



ENGAGING SPACES

Interpretation,
Design and
Digital Strategies

nodem

Schedule

SUNDAY, November 30th, 2014

15:00-18:00	Sofitel Victoria Hotel, Lobby	Optional Registration
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MONDAY, December 1st, 2014

8:00-9:30	POLIN – Museum of the History of Polish Jews, Lounge	Registration
9:30-10:00	POLIN – Museum of the History of Polish Jews, Auditorium	Welcome and Opening Remarks
10:00-16:00	POLIN – Museum of the History of Polish Jews, Auditorium	Keynote Speakers Sessions (4)
16:00-17:00	POLIN – Museum of the History of Polish Jews	Visit of POLIN Core Exhibition
18:00-21:00	Royal Castle in Warsaw, The Kubicki Arcades	Networking, Drinks, Dinner

TUESDAY, December 2nd, 2014

8:00-9:00	POLIN – Museum of the History of Polish Jews, Lounge	Registration
9:00-15:15	POLIN – Museum of the History of Polish Jews, Level 1	Special Sessions (53)
16:00-21:00	Museum of King Jan III's Palace at Wilanów, Orangery	NODEM EXPO
18:00	Museum of King Jan III's Palace at Wilanów, Orangery	Banquet Dinner

WEDNESDAY, December 3rd, 2014

10:00-13:00	POLIN – Museum of the History of Polish Jews	Workshops (3)
9:30-16:30	POLIN – Museum of the History of Polish Jews, Main Entrance	Free Museum Tours

NODEM 2014 CONFERENCE & EXPO

ENGAGING SPACES

Interpretation,
Design and
Digital Strategies

December 1-3, 2014

Warsaw, Poland



nodem

DESIGN

& DIGITAL

HERITAGE

CONFERENCE



NODEM 2014 Conference

The NODEM 2014 conference *Engaging Spaces – Interpretation, Design and Digital Strategies* enables discussion on the potential of dialogue and collaborations between architecture, experience design, strategies of interpretation and ICT. The NODEM 2014 conference intends to explore interaction modes between exhibition spaces, interpretative content and digital strategies in the context of visitor engagement at cultural and heritage institutions.

Held in the superb venues of The Museum of King Jan III's Palace at Wilanów and POLIN – Museum of the History of Polish Jews, the NODEM 2014 conference *Engaging Spaces* brings together 14 top international keynote speakers and chairs, as well as around 50 leaders and practitioners who will answer a variety of challenges and propose opportunities that newly built or renovated museums and other culture-historical institutions are facing to stay competitive in engaging today's visitors.

The conference platform will be a unique opportunity for museum and heritage professionals (galleries, archives, libraries and museums), innovation experts (universities, research and technology transfer centres, start-ups) and creative industries to exchange knowledge on the latest experimental results and theoretical advances in design, interpretative content and digital strategies during special sessions, workshops and NODEM EXPO.

NODEM 2014 conference is part of the NODEM Nordic Digital Excellence in Museums conference series under the stewardship of Digital Heritage Center Sweden AB in partnership with the Museum of King Jan III's Palace at Wilanów, POLIN – Museum of the History of Polish Jews, Adam Mickiewicz University in Poznań, The Faculty of Pedagogy and Fine Arts in Kalisz and NIMOZ – The National Institute for Museums and Public Collections.

Contents

Essential Information	6
Social Activities and Special Events	8
NODEM 2014 Conference Formats	10
Keynote Sessions – Chairs	12
Keynote Sessions – Speakers	18
Abstracts of Special Session Presentations	38
(Re)creating Spaces of Engaging Experience in Museums and Heritage Sites	40
Digital Strategies for Heritage – Collaboration, User Involvement, Museum Innovation, Policies	54
Virtual Museum	63
Social Media for Creative Expression, Communication and Content	68
Digital Curating on Interpretation, Learning and Collaboration	76
Experience Design Inside and Outside Museums	81
Digital Support – Archiving, Documenting, Preservation, Visualisation, Recreating Tangible and Intangible Heritage	92
Index of Abstracts	100
NODEM EXPO	102
Workshops	128
Museum Tours	136
Organizers	152
HERITAGE PLUS Call	160
Venues and Floor Plans	162
Program	170

Welcome to the NODEM 2014 Conference

We are delighted to give a warm welcome to the NODEM 2014 conference participants who have responded to our invitation, and we hope that you will find the conference informative and worthwhile. We are gratified that many participants from our previous NODEM conferences continue to engage in our interdisciplinary effort to address challenges and opportunities facing museums and cultural heritage institutions. We are proud that participation at NODEM conferences is becoming more global in reach involving culture heritage professionals from South America, Asia and USA.

Our highest priority is to provide the most stimulating sessions and exhibitions for sharing know-how, generating ideas and starting collaborations. The primary goal of the NODEM conference *Engaging Spaces* is to bring together heritage professionals, museum researchers as well as ICT experts from around the world in an open dialogue to discuss the issues facing newly built or renovated museums and other culture-historical institutions to stay competitive in engaging today's visitors.

We hope that our diverse and dynamic group of keynote and special session speakers and exhibitors provide new insight about practical tools, engagement models and methods for heritage institutions to become more effective in the on-going development efforts of involving visitors through interpretative content and design and digital strategies.

On behalf of NODEM 2014 conference organizers and partners we would like to thank you for choosing to attend the NODEM 2014 conference.

