

The Documentation, Conservation, and Sharing of Cultural Heritage

Gabriella Giannachi

In 2023, Digital Research in the Humanities and Art (DRHA) was dedicated to the exploration of the juncture between the heritage and the performing arts sectors. This part of the proceedings focuses on those DRHA 2023 papers that specifically investigated the use of technology in relation to the documentation, conservation, and sharing of cultural heritage within galleries, libraries, archives and museums (GLAM). Overall, contributions focused on the identification of novel documentation, conservation, and sharing strategies, with several contributors concentrating on matters to do with sustainability and accessibility, as well as equality, diversity, and inclusion (EDI).

More specifically, contributors explored how to improve and widen documentation methods, develop new archival and conservation strategies, and promote a wider range of exhibition and presentation practices to benefit different and often distant communities. Several contributions focused specifically on interactive and participatory projects, which sought to uncover heritage that may otherwise not have been in the public domain. In many of the contributions, archives were not only seen as sites for documentation, conservation, and sharing but also as dynamic platforms through which to reinterpret the heritage, rendering it more current to everyday life. Hence, in this part of the proceedings, heritage is seen as a strategy for knowledge generation, the promotion of wellbeing, and the production of a stronger sense of identity and community—a human right that all ought to have access to. Illustrating how most of the challenges facing the sector can be best resolved by working collaboratively and interdisciplinarily, contributors to this part of the proceedings explored a range of practices, methods, and technologies informing the curation, conservation, and presentation of differing forms of both tangible and intangible heritage.

Documentation

Much has been written about documentation in performance and in time-based and new media art to establish differences as well as convergenc-

es among performative practices and their documentation (for instance, Phelan 1993; Jones 1997; Auslander 2006; Clausen 2007; Giannachi and Westerman 2018; and Dekker and Giannachi 2023). Additionally, several key studies were published by curators and conservators (such as Laurenson 2006; Dekker 2018; and Hölling et al. 2023) that debated the specific role of documentation within museums. Among them, crucially, the former head of collection care research at the Tate, Pip Laurenson, identified an artwork's identity as a key parameter whose changes could be managed by iterative forms of documentation. These showed, in turn, that museums ought to focus on the entire lifespan of artworks (Van de Vall et al. 2016), monitoring their changes over time. Thus, for example, Tate's Performance Specification Tool, built around seven core themes that seek to understand what is required for artworks to persist over time, does not so much focus on the notion of an original as on what is necessary for future activations of artworks, rendering documentation both past-facing and future-facing.

Among the DHRA 2023 participants, several authors, building on notions of live and generative archives (see Giannachi 2016 and Dekker and Giannachi 2023), concentrated on the challenges produced by specific archives and collections, often caused by the complexity and hybridity of materials or the difficulties in accessing specific sites. Others sought more sustainable methods, foregrounding the possibility of building on what have previously been described by the curator and archival science researcher Annet Dekker as "networks of care" (2018). Crucially, several of the contributions in this part of the proceedings explore the value of participatory and immersive archives (Giannachi 2016). These are meant to facilitate a more active experience of the heritage, often by combining re-interpretation, re-enactment, and re-activation as strategies for conservation *and* reinterpretation (see also Giannachi 2022).

Several studies analyzed the complex roles played by specific forms of technology. Annet Dekker's "From Digital (Art) Curation to Networked Co-Curating" investigates how digital curation changed over the years, exploring specifically the field of networked co-curation as the entanglement of humans and nonhumans. Addressing insights brought to the field by ChatGPT through leveraging AI and machine learning, user-centric design, and narrative exploration, Dekker shows in three case studies based on works by Erica Scourti, Ofri Cnaani, and Anastasia Mityukova how technology can be used to make visible and open up content and/or conduct which is neglected, forgotten, or discarded and concealed. Key to this approach, Dekker shows, is the acceptance of messiness and uncertain-

ty, including that of preservation methods, both by humans and machines. Ultimately moving away from high-energy demanding technologies, Dekker proposes a series of sustainable ways of curating digital heritage that are grounded in participatory networked practices.

Building on Dekker's past work, Irene Pipicelli's "The Rumor Underneath: A Feminist Approach to Performance-Based Art Conservation" draws from conservation studies, performance studies, critical-heritage studies, and cultural studies, to expand on the work of the art historian and conservator Hélia Marçal, the cultural theorist and curator Elke Krasny, and the contemporary art historian and curator Lucy Bayley. Using feminism as a methodology, Pipicelli shows that concepts and tools can be produced that could be useful in redefining critical positions within heritage studies that address the dualism ephemerality/materiality, in performance; the place of the body (human, organic and inorganic) as a site for knowledge production; and notions of care and vulnerability as pillars of radical documentation and conservation practice.

