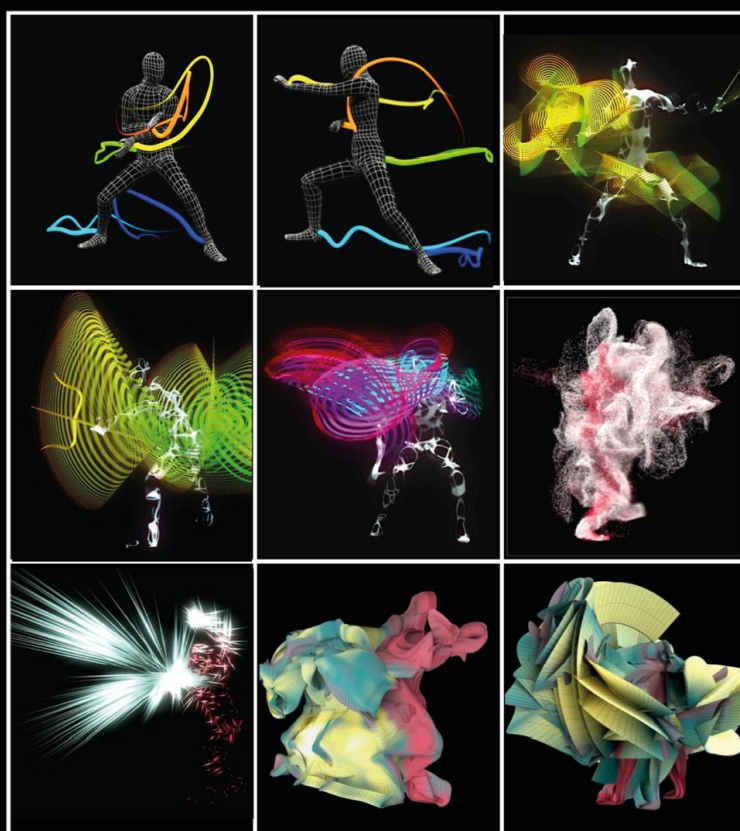


ARCHIVING INTANGIBLE CULTURAL HERITAGE AND PERFORMING ARTS

Symposium and Summer School for Living Traditions



SYMPOSIUM AGENDA

August 6-7 2018

EPFL / ICOM CIDOC
registration: <https://emplus.epfl.ch>

The documentation, reproduction and presentation of immaterial cultural forms (ICH) pose significant theoretical and technological challenges. Ephemeral traditions require cultural scholars, technologists, artists and scientists to work together with communities to develop new methods for sustaining and enlivening ICH. The symposium examines strategies for encoding, retrieving and re-enacting intangible heritage in ways that allow these archives to be 'alive' in the present. Exposing the potential to revivify cultural heritage, these digital archival materials also form the basis for new curatorial opportunities and public engagement strategies.

INFORMATION

Explore new models for data curation of intangible cultural heritage and tools for its dissemination. Engage with new strategies for the 're-enactment' of living archives for public audiences. Stimulate the network of digital intangible heritage practitioners across Switzerland and the world.

VENUE

EPFL ArtLab is a new state-of-the-art building, designed by the Japanese architect Kengo Kuma and inaugurated in 2017. Its mission is to encourage dialogue between art, science and society by providing public thought-provoking exhibitions and experimental programmes.

ICOM CIDOC

International Council of Museums (ICOM) International Committee for Documentation (CIDOC) Training and Practical Workshop, led by Dr. Nicholas Crofts will introduce participants to new digitization methods for cultural institutions and the essentials of museum documentation theory and practice, with a special focus on documenting living traditions and intangible heritage.

EM+ EPFL

The Laboratory for Experimental Museology (eM+) is a new transdisciplinary initiative at the intersection of immersive visualisation technologies, visual analytics, aesthetics and cultural (big) data. eM+ engages in research from scientific, artistic and humanistic perspectives and promotes post-cinematic multisensory engagement using experimental platforms.



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HAPPENINGS



ArtLab

Covered way, Pavillion A & B

EUROPEAN MEDIEVAL MARTIAL ARTS PERFORMANCE

Opera Nuova, School of European Martial Arts,
Botticino, Italy | Master Roberto Gotti,
Master Jacopo Penso, Instr. Moreno Ricci

MONDAY AUGUST 6 — 5:30PM



ArtLab

Pavillion B

KUNG FU MOTION: THE LIVING ARCHIVE

Tour by curators:
Sarah Kenderdine,
Hing Chao and
Jeffrey Shaw

MONDAY AUGUST 6 — 6:30PM



Metamedia
Cent

METAMEDIA CENTER

Guided tour led by
Alain Dufaux

MONDAY AUGUST 6 12:00-12:40PM



AGENDA

MONDAY, AUGUST 6

8:15—9:00am

Registration & Speaker audio-visual presentation check

9:00—9:15am

Welcome | Sarah Kenderdine & Nicholas Crofts

Archiving Intangible Cultural Heritage & Performing Arts

Global contexts

9:15—9:55am

Manvi Seth

Intangible Cultural Heritage: Quest for a Participatory Approach

9:55—10:35am

Lorenzo Cantoni

ICTs, Sustainable Tourism and Heritage

10:35—11:00am

Coffee break and poster session

Swiss contexts

11:00—11:30am

Florence Graezer Bideau

*Inventories without Archives: The List of “Living Traditions”
in Switzerland*

11:30—12:00pm

Alain Dufaux

*Montreux Jazz Digital Project – From a Patrimony to an
Innovation Platform*

12:00—12:40pm

Tour: The MetaMedia Centre

12:45—1:45pm

Lunch at the Starling Hotel



AGENDA

MONDAY, AUGUST 6

Martial Arts afternoon

1:45—2:15pm

Daniel Jaquet

*European Martial Arts: Documenting and Quantifying
Lost Embodied Knowledge Out of Books*