We wish you an interesting and productive conference!
Sincerely,

Halina Gottlieb

PhD, Founding Director of NODEM, Digital Heritage Center Sweden AB

Marcin Szeląg

Assistant Professor, Adam Mickiewicz University in Poznań, Poland

Piotr Górajec

Head of Development Department, Museum of King Jan III's Palace at Wilanów, Poland

Essential Information

VENUES

Keynote Sessions (December 1st), Special Sessions (December 2nd) and Workshops (December 3rd): **POLIN – Museum of the History of Polish Jews**, ulica Anielewicza 6, 00-157 Warszawa

NODEM EXPO (December 2nd), Second Day Dinner (December 2nd): **Museum of King Jan III's Palace at Wilanów**, ulica Stanisława Kostki Potockiego 10/16, 02-958 Warszawa

First Day Dinner (December 1st): **The Royal Castle in Warsaw**, Plac Zamkowy 4, 00-277 Warszawa

CONTACT DETAILS

nodem@nodem.org

Martyna Sowińska, msowińska@muzeum-wilanow.pl

Hubert Francuz, hfrancuz@muzeum-wilanow.pl

Silvia Istudor, silvia.istudor@digitalheritage.se

The main point of contact for the conference is the registration desk. Stop by if you need help with any issues that arise. Last-minute schedule changes and other conference announcements will be posted at the registration desk and on Twitter.

EMERGENCY

Tel: 112 for any kind of emergency

Hospitals near POLIN – Museum of the History of Polish Jews

St. Sofia Hospital, ulica Żelazna 90, 01-004 Warszawa

Princess Anna Mazowiecka Hospital, ulica Karowa 2, 00-315 Warszawa

Hospitals near Museum of King Jan III's Palace at Wilanów

Medicover Hospital, aleja Rzeczypospolitej 5, 02-001 Warszawa

Medical Centre Damiana, aleja Komisji Edukacji Narodowej 85, 02-722 Warszawa

TAXI

Ele +48 22 811 11 11

Sawa +48 22 644 44 44

MPT +48 22 191 91, +48 22 822 44 44

Super Taxi +48 22 578 98 00

PUBLIC TRANSPORT IN WARSAW

Direct bus between museums, POLIN and King Jan III's Palace: 180

Direct metro stops: WILANOWSKA (King Jan III's Palace) – RATUSZ ARSENAŁ (POLIN)

Near POLIN – Museum of the History of Polish Jews

Bus 111

Tram 33 from Central Railway Station/Dworzec Centralny

Metro: Ratusz Arsenal

Near Museum of King Jan III's Palace at Wilanów

Bus 116 (to Nowy Świat)

Bus 519 (to Central Railway Station/Dworzec Centralny)

Closest metro: Wilanowska to reach by bus 710, 724

AIRPORT TRANSFER

Airport to the center (Sofitel Victoria) or King Jan III's Palace or POLIN: by Taxi (cost of a single ride approx. 40-50 PLN / 10-15 Euro)

Airport to the center (Central Railway Station/Dworzec Centralny): direct bus 175

Airport to the metro station Politechnika: direct bus 188

Airport to the metro station Wilanowska: direct bus 331

SOCIAL MEDIA

Official hashtag on twitter: #nodem2014

Website: <http://www.nodem.org/conferences/nodem-2014/>

Twitter: @NODEMNetwork

YouTube: NodemNetwork

LinkedIn: NODEM - Network of Design and Digital Heritage

Flickr: NODEM NETWORK https://www.flickr.com/photos/nodem_network/

CASH

The currency in Poland is the Polish Złoty (PLN). You can not pay in Euro (except in some larger stores such as hypermarkets, but probably the change will be given in PLN).

ATM's nearby

ATM Pekao SA, ulica Stanisława Kostki Potockiego 24, Warszawa

ATM Euronet, ulica Mordechaja Anielewicz 11, 00-161 Warszawa

ESSENTIAL POLISH

Cześć = Hi

Dzień dobry = Good morning

Do widzenia = Good bye

Dziękuję = Thank you

Proszę = You're welcome

Przepraszam = Excuse me

Ulica (abbreviation: ul.) = Street

Aleja (abbreviation: al.) = Avenue

Plac (abbreviation: pl.) = Square

Social Activities and Special Events

Lunches and Coffee Breaks

POLIN – Museum of the History of Polish Jews
December 1st and December 2nd

All lunches will be served in the lounge of POLIN – Museum of the History of Polish Jews between 13:00 and 14:00. There will also be 30 minute coffee breaks to relax and network with other participants. All lunches and coffee breaks are included in the conference fee.

Networking Dinner

Royal Castle in Warsaw, The Kubicki Arcades
December 1st, 2014, 18:00-21:00

The City of Warsaw will welcome the NODEM 2014 conference participants at the former official residence of the Polish monarchs – the Royal Palace in Warsaw; a magnificent example of baroque style located at the entrance to the Warsaw Old Town and dating from the 14th century.

Conference Banquet

Museum of King Jan III's Palace at Wilanów, Orangery
December 2nd, 2014, 18:00

NODEM conference participants are invited to a wonderful feast at the Museum of King Jan III's Palace at Wilanów which will be held in parallel with the NODEM EXPO. It will be a perfect opportunity for participants to mingle and find out about the latest innovations for museums and heritage sites, while savoring delicious food and fine wine.

Museum Tours

Start from POLIN – Museum of the History of Polish Jews

December 3rd, 2014, 9:30-16:30

We have prepared interesting museum tours to complete your experience in Warsaw. While experimenting with engaging spaces in Warsaw museums, we invite you to learn about the rich history of the city, delight your artistic side with modern art galleries or deepen your knowledge of science at the most notable museums in Warsaw.

NODEM 2014 Conference Formats

Keynote Sessions

The keynote sessions on the first day of the conference will focus on four hands-on topics: Challenges in Experience Design, Aspects of Interpretation, Digital Strategies and Polish Excellence in Media Visualization and Communication. They will lay the framework for discussions on how experience design communicate and interpret exhibitions, the new trends and strategic choices made by cultural heritage institutions to increase the impact of their digital activities, the ways to drive interpretation and meaning when connecting contents to visitors, and the use of new communication mechanisms in Poland to build valuable relations with the audience and enhance learning. 10 international keynote speakers from the fields of design, museums, creative industry and cultural heritage practice and research will frame their insights in a 20-minute presentation and there will be 10 minutes reserved for questions.