At a practical level, Annamaria Monteverdi's "The I-PAD project: Giacomo Verde Archive" offers an analysis of a digitization of the archive of the Italian artist Giacomo Verde through high-resolution recording and re-materialization techniques. Verde was a performer, video-set designer, director, and author whose work was at the intersection of video art, performance, and sensory interactive installation art. The archive, created on the basis of principles of inter-operability and sustainability, presents several challenges from the perspective of documentation, in that it offers a plurality of typologies and requirements. Crucially, the digitization is accompanied by a program of reinterpretations and reenactments concentrating on immersive and participatory forms of documentation and conservation that culminated in Verde's first retrospective at La Spezia in 2022 which was curated by Monteverdi. The new platform includes twenty video capsules using open-source software, MemoRekall, a video essay, a virtual environment, and a YouTube dissemination program.

Likewise, Diego Schiavo's "Forma. Representing Space: Performance, Documentation and Immersive Archive" explores the archiving of live performance using the ALMAIDEA project directed by the multimedia researcher Enrico Pitozzi as a case study. Parameters chosen include the point of view of the artist and the specific choice of performance space formed by the intersection of the physical space in which the performance takes place and the corporality of the performer. The vision for the documentary platform, which is replicable and flexible, draws from game studies in which, using 3D audio-video systems, there is the possibility of

exploring multiangle systems that facilitate a more immersive experience. This documentation strategy is generated using multicamera capture, which allows documentation of facial expression, movement, and use of space during the performance, as well as the production of a complex acoustic space that includes the audience as well as what happens on stage.

Focusing on the interdisciplinarity of documentation and the exploration of novel participatory practices, the use of networks of care and new technologies, these contributions illustrate how documentation has become a key parameter within different fields of knowledge production in heritage and performance studies, affecting different media, archives, and collections, as well as informing their presentation, exhibition, and conservation, by different stakeholders and through different strategies.

Conservation

Over the last twenty years, museums started to produce more and more complex forms of documentation that addressed the conservation challenges produced by the acquisition of complex performative, time-based art and digital artworks. The earliest international gathering in which the documentation of media art was looked into by conservators and curators was the symposium *Modern Art: Who Cares?*, held in Amsterdam in 1997. The symposium, which was the culmination of a multiyear Dutch research project, *Conservation of Modern Art*, concluded that documentation was a key element for the conservation of modern and contemporary art, identifying interviews with artists as one of the most significant forms of documentation in this context.

The year following the symposium *Modern Art: Who Cares?*, the variable media concept was developed by new media scholar Jon Ippolito, who, at the time, was a curator at the Guggenheim in New York. The research led to the Variable Media Initiative, a network of cultural-heritage organizations dedicated to research into the preservation of new media art. The Variable Media Network was one of its products. Among several findings was the recommendation to describe works through their behaviors (such as “installed” or “performed”) as well as a set of tools known as the variable media questionnaire and the media art notation system. The questionnaire, which was an instrument for documenting the opinions of artists as well as others associated with a work, recognized the importance of documenting multiple versions of a work (Depocas, et al. 2003, 8), acknowledging that new media works change over time and that these changes form part of the work and shape its conservation.

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In parallel, findings by *Matters in Media Art* or *Media Matters*, a large interorganizational effort by Museum of Modern Art, Tate, San Francisco Museum of Modern Art, and the New Art Trust launched in 2005 dedicated to the preservation, care, and documentation of a range of media artworks, produced a set of templates (such as condition reports and purchase agreements) that could be used for media-art acquisitions, loans, and conservation. The template “installation documentation guidelines,” for example, provided important information in relation to the installation of time-based media (artwork description, installation components, condition, media, equipment and installation) and acknowledged the importance of how the public encounters the work, recognizing the role of the public in documentation and conservation.

Thus, grounded in the *Matters and Media Art* approach, MoMA’s documentation starts at the point of acquisition. What happens to a work post-acquisition and during installation is then documented considering not only the point of view of the artist but also the entire network of people and institutions that work together to realize the iteration of the work. Key tasks include the gathering of artists, conservators and curators’ interviews, videos, sound, and photos, including those taken with mobile phones by staff. For digital-art documentation, methods were drawn from a range of sources and disciplines including digital archiving and software engineering to facilitate migration to new software and emulation to allow old software to operate on new systems (see also Giannachi in Dekker and Giannachi, 133-145).

