and expectations. It is not the physical or scientific quality of the sites or the object as the cultural overlay, but the symbolic interpretation that raises questions and inspires visitors.

For instance in Ethiopia, a cross can be made from wood to exemplify the wooden cross upon which Christ was crucified, from metal to represent the nails by which Christ was nailed, from silver to remember the contemporary silver coin with which Judas was bribed by the Jews to help them to identify Christ, from copper red color may symbolize the blood of Christ or from bronze whose brightness may symbolize the brightness of Christ and its sound that can be heard from a distance with His sound. It also reminds of the bronze snake sculpture that Moses made by the order of God to threaten the disobedient Israelites during the Exodus. Thus the intangible components of the cross can be displayed by presenting crosses made of different materials.

Secondly, the intangible heritage resources themselves can be curated in museums by recording and digitalizing the intangible performances themselves visually and by recording and displaying places and materials used to perform intangible practices. The main objective of this study is thus to show how intangible treasures can be curated in museum.

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Biography
Obtained BA degree in History (July 2000), and MA Degree in Archaeology (2004), College of Social Sciences, Addis Ababa University, Ethiopia, and Post Graduate Diploma, in Museum and Heritage Studies under African studies Programme on Museum and Heritage Studies, University of Western Cape, South Africa (February to October 2007); and now, an Assistant Professor in the Department of History and Heritage Management, Faculty of Social Sciences and Humanities, University of Gondar, Ethiopia.
RANGAVALI: AN EPHEMERAL FLOOR ART OF INDIA

Biography

Dr. Nayana Tadvalkar is a Textile Designer, Masters in Fine Arts, a Museologist and a researcher of Cultural History. The topic of research for her Doctoral thesis is ‘Rangavali Art of India’. She was the Recipient of the ‘Justice K.T. Telang fellowship’ 2009-2010 of the Asiatic Society of Mumbai, for the research project ‘Rangoli of Maharashtra’. She was also awarded the small study and research grant of the ‘Nehru Trust for the Indian Collections at the Victoria and Albert’ 2010-2011, for the project ‘Devising a Living Tribal Museum in Thane District’. She has presented papers at various National and International Seminars. Few of these papers have been published in reputed Journals and her Doctoral Thesis is under publication. Currently she is working towards her Post-Doctoral Research.

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ABSTRACT

Rangavali or Rangoli is an ancient folk art practiced in India. This ephemeral art created on the floor is one of the important aspects of Indian Culture and is a manifestation of the beliefs and customs of the groups of population living in different parts of the country. In its lines and dots, in its flow of curves and colours, Rangavalis contain a whole vocabulary of Philosophy, Values, Ethics and Beliefs that have manifested themselves in a visual form, making the communication of those thoughts as widespread as possible. Rangavali art is a storehouse of symbols. The symbolism of the various motifs and designs employed in this art are the links in an unbroken chain of philosophic and religious thought, which is an integral part of the ethos of the sub-continent. This art is one of the important intangible cultural heritages and a living tradition of the country.

The study of various direct and indirect sources effectively shows that Rangavali existed in the country for more than two thousand years. The art has remained in the folk memory and its everyday manifestation has preserved its continuity. The women of India have kept this art alive by passing the expertise down through the generations. With the spread of new social structures, environmental changes, technological advances and disintegration of the system of values in which the Rangavalis flourished, the Rangavals are slowly losing their original meaning. Also with the changing circumstances, many traditional symbols are getting lost forever. This paper intends to throw light on this art that is in urgent need of documentation, preservation and development.

Keywords:
Rangavali, symbolism, living tradition, women’s art, documentation, preservation, development.
ARCHIVING AND DOCUMENTING WOMEN’S CULTURE: THE CASE OF CATALONIA

Biography

I am a PhD Candidate at the IN3 (Internet Interdisciplinary Institute) focusing on Gender Questions and Power relations in the Information and Knowledge Society. I am researching on the interdisciplinary phenomena of Archival Turn. In particular, my research topic is How do archives construct feminine identities, across several cases from the Catalan Culture.

My Background is on Philosophy (Barcelona University, 1998) and in Documentation Sciences (Open University of Catalonia, 2009). I have a Master Degree from the University Pompeu Fabra (2007) in Aesthetics and Arts Theory with the master thesis entitled "Text, New Medias and Contemporary Art, from Orient to Occident: Jenny Holzer and Shirin Neshat. The Word as a Traced".

I have a Research Fellowship with the Group Identicat on the study of Language, Culture and Identity in the global age.