Chaired by:

Kevin Walker, Royal College of Arts, London, UK

Herminia Din, University of Alaska Anchorage, USA

Halina Gottlieb, Digital Heritage Center Sweden AB, Sweden

Marcin Szeląg, Adam Mickiewicz University in Poznań, Poland

Place, Date and Time: *POLIN – Museum of the History of Polish Jews, December 1st, 10:00-16:00*

Special Sessions

The 7 parallel special sessions will consist of presentations based on submitted abstracts of academic or project research contributions reviewed and selected by the NODEM program committee on criteria of relevance to the conference, originality of the research put forward, quality and rigour of research and clarity of presentation. The full papers are published in the online NODEM 2014 conference proceedings. Four paper submissions have been selected for poster presentation in NODEM EXPO, and their abstracts are included in the proceedings.

Place, Date and Time: *POLIN – Museum of the History of Polish Jews, December 2nd, 9:00-15:15*

EXPO

The NODEM EXPO is arranged in connection with the NODEM 2014 conference "Engaging Spaces – Interpretation, Design and Digital Strategies". The EXPO is based on a highly successful model started in 2004 by NODEM (Network of Design and Digital Heritage) and taken into several countries around the world to provide an innovative platform for design researchers and companies to showcase the latest, cutting-edge products, exhibitions and services for museums, galleries and heritage sites.

Place, Date and Time: *The Museum of King Jan III's Palace at Wilanów, December 2nd, 16:00-21:00*

Workshops

The workshops will stage structured group discussions and practical activities on how to use new technology to engage with different audiences and what business model works to improve digital activities. There will be three workshops: "Openness: towards Engaging Spaces" offered by Aleksandra Janus, from Centrum Cyfrowe Projekt: Polska, "Creating 'Open' Mobile Audio Guides. Why It Matters and What It Offers" offered by Alexander Palin, from IZITEQ BV and "Improving Your Digital Activities with Business Model Innovation" offered by Marco de Niet and Robert Gillesse from DEN Foundation.

Aleksandra Janus is involved in numerous initiatives promoting openness and participatory models of work in the GLAM sector and she will share her knowledge of using technologies to engage with wider audiences, stakeholders and work on new modes of institutional collaborations to keep the heritage resources circulating.

Alexander Palin, business developer for IZi.travel project, will cover different aspects of using open platforms for publishing content from museums by employing modern mobile technologies, and teach participants on how to create their own mobile audio guide in 30 minutes.

Marco de Niet and Robert Gillesse will share their experience accumulated at the DEN foundation, the Dutch knowledge centre for digital heritage regarding how to improve your digital activities through a business model innovation.

Place, Date and Time: *POLIN – Museum of the History of Polish Jews, December 3rd, 10:00-13:00*



Keynote Sessions

Chairs

Monday, December 1st, 2014
10:00-16:00
POLIN – Museum of the History
of Polish Jews





Kevin Walker

Head of Information Experience Design
Royal College of Art, London
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Kevin Walker leads the Information Experience Design programme at the Royal College of Art in London (<http://ied.rca.ac.uk>). He is a researcher, designer, writer and artist working at the boundaries of digital and physical – specifically in curation and computation in physical spaces, grounded in cognitive and cultural theory. Author of *Hackers and Slackers* (2012), co-editor of *Digital Technologies and the Museum Experience* (2008), his background is in journalism, design, interactive media and education research.



Herminia Din

Ph.D., Professor of Art Education, Department of Art
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hdin@uaa.alaska.edu

Dr. Din is a professor of art education at the University of Alaska Anchorage. She was the Web producer at the Children's Museum of Indianapolis and education technologist at the Indianapolis Museum of Art. In 2005, she partnered with the University of Alaska Museum of the North in Fairbanks on the LearnAlaska project, and facilitated a docent-training program using Internet2 videoconferencing for a distance-delivered program. She presented at SIGGRAPH Educator's Program on educational gaming for museums, and delivered a speech on using animation and interactive virtual technology to enhance museum learning at SIGGRAPH ASIA 2008. She collaborated with colleagues at the Metropolitan Museum of Art, American Museum of Natural History, California Academy of Sciences, and de Young Fine Art Museum to offer teacher development programs focusing on art and science integration. In 2007, she co-edited *The Digital Museum: A Think Guide* that offers an in-depth investigation into how and why museums are experimenting with new technology, and co-authored *Unbound by Place or Time: Museums and Online Learning* (2009) and *All Together Now: Museums and Online Collaborative Learning* (2011). Her research focuses on object-based learning and evaluation of the effectiveness of museum online resources. She addresses the transformation of teaching and learning by using new technologies, and aspects of emerging technology for implementing creative initiatives to enhance museum education. She holds a doctorate in art education from Ohio State University and presents regularly on museum and technology at national and international conferences.



Halina Gottlieb

Director, Digital Heritage Center Sweden AB
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Dr. Halina Gottlieb is the founding director of NODEM (Nordic Digital Excellence in Museums), co-founder of the DIHA (Digital Intangible Heritage in Asia) interdisciplinary research cluster and the director of Digital Heritage Center Sweden, a spin-off from the Interactive Institute/Vision for Museums.

As an art historian, digital curator and knowledge transfer facilitator, Dr. Gottlieb has concentrated her efforts on promoting a fruitful and effervescent exchange of knowledge, practices and skills across fields of research related to digital heritage issues, as well as cross relevant sectors, including academia, ICT and creative industries.

In the past, Halina Gottlieb was a member in the Executive Committee of EPOCH (European Network of Excellence in Cultural Heritage), as well as the Swedish representative for the EPOCH Network of Expertise Centres (2004–2008).