Among other contributions focusing on conservation, Raffaella Tartaglia’s “The Value of Choices: The DIAL Project” analyzes how artworks change in value over time. To this extent Tartaglia, building on research by the conservator and restoration researcher Sanneke Stigter, uses the Digital Index of an Artwork’s Life (DIAL) as a case study. Considering artworks as dynamic and changeable, Stigter developed the platform as a support tool for museum professionals to encourage reflection of decision-making processes that affect an artwork’s value and lifecycle. Focusing specifically on responsibility, Tartaglia, inspired also by the variable media approach, highlights how the platform encourages thinking of the artworks’ behavior over time and challenges conservators regarding the impossibility of neutrality of interpretation, conservation, and display.

Building on the historians Jan Assmann and John Czaplicka’s “Collecting Memory and Cultural Identity” (1995), Francesca Fabbri and Federica Collina’s “Digital Valorization of Cultural Memories: Three Case Studies in the Emilia-Romagna Region” analyzes why preserving cultural heritage

today does not just mean looking after a legacy from the past but also striving to reinterpret it according to contemporary values. Acknowledging the Faro Convention, which established the value of cultural heritage for society in relation to human rights and democracy (2005), Fabbri and Collina explore the use of storytelling within the context of the FrameLAB at University of Bologna, examining three case studies showing that by utilizing a range of disciplines, technologies, and practices, museum experiences can be created with frameworks that can be exported to other contexts so as to ensure the dissemination of cultural memory among a wider range of communities as well as the digitization, conservation, and valorization of heritage.

Likewise, Manuele Veggi and Sofia Pescarin's "Participatory Experiences as a New Way to Access Conservation Data in Museum Contexts" analyzes two case studies enhancing public access to conservation data in cultural institutions focusing specifically on the role of visitors. Acknowledging that access to assets and their data is usually managed top-down in so far as visitors are guided toward a specific interpretation, the authors focus on x-radiography (XRR) and ultraviolet fluorescence (UVF), which can provide information, respectively, about the inner structure of artworks and materials that define the conditions of artworks, to propose a more participatory model of conservation. Building on the curator Nina Simon's seminal text on the participatory museum (2010) they discuss the reuse of diagnostic data to analyze, reconstruct, and exhibit collections within the EU Perceive project. Commenting on different initiatives in the United States, including the Art Institute of Chicago's Art+Science, the Metropolitan Museum's MetKids, MIT MediaLab's PicTouch and WetPaint in which visitors scrape and/or unveil different layers of the works, the authors introduce BrancacciPOV, aimed at discovering the frescos in the Brancacci Chapel in Florence, and MyTISSE in which conservation data are used to enable participatory artistic practices. In the interest of interoperability and sustainability, both case studies can be implemented with different artworks rendering the model exportable to other contexts.

Among contributions on the topic of conservation are also several analyses of the latest developments in the field of digital humanities. Chiara Senatore, Roberto Rosselli Del Turco and Paola Pisano's "Digital Resources for Manuscripts: Between Fragmentation and Development Prospects" analyzes what the authors describe as macro-categories for manuscript resource production, namely, digital facsimiles for manuscript reproduction, digital scholarly editions in text-only format, and digital scholarly editions that consist of facsimiles with diplomatic and/or interpretative

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transcription. The authors trace the evolution of the field in Italy, assessing digital resources currently available for manuscript research, illustrating also the impacts of challenges like fragmentation, long-term sustainability, and the fruition of resources, showing that museums and archives benefit from facilitating interactions to digital editions so that readers can learn about the people, places, and events recorded in encoded texts. The Web application is specifically designed for users who can collect, save, and link the data offered by each of them.

Likewise, Emiliano Degl’Innocenti, Carmen Di Meo, Alessia Spadi’s “DARIAH.it: Data Integration and Solutions for Digital-Resources Management and Research in the Arts and Humanities” focuses on the impacts of data-intensive research approaches in the humanities, emphasizing the emergence of data science and a shift in focus from aggregation to extraction since the 1960s. DARIAH.it, a distributed research infrastructure supporting digitally enabled research and teaching in the arts and humanities throughout the European Union, was established as a European Research Infrastructure. Looking specifically into interoperability and the emergence of technological and knowledge islands, the authors identify sustainability as a major concern for accessibility. The case study is the data pilot RESTORE, and the resulting tool suite RAISE, whose purpose was the recovery, integration, and accessibility of data of digital objects produced by partner institutions. The authors then introduce data-integration strategies that could be adapted to other digital-humanities contexts in supporting linguistic data workflows and discuss models promoting resource interoperability, reuse, and sustainability across the GLAM sector.

