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CODIFYING AN ARTIST'S STUDIO: AN ONTOLOGY FOR THE ANALYSIS OF ARTISTIC SPACE AND PROCESS

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ABSTRACT The studio of an artist is a complex space that contains and reflects the individual's artistic journey related to materiality, philosophy, inspiration and thinking. The ephemerality and variability of artists' studios make their documentation crucial for preserving and protecting their artistic process and creation. This paper presents an ontology-based documentation framework for capturing, through interactive documentation, the Lemba Pottery studio based in Cyprus. Created by George and Sotiroula Georgiades, Lemba Pottery incorporates the traditional earthenware techniques of Lapithos with modern stoneware innovations. In order to promote a shared understanding and long-term preservation of artists' studios, the ontology implements the CIDOC Conceptual Reference Model and Art & Architecture Thesaurus structured vocabulary created by the Getty Research Institute.

Introduction

An artist's studio is considered a vital and critical unit to analyse the artistic progress of an artist. In the studio, a variety of documentation materials (such as sketchbooks, prototypes, research files and photographs) give context for an artist's professional practice and personal life.[1] These kinds of self-referential elements make artists' studios art-historical treasures for the study of working methods and techniques. A study about artists' studios is essential for documenting art-making but is equally necessary for preserving cultural heritage. Collecting these ephemeral references and pieces of evidence about an artist's practice can be valuable in a historical context and initiate conversations related to artists' philosophy, influence and approach.

However, few scholars have critically examined this topic or investigated the importance of the art studio as a tool of artistic production.[2] Some cultural institutions have responded to this challenge by using digital tools to secure relevant data and document the plans, organisation, use and appearance of artists' studios.[3] Despite these attempts, there is no proper documentation framework that captures the essence of the relationship between the creativity of an artist and their studio. Since there are no comprehensive resources for documenting studios of contemporary artists and craftspeople, the historical record remains fragmented and inaccessible.[4]

This paper proposes and examines a documentation framework based on ontological approaches for describing and sharing the relationship between the artist and his studio. The term studio eschews narrow definitions – it may comprise a single room used by a painter, a neglected village house full of chisels and brushes, an open yard with a potter's wheel, or a shared office space with a fast internet connection. The framework, therefore, prioritises flexibility and adaptability. Its primary aim is to capture a wide range of elements connected to the social and cultural environment of the artist using interactive digital documentation methods. The interactive survey of the studio's physical space is based on a 360° panoramic documentation and a video interview of the artists interacting with their workspaces. These connections are then encoded and modelled using the CIDOC Conceptual Reference Model and Art & Architecture Thesaurus structured vocabulary by the Getty Research Institute. The use of an ontological reference model to describe the relationship between artists

and their studios can provide a semantic documentation framework for the thorough analysis of artists' studios. Furthermore, it assures the common management, preservation and promotion of these rich art resources within the broader cultural context. The proposed framework was implemented at Lemba Pottery, a studio in Cyprus where the artists build on their knowledge of medieval earthenware techniques to create functional stoneware, serving ware and sculpture. The documentation of the studio identified connections between the potter and his studio, showing how the spatial setting of Lemba Pottery is a key locus of creativity and work and thus, an integral part of the artistic process.

The importance of an artist's studio

Despite the constant flux of artistic production and expression, the studio remains an essential instrument for an artist's creative performance. Traditionally, the studio is considered a worksite where inspiration, reflection, creativity and hard work combine to produce works of art. This process involves creative reverie and deep absorption in a space that embodies the negotiations between art and life.

The artist's studio is often romanticised; for example, we imagine a lonely, tortured artist painting deep into the night or old masters such as Eugène Delacroix or Johannes Vermeer welcoming intellectuals and patrons to an atelier populated with masterpieces. Andy Warhol's Factory exemplifies another popular version: a noisy, chaotic space that competes with Studio-54 for exclusivity. In most cases, these clichés do not resemble the reality of the working area of artists today and persist only in the popular imagination. Due to the diversity of art disciplines, many artists no longer have traditional studios but some sort of working space, which could be a dedicated or flexible space.[5] Still, the studio remains an essential instrument for artistic performance. But what makes the study of an artist's studio so important?