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ABSTRACT

Archiving and documenting women’s culture: The case of Catalonia

New technologies associated to information and knowledge society, together with the awareness that we live in a globalized world, have modified the way we archive our culture. Taking into account the new scenario offered by the contemporary society, important changes have taken place with the acceleration of social phenomena.

In this research we wish to explore how the re-view of the archive as a selection and classification system affects the ways of documenting, rendering visible and transmitting, women’s cultural production.

We will analyze the politics intervening in the processes of selection and classification of archival documents, as well as the influence of gender issues in the contribution to emergent archival cultures. In order to provide an answer to the main research question of how does archive constructs women’s identities, we will assess in several subquestions what is the role of the public/domestic divide. We will explore ways for rendering visible women’s cultural production in Catalonia.

The relevance of this research lies in understanding how we document our history and how we preserve our culture. It is therefore relevant because it explores the transformations of the archive within the frame of contemporary society. We define archive as a classification system that does not refer exclusively to a physical or virtual place neither to a new praxis in technical and theoretical procedures of the archive under a scientific and informational paradigm, but that gives rise to a new relational paradigm from which to preserve both tangible and intangible culture. It is also relevant because this relational and cultural paradigm integrate within archival science other professions that render more dynamic the archival practices in which we are all involved. At the same time, this project wishes to contribute to the International academic debate around the archive with case studies centred on women’s cultural production in Catalonia.

Keywords:
Archival Turn; Engendering Archive; Intangible Heritage; Catalan Culture; Feminine Identity

References:
Angelica Viceral

Biography
Ms. Angelica Viceral is taking her graduate studies at the University of the Philippines Diliman under the program Masters in Art History. She is a young educator, teaching humanities subjects at the College of Arts and Sciences, San Beda College, Manila. Her research interests includ art, heritage industries and issues of modernity and community/socially engaged arts in urban settings. She recently presented a paper at the 12th University Museums and Collections Conference in Singapore. She advocates on the importance of creating holistic and sustainable programs in art education for the youth.

Re-visualizing Memories of the Folk and Ethnic in Marcos Administration Designer Hospitals

The Marcos Administration marked a very important legacy in Philippine history, especially in the narrative of propagating the importance of arts and culture through a “heritage industry”. This idea envisions modernity and forming “one nation”. Part of this grand plan was the creation of the “Designer Hospitals” in Quezon City. These hospitals served not only as medical buildings but also as spaces that exhibit the grandeur of the administration’s support and propaganda on the arts.

Inside these massive structures are commissioned art works depicting the folk tale of Malakas at Maganda (Strong and Beautiful), a story that narrates the origin of the man and woman, the iconic image of a nurturing “Inang Bayani” (mother-nation, sometimes coined as motherland), images of cultural communities and other folk images. Four art forms will be focused in this study: the murals at the lobbies of The Lung Center of the Philippines, The Philippine Heart Center, Philippine Children’s Medical Center and a DNA model sculpture in Malakas at Maganda figure placed at the National Kidney and Transplant Institute.

The paper provides a close reading of these commissioned works in the hospitals. It aims to reflect on the Filipino idea of self and “nation” which is grounded on heritage and gives an update on this continuous quest for identity through a rereading of an archived past of the folk and ethnic as framed by the administration.

In the hope of creating a “New Society” programmed by the Marcos government, the idea of portraying nostalgic images of the traditional was a venue for the institution to create a notion of “cultural identity”. This research revisits the collective memory of this complex past image, recollects and repeats issues through reanalyzing icons and relating them to viewing what constitutes Filipino heritage in the contemporary.

Keywords:
murals, heritage industry, folk and ethnic, modernity
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**ABSTRACT**

The Rule of Subak in Preserving Environment in Bali

Subak is the name of the Balinese farmer organization in paddy fields areas (sawah) with natural boundaries. Each field is built around a water temple that provides the irrigation water, and manages the field on the basis of an autonomy principle. The strength of the subak organization, relies on the fact that farmers (subak members) need irrigation water together among farmers (subak members), and on the underlying spiritual background (ritual activities in subak temple) that are held regularly. Now, since June 2012, several subak systems in Bali have been enlisted as UNESCO World Heritage sites.

The philosophy of subak is grounded on harmony and togetherness or Tri Hita Karana (THK) as it is called in Balinese. The meaning of THK captures the three ways to happiness, i.e. harmony with God, harmony with other human beings, and harmony with nature. Harmony with God is implemented by subak through regular offerings at the subak temple, and at the shrine of each rice fields that is owned or managed by subak members (farmers). Harmony with other human beings (i.e. among the subak members) is implemented through subak regulation (awig-awig) that regulate what subak members can or can’t do. The regulations of subak are decided through the consensus of the subak members. Some important aspects regulated by the subak concern the borrowing of the water irrigation system among subak members, the proportional division of irrigation, subak members contributions, and ritual activities. Finally, harmony with nature is implemented by subak members through the construction of terraced rice fields. Each plot of rice is equipped with one inlet and one outlet system that are owned by subak members.