2:15—2:45pm

Georges Favraud

Form and Vitality: "Transmitting the dao through Martial Arts"

2:45-3:15pm

Sixt Wetzler

*What ICH is the right ICH? Methodological Problems in
Archiving and Representing Martial Arts as ICH*

3:15—4:00pm

Coffee break and viewing of treatise on the art of sword-fighting (1536),
courtesy of Museo dell'Arte Marziale, Botticino, Italy

4:00—4:30pm

Hing Chao

*Documentary Strategies for Chinese Martial Arts as Living Heritage
in Hong Kong: Perspectives from the Field*

4:30—5:00pm

Sarah Kenderdine

Archives in Motion: Experimental Museology

5:00—5:15pm

Introduction to evening events

5:15—6:00pm

Reception

European Martial Arts Performance (Opera Nuova, Botticino, Italy)

6:00—7:30pm

Exhibition Tour | "Kung Fu Motion: The Living Archive"

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AGENDA

TUESDAY, AUGUST 7

8:15—9:00am

Registration & Speaker audio-visual presentation check

Reenactments

9:00—9:30am

Lin Peng

Introduction to Recovery Studies Of “YiLi”

9:30—10:00am

Jeffrey Shaw

Re-Making the Confucian Rites

10:00—10:30am

Hanna Hölling

The Virtual and the Physical Archive in Multimedia Works of Art

10:30—11:00am

Coffee break and exploration of the Montreaux Jazz Heritage Lab

Safeguarding treasure

11:00—11:15pm

Cornelia Meyer & Stefan Koslowski

*Introduction to the Intangible Cultural Heritage
and Museums Project (IMP)*

11:15—11:45am

Hyojung Cho

*Study of the Living Human Treasures System
for Safeguarding Intangible Cultural Heritage*

11:45—12:15pm

Guido Raschieri

*Living Traditional Music: Work in Progress at the
Museo del Paesaggio Sonoro*

12:30—1:30pm

Lunch at the Starling Hotel



AGENDA

TUESDAY, AUGUST 7

Data curation

1:30—2:00pm

Harald Kraemer

*Archiving Ephemeral Knowledge: Martial Arts - Performing Arts
Some Strategies for the Documentation of Intangible Cultural Heritage*

2:00—2:30pm

Nobert Kanter

*Groundwork: International Standards and Collection Management
Systems as Tools for Successful and Sustainable Documentation*

2:30-3:00pm

Nicholas Crofts

Collecting and Documenting Living Traditions

3:00—3:30pm

Coffee break and poster session

Performing arts & experimental archives

3:30—4:00pm

Felix Rauh

*Preservation of Performance Art: Some Thoughts about
Responsibilities, Places and Methods*

4:00—4:30pm

Birk Weiberg

*The Challenges of Open Networks: A Report on the Development
of a Graph Database for Performing Arts*



SPEAKERS:

- Prof. Lorenzo Cantoni** UNESCO Chair in ICT to Develop and Promote Sustainable Tourism in World Heritage Sites, Università della Svizzera Italiana, Switzerland
- Mr. Hing Chao** Founder & Executive Director of the International Guoshu Association, Founding Chairman of Hakka Kung Fu Culture Research Society
- Prof. Hyojung Cho** Associate Professor of Heritage Management, Heritage & Museum Sciences Program, Museum of Texas Tech. University, U.S.A
- Dr. Nicholas Crofts** Reference Ontology Administrator, Olympic Foundation for Culture and Heritage, Switzerland
- Dr. Alain Dufaux** Montreux Jazz Digital Project, Metamedia Center, EPFL, Switzerland
- Dr. Georges Favraud** Post-Doctoral Fellow and Lecturer, Université Toulouse Jean Jaurès, France
- Dr. Florence Graezer Bideau** Senior Lecturer and Senior Scientist, Institute for Area and Global Studies, EPFL, Switzerland
- Dr. Hanna Hölling** Lecturer in the History of Art and Material Studies, University College London, U.K.
- Dr. Daniel Jaquet** Head of Research and Cultural Mediation, Castle of Morges and its Museums, Switzerland
- Mr. Norbert Kanter** Managing Director, Zetcom Informatikdienstleistungen, Germany
- Prof. Sarah Kenderdine** Professor of Digital Museology and Director of the ArtLab, EPFL, Switzerland
- Dr. Harald Kraemer** Associate Professor, City University, Hong Kong
- Prof. Peng Lin** Professor of History and Manager of the Centre for Chinese Ritual Studies, Tsinghua University, China
- Prof. Dr. Manvi Seth** Professor and Head of the Dept. of Museology, National Museum Institute, India
- Prof. Jeffrey Shaw** Chair Professor, School of Creative Media, City University, Hong Kong, China SAR
- Dr. Guido Raschieri** Ethnomusicologist, Founder of the Museo del Paesaggio Sonoro and Lecturer, University of Turin, Italy
- Dr. Felix Rauh** Deputy Director of Memoriav, Switzerland
- Dr. Birk Weiberg** Project Manager, Foundation SAPA, Swiss Archive of the Performing Arts, Switzerland
- Dr. Sixt Wetzler** Assistant Director, Klingenmuseum Solingen (Blade Museum), Germany

