

Context of Visual Archive for Cultural Heritage

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Abstract. This article described context of visual archive for cultural heritage. Cultural heritage becomes the core record of a nation's identity and cultural identity and proves to have sufficient value in itself to be stored permanently. Efficient method of visual recording can be visual images to create an effective information delivery tool which utilizes audible systems. If we are to more clearly classify data and information, we first need to consider the context of producing and utilizing information. As a result, this paper shows that making this process more appealing serves not only as information in these references but also as a medium for us to further and diversify our experiences in cultural heritage. With the help creation of cultural contents.

Keywords: Context, Visual Archive, Cultural heritage.

1 The Need for a Visual Archive of Cultural Heritage

Cultural heritage is a communal product of an ethnic community and as such is optimal in portraying a nation's mental identity; and is a cultural resource that depicts a nation's historicity, artistry and academia. An archive that records such cultural heritage while pertaining to the aforementioned definition becomes the core record of a nation's identity and cultural identity; and proves to have sufficient value in itself to be stored permanently. The following points are derived from the fact that cultural heritage archives must be differentiated from ordinary records. Firstly, cultural heritage archives are the core of a nation's identity and cultural identity. It is vital in comprehending the historical, traditional, and cultural aspects of a nation, and proves to be valuable in providing a base for future scholars to research. A cultural heritage archive becomes the core resource in identifying unrevealed history, properly understanding a culture, and establishing a cultural community. International divides are ever converging due to the development of information technology and heritage archives are valuable in succeeding and maintain the cultural identity of a nation. Secondly, these archives are vital in the restoration and recreation of cultural treasures, as they are subject to damage by mankind and or natural disasters. It serves as a blueprint in restoring impaired and damaged cultural assets, closest to the original condition as possible. Thirdly, it is a fundamental resource of cultural creativity. For foreigners it serves as a good cultural tourism resource, while for us it becomes a base for the derivation of new knowledge. Heritage archives are not only a source of a nation's competitiveness but also became an intangible asset that determines the wealth of a country. Fourthly, these archives are the core resource for the

reconsideration of a nation's image and development of cultural industry. In addition to providing tangible economic profits through the development of culture based products, cultural heritage adds value by ameliorating the perception of a country by other nations. In addition to this, it not only becomes an element to be utilized in commercial tourism but also becomes a resource to be utilized as an applied cultural industry. Fifthly, archives are the core resource for realizing culture welfare. It realizes a service of providing cultural welfare through the enjoyment of cultural heritage in addition to a plethora of other services; and also provides an opportunity of education thus nurturing a strong sense of citizenship. Sixthly, these archives serve as a core resource for the development of green industries and as an engine of growth for future industries. Social networks, smart mobile services, smart TV, big data, are all examples of future industries in a digital age that would utilize cultural heritage archives as a base. Archives that accumulate the cultural heritage of a nation become a great cultural resource. Furthermore, the method in which we record this information as well as the medium we utilize can greatly amplify the benefits of such recordings.

2 Definition of a Visual Archive

Art allows us to live and experience a different reality vicariously and if not for this phenomenon much of our lives and actions would be foreign, and problems that incur in the context of our lives can be connected to us emotionally. When encountering new experiences, we discover ourselves reacting to these new situations and find ourselves renewed in our attitude. In the twenty first century, we find that the visual medium has had the biggest influence in how we expose ourselves to indirect experiences and through this medium we connect the problems of the past and present. Presently, the existence of the visual medium alone captures the viewer's conscience. This is because humans acquire and process information through visual systems such as images, markings, symbols, in addition to audible mediums such as music, natural sounds, and human speech. Acquired information is stored within our memory system, and when new information is entered, the recreation and synthesis of this new and old information creates unique nodes and integrals of information. Visual mediums such as images and audible information such as sounds and speech integrate to influence our memory, and catalyze a clearer synthesis of information. The important factor is how the degree of stimuli these visual or audible systems affect the efficacy of information delivery. Visual recordings can be images stored alongside text reports that together archive cultural heritage. An additional yet efficient method of visual recording can be visual images and BG, combined with narrations and on site recordings; to create an effective information delivery tool which utilizes audible systems. The visual medium is superior in that it is efficient in delivering information and leaving a lasting impression when it comes to archiving cultural heritage and the cultural assets that accompany it. It is necessary to store this information in visual mediums because these visual libraries of information are vital in the restoration of cultural assets and treasures when they become damaged.

3 The Context of a Visual Archive

Records can be classified into content, context, and structures, the fact of action (content) placed into a form (structure1) becomes a unique record; and when integrated with other records in filing systems become the physical structure (structure2) and this in turn becomes able to deliver contextual information in the form of function, action, and evidence. A file is formed through the collection of individual records that had been formed for a specific action or need, and a series is formulated through the collection of similar files collected, and these files together form a record group. Records can be subdivided individually into items, files, series, groups, and these classifications are made based on the content, context, and structure. When producing a visual record, the context becomes important following the content, so we examine the context of creating a visual record. We can define context as elements that can influence or change the meaning of a subject; while surrounding the subject. If we are to more clearly classify data and information, we first need to consider the context of producing and utilizing information. Without context, information fails to exist. Not only does context relate to the environment of data, it also relates to where the data came from, why it must be communicated, how it is arranged, and what kind of demeanor and environment a person accepts it in. Because the value and meaning of information changes based on the subject or situation, how the information is created and used is important contextually. Thus, when producing a visual record, not only is the subject matter important but also the context of the subject matter which can include location, environment, and overall scenery.