Harmony and togetherness can be viewed as an universal philosophy. But in Bali traditional organization such as the subak, directly implements this philosophy. Through subak, as a very strong traditional organization, and through the concept of harmony and togetherness, the environment can be preserved. Therefore, harmony and togetherness philosophy in subak system can be said as a part of intangible heritage.

**Keywords:**
subak, harmony and togetherness, environment, intangible heritage.

**References:**
Recording verbal tradition through visual media

Why are there bat motifs in a Chinese temple? How is it you’ll rarely find a cactus in a Chinese home? Why are red dates and melon seeds must-haves at a Chinese wedding? For many Singaporean Chinese, these are just some of the traditions, myths and taboos that shape daily life, and they are passed down from generation to generation.

Most of these verbal traditions are lost when they reach Generation X because Gen X are better educated therefore they believe they know more than their grandparents and parents, and they feel that these verbal traditions have little scientific proof. Based on this aspect, Choi! is a project that investigates and archives these verbal traditions and small practices before they fade away.

The outcomes of these archiving efforts are installations and an illustrated book. Through visual media, this project aims to bring out the reminiscent feelings of old traditions and remind people about their childhood days when traditions, myths and taboos were a big part of their lives. Although in this modern, developed and globalised Singapore, traditions become immaterial, yet it is always valuable to archive them for the younger and future generations.

There are two parts to this study. The paper will first discuss the process of collecting and verifying the data, developing the visuals, as well as the obstacles and challenges that we encountered in this process, such as interviewing the dialect-speaking only generation, designing a route to link the verbal traditions to the actual environment, and how illustrations and experimental paper folding are integrated to enhance the book design.

Then paper will then extrapolates from part one and discuss the dissemination and testing of these verbal traditions through public place installations and a walk into the world of Chinese superstition at the heart of Singapore’s Chinatown. This paper will reflect upon the journey, the challenges, the design process, as well as the results of the study.

Keywords:
Verbal Tradition, Chinese Superstitious, Public Place Installation, Illustration
ABSTRACT

Innovative ways of accessing intangible heritage resources: Indonesian Heritage Inventory, a New Way to Access Intangible Heritage

Recently, Indonesia became one of countries that experienced a boom in the use of social/networking media. Facebook and Twitter users in Indonesia are always in the top ranking of the world. The largest number of social media consumers in Indonesia is found among young people. This phenomenon allowed for the emergence of citizen journalism that, consciously or not, represents a new model of documentation by the public, known as crowd-sourcing.

Public in Indonesia is already familiar with database crowd-sourcing, not only for collecting information, but also for managing public campaign and people action. Facebook to fight against corruption, challenge laws that do not serve people’s justice, and help disaster victims.

There are many groups of social media users that share information about cultural heritage. When someone visits a cultural heritage site, he or she would typically take a picture of himself with the heritage site as the background. Then he or she will upload it to the social media, then write a complete description about the visited site. This is a first step to preserves cultural heritage.

Is this enough then to be called as database system? Not yet! One place is needed to provide all the information about Indonesian heritage. The system managed by the Indonesian government and some other institutions does not seem to be yet ready for this task, both in terms of infrastructure and in terms of human resources. Each department has their own central database, but it is not integrated and not easily accessible to the public. This is the reason why crowd-sourcing is needed.

Since January 2012, there is an initiative to build a database system in Indonesia, called Indonesian Heritage Inventory (IHI) – http://indonesianheritage.web.id. IHI records information as texts, maps, pictures and videos. IHI system is dynamic allowing everyone to use and/or add information.

Keywords:
Social media, crowd-sourcing, citizen journalist
Culture KICK – Stimulating dialogue about intangible and tangible heritage and design research between academia, cultural institutions and creative industry.

Culture KICK is a university-based, cross-disciplinary network that involves partners from Norway, Sweden, Denmark, Finland and Iceland. The network connects researchers with a broad range of expertise, including humanities and social sciences, media and information technologies, as well as arts and design and a solid experience of collaborations with cultural heritage institutions and SMEs from creative industries.

Culture KICK focuses primarily on addressing the challenges raised by the need to establish a sustainable framework for R & D-based collaborations with the relevant sectors of cultural heritage and creative industry. For this purpose, the concept and methodology of knowledge transfer will be developed and piloted within the Culture Kick network and disseminated in the NODEM community.