ABSTRACTS



Lorenzo Cantoni

UNESCO Chair in ICT to develop and promote sustainable tourism in World Heritage Sites, Università della Svizzera Italiana, Switzerland



ICTS, SUSTAINABLE TOURISM AND HERITAGE

The presentation will provide an overall framework to interpret the overlapping area between ICTs, Sustainable Tourism and Heritage. In particular, it will explore relationships along five areas: (i) Access: ICTs can provide access to good/top quality information about heritage; (ii) Better: the experience of the traveler can be enhanced thanks to ICTs (e.g.: augmented reality, gamification); (iii) Connect: ICTs can help bring together three main players: locals, visitors, and the heritage itself; (iv) Dis-intermediate: ICTs can help to somehow dis-intermediate some relationships, ensuring that more resources benefit the local community and not, for example foreign tour operators; (v) Educate: ICT scan be used to better train professionals in the tourism and heritage field. The presentation will particularly stress the fifth element, presenting a few case studies.

Lorenzo Cantoni graduated in Philosophy and holds a PhD in Education and Linguistics. His research interests rest at the intersection of communication, education and new media, ranging from computer mediated communication to usability. L. Cantoni is full professor and UNESCO chair in ICT to develop and promote sustainable tourism in World Heritage Site, at the Università della Svizzera italiana (USI), Lugano, Switzerland, where he directs the Institute for Communication Technologies. He has been Dean of the Faculty (2010-2014) and President of IFITT – International Federation for IT in Travel and Tourism (2014-January 2018). At USI he is director of the Master in Digital Fashion Communication, in collaboration with the Université Paris 1 Panthéon-Sorbonne, and member of the board of the Master in International Tourism. Lorenzo Cantoni is a scientific director of the laboratories webatelier.net, NewMinE Lab: New Media in Education Lab, and eLab: eLearning Lab.



Hyojung Cho

Associate Professor of Heritage Management,
Heritage and Museum Sciences Program,
Museum of Texas Tech. University, U.S.A



STUDY OF THE LIVING HUMAN TREASURES SYSTEM FOR SAFEGUARDING INTANGIBLE CULTURAL HERITAGE

The Living Human Treasures (LHT) system is a registry for recognizing the holders of Intangible Cultural Heritage (ICH). UNESCO has promoted it to support conservation, transmission and sustainability of ICH since the 1990s. However, its “human” characteristic demands different approaches and techniques in heritage management, including registration and documentation practices. In addition, as it is based on the Korean and Japanese legal recognitions, stakeholders in heritage management in other countries should understand the educational benefits and administrative challenges of the system during the process of adaptation and should carefully consider their policy goals and social environments. This presentation will examine the impact and challenges of the LHT system by reviewing the historical evolution of the Korean LHT system and the collaborative efforts between the Republic of Korea and UNESCO. The study aims to promote further understanding of LHT, and seeks policy options that can strengthen the system and further support the goals of the 2003 UNESCO Convention.

Dr. Hyojung Cho is an Associate Professor of Heritage Management in the Heritage and Museum Science program in the Texas Tech University. Having degrees in History, Museum Studies and Cultural Policy, her academic interests are to investigate the use of heritage resources, especially institutionalised or authorised heritage, in society and promote sustainability and a holistic approach to safeguarding heritage.



Hing Chao

Documentary Strategies for Chinese Martial Arts as Living Heritage in Hong Kong: Perspectives from the Field



DOCUMENTARY STRATEGIES FOR CHINESE MARTIAL ARTS AS LIVING HERITAGE IN HONG KONG: PERSPECTIVES FROM THE FIELD

Chinese martial arts are a symbol of Chinese culture around the world and increasingly recognized as a form of intangible cultural heritage in mainland China, Hong Kong and internationally. Yet this has not always been the case. Drawing upon the author's first-hand experience as a leading researcher and advocate for Chinese martial arts in Hong Kong over the past decade, this paper begins with a short discussion on the history of Chinese martial arts in Hong Kong, the evolution of its public perception and role over time, and the challenges in preserving it as a "living heritage" today. Using Hakka martial arts as a case study, the author discusses the process by which traditional martial arts are (re-)defined in light of current academic research. As a self-reflexive exercise, this discussion sheds critical light on the politics of "intangible cultural heritage" in Hong Kong, as well as the limitations and construction of the concept of "intangible cultural heritage" as defined by UNESCO. The concluding section details the research and documentation strategies for traditional martial arts in Hong Kong.

Hing Chao is the leading researcher and advocate for traditional Chinese martial arts in Hong Kong, and has initiated multiple projects to document and revitalize these art forms, notably Hong Kong Martial Arts Living Archive, the first ever digital Kung Fu archive for in the world, and Hong Kong Martial Arts Research, which is the first comprehensive research project on traditional Chinese martial arts in the city. Author of several books, he has also produced and co-curated several major new media exhibitions, which have been on display in Hong Kong, mainland China and Europe, including Kung Fu Motion: The Living Archive, on display at EPFL. Hing is the founder and executive director of International Guoshu Association (since 2008) and Hong Kong International Kung Fu Festival (2017), as well as the founding chairman of Hakka Kung Fu Culture Research Society (founded in 2015).

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Nicholas Crofts

Reference Ontology Administrator, Olympic Foundation for Culture and Heritage, Switzerland, and Adjunct Professor, Museum of Texas Tech University, U.S.A.



