Intangible Heritage 2.0. How to collect, curate and present the digital landscape as the new public space.(Paper presented at the Joint Session ICFA (Museums and Collections of Fin...

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Intangible Heritage 2.0

How to collect, curate and present
the digital landscape as the new public space.

by Dr Matthias Henkel
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'For technical reasons, the local Internet presentation of the colors, depending on your browser, setting and make your monitor etc. differ from the actual colors of the prints or original works of art.'[1]

'Seeing what is not there lies at the foundation of all human culture.'
[Tuan, Yu-Fu: Escapism. John Hopkins Univ. Press. Baltimore/London 1998[2]]

Introduction

In the past, museums have been object-based institutions. These days, in a media-based world, museums are going to become landscapes of cross-media memories.[3] Previously, we looked at objects in a showcase – now, immersive technology allows us to stand inside the scene.[4]

Digital Society – Virtual Reality – Big Data – Compatibility – Spatial Turn – Immersive Arts – Human Computer Interaction (HCI) – Media Interface – Augmented Reality – Mental Representation – Shared Economy – Swarm Intelligence – Outsourcing – Sense of Place: these are some of the new buzzwords. And UNESCO is working to define the difference between Digital Heritage,[5] Virtual Heritage and Intangible Cultural Heritage (ICH).[6]

We are living in an era in which objects are disappearing from our everyday lives more and more. At the same time, we are embedded in a new public space: the World Wide Web. As I see it, the Web has still not been comprehensively considered when it comes to museum practice. At most, it's being used as an additional form of media for museum communication. It is important that this new public space is recognised as a future *field of work*, a new *field of research*, *a new source, a new stage* and *a*

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[1] Original Quote: 'Aus technischen Gründen kann die lokale Internetdarstellung der Farben je nach verwendetem Browser, Einstellung und Fabrikat Ihres Monitors etc. von den tatsächlichen Farben der Drucke bzw. der Originalkunstwerke abweichen.' http://www.artfan.de/blog/kunstdrucke-als-guenstige-alternative-zum-original/

[2] http://www.materialworldblog.com/2009/08/what-is-virtual-heritage/

[3] Thorolf Lipp: Arbeit am medialen Gedächtnis. Zur Produktion und Archivierung von Intangible Heritage Medien. http://www.thorolf-lipp.de/public_lectures/documents/KIT_2010_Lipp_Abstract_Arbeit_am_medialen_Gedaechtnis.pdf

[4] Britta Neitzel: Facetten räumlicher Immersion in technische Medien. http://www.montage-av.de/pdf/172_2008/172_2008_Facetten_raeumlicher_Immersion_in_technischen_Medien.pdf Patrick Rupert-Kruse: Notizen zur Strukturierung medialer Erlebnisräume zwischen Phantasma und Apparatus. Seite 11-19. http://www.immersive-medien.de/wp-content/uploads/2015/10/jim_2012_einleitung_rupert-kruse.pdf

[5] UNESCO Charta zur Bewahrung des digitalen Kulturerbes Paris. 17. Oktober 2003. https://www.unesco.de/infothek/dokumente/unesco-erklaerungen/charta-zur-bewahrung-des-digitalen-kulturerbes.html / UNESCO/UBC, VANCOUVER DECLARATION. The Memory of the World in the Digital Age: Digitization and Preservation 26 to 28 September 2012 Vancouver, British Columbia, Canada. http://www.unesco.org/new/fileadmin/MULTIMEDIA/HQ/CI/CI/pdf/mow/unesco_ubc_vancouver_declaration_en.pdf

[6] UNESCO Übereinkommen zur Bewahrung des immateriellen Kulturerbes; Paris, 17. Oktober 2003. http://www.unesco.de/immaterielles-kulturerbe.html / look at: http://network.icom.museum/cidoc/working-groups/ich/ the group is working on vocabulary, standards and guidelines for documentation of ICH.

new tool – Let's say: an *unknown landscape* that needs to be explored. To remain relevant in the future, museums need to develop entirely new methods of documenting these sources; they need to curate and present the digital landscape as an new entity of public space.