The studio can reveal as much information about the artist as the artworks themselves.[6] Collecting references and pieces of evidence about his artistic practice is valuable in a historical context and can initiate educational conversations about an artist's practice. Access to an artist's personal space promotes critical thinking about the work, creates interpersonal connections, and presents a comprehensive study of an artist's process. What equipment and tools did the artist use? How much space was required? How were materials located? How did the artist collaborate? What types of techniques did the artist reject or accept? How did the artist adapt techniques?

The arrangement and setup curated by the artist can communicate the power of the place through both physical and ephemeral traces. The tangible elements in the studio – from the north-facing window to the warm coffee – can tell different stories about patterns of art-making. Even intangible details tell a story; the scent of ink, a song on repeat, the humidity created by a boiling pot of dye.

Research documents, personal sketchbooks, artwork documentation, photographs and other ephemera are filled with evidence that helps to clarify the artist's creative process and activity. Most of the time, artists create an emotional relationship with these elements in their studios. According to Jenny Sjöholm, studio objects can be used as raw material in the making of something [but mostly] their function is described to create and bring opportunities to think and reflect as well as of comfort to artists' work process.[7] In this way, the organisation (or disorganisation) of a studio reveals critical information about art, its making and its inspirations.

Without documenting studios, we risk losing these creative resources as part of our cultural heritage. Traditional art-making methods are slowly fading, and many older generation artists do not have the technical knowledge to preserve their work digitally. Furthermore, the complexity of temporary materials used by some artists makes their work ephemeral. The cultural heritage field faces the challenge of protecting these resources and promoting them within the local and broader cultural scene. Advanced technologies such as 3D visualisation and virtual reality improve the documentation methods for the preservation and effective sharing of these resources.

An ontological approach for documentation and data visualisation of artists' studios

Since digital documentation seems the only long-term solution for protecting such creative spaces, open-access platforms have become the repository of a tremendous wealth of studio-related data. However, the data are often diverse and incongruous. Museums and cultural heritage institutions must therefore adopt a standard reference model to describe their data in order to facilitate sharing of information across cultures. A formalised documentation structure offers effective usability and long-term preservation possibilities for the cultural heritage sector.

In the domain of cultural heritage, the CIDOC Conceptual Reference Model (CRM) is the most appropriate and widely accepted ontology for the documentation of cultural entities. Data from different sources are integrated through the CIDOC-CRM framework to establish the relationships between implicit and explicit concepts.[8] CIDOC-CRM is an event-based ontology that provides a set of 'entities' describing real-world objects and actors that can be connected through explicit relationships.[9] Entities are represented by the letter 'E' (for 'Entity'), a number and a noun phrase, and are referred to as CIDOC 'classes'. The 'classes' are connected by 'properties' creating an event. Likewise, properties are represented by the letter 'P' (for 'Property'), a number and a verbal phrase. The connection of the ontologies' data structure to describe a real-life event is referred to as a 'mapping'.[10]

The ontology only becomes usable for real-life applications when its concepts and instances use glossaries with structured terminologies. A controlled vocabulary is defined

as an information tool with standardised arrangements of words and phrases representing a concept described in a consistent way.[11] Since there are no consistent terms to reference subjects, a controlled vocabulary can improve access to visual arts and material culture information.

The Art & Architecture Thesaurus (AAT) by the Getty Research Institute provides a standard, controlled vocabulary for generic concepts related to art and cultural heritage for better access to information related to material cultures. The vocabulary provides accurate relationships and definitions of subject matters in hierarchical display and alphabetical order to provide 'knowledge creation, research, and discovery'.[12]

The ontology-based documentation framework relies on two stages using the CIDOC-CRM and AAT vocabulary. The first is the sample data collection from an artist's studio to create the ontology using interactive digital documentation methods. The artist's studio is documented through a 360° panoramic survey and a video interview of the artist in his workspace. The 360° panoramic viewer provides a high resolution to zoom into incredible detail and explore all the studio objects. The interactive navigation offers practical ways of exploring and investigating the space to collect the necessary data and identify connections between the artist and the workspace that frame the impact of the environment on the artist's creativity. The second part of the study maps the collected data from the documentation to the entities of CIDOC-CRM and describes them with the AAT vocabulary.