COLLECTING AND DOCUMENTING LIVING TRADITIONS

In 2007, ICOM extended the traditional focus of Museums on material culture to include collecting, preserving and exhibiting intangible heritage. This significant shift has opened up new perspectives and opportunities, but also raises many theoretical and practical questions. This presentation focuses on the challenges museums face and looks at some of the methods and techniques needed to document living traditions effectively.

Born in London, England, Nick now lives in Geneva. Following a first degree in Philosophy and History of Art, and a brief spell in radio journalism, Nick worked for the National Sound Archives in London and became interested in information management. Nick holds a PhD in cultural informatics from Geneva University and spent several years working as head of documentation for Geneva's Musées d'art et d'histoire. He is currently responsible for the Olympic Culture and Heritage Foundation reference ontology and is an adjunct professor at the Museum of Texas Tech University.



Alain Dufaux

Montreux Jazz Digital Project, Metamedia Center,
Ecole Polytechnique Fédérale de Lausanne,
Switzerland



MONTREUX JAZZ DIGITAL PROJECT – FROM A PATRIMONY TO AN INNOVATION PLATFORM

Since 1967, audiovisual recordings of the Montreux Jazz Festival bring together the greatest musicians of the 20th century. The collection was inscribed in the 2013 UNESCO memory of the world register. Over 5,000 hours of ‘live’ concerts were recorded in state-of-the-art broadcast quality for both video and audio, of which a large part exists as multi-tracks. The collection was digitized in a collaboration between EPFL and the Claude Nobs Foundation. The Montreux Jazz Digital Project aims to preserve and transform this heritage into a unique archive of “raw material” for researchers to innovate in the field of music technology, signal processing, acoustics, multimedia, design and even architecture. Adding value to the collection, a substantial metadata enrichment program will be devised for schools, musicians and musicologists. In the recently built Montreux Jazz Café at EPFL, innovative user-interaction tools are placed at the archive’s disposal to transform it into a living collection.

After obtaining a Ph.D. thesis dedicated to Automatic Sound Recognition (University of Neuchâtel, Switzerland, 2001), Alain Dufaux steered his activities to signal processing technologies for audio and video. From 2001 to 2011, he worked first in a company developing ultra low-power processors and real-time algorithms for hearing aid devices. In 2006, he moved to a research lab of Ecole Polytechnique Fédérale de Lausanne, for managing projects and coaching students in the development of image and video processing algorithms applied to vision systems. With this dual experience in both industrial and academic worlds, Alain moved in 2011 to the Metamedia Center of EPFL, the center responsible for digitization and preservation of the Montreux Jazz Festival archive. Since 2014, Alain acts as manager for Operations and Development of the Metamedia Center.

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Georges Favraud

Researcher and Lecturer, Université Toulouse Jean Jaurès, France



FORM AND VITALITY: TRANSMITTING THE DAO THROUGH MARTIAL ARTS

This Chinese expression comes from my fieldwork studies in Central China (Hunan province). It describes the role given by the local society to the Daoist master invited to dwell and teach in the village temple. This saying, “Transmitting the dao through martial arts” (yiwu yandao), addresses a crucial issue regarding Intangible Cultural Heritage, namely the relationship between a technical or artistic form and the dao. This dynamic and relational principle at the heart of Chinese culture invites the practitioner to immerse in the immediate flow of existence (perception and action), an ability which has yet to be developed through a formal process of transmission, repetition and creative integration leading to mastery (kungfu). This paper examines the process of transmission of the dao through “inner martial arts” (neijiaquan) and “techniques to nourish life” (yangsheng) in the context of contemporary Daoism in China. On this basis, it explores both mechanical and revivalist approaches to cultural forms that appears to be complementary to understanding the transmission of Intangible Heritage.

Georges Favraud holds a PhD from Paris Nanterre University and currently teaches at Toulouse University, where he conducts research on traditional Chinese practices, Intangible Cultural Heritage and contemporary social change. He also teaches Chinese bodily techniques such as Taijiquan and Qigong. Georges Favraud is a member of the Standing Committee of the International Conference on Daoist Studies and a coordinator of the ITI-Unesco Network for Higher Education in the Performing Arts.



Florence Graezer Bideau

Senior Lecturer and Senior Scientist, Area and Global Studies, Ecole Polytechnique Federale de Lausanne, Switzerland



INVENTORIES WITHOUT ARCHIVES: THE LIST OF “LIVING TRADITIONS IN SWITZERLAND”

Since ratifying the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage in 2008, Swiss cultural authorities have taken its innovative cultural philosophy to heart. Despite the central role of tradition and folklore in the history of this country, federal and cantonal actors in the field of ICH have moved resolutely away from an archivistic approach and towards the newly coined (and in some ways oxymoronic) concept of “living traditions”. Based on five years of research into this process, funded by the Swiss National Science Foundation, this paper analyses the making of Swiss Living Traditions in historical and anthropological perspective. It pays particular attention to the institutional processes behind the creation of the national inventory in 2012 and to the selection of 8 ICH items for the UNESCO ICH List. It explores the forms of expertise that contributed to these processes and the impact they could have on the continuity of living traditions in the future. The absence of specific mechanisms for archiving these traditions highlights some of the contradictions at the heart of this global cultural framework.