Finally, several contributions evaluate technological innovation as a strategy for the valorization of cultural heritage. Giulia Fabbris and Alessandro Bertozzi’s “Use, Reuse and Valorization: A Web App for Italian Cultural Heritage” explores the client application Cultural Heritage of Italy (CHIIt). Developed in collaboration with Net7, the application operates as an aggregator of digital resources that are currently scattered among different online platforms. Facilitating interoperability through an interactive interface that offers reusable data and metadata representations, CHIIt builds on the portals Mèmorea Piemonte, CulturaItalia and NetInteractive Documents, and focuses on data interoperability and interface intuitiveness as well as the need for annotation and visualization. Using the Muruca framework, which facilitates the creation of item collections and enhances findability, they show that the online availability of materials is not sufficient when they are not integrated into coherent, and reusable representations.

As was the case of several contributions to the part of the proceedings on documentation, the part on conservation includes interdisciplinary approaches proposing novel practices that seek to widen participation and deepen engagement with tangible and intangible forms of cultural heritage through conservation. Looking into how artworks behave over time (and also often change in value), and focusing especially on sustainability and interoperability, this section of the collection recognizes the key role played by audiences in the conservation of art and heritage.

Sharing

Museums increasingly share their heritage by using a wide range of technologies aimed at augmenting the world of viewers by relocating them to places that no longer exist, or are too remote, or dangerous, or by letting visitors experience heritage close by, often through multisensory experiences (Giannachi in Franco and Giannachi 2021). Some platforms offer these experiences concurrently, turning the act of visiting into an active and increasingly participatory experience. Key is the use of the term *experience*, in the sense that heritage, like other cultural forms, constitutes part of the experience economy within which audiences are increasingly keen to connect to heritage through environments that include but also go beyond tangible forms of heritage.

We know that museums are “physical and virtual, fixed and mobile, closed and open” (Bautista, Balsamo 2011). They are both places for individual visiting as well as social spaces of interaction and participation, increasingly invested in the delivery of audience-centered participatory experiences (Simon 2010, 2). These, in turn, are often aimed at encouraging visitors to contribute their own opinions and objects, often in creative ways. In this sense, museums are becoming more and more “distributed,” consisting of off-site programs in libraries, community spaces, archives, and schools. The same can be said of heritage sites. They no longer occupy just one but multiple physical and digital spaces. They aim to offer personalized engagement and to bring together artifacts that may normally be out of reach, unavailable to the public.

Technology has played a key part in these developments. Thus, virtual reality, for example, can engage all senses. It can reconnect us to a sense of place. It can facilitate in-depth experience of a work. One of the earliest examples of virtual reality, Sensorama, conceived by the American inventor Morton Heilig in the 1950s, was in fact called an “experience theater” (Mackay 1998). An immersive, multisensory machine, the Sensorama’

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involved different senses. Viewers could watch films such as *Motorcycle*, sense the movement produced by steering, hear traffic, feel the breeze, and even smell pollution. A more recent example is the *Shitang Village* created in the Taizhou Museum (2016) whose *People at the Seashore* exhibit of a typical fishing village in Shitang, Taizhou, shows local houses and immerses visitors in “the sound of waves, the touch of sea breezes, the odor of fish mixed with breezes and flavor of small dried fish” (Wang 2020, 4). The *Sensorama* and *Shitang Village*, among several other platforms and installations, constitute examples of life-like immersive *stages* onto which visitors become the performers of the work.

Museums often use virtual reality for conservation, to provide contextual information about the lives of artists or to preserve sites at risk of destruction. An example of the latter is digital museologist Sarah Kenderdine’s *Pure Land: Inside the Mogao Grottoes*, at Dunhuang, which immerses visitors in the heritage of Dunhuang’s Buddhist grotto temples, letting visitors inspect the paintings in great detail and, thanks to a collaboration with the Beijing Dance Academy, even watch the painted dance scenes come to life. The work, which was shown in VR, AR, HMD and full dome, showcased how this technology would work both for presentation and conservation (2012), turning visitors into explorers of places that would otherwise be inaccessible. Another good example is the recreation of the daily life of the citizens of Uruk around 3000 B.C., which is regularly used for teaching and has been extensively written about from a range of perspectives (Bogdanovych et al. 2011; Bogdanovych et al. 2015).