Table 1. Context needed when producing a visual record

Subject Matter	Classification of Subject Matter	Context
Object	Artifacts, tools, supplies, artwork, clothing, souvenirs, food, etc.	Location of object, Complete and detailed, important traits of object
Character	Interviews of the character, Character in action	Environment of Character
Remains	Buildings, tombs, ancient tombs, relics site, lots, pagodas, tombstones, literature, etc.	Location of remains, multi-dimensional, important characteristics
Scenery	Village panorama, natural scenery	Entire scenery
Events	Rituals, festivals, ceremonies, athletic competitions, plays, performances, exhibitions, etc.	Depiction of people participating in the event, content of event, theme of the participants

The important subject matters when producing a visual record from cultural heritage are: objects, characters, remains, tools, articles, artwork, clothing, specialty items, and food. When capturing objects it is imperative that one does not leave out the location of the object, holistic and detailed views, and it is important that the important traits of the object are emphasized. In the case of recording personal characters, it is also important to record the surroundings and environment of the character being captured. If the character is an academic, the interview should take place in a study or library, and this is important because it portrays what the character does as his main activity. Cultural remains such as buildings, tombs, ancient tombs, relic site, lots, pagodas, tombstones and literature should be filmed so that the surroundings are sufficiently captured in order to indicate the location of the subject matter and thus portray the context of the subject. This is also true when capturing a panorama of a village or natural scenery. Events can be subdivided into rituals, festivals, ceremonies, athletic competitions, plays, performances, and exhibitions; and it is imperative that the themes and images of the participants not be missed. In order for these recordings to remain as information rather than data, the context of the visual records is very important.

4 Realization of a Visual Archive and Its Context

In order for these records to be considered as information rather than data, how should the context of the visual recordings be realized? If we review the object from the 3rd passage, we must film the object with sharp focus, and without distortion, moving from a standard to telephoto viewpoint; filming a more holistic scene before a more detailed scene. By controlling the focus and zooming in and out of the object being filmed, we can emphasize the important aspects of the subject matter. In the case of filming characters, the filming should be done to incorporate the surroundings and the subject matter as naturally as possible, and by utilizing depth of field focusing on the main character, we can help the character stand out. However, when filming a character and the surroundings, it is important that the environment matches the subject matter and actions of the character. When filming cultural remains, it is important to utilize as table composition so that distortion is not present; and it is also important to capture the subject matter from a variety of angles such as the front, sides, and rear. In addition, it is imperative to include the surroundings of the remains so that the location is portrayed. In the case of a village panorama or its natural scenery, the weather can play a critical role. Therefore, the following should be considered carefully when filming: If the subject matter requires a wider angle in comparison to the filming of cultural remains or events, either wide angle lenses or panoramic shots should be utilized. In the case of festivals or anniversaries, it is important to film the events in chronological order in order to properly portray the content of the event. Because the activities and participants need to be emphasized, images that best capture these scenes should not be missed.

5 Conclusion

Cultural heritage has value and should be preserved permanently as a core resource of national and cultural identity, and is also the fruit of an ethnic and communal entity. These archives as a cultural resource retain a high mental value, and reveal a nation's identity in addition to the historicity, artistry, and academia of a nation. This cultural resource stimulates the visual and audio senses to effectively deliver information via images, and these images alongside reports become an important method of recording cultural heritage. The reason these recorded images are so effective in delivering information is because the visual images alongside the sounds, stories, narrations, and explanations create both audible and visible stimuli. We reviewed above the methods in which we can realize the context of the archives, and context follows content in the production of recorded imagery. In the process of viewing the recorded images context becomes the main element in influencing the viewers or users. Finally, we review why the context is important. Firstly, we can recreate the actual environment. If we only record the event, characters, or cultural remains without capturing the environment, sounds, and livelihood of the surrounding area, we can easily miss critical information vital to understanding the subject matter. Secondly, we can emphasize characteristics of the cultural region. In the case of cultural remains, events, or scenery, the holistic view of the area portrays the features of that culture. When we record cultural heritage it is important that we also record the characteristics and distinguishable cultural traits of that area. Thirdly, we can sufficiently record relevant information. It is important that we oversee the succession and preservation of an ever rapidly diminishing cultural heritage. In order to achieve this, it is imperative that we record in a detailed fashion, and detailed information regarding the asset itself as well as the surrounding becomes critical information that can be utilized in the restoration of cultural treasures. Fourthly, the context can become utilized as a standard in various ways when producing multimedia. There are many ways we can apply recorded images, and sufficient information in these recordings can serve as a platform for further applications. In addition to the characteristics of an archive in storing information, we need to make recorded images more appealing. Making this process more appealing serves not only as information in these references but also as a medium for us to further and diversify our experiences in cultural heritage.

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