Dr. Gottlieb also organized and taught an academic course on Exhibitions and New Media at the University College of Film, Radio, Television, and Theatre in Stockholm and in 2007 she developed the model for an Incubator that focused on transferring research results to SMEs from creative industries.

Conducting research on Digital Heritage, an emerging interdisciplinary area of study that connects digital technologies, museums studies, interaction design and participatory design, she has earned the first Scandinavian PhD title in this innovative field with a dissertation entitled “DESIGNING ENGAGEMENT FOR ART – Exploring Interfaces and Interpretive Content of Digital Heritage Artifacts in Museum Environments”.

At present, Dr. Halina Gottlieb is coordinating the Knowledge Triangle network at Nordic Council of Ministers (2011-2014) among other innovative projects.



Marcin Szeląg

Assistant Professor

Adam Mickiewicz University in Poznań, Poland

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Dr. Marcin Szeląg is a lecturer and researcher at Adam Mickiewicz University in Poznań and Head of the Department of Education at the National Museum in Poznań. He is co-founder of Museum Educators Forum, project manager, author of the survey and coordinator of the research project "Report on the condition of museum education in Poland". He has also edited the book "Museum Education in Poland. Situation, context, perspectives of development" which summarized this project (2012).

Author of articles on the museums, collecting, art history and museum education, his research interests are related to wider issues of the museum studies. He is interested in the problem of changing the traditional model of museum in the direction of the institution to a much greater extent, being socially responsible towards the public it serves. He has focused on educational tasks of museums and their power of emancipation and transformation of public. He is also interested in the objectives pursued by the contemporary museums and educational tasks being carried out by museums in relation to the community.

Currently, Dr. Szeląg is the head of research project "Art-Museum Education. The Influence of Contemporary Museum Studies and Art-History Theories and Methodologies on the Forms of Museum Education and Practical Art-Museum Models", granted by National Science Center in Kraków.

Keynote Sessions

Speakers

Monday, December 1st, 2014
10:00-16:00
POLIN – Museum of the History
of Polish Jews





Jussi Ängeslevä

Vice Creative Director at ART+COM,
Professor at The University of the Arts Berlin
and Lecturer at the Royal College of Art
www.artcom.de
angesleva.iki.fi
digital.udk-berlin.de
ied.rca.ac.uk

Being involved in academia, design industry and conducting his individual experimental work, Jussi Ängeslevä is focussing on embodied interfaces, experiences and services for the public. His work as Vice Creative Director at ART+COM media design studio is consistently yielding international recognition in exhibitions, installations and awards. In parallel he is an honorary professor at the Berlin University of the Art teaching Digital Media Design and has been serving as a juror, chair or advisor in various academic and design bodies such as D&AD, ARS Electronica, TEI and Siggraph.

His design ethos is leveraging hardware, software, physical and graphic design in the search for elegance in highly specific solutions, where the meaning of a work is inseparable from the medium communicating it.

Designing Experiences – Meaning in the Making

Jussi Ängeslevä

different stake holders

imagining use

prototyping

maintaining flexibility in the design process to react to lessons learned

schedules and teams

In creating spatial experiences for the public, design process attempts to make the best of the subject to be communicated, resources and time at hand and the previous knowledge combined with the speculative. Understanding enough of the subject, of the technology and the constraints is an unremitting challenge. This talk will discuss strategies of including prototyping, revisions and adaptation in design processes of cultural and sculptural spatial media at the design studio ART+COM.



Uwe Brückner

Architect, Exhibition Designer, Scenographer
Founder and Creative Director of ATELIER BRÜCKNER
Professor at the Academy of Fine Arts and Design Basel
Guest Professor at Tongji University Shanghai
kontakt@atelier-brueckner.com

Prof. Uwe R. Brückner is the founder and creative director of ATELIER BRÜCKNER. Educated as an architect and stage designer, he is reckoned as a protagonist of scenography. Uwe R. Brückner teaches scenography and exhibition design at the Academy of Fine Arts in Basel and as a guest professor at Tongji University, Shanghai. Lately, Prof. Brückner has given lectures at the Royal Academy for Architecture and Design in Copenhagen, the American University in Beirut and the Beijing Design week.

In accordance to the credo 'form follows content', ATELIER BRÜCKNER designs since more than 15 years scenographies for complex thematic issues and communicates brands in space. With 100 international projects, 140 awards and around 80 employees from diverse disciplines and cultural backgrounds, ATELIER BRÜCKNER aims to create cognitively challenging and emotionally groundbreaking experience based exhibitions. Among the international references is the highly awarded BMW Museum in Munich, the National Maritime Museum in Amsterdam and the Statgrid pavilion at EXPO Shanghai among others.

Scenography – or The Art of Holistic Space Experience

*»Scenography
is grown and designed space,
symbol and simulation,
phenomenon and philosophy,
reception and reality,
method, metaphor and magic.
Scenography is vision
that can be experienced.«*

Uwe R. Brückner

Scenography is a modern design philosophy featuring holistic, interactive, participatory and ambitious museums architecture and exhibition design.

The principle activity of scenography is the translation of given conceptual or material content into the three-dimensionality of a narrative space. No other creative discipline has recourse to such a multi-faceted, integrative range of instruments for designing space as scenography and to create fascinating spatial dramaturgies. Scenography instrumentalises the tools of architecture, graphic, light, sound and media design, theatre, opera, film, performing and fine arts. What is also of relevance is the extent to which traditional borders between the different disciplines are dissolving and reforming. Space, with its potential for scene setting and narration, is the central medium of scenography; it is used as an instrument itself and can orchestrate all other instruments as well – integratively, in the sense of a „Gesamtkunstwerk“. Scenography is a universal design discipline. It unites logic and magic.