The case study

The ontology-based documentation framework was implemented in the studio of Lemba Pottery during the fall of 2021. Created by George and Sotiroula Georgiades, Lemba Pottery incorporates traditional earthenware methods of Lapithos with modern stoneware techniques. Lapithos, a village on the slopes of the Kyrenia Mountain Range, became well-known for its glazed pottery in the 14th century when potters from Asia Minor found that the mix of clay, water and natural materials near the village produced beautiful clay for earthenware. As early as the 14th century, the pottery studios of Lapithos exported high-quality pottery throughout the Eastern Mediterranean. To this day, the century-old techniques are passed from one generation to the next, even though many of the potters were dispersed throughout Cyprus after the 1974 Turkish invasion.[13] At that time, the family of George Georgiades fled Lapithos, eventually relocating to Paphos, a large town on the southwestern coast of Cyprus. Although it took years for the family to reconstruct their lives, they eventually located appropriate earthenware clay near the Agios Neophytos Monastery and resumed creating the pottery of their ancestors. In 1988, George and Sotiroula opened a new workshop near Paphos, in the small village of Lemba. Here, George continued to celebrate the centuries-old traditions he learned at his father's knee but began to experiment with stoneware construction, firing and glazing. As a result, their work fuses traditional earthenware techniques with a mid-century modern aesthetic. Similarly, the studio of Lemba Pottery is a sleek, minimalist envelope constructed of industrial materials; the simple aesthetic of the studio recedes from the visitor's eye, which is directed, instead, to the beauty of the organic shapes and natural colours of the pottery. Most importantly, the studio and pottery uphold the ethos of Lapithos – craft that celebrates the natural materials and landscapes of Cyprus. In this way, Lemba Pottery is an important repository of the long tradition of art and making in Cyprus.

The process of documenting the studio, including its ephemera, took three months. An Insta360 ONE camera was used to collect the panoramic documentation which was later manually post-processed with Pano2VR software. The panoramic experience offers a wealth of exploration and investigation opportunities, as it enables users to tap on different objects around the studio (including artwork, paintbrushes and notepads) and read or hear a descriptive text about the specific item. After the panoramic documentation, a Canon EOS 80D video camera was used to document George Georgiades making a single piece of stoneware pottery – a process that took several weeks. The film captures the atmosphere of the studio and interviews the potter during different stages including shaping, drying, firing and glazing.[14]

Located on the same plot as the family home, Lemba Pottery Studio is divided into three main spaces: a showroom, a design room and a workroom. The door to the showroom opens from the street, allowing visitors to browse and hopefully purchase a piece. Some guests, fellow artists and students are invited to pass through the design space and visit the workroom, which feels like an extension of their home. In fact, the door to the workroom leads to a beautiful garden through which George and Sotiroula access their family kitchen.

While the main function of the workroom is the construction of pieces using hand-building techniques and the wheel, it also serves as a storeroom for tools and supplies and as a classroom. Looking around the room, a visitor finds the machines and equipment for shaping pottery, tall storage and drying racks, bins filled with clay and shelves piled neatly with tools. At times, the potters reorganise the space to accommodate different needs, but a small table and traditional, caned chairs always provide an opportunity for a coffee, a cigarette and a chat. The main pottery wheel usually sits next to the table adjacent to smaller wheels for students and guests. Scattered throughout are personal items including books, tobacco, coloured pencils and small cups with the remnants of Cypriot coffee. Aprons, rags and sponges hang from a handmade rack behind the main wheel. At the back of the workroom, a door leads to the kiln room, where the potters fire stoneware in two different ovens, both imported to Cyprus (Figure 1).