Likewise, augmented reality can make it possible to study details that the naked eye cannot see, facilitating interaction, as well as playful engagement. An interesting use of augmentation allowed audiences to learn from a curator figure about the use of complementary colors in a painting by the French artist Jean Baptiste Camille Corot. This included the sight of a *pentimento* in the work that could not be seen without augmentation (Tillon 2010, 69).

An example of an augmented museum is *The Met Unframed* (2021), a mobile-only experience that offers immersive access to digital galleries augmenting some of the most famous artworks at the Metropolitan Museum. Using Verizon 5G Ultra-Wideband, *The Met Unframed* features more than ten galleries that evoke the Met’s physical galleries, as well as nearly fifty artworks, inviting visitors to play games that unlock AR versions of the work that can be then exhibited at home for 15 minutes. The games include trivia, riddles, a “zoom and sport” challenge, and a game, using the Met’s infrared and XRF conservation documentation scans, which give

users a glimpse of underdrawings and other hidden details of well-known Met paintings. These encourage close observation and disclose elements in the works not visible to the naked eye. Interestingly, *The Met Unframed* offers some of the most complex experiences of augmented visiting and has been shown to produce sustained engagement by turning visitors into players (Davis 2021).

A well-known example of an augmented museum was *Streetmuseum* (2010), which, created by the Museum of London, is a location-based application that allows users to overlay physical locations with historical photographs as they journey through London. Users can juxtapose images of the past to present sites and, through the 3D-view function, use their phone as a portal through time. These examples show how museums have focused on using digital platforms to experiment, often playfully, with notions of site by either augmenting existing sites, often by showing how sites evolved or changed in time, or by bringing remote sites into the visitors' locations, so that they can interact with them as if they were present within them.

A fascinating and very popular form of augmentation has been developed by Google Arts & Culture in collaboration with partner cultural organizations all over the world. Thanks to their collection of high-resolution images, Google Arts & Culture offers "microscope views" that allow people to zoom into masterpieces and analyze a feature or a hidden detail in great detail, exploring a virtual gallery, as they put it, "in your pocket," literally wandering around within some of the best known art while at home, solving artistic jigsaw puzzles, and bringing culture and specimens to life with augmented reality. Google's use of AI to recreate historical streetscapes using deep learning and crowdsourcing can give people the feel of what it was like, for example, to walk through Manhattan in the 1940s (Kiveris 2020). While Google Street View allows people to explore a terrain or map, Google's latest experiment allows users to travel back in time through the browser-based toolset *rā*, an open-source scalable system running on Google Cloud and Kubernetes that reconstructs cities from old maps and photos. These kinds of platforms offer new ways to interpret artifacts and artworks as sites that can be penetrated, explored from within, thus offering novel perspectives with which to experience and even reinterpret heritage and art.

Several contributions to this part of the proceedings focused on the augmentation of heritage sites. Thus, Sally Ann Skerrett's "Grandmother, Mother, Daughter: A Nineteenth-Century Egyptian Inheritance: Exploring the Impact of Archival Storytelling through a Site-Specific Spatial Augmented Reality Exhibit in a Private Historic House" shows how

museums are shifting from being collection-centric to being visitor-centric largely through the creation of interactive, immersive, and participatory experiences enhancing learning through storytelling. Using an Egyptian family residence, the Sabit Villa in Cairo, and the Mahmoud Sabit archive, which is largely inaccessible to the public, Skerret analyzes how the family archive can be turned into a spatial AR experience, through 3D-projection mapping, to produce a greater spatial presence and create a sense of place. Offering documentation of the project, Skerret's contribution proposes an exhibition prototype enabling private archival histories in historic residences to be interpreted and communicated to the public with minimal invasion to privacy and infrastructure. The exhibition focuses on three generations of Egyptian Muslim women between 1830 and 1980 bringing to light their lives through an important period in Egyptian history.

Other contributors investigated the use of technology to foster accessibility. Flavia Dalila D'Amico's "The Distribution of the Sensible" investigates the impacts of disability media studies and disability studies in artworks by Giacomo Verde and Chiara Bersani formed by media that are technically accessible and relevant to the audience's participation in the experience of the work. Focusing on wheelchair use, both artists, D'Amico shows, highlight, at different moments in time, the inaccessibility of culture to disabled visitors, revealing insights into the ability of digital technology to foster or indeed also, frequently, hinder accessibility.