Mary Anne Staniszewski

PhD, Associate Professor
Rensselaer Polytechnic Institute, Troy, New York
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Mary Anne Staniszewski investigates culture and art in relation to political and social perspectives. Her books include: *Believing Is Seeing: Creating the Culture of Art* (Penguin USA, 1995; Korean editions: Hyunsil Cultural Studies, Hyun Sil Moon Hwayonju, 2000 and 2007) and *The Power of Display: A History of Exhibition Installations at the Museum of Modern Art* (MIT Press, 1998; Korean translation, designLocus, 2007). She was executive editor of *Signs of Change: Social Movement Cultures, 1960s to Now*, curators/editors, Dara Greenwald and Josh MacPhee (Exit Art and AK Press, 2010), a project of Exit Art's Curatorial Incubator, for which she was director. Staniszewski also co-edited with Lauren Rosati, *Alternative Histories: New York Art Spaces, 1960-2010* (Exit Art and MIT Press, 2012). Staniszewski is currently completing a contemporary-historical portrait of the United States, which examines issues of slavery and race.

Staniszewski has overseen a number of projects related to the New York City cultural center, Exit Art, which closed in June 2012. In 2011, Staniszewski conceived a symposium on contemporary slaveries at Exit Art, which she organized in collaboration with Exit Art's staff and which was produced in conjunction with Exit Art's Contemporary Slavery exhibition.

Staniszewski has Ph.D. in Art History from the Graduate School and University Center, City University of New York, and is an associate professor at Rensselaer Polytechnic Institute, Troy, New York.

Safety Nets, Security States, Curatoria Euphorias: Some Observations and Questions about Museum Cultures in the Early 21st Century

Mary Anne Staniszewski

Featured in the presentation will be an analysis of developments, transformations, and phenomena related to the proliferation of global networks, big data, surveillance, and algorithmic solutions during the past several years. Questions will be raised regarding how curatorial and museological practices are functioning as a means of offering a sense of security, neutrality, and control in an increasingly infiltrated and digitally dystopic social landscape. Examined will be the ways that the curatorial and the technological intersect: metaphorically, actually, and potentially in the post 9-11 environment. The history of terrorisms in the United States will be addressed with reference to mythologies and museums. There will be a focus on the National September 11 Memorial Museum, which opened this year in New York City – what is literally ground zero for much of the contemporary US discourse on these matters.



Graham Black

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Graham Black is Professor of Museum Management and Interpretation at Nottingham Trent University. He describes himself as both an academic and a practitioner and believes this crossover enriches his work in both fields. He has worked in and with museums for over thirty years. In that time exhibitions on which he has been interpretation consultant have won every UK museum award, including the prestigious £100,000 Art Prize twice. His debut book, *The Engaging Museum* (2005), is now in its eleventh reprint in English. His follow-up, *Transforming Museums in the 21st Century* (2012), is also a 'best seller'.

Graham is committed to both transforming the museum experience for traditional audiences and reaching out to new audiences. Of the latter, he says "As a teenager growing up on the Shankill Road in Belfast, the Ulster Museum changed my life. I want to give the same opportunity to others".

Back to Basics

Graham Black

This paper will set out to re-examine traditional principles of interpretation and to explore their application within the 21st century museum, including a consideration of the role of digital technology. The origins of interpretation as a profession lie in the environmental movement in the USA in the second half of the 19th century, so what we see today is based on well over a century of experience of working directly with the public. The basic principles driving interpretation are thoroughly tried and tested, largely through the medium of guided trails. However, it is rare to find a museum professional who appreciates their pedigree.

Three words sit at the heart of all the best interpretation:

RELATE – PROVOKE – REVEAL.

Thus, interpretation that people cannot relate to will be sterile; the ambition is to provoke thought, not dictate; as a result of such provocation, meanings will be revealed.

Information is not interpretation (although all good interpretation is supported by well-researched content). Nor is interpretation a one-way process of communication. At its best, it is a three-way conversation between the museum/site and its visitors and amongst visitors themselves. This is most effectively achieved through a series of primary, practical approaches, including:

- Make use of visitors' knowledge and interests
- People understand best through doing
- Use questions
- Vary your content through structure
- Plan and evaluate

The paper will take these basics and apply them to help develop the 21st century audience experience in museums. Personalisation, participation, the stimulation and integration of user generated content and, particularly, the triggering of the age-old technology of conversation will all be considered.

The paper will conclude with a discussion of what this all means for digital media strategies. Is a combination of new media and long-established interpretive principles the best way to develop a profoundly different, much more participatory visitor experience – one that involves creating new and more meaningful opportunities for engagement?



Nik Honeysett

CEO, Balboa Park Online Collaborative, USA

Blog: www.recoveringtechnologist.com @nhoneysett

nhoneysett@bpoc.org

Nik Honeysett is CEO of the Balboa Park Online Collaborative, a technology non-profit consultancy that provides support, development and strategy for the museums in Balboa Park, San Diego and beyond. Previously, he was Head of Administration for the J. Paul Getty Museum in Los Angeles, administrating at the Museum's two campuses in Brentwood and Malibu. Formerly, he lead the Getty's Web Group and before moving to Los Angeles, he was Head of Production at Cogapp, a UK-based consultancy specializing in interactive and online multimedia for the cultural sector in Europe and the USA. He currently sits on the Board of the American Alliance of Museums and teaches a course on the culture and management of museum technology through Johns Hopkins' Museum Studies Masters Program.

Building a Content Commonwealth

Nik Honeysett

Balboa Park is a 1,200-acre urban cultural park in San Diego, California. In addition to open space areas, gardens, and trail paths, it contains museums, theaters, recreational facilities, restaurants and a Zoo. Placed in reserve in 1835, the park's site is one of the oldest in the United States dedicated to public recreational use. The Park welcomes 12 million visitors per year.