Dr. Florence Graezer Bideau is a Senior Lecturer and Senior Scientist in the College of Humanities, Swiss Federal Institute for Technology (EPFL). She is a member of the Commission of the Doctoral School on Architecture and Urban Studies at the School of Architecture, Civil and Environment Engineering at the EPFL and Visiting Professor at the Department of Architecture and Design, Politecnico di Torino, Italy. Her work engages with culture and power, cultural policies and heritage processes as well as urban studies in China, Malaysia and Switzerland. She graduated in Anthropology and holds a PhD in History and Civilisation (École des Hautes Études en Sciences Sociales, Paris). She has co-edited several books and published *La danse du yangge* (La Découverte, 2012).

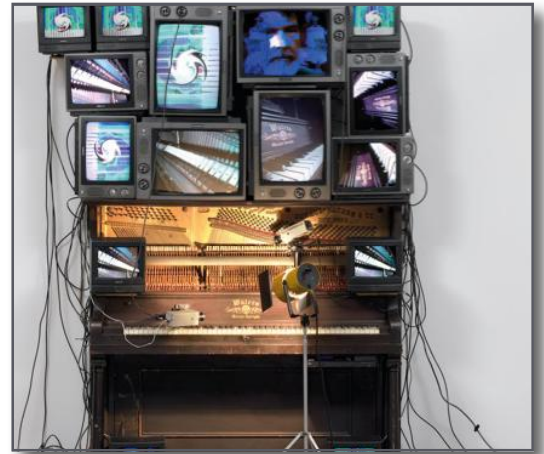
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Hanna Hölling

Lecturer in the History of Art and Material Studies,
University College London, U.K.



THE VIRTUAL AND THE PHYSICAL ARCHIVE IN MULTIMEDIA WORKS OF ART

In multimedia works of art, the archive is both a concept and a physical space; it is of time and material, an index of evolving attitudes towards objects and subjects, the contingency of time, discourse and culture. This presentation sets off to consider the physical form of the archive, its heterogeneity, serendipity and dispersion and looks at the way in which the archive harbors a variety of documentation conveyed in instructions, notations and scores. However, in its non-physical dimension, the archive also “contains” tacit knowledge, memory, skill, and metadata related to the archive’s functionality. Most importantly, the archive takes on an active role in creating the identity and maintaining the continuity of artworks. As a meta-discourse underpinning the argument, I will introduce conservation as discursive and reflexive practice and a knowledge-producing activity. To illustrate my thoughts, I will offer insights into the iterant multimedia installations including film, video and TV sculpture from my recent book Paik’s *Virtual Archive: Time, Change, and Materiality in Media Art* (University of California Press, 2017).

Hanna Hölling is Lecturer in the History of Art and Material Studies in the Department of History of Art, University College London and co-coordinator of the History of Art and Material Studies Program. Before joining UCL, she was Andrew W. Mellon Visiting Professor, Cultures of Conservation, at the Bard Graduate Centre in New York (2013-2015). Recipient of Getty Residential Grant (2016-17 at GCI), a Visiting Scholarship at the Max Planck Institute for the History of Science in Berlin (2015), and NWO Netherlands Organization for Scientific Research fellowship at the University of Amsterdam (2009-13). Author of two books: *Paik’s Virtual Archive: Time, Change and Materiality in Media Art* (University of California Press, 2017) and *Revisions—Zen for Film* (Bard Graduate Centre, 2015) which accompanied an eponymous exhibition at the Bard Graduate Center Gallery in New York (17.09.2015—22.02.2016).



Daniel Jaquet

Head of research and Cultural Mediation, Castle of Morges and its Museums, Morges, Switzerland



EUROPEAN MARTIAL ARTS: DOCUMENTING AND QUANTIFYING LOST EMBODIED KNOWLEDGE OUT OF BOOKS

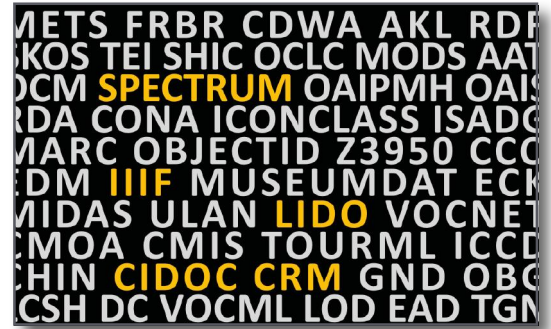
Bringing together documents, material culture, sport science and experimentation, my work focuses on shedding light onto documents of martial culture and practices of early-modern Europe, using modern-day enactment. The primary sources are fight books, a genre produced in Europe from the fourteenth century onwards. Classical historical methods are limited when one attempts to draw out embodied practice out of books. The proposed methods attempts to fill the gap by experimentation derived from fields such as experimental archaeology, experimental psychology and sport sciences (for movement quantification). My presentation will illustrate a case study of armoured fighting techniques. Postulates induced by the analysis of both documents and material objects will be proven through experimentation. Mixing experience and experimentation, I attempt to document and quantify the impact of wearing late medieval armour on both energy expenditure and range of motion. The output is considered from the point of view of both scientific research and public engagement.

Daniel Jaquet is the Head of research and cultural mediation at the Castle of Morges and its Museums. He specialises in embodied research and martial arts studies. Having earned a PhD in Medieval History (University of Geneva 2013), he currently practices, teaches and lectures about Historical European Martial Arts. Previously he was an Associate Researcher at the Centre for Renaissance Studies, University of Tours, France, and a Senior Lecturer in Medieval History at the University of Geneva, and a visiting scholar at the Max Planck Institute for History of Science, Berlin.