Inclusivity and participation are also at the heart of Carmen González-Román's "Sensoriality, Art, and Scenographic Culture in the Sixteenth through Eighteenth Centuries: An Interactive and Inclusive Online Exhibition" which analyzes the exhibition as a suitable medium for knowledge transmission about scenographic cultures of the past. Focusing on the R&D project Scenographic Culture in the Hispanic Context of Early Modernity. A Holistic Approach and the resulting exhibition ART-ES, From Real Life into the World of Art developed in collaboration with the Kunsthistorisches Museum, Vienna, González-Román discusses the thematic axes of the approach (sight, hearing, taste, smell, and touch) to building an understanding of ephemeral and artistic culture of the sixteenth through eighteenth centuries, which aimed to engage visitors' sensory perception and activate multisensory experiences by organizing content through layers that could be accessible to individuals with visual, hearing, motor, and cognitive disabilities.

Likewise, Elaine Karla de Almeida's "Between Scenarios: Traces of Customs in Tullio Victorino's Paintings" explores the use of digital strategies to popularize the work of the Portuguese painter Tullio Victorino that

produced a renewed interest in his work among a range of communities nationally and internationally. This was especially the case for the local community, who expressed an interest in collaborating by providing information about the artist and/or works by artists for further research.

Contributors also investigated complex sites whose access may be problematic for a range of reasons. Melissa Macaluso's "Challenges and Opportunities for the Digital Enhancement of Religious Cultural Heritage: A Proposal for the Arca di San Domenico in Bologna" analyzes the enhancement of religious cultural heritage, detailing the challenges to do with an iconography increasingly unknown to people and the requirements of sites in which the heritage is located that can be difficult to access, including the risk of musealization resulting from an increased number of tourists visiting churches. Focusing on BeWeB - Beni ecclesiastici in Web, a portal aggregating and enhancing data on Italian ecclesiastical cultural heritage, in which users can explore the heritage through maps and exhibits, and the L'Arca di San Domenico Digital project that enhances the Saint Dominic Shrine in the Basilica of San Domenico in Bologna, the contribution shows that digital enhancement can help audiences to relate to religious assets without contributing to the museumification of churches.

Lara Corona's "The Digital Content: An Opportunity to Enjoy Collections" reflects on the democratization of collections even though large numbers of items in collections are in storage. The contribution presents a study based on an online survey sent out to 2,558 museums across 25 countries which showed that on average museums keep 90 percent of collections in storage. While digital images of several items may be used with the public, poor documentation and the lack of a collections policy, as well as the lack of accessibility plans, constitutes a problem for many museums. However, the study found that social media formed a significant part these museums' communication strategy. Museums also use Wikipedia, Europeana, and Google Art Project to grant further access to collections. Online visits are more frequent than in-person visits.

Finally, this part of the proceedings also featured a study about the inclusion of AI in within museums. Yael Eylat Van Essen's contribution "Integrating AI in Museums: A New Phase in Museum Transformation" shows how museums are becoming part of complex digital ecosystems that combine physical and digital assets and platforms. Van Essen's contribution illustrates how museums are integrating AI in various practices such as curation, conservation, interpretation, management, audience engagement, and interaction. Looking specifically at workforce, visitors, and provenance, she shows that AI's ability to bring together diverse

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knowledge systems facilitates systemic approaches that induce relationality and self-reflexivity and offer better contextualization in exhibition, which, however, also contributes to the “growing process of platformization” that challenges museums’ autonomy and uniqueness and turns visitors into prosumers able to consume while at the same time generating culture.

As was the case of several contributions to the part of the proceedings on documentation and conservation, the part on sharing is characterized by interdisciplinary approaches exploring novel participatory practices aimed at widening participation to collections and making visible items in the collection that may be otherwise not be on public display. AI has featured both in the first part on the documentation of heritage and in the last section on the sharing of heritage, illustrating the opportunities but also challenges to do with how knowledge about heritage is likely to be produced in years to come. All contributions have shown that by using digital strategies to document, preserve, and share cultural heritage, both tangible and intangible, the experience of the latter has been radically transformed. In years to come, it is increasingly likely that such experiences will themselves start to form part of the diverse body of artefacts, artworks, ephemera, tangible and intangible, that we call *heritage*.

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