Founded in 2008 to serve 17 organizations in Balboa Park, the Balboa Park Online Collaborative (BPOC) collaborates and leverages the economy of scale to help museums, art, science, and cultural organizations make cost-effective, sustainable and strategic technology decisions with a range of technical and support services, digital production, website and in-gallery development, online marketing, and digital strategy. While BPOC supports the broader museum community, its focus is on cultural organisations within the Park where their physical proximity and physical collaborative efforts present a solid foundation for digital collaboration.

To date, the focus of BPOC's efforts, outside of providing core technology services and support, has been in the production of institutionally-specific, in-gallery interpretive installations and websites, but its emerging strategy is to create a unified information architecture manifesting as a single encyclopedic content instance. Online, this would be expressed as an institutionally-agnostic view of content with rich facets based on connections such as themes, subjects or personal interests. In the Park, this would be expressed as a personal, guided experience, where connected themes, subjects and interests translate to a playlist of physical cultural and social interactions with collection objects, architecture, animals, science, art, music, dance, theatre and fellow visitors.

Given the range of cultural offerings and destinations in the Park, a unified view of Park content would be unparalleled in its scale, diversity and richness. But there are many challenges to realizing this vision. The cultural organisations in the Park represent a microcosm of the museum field not just in terms of their subject diversity and subject matter expertise, but also in terms of their digital proficiency. Consequently, realizing this vision represents a solution for the field, but it requires rethinking the traditional cultural models and approaches to information management and current practices and philosophies in the development of interpretive content.

This is a data architecture challenge, a content development challenge and a visitor engagement challenge, both physically and online.

Marco de Niet



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Marco de Niet (1962) is the director of the DEN foundation. DEN (Digitaal Erfgoed Nederland) is the Dutch knowledge centre for digital heritage and supports archives, museums and other heritage institutions to improve their digital strategies and services. Marco studied Dutch language and literature, and history of the book at Leiden University. He is actively involved in the Europeana Network and he is also a core partner in the ENUMERATE project, to set up a statistical framework to measure the progress of digitisation in Europe. He is a board member of the Dutch Museum Register and a member of the Council for Dutch Language and Literature. Before DEN he worked at the National Library of the Netherlands, as head of Innovative Projects and Digital Preservation. He is also one of the founders of The European Library-service.

Harry Verwayen

Deputy Director, Europeana

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Harry Verwayen Deputy Director Europeana. I am responsible for the strategy, business and product development of Europeana, Europe's platform for digital cultural heritage. My main passion is the design and implementation of new models that will support us in our aim to make our complete heritage openly accessible for work, learning and pleasure. Prior to this I worked at the Amsterdam based thinktank KnowledgeGeland, <http://www.knowledgeland.org>, where I was responsible for business model innovation and the Images for the Future project. I studied History at Leiden University and worked over ten years in the Scientific Publishing Industry.

The Impact of Digital Heritage

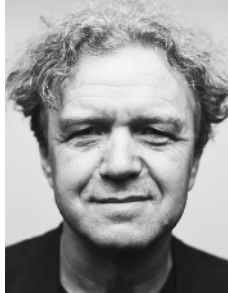
Marco de Niet and Harry Verwayen

During the past 15 years our heritage institutions have been digitising significant parts of their collections and they built various services around them, e.g. for search and retrieval. In this presentation, Marco de Niet and Harry Verwayen will assess these investments against recently gained insights on the impact of these efforts on a social, economic and institutional level.

For many memory institutions the focus has been on creating and managing a digital offer, based on their historical collections. The ENUMERATE project collected statistical information about digital heritage developments in Europe and provides an overview of the 'status quo' in Europe: how much of the historical collections has been digitised so far, how many institutions manage born digital collections, how much of the digital collection is accessible via open networks?

Although these efforts are much needed and appreciated (e.g. by researchers and students), it is only a first step towards a higher ambition for the memory institutions, which is to enhance the use and enjoyment of culture and heritage in digital networks everywhere. Europeana is a network of institutions across Europe that want to make this transition in order to effectively 'transform the world with culture'.

Europeana recently developed an Impact Framework to understand the ways in which digital heritage can have a positive impact on society, on the economy, on people's lives. The framework challenges us to think beyond the measurable direct output of our activities and mirror our digital activities with our core values. There are three keywords that express these core values in the digital age: 'Re-usable', 'Mutual' and 'Reliable'. These keywords characterise the next generation of digital heritage services and they should be central in the digital strategies of all memory institutions.



Ryszard Kluszczyński

Prof. Ryszard W. Kluszczyński, PhD.
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Ryszard W. Kluszczyński publishes widely about new media arts, avant-garde film and video art, cyberculture, theory of media and communication, information and network society. Some of his book publications include: *Interactive Art. From Artwork-Instrument to Interactive Spectacle*, 2010; *Information Society. Cyberculture. Multimedia Arts*, 2001; *Film – Video – Multimedia. Art of the Moving Picture in the Era of Electronics*, 1999; *Images at Large. Studies in the History of Media Art in Poland*, 1998; *Avant-Garde. Theoretical Study*, 1997; *Film – Art of the Great Avant-Garde*, 1990.

In 1990-2001 he was Chief Curator of Film, Video and Multimedia Arts in the Centre for Contemporary Art in Warsaw where he curated numerous international art exhibitions and festivals.

Curator, together with Tsutomu Mizusawa of the main exhibition of the International Biennale of Contemporary Art in Poznań 2010

Co-curator of the travelling exhibition *United States of Europe*, 2011-2013.

Artistic Director of the project *Art & Science Meeting* in the Center for Contemporary Arts, Gdansk 2011-2016, where he also curated several exhibitions.

What Can Art Do For Science?