The room is mainly built with industrial materials: a metallic ceiling, concrete floor and simple block walls. The studio's ceiling is high, giving an airy feeling to the space. Even though it has strong industrial features, personal items lend the room a homey, well-worn feeling.

Figure 1 (a) View of the workroom and (b) the kiln room (photos: Andriana Nikolaidou).

Like the workroom, the design room has a specific function. It is here that the potters store completed orders, experiment with glazes, and apply decorative elements to some pieces (Figure 2). The room is used to store colour pigments and chemicals for the glazing process as well as tools used for decoration. The design room functions as an intermediary space between the public showroom and the private workroom. A curious visitor cannot help but

Figure 2 View of the design room (photo: Andriana Nikolaidou).

Figure 3 (a) View of the showroom and (b) details of the space (photos: Andriana Nikolaidou).

peek longingly through the design room towards the workroom, hoping to understand the process and inspiration of the artists. The light from the windows of the showroom is dimmest in the design room, effectively barring the visitor from wandering too far back. But the light from the garden windows enlivens the workroom, giving the opportunity for the potters to work with natural light.

The design room leads to the showroom and shop (Figure 3). Here, George and Sotiroula have combined local sandstone with their handmade tiles to construct surfaces to display their work. Along one wall, floor-to-ceiling windows are lined with shelves where mugs, carafes, bowls and vases are carefully displayed. The floor of the showroom is made of concrete that is highly polished yet beautifully imperfect. Overall, Lemba Pottery embodies a mid-century aesthetic similar to the Los Angeles Home of Charles and Ray Eames, the Case Study House Number 8 (1949). Like the Eames, the Georgiades excel at mixing industrial materials with handcrafts in an assemblage that is the definition of the Gesamtkunstwerk or 'total artwork'.

Data collection

After post-processing the data, the study extracted insights into George Georgiades' design process from the panoramic documentation and video recording to create the ontology. The studio documentation captured how the potter interacts in his space and how he uses the equipment and tools within it. Links and insights were identified about his pottery creation, his materiality/methodology and his inspiration.

Figure 4 A potter at work (photo: Andriana Nikolaidou).

Figure 5 A potter glazing his work (photo: Andriana Nikolaidou).

Pottery creation

The potter prefers to work during the morning and midday when the light is neutral white and slightly warm. Early hours allow him to intentionally create with the warmth of the sunlight and experiment with the shadows. The potter forms clay pieces, hand-built at the beginning and later with a wheel-thrown technique (Figure 4). He places the clay on the bat while the wheel is turning slowly. When the clay complies, the potter squeezes the clay and shapes it with his thumb's pressure to create a form. The potter slows the wheel to complete the form, places his thumbs in the centre to make a hole, and lifts the clay to build a wall for the cylinder. Most of his pottery pieces are for everyday use with minimal decoration.

Materiality /working methodology

The potter works with stoneware clay and develops his own lead-free glaze recipes that fire in a gas kiln at 1260°C (Figure 5). Due to the high temperatures of the gas firing, the potter is able to produce and create his own glazes with a matte finish in earthy colours. The glazes are tactile and inviting, with a distinctive surface texture.

Inspiration

Natural organic forms such as stones, sea pebbles and dried leaves are his work's main inspiration, which is the main

Figure 6 View of nature from the studio (photo: Andriana Nikolaidou).

reason why he decided to work with stoneware clay and developed lead-free glaze recipes. The studio is situated on top of a peaceful escarpment overlooking the Mediterranean Sea and surrounded by open fields and orchards. The colours of the sunset, the green valley and the blue colour of the sea from the studio window are the primary colour palette (Figure 6). During the interview, the potter mentioned how 'the simplicity of nature and earth provides endless shapes, forms and colours; from leaves, the turquoise blue of the Mediterranean Sea, sea pebbles and sand'.