Culture KICK will tackle these issues by using a participatory approach based on existing Scandinavian research projects that triangulate the sectors involved – creative industry, cultural heritage institutions and research. By way of exchange of methods and approaches in these ongoing research projects, Culture KICK will establish sustainable structures for cooperation that will integrate research-based practices for knowledge transfer with the specific needs and requirements of the private sector and SMEs.

DAGNY STUDEAHL

Dr. Stuedahl’s research explores cultural perspectives of designing and communicating with digital technologies in museums and cultural heritage organizations. She is working within the methodological framework of co-design involving both museum visitors and museum professionals in development projects. Her research focuses on exploring new concepts of participation in museums that the introduction of technology propose and involves creative design methodologies, using perspectives from actor network theory to frame the role of technology – in design and in use. Dagne Stuedahl’s PhD research focused on cultural aspects of participatory design in a national project on technology enhanced learning at the workplace (NEMILIG 2000-2002). Currently, she is involved in the project CONTACT (2009-2013) funded by the VERDIKT programme in Norwegian Research Council that investigates involvement of communities, and especially young users. Conceptually, Dr. Stuedahl’s research departs from users cultural practices, defined as their multimodal literacies and identities in relation to their use of digital media. This departure point works as a theoretical and methodological bridge into young visitors engagement with objects and representations, narratives, artifacts in museums and cultural heritage institutions. From 2013, Dagne Stuedahl will work on a national project on learning in science center called VITEN.

HALINA GOTTLIEB

Dr. Halina Gottlieb, Interactive Institute Stockholm, has long-term experience with facilitation of knowledge transfer within research and practice in CH. She is founding director of NODEM and co-coordinator of DIHA, Digital Intangible Heritage in Asia, Nanyang Technological University of Singapore and is coordinator of the Knowledge Triangle on behalf of Nordic Council of Ministers (see p. 6 for more details).

Digital Heritage Center

Digital Heritage Center (DHC) is the first European expertise centre offering services and products that support innovation in digital cultural heritage. DHC is a spin-off from the Interactive Institute in Stockholm (Sweden) and was created in 1999 with the mission of supporting the use of new technologies in cultural heritage sites, as a mean to enhance cultural experiences.

In the course of its more than a decade long activity in the field, while leading and assisting in the conception and prototyping of digital artefacts, DHC has pioneered numerous innovative solutions directed at supporting the implementation of digital technologies in the cultural heritage sector, but also services, methods and practices to assist in the transfer of this newly created knowledge and know-how between stakeholders.

For this purpose, the concept and methods of cultural heritage and creative industry will be developed and piloted within the FRAMEWORK for cooperation that will integrate research-based practices for knowledge transfer with the specific needs and requirements of the private sector and SMEs.

Nodem (Nordic Digital Excellence in Museums)

NODEM was founded in 2002 by Dr. Halina Gottlieb in partnership with the Interactive Institute in Stockholm. Ever since, a series of international and cross-disciplinary conferences has been held under the auspices of NODEM.

The explicitly stated aim of this conference series is to promote encounters between scientists and cultural professionals and stimulate an effervescence of new insights and innovative solutions by assisting and supporting the collaboration between researchers, artists and cultural professionals.

Each NODEM conference is centred on a core theme allowing the participants to systematically bring contributions and discuss issues aimed at consolidating the inter-disciplinary grounds of employing digital technology in the service of cultural display.

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Prof. Jonathan Webster / City University of Hong Kong
Prof. Luke Kang Kwang / Nanyang Technological University, Singapore
Christina van Dornent / CIEQ, The Interactive Institute, Sweden
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Tony Sin / Consultant, Hong Kong
Lydia Ngai / Head Librarian, Asia Art Archive, Hong Kong
Chung Sykula / Consultant, Hong Kong
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Arezzo Ariany / The Interactive Institute
Laura Gottlieb / The Interactive Institute

Today NODEM is also an interdisciplinary portal that brings together researchers, SMEs, artists and cultural professionals from all over the world, providing thus an interface between cutting-edge research, arts and education. The ambition is to create a patrimony of knowledge, know-how and best practices departing from the experiences, innovations and insights that emerge in the context of such collaborations. This valuable repository is freely made available on the www.nodem.org portal.

Originally a Nordic initiative, NODEM has soon attracted partners and members from beyond the Nordic countries. Currently, NODEM is a vibrant community with over 1000 active members that represent a great variety of fields of activity and areas of research, including interaction design, exhibition design, museum studies, media and communication studies, digital curation, and technologies.