Reflections Inspired by Curating Art and Science Exhibitions

Ryszard W. Kluszczyński

Since 2011 I have been working together with the Center for Contemporary Art Laznia in Gdansk on the project "Art and Science Meeting". In the framework of this project, I have curated several exhibitions with participation of such artists, like Oron Catts and Ionat Zurr, Ken Feingold, Monika Fleischmann and Wolfgang Strauss, Laurent Mignonneau and Christa Sommerer, Stelarc, Victoria Vesna and James Gimzewski, Bill Vorn. Together with conferences, seminars, and workshops, they all created the framework for discussions on new forms of art and its relations with science and technology. In my conference talk I want to reflect on those issues with particular focus on a number of questions:

What are the roles and functions of science in the field of art nowadays?

Which transformations of contemporary culture, particularly in art and science encourage and support their mutual dialogue?

What kinds of relation art can develop with science?

What is the role of digital technology in these processes?

Can art play a critical role towards science?

Can art participate in the process of producing knowledge?

How art changes in the result of a dialog with science?

To which extend and how this kind of art can engage audience participation?



Piotr Krajewski

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Piotr Krajewski is a curator, critic, and a scholar. He deals with the issues of contemporary and media art. He graduated from the University of Wrocław's social studies department, specializing in the theory of culture. He's the co-founder and a long-standing artistic director of the WRO New Media Art Biennale, and the head curator shaping WRO Art Center's program. As a curator he carried out a large number of projects, both in Poland and abroad, among others in the National Museum of Wrocław, Akademie der Künste in Berlin, ZKM Karlsruhe, Kunsthalle Wien, and Kunsthall Aarhus. His curatorial output includes both individual exhibitions of artists like Mirosław Bałka, Robert Cahen, Istvan Kantor, Leszek Knaflewski, Igor Krenz, Józef Robakowski, Zbig Rybczyński, Carolee Schneeman, and renowned group exhibitions like the Rings of Saturn (2013), On the Silver Globe (2014), and most recently Rysopis (2014).

He's an author of numerous texts and articles, published in Poland, Germany, USA, and Japan. He was a juror for numerous festivals and competitions, including the Kurzfilmfest Oberhausen, Transmediale Berlin, and Video and New Cinema Festival in Split. He gives guest lectures in Europe, USA and Japan, and actively participates in international conferences dedicated to the problems of art, curatorial strategies, and contemporary cultural creativity. He is a senior lecturer for the intermedia department of University of Arts in Poznań and the Academy of Arts and Design in Wrocław.

As an expert, he advised the European Commission and Japan's Agency for Cultural Affairs. He was, among others, part of the program committee in the Museum of Modern Art in Warsaw, and the head of the group designing the program of Wrocław Contemporary Museum. Currently, he's on the committee of MOCAK Museum of Contemporary Art in Kraków. He's a member of the AICA international art critics association, the Polish Esthetic Society, the Polish Social Studies Society, and the founding member of the Lower Silesian Society for the Encouragement of Fine Arts. He lives in Wrocław.

An Art Center as a Culture Laboratory

Piotr Krajewski

New media means more than just changing the tools in the artists' hands and the ways of spreading of contemporary artistic output. New media means new areas of social creativity that the art of today has to tackle. Among the most important challenges that contemporary art institutions are facing is not only the partaking in the creative processes, but making a skillful use of new communication mechanisms to build valuable relations with the audience. This leads to leaving the homogenous model of a message directed to everyone, and taking the diversification of interests of various groups in consideration. Therefore, art institutions have to be ready to revise – in a practical way – the very terms of “audience” and “viewer”, as these do not reflect the active nature of participating in the processes initialized by the institutions.

This brings us to a paradox: on one hand art institutions are supposed to serve the artists and support their experiments, and protect the value of the entrusted works so they reach the audience as completely as possible; and on the other, they have to respond to the awakening need of participation, co-shaping, and co-deciding manifested by their audience. An art institution has to make a selective use of social mechanisms, while preserving the sincerity of their relation with the audience, and entitle the audience, while maintaining their own authority, and the authority of the presented art.

I'd like to present these issues using the example of the projects conducted by the WRO Art Center, an unique institution established on the experiences of WRO Media Art Biennale, taking place in Wroclaw since 1989 and defining its public mission as a laboratory for art mediation. Among the best known WRO projects are the *Interactive Playground*, an innovative exhibition aimed at the youngest viewers, shown in over 20 galleries and art centers in Europe; a series of events commemorating 50 years of media art in a non-museal way; and the RenomaWRO exhibitions, organised in a functioning department store



Alicja Knast

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Alicja Knast received the MA degree in musicology from Adam Mickiewicz University, Poznań. Between 1995 and 2003 she worked as an adjunct at National Museum, Poznań. Alicja Knast lectured at London Metropolitan University (2005-6) and worked as research assistant at University of Plymouth (2005-8). From January 2009 until 2011 she played a key role in new development of the permanent exhibition at Chopin Museum where she was the curator. Between 2012 and 2014 she was CEO of the Core Exhibition at the Museum of the History of Polish Jews in Warsaw on behalf of The Association of the Jewish Historical Institute. Since July 2014 she has been the director of Silesian Museum in Katowice and Upper Silesian Museum in Bytom. She was Research Fellow at The Metropolitan Museum in New York 2004-2005. Since 1998 she has been a member of ICOM and its subcommittee International Committee of Museums and Collections of Musical Instruments as well as a member of Museums Association UK and Academy of Higher Education UK. Her research interests are focused on strategies of implicit learning, music perception and instrumentology. Currently her main area of professional activity is museum management, policies and design of architectures of multimodal systems for exhibitions. In 2011 she was awarded the "Royal Order of the Polar Star" by Gustav, King of Sweden and in 2011 together with Migliore e Servetto the prestigious Red Dot Award.

Multimodal Exhibitions. How to Enhance Learning and Design Quality?