'Goodbye Hardware… Hello Data'

For hundreds of years, museums have dealt with objects. Museum experts have learned to work with silver and gold, canvas and oil, wood and ceramic. Since Duchamp came around, we care about readymades – Nam June Paik and Joseph Beuys showed us that a broken TV could be a piece of art.

In the past, artworks were made out of something (i.e., material). All of the objects collected in museums were defined by formal criteria like *time,*[7] *space*[8] and *material*[9] – and, if possible, *social status.*[10] These days, we're talking about the Digital Age. The amount of electronic data doubles every two years,[11] but there is little talk about the dematerialization[12] of daily life, or the lack of spaciotemporal determination and localizability. These are simultaneous, ongoing processes. One result of the upcoming Industrial Revolution 4.0 will be the Internet of Things.[13] That is, large parts of material culture will be embedded into – or replaced by – a stream of data: physical, chemical, digital and biological items will be connected and intertwined. This will have great impact on museums means we have to rethink our concept of collecting, preventing, curating, researching and presenting.

Analogues and digitals

These days, the world is split into *Analogues*, *Digital Immigrants* and *Digital Natives.*[14] Therefore we have to be aware that different types of experiences not only lead to different opinions, but they also 'lead to different brain structures.'[15] Data will be the new oil in the era of the cyber-physical revolution.[16] In order to deal with these new circumstances, new soft skills will be necessary,[17] new job descriptions will need to be developed for the new staff.

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[7] Date of production.

[8] Place of origin.

[9] Texture of material and production technology.

[10] Tenure status.

[11] http://www.welt.de/wirtschaft/webwelt/article118099520/Datenvolumen-verdoppelt-sich-alle-zwei-Jahre.html

[12] http://www.neuland.digital/wp-content/151210_ExSum2.pdf Ralf T. Kreutzer / Karl-Heinz Land: Digitaler Darwinismus – Der stille Angriff auf Ihr Geschäftsmodell und Ihre Marke. Verlag Springer. Heidelberg 2013. Ralf T. Kreutzer / Karl-Heinz Land: Dematerialisierung. Die Neuverteilung der Welt. Futurvisionpress. Köln 2015. In contrast: https://www.youtube.com/watch?v=6W87FgqFuPk

[13] 'The internet of things (IoT) is the network of physical objects – devices, vehicles, buildings and other items – embedded with electronics, software, sensors, and network connectivity that enables these objects to collect and exchange data.' https://en.wikipedia.org/wiki/Internet_of_things

[14] Marc Prensky: Digital Natives, Digital Immigrants. From On the Horizon (NCB University Press, Vol. 9 No. 5, October 2001). https://edorigami.wikispaces.com/file/view/PRENSKY+-+DIGITAL+NATIVES+AND+IMMIGRANTS+1.PDF

[15] Quote from: Dr. Bruce D. Perry, Baylor College of Medicine. http://www.mahara.at/artefact/file/download.php?file=156670&view=24210

[16] Clive Humby, UK Mathemetician and architect, 2006. https://www.quora.com/Who-should-get-credit-for-the-quote-data-is-the-new-oil

In 2015 the Tate Gallery published a small survey conducted among 17 museum experts about the future of museums.[18] The following word frequencies give us an interesting and simultaneously frightening insight[19]: museum (67), future (30), people/audience/visitor (24), public (16), artist (16), space (11), experience (8), [....] transformation (5), building (4), event (4), collection (4), community (3), education (2), knowledge (2), participant (1). To put it short and sweet: nothing about media, nothing about the Digital Revolution – and little reference participation.