Ontology for artists' studios

The second stage of the study used the collected data to create an ontological schema using a set of CIDOC-CRM entities and properties. The original ontology covers the whole documentation of the studio, but for the purpose of this paper, the presented ontological schema focuses only on the artistic production of the artist (Figure 7). The ontological schema has two main starting points, E21 Person, George Georgiades, and E53 Place, the studio.

Artistic production

The first event (Figure 8) has as a starting point George Georgiades (*E21 Person*) who forms an idea ('*P187: has a production plan*' to '*E29 Design or Procedure*') during the morning ('*P8 took place on or within (witnessed)*' during '*E4 Period*').

The morning (*E4 Period*) has a '*P4 time span (is time-span of)*' an '*E2 temporal Entity*'; the daylight, which '*P174 starts before the end of*' an '*E52 Time Span*'. In this particular relationship, the event describes how George Georgiades works during the morning to take advantage of the daylight between 8 am and 4 pm. According to the video interview, this time of the day works better for his artistic production, which is identified by '*E5 Event*', as making pottery.

The potter uses the wheel (*E7 Activity*) to alter the clay (*E11 modification*), which leads to the creation of the final form, identified as '*E12 Production*'. The creation of the form (*E12 Production*) has produced '*P108 has produced (was produced by)*' one of the essential entities in the schema, the '*E24 Physical Humans Made Thing*'. The '*E24 Physical Humans Made Thing*' can have different types *(E55 Types)* such as a vase or a statue. The '*E24 Physical Human-made thing*' also '*P45 consists of*' a material (*E57 Material*), which in this particular case is clay. The '*E57 Material*' can have different types (*E55 Types*) like earthenware clay which can influence (*P15 was influences by*) the artist (*E39 Actor*).

The second event (Figure 9) has a starting point, the studio (*E53 Place*). The creation of a form (*E12 Production*) takes place (*P7 took place*) in the studio (*E53 Place*). The studio documentation revealed how the view of nature

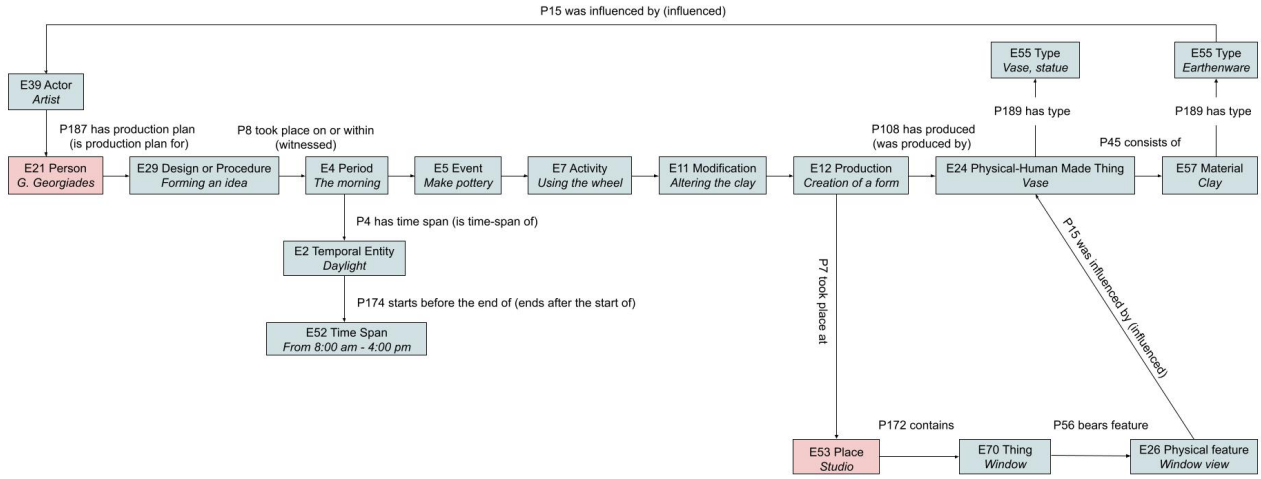

Figure 7 CIDOC-CRM ontology focused on the artistic production (photo: Andriana Nikolaidou).