Norbert Kanter

Managing Director, Zetcom Informatikdienstleistungen, Germany



GROUNDWORK. INTERNATIONAL STANDARDS AND COLLECTION MANAGEMENT SYSTEMS AS TOOLS FOR SUCCESSFUL AND SUSTAINABLE DOCUMENTATION

Standards have never been more important to the cultural sector. The sheer mass of cultural heritage digital data needs form and structure in order to be viewed, researched, shared, re-purposed and re-contextualized. This paper will focus on essential documentations standards, giving overviews and insights from a practical rather than theoretical viewpoint. The places where cultural documentation data “live” are in Collection Management Systems. An overview of the CMS landscape and a live demonstration of one of the latest Museum and Collection Management Systems (MuseumPlus) will be given. This system is used by renowned institutions, such as The Louvre, the State Museums of Berlin, the National Museums in Singapore and 900 additional institutions worldwide.

Norbert Kanter holds a MA in Art History and Philosophy from the University of Bonn, Germany. From 1991 - 1995 he was Head of IT at the Federal Art and Exhibition Hall of Germany. In 1996 he was appointed Project Manager for New Media at the same institution and worked as consultant and web designer for the cultural sector. Since 2000 he is the Managing Director of zetcom Ltd. Berlin, one of the leading Collection Management System developers. He is an active member of ICOM/CIDOC, participates in museum conferences, and publishes about new media in museums and collection management.



Sarah Kenderdine

Professor of Digital Museology, Director of the Art-Lab, École polytechnique fédérale de Lausanne, Switzerland

ARCHIVES IN MOTION: EXPERIMENTAL MUSEOLOGY



Intangible cultural heritage expressions are enacted, socially transmitted and intimately linked to people. These practices, oral traditions and performances are defined by their reliance on tacit and embodied knowledge systems. This presentation examines how digital strategies can help to sustain intangible heritage despite the difficulties associated with documenting the ephemeral, codifying the tacit, and mediating the embodied. Embodied traditions, in a state of vitality, are involved in acts of representation and their very status as 'tradition' necessitates re-enactment. The transformative process of codifying intangible forms using advanced technologies can help return cultural practice to its anthropocentric ontological status by restoring codified data to its embodied form in museological settings.

Professor Sarah Kenderdine researches at the forefront of interactive and immersive experiences for galleries, libraries, archives and museums. She is considered a pioneer in the field digital heritage, digital museology, digital humanities and data visualisation and is a regular keynote speaker at related forums internationally. Since 1991, Sarah has authored numerous scholarly articles and six books. She has produced 80 exhibitions and installations for museums worldwide including a museum complex in India and received a number of major international awards for this work. In 2017, Sarah was appointed Professor of Digital Museology at the École polytechnique fédérale de Lausanne (EPFL), Switzerland where she has built a new laboratory for experimental museology (eM+), exploring the convergence of aesthetic practice, visual analytics and cultural data. She is also Director and lead curator of EPFL's new art/science initiative, inaugurated in 2016 as ArtLab.

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Harald Kraemer

Associate Professor, City University, Hong Kong

ARCHIVING EPHEMERAL KNOWLEDGE: MARTIAL ARTS - PERFORMING ARTS - PERFORMANCE ARTS. SOME STRATEGIES FOR THE DOCUMENTATION OF INTANGI- BLE CULTURAL HERITAGE

In traditional methods of documentation, such as photography, drawings or video, intangible heritage and its specific demands, especially its different models of body mechanics, are insufficiently recorded. At the moment there is no existing model or data field catalogue based on CIDOC documentation standards for the archiving of martial arts, performance arts and performing arts. This talk will report on the research project “Archiving Ephemeral Knowledge - Hong Kong Martial Arts as a Documentation Strategy for Intangible Cultural Heritage”, funded by the General Research Fund of the Research Grants Council of Hong Kong (GRF Project No. 11671416). One of the questions of this project is how intangible cultural heritage, such as martial arts, performance art and performing arts can be documented by MOCAP technology and how this digital data can be used for data visualisation as well as be prepared for long-term preservation.

Harald Kraemer worked as a producer, information architect and creative director of online and offline hypermedia applications for museums and universities. His work includes projects like Vienna Walk Demo(1998), Virtual Transfer Musée Suisse (2002-2004), as well as Artcampus (2005-2008). Kraemer has a PhD (Museum Informatics and Digital Collections) in History of Art from University Trier/Moselle and a Diploma in Museology and Curatorial Studies of the Viennese Institute for Cultural Studies. He has written and published widely on the subject of hypermedia design, museum documentation, as well as contemporary art and knowledge transfer in/for museums. Since 2014 he is Head of the MA Program Curating Art & Media of the School of Creative Media at City University of Hong Kong. Currently he is working on Multimedia Classics – Hypermedia Hermeneutics – Transmedia Storytelling, a critical oeuvre catalogue and a methodology of hypermedia applications.



Lin Peng

Professor, Tsinghua University, Beijing, China



INTRODUCTION TO RECOVERY STUDIES OF “YILI”

China is renowned for valuing ritual and ceremony since ancient times. In 1045 BC, King Wu conquered the Shang Dynasty establishing the Western Zhou Dynasty. From the lesson of the tyrannical King Zhou of the Shang Dynasty and the degradation of the country, the Zhou people learned the importance of morality for the long-term stability of the dynasty, established the concept of rule by virtue. The Zhou Gong was designed to institutionalize this concept and to develop the country into a cohesive “ethical group.”