Frances Morris, the new director of the Tate, gives us hope: in an interview on the occasion of the opening of the new building on Friday 17th June 2016, she says: 'With the Switch House, we are now getting a significantly expanded range of spaces, flexible galleries and a broader scope. Who knows, maybe the next challenge will be virtual space? Then we won't need galleries anymore. That's the big question: what happens next when we are in post-gallery times?[20]'

It seems that the Industrial Revolution 4.0 has reached the world of museums. I think it is time to open up the discussion:

- In the **era of co-creation** – we need a new definition of **authorship**.
- In the **era of infinite reproduction** – we need a new definition of **authenticity**.
- In the **era of digitalization** – we need a discussion about **originality.**[21]
- In the **era of globalization** – we need to talk about **local, global** and **digital** in addition to north, south, east and west.
- In the **era of storytelling** – we have the talk about **truth** and the **reputation of the sources.**[22]

Like before, the investment in architecture is common – but not the necessary investment into the infrastructure, particularly to educate and develop the staff. The phenomenon of ephemeral cultural representations is not really new, but our dealings with with intangible heritage, will increase significantly.

Christo – the act of the ephemeral and its long-term effect

Getting Christo as the keynote speaker for the ICOM general conference was a great stroke of luck.[23] As an artist, he has been working hard over the course of many years to create ephemeral thrills for

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[17]The TOP 10 skills in 2020 are (1) Complex Problem Solving (2) Critical Thinking (3) Creativity (4) People Management (5) Coordinating with Others (6) Emotional Intelligence (7) Judgment and Decision Making (8) Service Orientation (9) Negotiation (10) Cognitive Flexibility. https://www.weforum.org/agenda/2016/01/the-10-skills-you-need-to-thrive-in-the-fourth-industrial-revolution/

[18] http://www.tate.org.uk/context-comment/articles/what-museum-future

[19] The whole survey contains a total of 2637 words. The words are listed according to their frequency. I used the program WORDCRUNCHER for the analysis.

[20] The original quote in German: 'Wir bekommen jetzt mit dem Switch House eine deutlich erweiterte Auswahl an Flächen, flexiblere Galerien und größeren Spielraum. Wer weiß, vielleicht ist die nächste Herausforderung der virtuelle Raum? Dann brauchen wir gar keine Galerie mehr. Das ist die große Frage: Wie geht es nach der Post-Galerie weiter?' http://www.faz.net/aktuell/feuilleton/kunst/gespraech-mit-frances-morris-von-tate-london-14280114.html?printPagedArticle=true#pageIndex_2 And the official website says: '...the world's first gallery spaces dedicated to live art, film and installations.' http://www.tate.org.uk/visit/tate-modern/new-tate-modern/building

[21] In the past we were talking about materials – in the future we are going to talk about data.

[22] https://licensed.storyful.com/videos/116521

all the senses – afterwards, almost nothing remains. Still, all of these events do have long-lasting effects deep in our memories, hearts, emotions, dreams and souls.

With his projects, Christo manages to overwrite our collective memory.[24] But this causes problems for museums. How can such a project be collected and displayed? Christo: 'The most important thing is the visual experience, a celebration of the space and the people in the room. All of my work is about the experience of the space. […] No theatre director can stage the twenty-four year battle that we had to fight to realize the Reichstag project.'[25] Christo's installations are effective and sustainable because media dissemination is an integral part of the project.

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[23] On the very day that we start our conference in Milan, his new project will come to an end.
http://www.christojeanneclaude.net/projects/the-floating-piers#.V2VDNTVdItc
[24] Press Conference on the occasion of the acquisition of the estate 'Wrapped Reichstag' of the Germanische Nationalmuseum in Berlin 18.7. 1998. http://www.berliner-zeitung.de/reichstagsdokumentation-an-museum-uebergeben-christo--live-von-new-york-nach-berlin-16045976
[25] The original quote from Christo in German: 'Das Wichtigste ist die visuelle Erfahrung, eine Feier des Raums und der Menschen im Raum. In all meinen Arbeiten geht es um das Erlebnis des Raums. […] Kein Theaterregisseur kann den vierundzwanzig Jahre dauernden Kampf inszenieren, den wir ausfechten mussten, um das Reichstagsprojekt zu verwirklichen.' http://www.a-e-m-gmbh.com/andremuller/interview%20mit%20christo%20und%20jeanne-claude.html