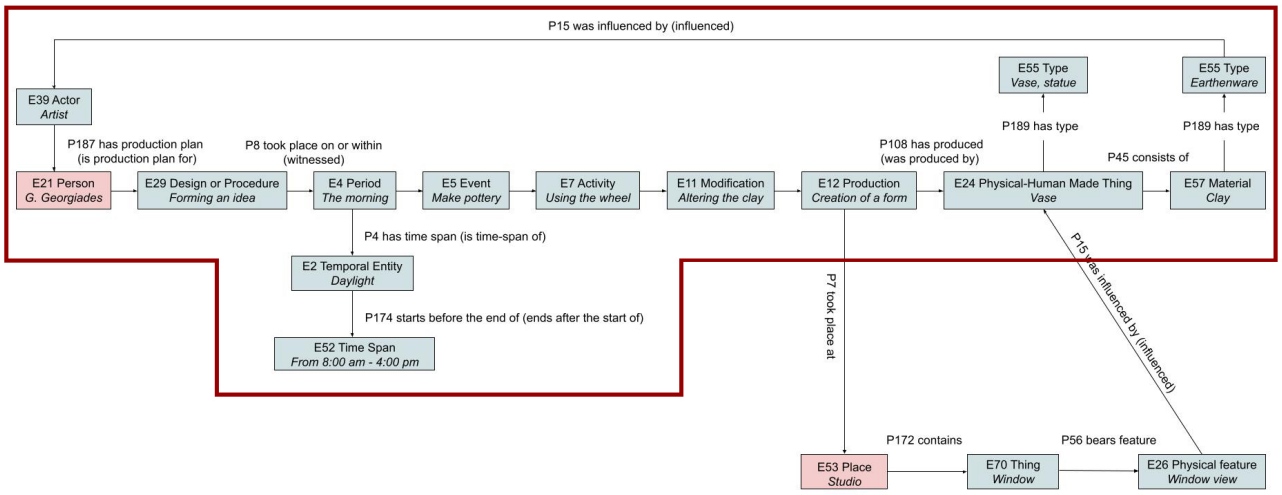

Figure 8 CIDOC-CRM ontology describing the artist (photo: Andriana Nikolaidou).

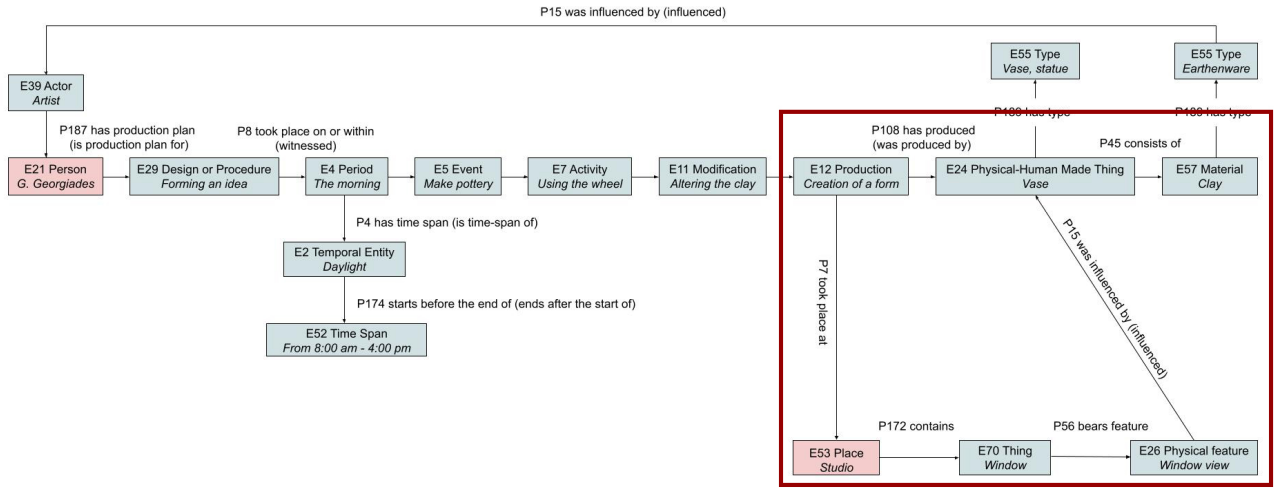

Figure 9 CIDOC-CRM ontology describing the studio (photo: Andriana Nikolaidou).