“Yi Li” is one of the six classics compiled by Confucius, and a source of Chinese folk etiquette. Divided into seventeen chapters, it describes the etiquette for the capping (crowning), wedding, funeral, and sacrificial ceremonies in a man’s life, and social events such as the shooting ceremony. In 2013, the Center for Chinese Ritual Studies, Tsinghua University, Beijing started collaborating with the New Media Centre of City University, Hong Kong and the Jia Li Hall, Hong Kong to restore and reconstruct “Yi Li”. As part of this cooperation, members of the research team are responsible for researching separate chapters in order to reconstruct the ceremonial practices.

Peng Lin is Professor of History at Tsinghua University, China and directs the Centre for Chinese Ritual Studies. He obtained a government allowance from the State Council and was selected as one of the first Senior Liberal Arts Professors at Tsinghua University in January 2018. Professor Peng is devoted to Ancient Chinese History and the unearthing of documentation, focusing particularly on the Confucian classics. He specializes in the studies of San Li, which refers to the studies of three major Chinese ritual books: Yi Li, Zhou Li and The Book of Rites. Prof. Peng also manages The Restoration of Etiquette and Contemporary Daily Ritual Reconstruction, a major state-funded liberal arts programme. His representative works include “An Outline of Chinese Traditional Etiquette”, “Ancient Chinese Ceremonial Rites”, “Living with Rites”, “A Study of the Major Theme and the Completion Time of Zhou Li”, among others.

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Guido Raschieri

Ethnomusicologist, Founder of the Museo del Paesaggio Sonoro, and Lecturer, University of Turin, Italy



LIVING TRADITIONAL MUSIC: WORK IN PROGRESS AT THE MUSEO DEL PAESAGGIO SONORO

This talk reflects on intangible cultural heritage from an ethnomusicological point of view. It paints a picture of the field in Italy by highlighting the creation of new types of knowledge, as well as the protection and promotion of traditional music, through the creation of the Museo del Paesaggio Sonoro (Soundscape Museum) in Piedmont. Highlighted are a series of strategies directed towards the revitalisation of ephemeral traditions, both within and outside the musical sphere. The project is grounded upon meticulous fieldwork and documentation, carried out through a rare cooperation between the university and local community. It details the creation of programs for retrieving and re-enacting musical competences and practises, instruments, repertoires, languages, and, in particular, the symbolic system of the observed traditional culture. This is done through immersive museum exhibitions, the digitalisation of collections, workshops about revival, new theatrical productions and musical compositions, as well as experimental educational activities.

Guido Raschieri is an Italian ethnomusicologist who earned a PhD from the University of Turin under Prof. Febo Guizzi. He conducts research on traditional music and rituals, analysing repertoires, expressive practices, musical instruments, and contemporary dynamics in Italy. He is the leading expert in Italian folk music revival movements in Italy from the second half of 20th century. Founder of the Museo del Paesaggio Sonoro, Riva presso Chieri, in Piedmont, his recent work focuses on musical expressions of the Croatian communities from Bosanska Posavina and on historical traditional repertoires of the Italian minorities in Istria and Dalmatia. He taught Ethnomusicology at the University of Matera and now teaches Ethnomusicology and Anthropology of Music at the University of Turin.



Felix Rauh

Deputy Director of Memoriav, Switzerland



PRESERVATION OF PERFORMANCE ART: SOME THOUGHTS ABOUT RESPONSIBILITIES, PLACES AND METHODS

In order to be able to understand, study or perform performance art, photos, videos and sound recordings are usually made. Their conservation needs special attention, as their carriers are threatened by decay and obsolescence. The long-term preservation of digital recordings is also a major challenge due to the large variety of formats and the large amounts of data which they record. This paper explores the organizational and technical conditions for archiving performance art. It presents the archive as a real place for the long-term, sustainable preservation of audiovisual documents. Secondly, it discusses who should take responsibility for the selection and archiving of performance art and what skills are required for this endeavour. Finally, an introduction to methods to ensure the preservation and accessibility of selected documents will be given.

Felix Rauh, Dr. phil., historian, is deputy director of Memoriav, the Association for the Preservation of the Audiovisual Heritage of Switzerland. He is responsible for film projects and education and training. He teaches regularly at colleges and universities about the preservation and use of audiovisual documents. He wrote his dissertation on the role of documentary films in development aid.



Manvi Seth

Professor and Head of the Dept. of Museology,
National Museum Institute, India



INTANGIBLE CULTURAL HERITAGE – QUEST FOR A PARTICIPATORY APPROACH

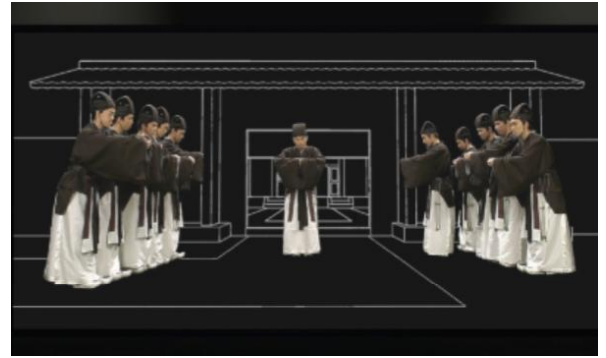
The paper 'Intangible Cultural Heritage – Quest for a participatory Approach' deliberates on the meaning and relevance of Intangible Cultural Heritage (ICH) and the archiving process of ICH from the perspective of the Community. Starting with a brief overview of the development of Intangible Cultural Heritage convention (2003), the paper examines the various elements and facets of Intangible Cultural Heritage, looking at related conventions and investigating the co-relation of ICH and museums. It discusses case studies of community based ICH documentation conducted by the author and her team in Ladakh and Uttar Pradesh, India. The goal is to highlight the contextual aspect, methodology and challenges of documenting ICH through a participatory approach.