Embedded Artits

Joseph Beuys adopted the idea of combining arts and communication early with his concepts of an 'Erweiterter Kunstbegriff' (expanded concept of art) and 'Soziale Plastik' (social sculpture).[26]

These days, nearly all artists are *embedded artists.* Ai Weiwei is a typical example as an artist on the boundaries of three-dimensional artworks, performance, multi-media-communication, media-based representation and commerce. This video-still shows Ai Weiwei documenting his own artwork with his cell phone[27] – What is action? What is reaction? What is production? What is reproduction? What is documentation? What is communication?

In light of the discussion above, we can recognize a great shift in the core function of the museum: In the past, museums have been *institutional explainers of the world.* These days, they are not only transmitters of cultural messages, but must become *senders and receivers* at the same time – they have to become *platforms* for discussion. Museums need to broaden their channels of communication, curation, collection, presentation and interpretation.

From *stone* to *data* – information is the *new stream*

In recent years, museums have been described with different adjectives: connective museum (2005)[28], engaging museum (2005)[29], responsive museum (2006)[30], participatory museum (2010)[31],

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[26] Think of his filmed performance of 'I like America – America likes me'.

[27] http://www.blouinartinfo.com/news/story/1313021/video-ai-weiwei-on-his-fantastical-creatures-at-le-bon-marche or: http://minnesota.cbslocal.com/2014/06/27/movie-blog-ai-weiwei-the-fake-case-review/ 'A fake case is a real case, but it's face, is's fabricated.' (Quote from Ai Weiwei in the video).

[28] Dagny Stuedahl: The Connective Museum. August 2005 https://www.researchgate.net/publication/282076177_The_Connective_Museum

[29] Graham Black: The Engaging Museum: Developing Museums for Visitor Involvement. Routledge. London 2005.

[30] Caroline Lang/ John Reeve /Vicky Woollard: The Responsive Museum: Working with Audiences in the Twenty-First Century. Ashgate Publishing. New York 2006.

[31] Nina Simon (2010): http://www.participatorymuseum.org/

transforming museum (2012)[32], connected museum (2013)[33] and just recently Nina Simon with "The art of relevance" (2016) – to name a few.

All of the different functions of museums must be considered together – that is, an integrative thinking. As I stated above, there will be a dematerialization of daily life and of the boundaries between the analogue, digital and virtual. What collection items will be relevant and meaningful in the era of the Internet of Things? We are facing great challenges:

- In the **era of the Web** – we need to talk about the lack of *temporal stratification* (everlasting presents): If something is online, it is present – if something is offline, it – in a manner of speaking – does not exist. This notion is very influential when we think about categories like past and present.[34]
- In the **era of simultaneity** – we need to talk about **the present**.
- In the **era of real time** – we have to talk about new **documentary instincts** for collecting the relevant artefacts.
- In the **era of the digital** – we have to think about **new skills for the staff** and **new methods of collecting**.

Embedded Museums have to be on-site and online

I will try to outline four steps to an **Embedded Museum**:

a) **The Analogue Museum:**
analogue storage, analogue exhibition, printed catalogues, website.

b) **The Digitalised Museum:**
analogue storage with partly digitised objects; analogue exhibition with media usage; website and social media is in use – but not in an authentic way.

I think most of our traditional museums are between level (a) and (b) at the moment.

c) **The Smart Museum**:
Storage with digitised data (objects and context); responsive exhibition (the scenography of the exhibition authentically refers to the content); website with embedded social media (website and social media are based on an integrated concept of a piece), catalogues and databases – printed and online etc.

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[32] Graham Black: Transforming Museums in the Twenty-first Century. Routledge. London 2012.