from studio windows is one of the main inspirations for his work. Considering this, the schema mapped this relationship as: the studio (*E53 Place*) '*P172 contains*' windows (*E70 Thing*) that '*P56 bears feature*' a '*E26 Physical feature*'. The window view (*E26 Physical feature*) influences (*P15 was influenced by (influenced)*) his pottery work **(***E24 Physical Human-made thing*).

The step after the creation of the ontology was to describe four main CIDOC entities with the AAT vocabulary (Table 1):

Table 1 Mapping of AAT Vocabulary to CIDOC-CRM entities.

CIDOC-CRM Entities	AAT Vocabulary
E39 Actor	Agents Facet
E24 Physical Human Made Thing	Object Facet
E55 Type	Object Facet
E57 Material	Material Facet

1) E39 Actor
2) E24 Physical Human Made Thing
3) E55 Type
4) E57 Material

1) **E39 Actor:** The first entity, *E39 Actor*, attempts to present the broader spectrum of the ontology in the discipline of artists by showing the potential to be expanded and also cover people in crafts.

The entity created two general hierarchical positions made from two different but similar vocabularies:

A) Agents Facet
.. People
... People (agents)
..... <people by occupation>
..... **<people in crafts and trades>**

B) Agents Facet
.. People
... People (agents)
.... <people_by_occupation>
..... <people in the humanities>
..... <people in the arts and related occupations>
..... <people in the arts>
..... <people in the visual arts and related occupations>
..... <people in the visual arts>
..... <people in the visual arts and related occupations>
..... <people in the visual arts>
..... **<artists>**

The concept of *Artists* follows an extensive hierarchy of anatomical constituents, made up of a few of the main art disciplines filtered by medium or work type. Similarly, the *People in crafts and trades* concept follows an extensive hierarchy of anatomical constituents comprising a few main craft disciplines filtered by material. The following proposed partonomy shows the class of E39 Actor descriptively*:*

- **E39 Actor**
  1.1 Artists (visual artists)
  1.1.1 Artists by medium or work type
  1.1.1.1 Conceptual artists
  1.1.1.2 Environmental artists
  1.1.1.3 Glass artists
  1.1.1.4 Installation artists
  1.1.1.5 Performance artists
  1.1.1.6 Photographers
  1.1.1.6.1 Digital photographers
  1.1.1.6.2 Photographic artists
  1.1.1.7 Printmakers
  1.1.1.7.1 Engravers (printmakers)
  1.1.1.7.2 Etchers
  1.1.1.8 Sculptors
  1.1.1.8.1 Metal sculptors
  1.1.1.8.2 Stone sculptors
  1.1.1.8.3 Lithographers
  1.1.1.8.4 Lino cutters
  1.1.1.9 Sound artists
  1.1.1.10 Video artists
  1.1.1.11 Painters
  1.1.1.11.1 Painters by the subject of work
  1.1.1.11.1.2 Figure painters
  1.1.1.11.1.3 Landscape painters
  1.1.1.11.1.4 Portrait painters
  1.1.1.11.1.5 Still-life painters
  1.1.1.12 New Media artists
  1.1.1.12.1 Digital artists
  1.2 People in crafts and trades
  1.2.1 People in crafts and trades by material
  1.1.1.1 Ceramicists
  1.1.1.1.1 Potters
  1.1.1.2 Woodworkers
  1.1.1.2.1 Fine Woodworkers

2) **E24 Physical Human Made Thing:** the second entity, *E24 Physical Human Made Thing,* focuses specifically on the case study of the potter with the following hierarchical position:

Object Facet
... Visual and Verbal communication
.... Visual Works
..... <visual works by material or technique>
..... **Ceramic ware (visual works)**

The entity, *E24 Physical Human Made Thing* has been organised based on ceramic ware. The class *ceramic ware* is classified into two categories: glazed ceramic ware and pottery, which are subcategories in the art of pottery. The following proposed partonomy shows the case descriptively:

- **E24 Physical Human Made Thing**
  1.1 Ceramic ware (visual works)
  1.1.1 Glazed ceramic ware (visual works)
  1.1.2 Pottery (visual works)
  1.1.2.1 Art Pottery

3) **E55 Type:** the third entity, *E55 Type,* describes the types of pottery objects in the following hierarchical position:

Object Facet
... Visual and Verbal communication
.... **Visual Works**

The conceptualisation of the type of the physical human-made thing uses the concept of *Visual work*. The class *visual works* include specific types of objects that have been identified through the studio documentation. The following proposed partonomy shows the case descriptively:

- **E55 Type**
  1.1 Visual Works
    1.1.1 Decorative bowls
    1.1.2 Decorative mugs
    1.1.3 Decorative plaque

4) **E57 Material:** The fourth entity, *E57 Material,* is also connected with the previous entities describing the material used for the type of pottery in the following hierarchical position:

... Material Facet
.... Materials
..... <materials by composition>
..... inorganic material
..... Clay
..... **Clay by function**

The conceptualisation of the material is filtered by the function of the clay that George Georgiades is using:

- **E57 Material**
    1. Clay
  1.1 Clay by function
    1.1.1 Fireclay
    1.1.2 Potter's clay

The above taxonomies are devoted to a very simplified hierarchy on the case study to index content elements and gather variant terms in a logical order for categorisation. Using the sector's most extensive and stable vocabulary responds to a wider aspect of studio documentation and can minimise ambiguity in the documentation of artists' studios. The link between the entities with terms makes the definition of the term clearer by raising questions such as: How is the type of material related to the more general term of clay? Or how is the type of a trade related to the material? These links can ensure how the connections between entities and terms can be defined and maintained for future reference and cataloguing.

Conclusion

This study proposes a documentation framework for the digital research of artists' studios based on an ontological approach. Through the interactive documentation of a potter's studio, the study captures the essence of the artist's creativity in the studio and reveals insights into his artistic process. The documentation shows how natural elements inspire his creativity and influence his work, which mainly uses minimal decoration and warm, earthy glazes. The blue of the sea, the dark green of the forest, and the orange colour of the sunrise are his main inspirations. The potter prefers to work during the morning and midday when the neutral white, slightly warm light creates playful shadows in the studio. The video captures his daily ritual before work, the process of making pottery, and how he interacts in his space. The panoramic documentation provides a more expansive experience to capture the studio, indulging the curiosity of a viewer. In the video interview, the artist is given licence to tell stories and explain his process from his own viewpoint.

The above insights were mapped through the CIDOC-CRM reference model and later described using the AAT vocabulary to provide a broader semantic documentation schema. The use of an ontological approach allows the researcher to align the data with a formal, accessible language that matches digital standards, thus encouraging broader applications and interpretation. The implementation of a structured vocabulary for describing the data also provides an opportunity for accurate and relevant attributes that meet domain-relevant community standards. Furthermore, the adoption of a universal vocabulary promotes a multidisciplinary research infrastructure that makes knowledge about artists' practices accessible for study and dissemination.

The study aims to improve the documentation framework by enriching the ontology with data from other art disciplines. The documentation of more artists' studios can offer different information and knowledge about the continuing importance of studios as well as the ways artists design and shape their spaces for clients, critics and marketing. Future work includes the development of an interactive open-access digital library for the documentation and archive of Cypriot artists' studios that can also expand its educational possibilities to an international audience and promote Cypriot art. The digital library will be hosted within the framework of Dioptra: The Edmée Leventis Digital Library for Cypriot Culture, which is developed by the Cyprus Institute to support the study and promotion of Cypriot cultural heritage.

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