Prof. (Dr.) Manvi Seth is Dean, NMI and Professor & Head in the Department of Museology, National Museum Institute. Prior to this, she worked as the Curator, Decorative Arts, Maharaja Sawai Man Singh II Museum, City Palace, Jaipur. Together with Dr. Sandra Dudley, School of Museum Studies, University of Leicester, Prof. Seth been awarded two prestigious grants from the British Academy and UGC-UKIERI. She is also the recipient of the Nehru Trust UK Visiting Fellowship, and has been awarded the 'Best Professor' award by the Dewang Mehta National Education Awards. Her research projects focus on Visitor Studies, Museum Education and Documentation (Intangible Cultural Heritage), and an ongoing major research project focuses on the documentation of Intangible Cultural Heritage in Ladakh and Uttar Pradesh, India.



Jeffrey Shaw

Chair Professor of Media Art and Dean of the
School of Creative Media, City University, Hong
Kong



RE-MAKING THE CONFUCIAN RITES

Re-Making the Confucian Rites (initiated in 2013) involves the creation of a digital repository using diverse and advanced cinematic technologies, combined with historical research. The project and its installations seek to demonstrate that Confucian li is relevant today as an important alternative system of knowledge, an example of 'aesthetics as politics' rather than a politicized aesthetics. Key reasons for positioning Chinese rites studies as an repository for an embodied practice are: to highlight our understanding of li studies as a system of awareness and 'practice'; to reflect the rapid changes that have taken place in Chinese people's sensibilities in terms of their physical body and livingness in the course of modernization; and to highlight the potential of art to act as a harmonizing force in attuning these new sensibilities to society as a key mission of art in the context of social relations.

Shaw has been a leading figure in new media art since the 1960's. In a prolific oeuvre of widely exhibited and critically acclaimed works he has pioneered and set benchmarks for the creative use of digital media technologies in the fields of virtual and augmented reality, immersive visualization environments, navigable cinematic systems and interactive narrative. Shaw co-founded the Eventstructure Research Group in Amsterdam (1969-1982), was the founding director of the ZKM Institute for Visual Media Karlsruhe (1991-2002), and in 2003 was awarded an Australian Research Council Federation Fellowship to co-found and direct the UNSW iCinema Centre for Interactive Cinema Research. In 2009 he was appointed Dean of the School of Creative Media at City University in Hong Kong. Currently he is Endowed Chair Professor and Director of the CityU Center for Applied Computing and Interactive Media in Hong Kong and Chengdu.



Birk Weiberg

Project Manager, Foundation SAPA, Swiss Archive of the Performing Arts, Switzerland



THE CHALLENGES OF OPEN NETWORKS: A REPORT ON THE DEVELOPMENT OF A GRAPH DATABASE FOR PERFORMING ARTS

The Swiss Archive of the Performing Arts (SAPA) emerged last year from two predecessor institutions, the Swiss Dance Archive and the Swiss Theater Collection. In my talk I want to give an overview over the current process of merging the legacy databases to create one, integrated collection. This process was accomplished based on CIDOC-CRM and other ontologies as a graph database. I will reflect upon what this technical change means for the representation of and the access to performing arts in an archival context.

Birk Weiberg is project manager at Foundation SAPA, Swiss Archive of the Performing Arts. He has a background in art history and media studies and has been involved in humanities database projects for many years. He obtained his PhD from the University of Zurich with a thesis on the development of optical effects in the Hollywood studio system. He also works as a researcher at the Zurich University of the Arts and the Lucerne University of Applied Sciences and Arts on the roles of technology in non-technical fields.



Sixt Wetzler

Assistant Director, Deutsches Klingenmuseum
Solingen (Blade Museum), Germany



WHAT ICH IS THE RIGHT ICH? METHODOLOGICAL PROBLEMS IN ARCHIVING AND REPRESENTING MARTIAL ARTS AS ICH

Within the last decade, martial arts studies has continuously grown as an academic field, drawing upon various other disciplines. Within the museum context, this widening academic interest is reflected by an acknowledgement of the importance of martial arts for human culture. Beyond the martial arts demonstrations popular at public museum events, questions arose of how to collect, categorize, research, and represent martial arts. This contribution will present some of the fundamental methodological problems involved in this discourse: martial arts are not monolithic in time and space, but have undergone constant changes throughout their existence. As intangible entities, they need to be “incarnated” by the bodies of their practitioners. In the globalised, highly heterogeneous martial arts world of today, any representation of martial arts must therefore start with a reflection of a) which art to depict, and how this art is positioned within the wider context, and b) which practitioner(s) shall present the art, and how they are positioned within their wider network. Furthermore, various models of representation will be discussed, and how they can serve as blueprints for the representation of other ICH traditions.

Dr. Sixt Wetzler is Assistant Director of the Deutsches Klingenmuseum Solingen, the German Blade Museum. He studied religious studies, Scandinavian literature, and medieval history in Tübingen, Reykjavík, and Freiburg, with a PhD thesis on ‘Combat in Saga Literature. Traces of martial arts in medieval Iceland’. In addition to his profession working with the history of edged weapons, Wetzler is engaged in the academic field of martial arts studies.