[33] Drotner, Kirsten / Schrøder, Kim Christian (Eds.): Museum Communication and Social Media: The Connected Museum. New York 2013.
https://books.google.de/books?id=GboTAwAAQBAJ&pg=PT6&dq=9780415833189&hl=&cd=1&source=gbs_api#v=onepage&q=9780415833189&f=false

[34] The digital age has to lead us to a new level of the verification of sources. http://journalistsresource.org/tip-sheets/reporting/tools-verify-assess-validity-social-media-user-generated-content and https://www.youtube.com/watch?v=sNV4yIyXXX0 and https://www.technologyreview.com/s/514056/preventing-misinformation-from-spreading-through-social-media/

Our own International Committee for documentation, CIDOC, is still in discussion about the future-proof processing of inventory data.[35]

d) **The Embedded Museum:** The Embedded Museum seems like a Smart Museum, but the curators are using the digital landscape as a new space for authentic research, presentation and an open-minded discussion with the audience. The museum is no longer just *intra muros* – the museum has grown into a really 'Third Place'[36] – even *extra muros*. Social media is used as an authentic resource for involving young people in the activities of the museum.[37]

But the integration of media in the museum should not be an end in itself. Digital media should be used as powerful tools to direct awareness to the content (objects, context and data). All techniques must be used to help us to reach the *Point of Relevance* – curatorial, scenographical, educational, communicational.[38]

According to the motto *content and connectivity are the new oil,* the museum shares its competence and knowledge with the audience – and the audience supports the *Museum as a relevant place of social interaction.*[39]

The choice of communication media depends on the content. *Content first* means that the content has priority. From this perspective *the museum becomes a newsroom – based on the past, focussed on the present – oriented towards the future*. The museum will become a social co-working place – based on values for a democratic development of society. This is a very special way of thinking about a participatory design (PD) for museums in the 21th century.

In some respects, concepts from Pierre Bourdieu[40] and Joseph Beuys[41] will come back to life: Bourdieu's *cultural and* social *capital* (social status in societies is defined by education and knowledge) and Beuys' *social sculpture*. Beuys did not confine the definition of art to a self-contained, finished work. His art included creative thinking, human action and all aspects of action in society and social relations.

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[35] http://icom.museum/the-committees/international-committees/international-committee/international-committee-for-documentation/ / http://network.icom.museum/cidoc/

[36] Ray Oldenburg: The Great Good Place: Cafés, Coffee Shops, Community Centers, Beauty Parlors, General Stores, Bars, Hangouts, and How They Get You Through the Day. New York 1989.

[37] Dagny Stuedahl: Social Media As Resource For Involving Young People In Museum Innovation. 60 International Journal of Sociotechnology and Knowledge Development, 6(3), 60-80, July-September 2014. https://www.researchgate.net/publication/281371448_Social_Media_As_Resource_For_Involving_Young_People_In_Museum_Innovation DREAM Project: http://www.dream.dk/ Macdonald, S. (2007). Interconnecting: Museum visiting and exhibition design. CoDesign: International Journal of CoCreation in Design and the Arts, 3(sup1S1), 149–162. http://museumtwo.blogspot.de/2014/12/what-you-lose-when-you-become-embedded.html

[38] Nina Simon: The Art of Relevance. Museum 2.0 Santa Cruz, California 2016

[39] Nina Simon's new book – The Art of Relevance – found here: http://museumtwo.blogspot.de/. It is time to take a look back at the 1970s: Wolfgang Brückner (Ed.): Falkensteiner Protokolle. Frankfurt am Main 1971. This Book is a very necessary documentation of the discussion about the positioning of the 'Volkskunde' (European ethnology) in Germany. Many elements that are currently under discussion – relevance, social interaction, participation, responsibility – have already been mentioned here. http://www.emarketeers.com/e-insight/connectivity-the-new-oil/

[40] Pierre Bourdieu: Ökonomisches Kapital, kulturelles Kapital, soziales Kapital. In: Reinhard Kreckel (Hg.), »Soziale Ungleichheiten« (Soziale Welt Sonderband 2), Göttingen 1983, S. 183-198.

[41] Wolfgang Zumdick: Joseph Beuys als Denker. PAN/XXX/ttt, Sozialphilosophie – Kunsttheorie – Anthroposophie, Mayer, Stuttgart, Berlin 2002.

'Focusing on the social connections of museum objects goes in this way a bit deeper into questions of relevance and motivation than the former well-known attention to museum encounters. It demands that we think about how the museum may support multiple knowledges and understandings, values, histories and futures.'[42]

Stepping forward

In 2016, the Brandenburg Gate Foundation in Berlin organised a special exhibition about a historical figure: Harry Graf Kessler. During his life (1868–1937), he wrote a diary that was about 16,000 pages long. It is an interesting source about a very interesting time period. To create a useful communication strategy, we decided to use 100 percent historical source text to communicate this information via Twitter and Facebook.[43]

However, many of the references and allusions that Harry Graf Kessler made in his diary are no longer comprehensible to us today and require explanation. With the help of *electronic footnotes*, we recontextualised his quotes.

In this way, we connected the account in Twitter and Facebook directly with the official website of the exhibition[44]. This is a simple example of how you can bring historical written sources – a special sort of intangible heritage – back to life again.[45]

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[42] Dagny Stuedahl: The Connective Museum. August 2005.
https://www.researchgate.net/publication/282076177_The_Connective_Museum

[43] https://dermuseumsheld.wordpress.com/2013/11/06/museum-und-social-media-ja-nein-vielleicht-ein-grundsatzartikel/ - 10 Social Media Trends for Museums in 2015 http://artsdigital101.tumblr.com/post/105353922405/10-social-media-trends-for-museums-in-2015 An other interesting link: http://kunst-trifft-social-media.blogspot.de/

[44] HGK-Website: www.hgkberlin.de / Facebook-Account http://hgkberlin.de/facebook / Twitter-Account: http://hgkberlin.de/twitter

[45] www.hbkberlin.de The linguistic program WORD CRUNCHER made it possible to locate interesting passages in the diary.

Technological development is occurring rapidly when it comes to museums. Substantive and conceptual issues should be addressed with absolute priority over simple technical improvements, as they will be very quickly become outdated by further technical development. In order to develop the museum as a *Third Place* (Ray Oldenburg) and a *Landscape of Relevance*, a sustainable development and a re-inventing of museums for the era of *Intangible Heritage* is key.

Last but not least: In the time of big data, we have to carefully consider data protection. For intangible heritage, privacy policy is as necessary as preventive conservation is for objects made out of wood, leather, silver or gold.[46] Otherwise, the NSA will become the biggest collector of our daily lives in the digital landscape of the future.[47]

It might not always be advantageous to be an early mover[48] because the investment could be costly. Still, museums should be very attentive observers of social developments. We need to strengthen all of our senses (i.e., concepts) to explore the digital landscape as new public space – multimedia, multidimensional and multisensual. 'The consequences are cultural and related to access to knowledge, definition of knowledge as well as understanding of medias shaping of the world.'[49]

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[46] Simon Hebler: Digitaler [Stadt] Raum. Wechselwirkungen zwischen digitaler Technologie und menschlicher Kultur. Diplomica Verlag. Hamburg 2016.
https://books.google.de/books?id=NCDfCwAAQBAJ&pg=PA57&lpg=PA57&dq=dematerialisierung+kultur&source=bl&ots=HD59uW98dX&sig=6kUJybj7hA7Pj2S9sC4o2SSBCIE&hl=de&sa=X&ved=0ahUKEwjx6oXM06DNAhXDnBoKHZLkAwA4ChDoAQglMAI#v=onepage&q=dematerialisierung%20kultur&f=false

[47] https://www.nsa.gov/

[48] Malcom Gladwell: Tipping Point. How little things can make a big difference. Boston, New York, London 2000.

[49] https://www.researchgate.net/publication/282076177_The_Connective_Museum