Alicja Knast

Most recent years of museum development in Poland are marked by exponential raise of funds for capital investments, permanent exhibitions included. A form of narrative exhibitions conceived with dense AV/IT systems has been widely understood as a synonym of openness, modernity as well as a way to increase access to collections and capitalize on a process of digitalization. On the basis of three capital investments such as Chopin Museum, Museum of the History of Polish Jews and The Silesian Museum, it will be shown how design architecture of multimodal AV/IT systems helps to develop interesting, appealing, easy to maintain permanent exhibitions but also obtain remarkable amount of critical data for future processing and conclusions on efficiency of the systems and the content. On the basis of Chopin Museum and Museum of the History of Polish Jews it will be shown how we can improve quality of design understood as efficiency of learning as well as give insights to designers on how to improve exhibition design in order to convey a given message more effectively. Needless to say, well thought AV/IT systems can provide vital information for making the exhibition sustainable in social, material and financial terms. It is vital to show that by increasing awareness about possibilities which centrally managed IT/AV systems can provide, museum managers can get constant feedback about their product as well as information about directions for necessary changes. It is also vital to create a common vocabulary and tools in order to be able to share experiences and exchange ideas on future development. It has been clear from above mentioned experiences that sharing, critical observation of existing projects as well as re-shaping modes of collaboration with suppliers can help to design better exhibitions with multimodal components.

Abstracts of Special Session Presentations

Tuesday, December 2nd, 2014
9:00-15:15
POLIN – Museum of the History
of Polish Jews



(Re)creating Spaces of Engaging Experience in Museums and Heritage Sites

Sala 1

9:00-15:15



Hubert Francuz
Chair



Aleksandra Janus
Chair

Cultural Experience Room: Visualization of Intangible Heritage, A Multimedia Approach

Ng Bee Chin

Nanyang Technological University, Singapore
<http://www.ntu.edu.sg/home/mbcng/index.html>

Francesco Cavallaro

Nanyang Technological University, Singapore

Halina Gottlieb

The Interactive Institute, Sweden
<https://www.tii.se>

This paper presents the proposal for the development of an exhibition called the "Singapore Cultural Experience Room". The exhibition invites visitors to experience the tangible and intangible heritage of three ethnic communities, Malay, Hokkien and Baba Malay (endangered), in novel and interactive ways. An innovation in this project is the use of the languages to contextualize both the tangible and intangible heritage.

For each language group, there are possibilities of engaging novel interfaces to display the sound of the language, environment of the habitat (e.g. houses and rooms), the cultural artefacts (e.g. weaving, fabric, beadwork), and the various cuisines, festivals and songs overlaid with commentaries in the specific languages. These could be creatively visualized to enhance the experience of these various facets of a culture in the linguistics context. It also allows researchers to engage with language materials visually, rather than using just the traditional text and audio approach challenges.

TACTEC, Transforming Art and Culture Through the Engagement and Construction

Raquel Barros Pinto, Nelson Zagalo

Centro de Estudos de Comunicação e Sociedade, Instituto de Ciências Sociais –
Universidade do Minho, Portugal

Lia Oliveira

Instituto de Educação – Universidade do Minho, Portugal

This article describes the development of an interactive application based on participatory and creative activities of visitors of art museums, TACTEC (Transforming Art and Culture Through Engagement and Construction). This prototype pretends to promote new ways of learning about the artwork in the museum environment. The project arises from the combination of art and technology and constitutes an interactive application developed for tangible surfaces based on Windows Touch and Tablet Android systems. TACTEC refers to the direct relationship between the visitors and the artworks presented in the museum space. The main point of our work is the relational engagement in a creative exploration. With this model we pretend to offer museum visitors a new communication model where, apart from the motivation of the visit, the museological context constitutes itself as a living platform that provides moments of enjoyment and connection with the works exhibited in a unique approach to the visitor. The developed platform offers the possibility of viewing the original works and the possibility of creating new scenarios, based on the creation of visual narratives, using elements/fragments from the original artworks. The images created can be shared on social networks and thereby constitute the museum visit in the form of relationship with the outside world. The methodology adopted was development research. The techniques for data gathering adopted were: observation, interview and analysis of documents. The instruments for data collection: video register, screen cast, and interview protocols. Usability tests were carried out at the Centro de Computação Gráfica, Universidade do Minho. Prototype validation has been carried at the Sociedade Martins Sarmento museum.

Restaging a Garden Party: Sharing Social Histories through the Design of Digital and Material Interactive Experiences

Caroline McCaw, Morgan Oliver, Leyton Glen

School of Design, Otago Polytechnic, New Zealand

9:30-9:45

This paper outlines the design, development and outcomes for two student group projects, from the School of Design at Otago Polytechnic. Both projects consider ways of developing social history storytelling, through the design of interactive experiences using material and digital forms. Working with the content and histories of Olveston, a heritage home, gifted to the southern city of Dunedin, New Zealand, the projects engage historic values in innovative ways.

The first project restages elements of a garden party, first staged in 1907, to celebrate Dorothy Theomin's "coming out". This event, documented in the local newspaper, is recreated and discoverable, through a geo-located Augmented Reality app. Scenes are re-created and staged drawing on a combination of old photographs and new footage and recordings. The second project considers ways of developing the existing resources and narratives currently employed in the Olveston house tours to extend the visitor experience. A wide range of media and outcomes are employed in this open brief, in order to develop these material interactive tools.

Through engaging strategies and strategies of engagement this paper consider ways that young people become enthusiastic about both the research into, and retelling of old stories. This evolving practice of the design of social history storytelling, enlists techniques of theatre and film-making, and contemporary museological ideas of community-based identity building, along with IDEO design thinking methods. We produce characters, objects and images that have material and contextual connections to place, and help to develop new local and visitor audiences.

Discussion considers the role of embodied local experience, in partnership with digital, augmented and take-away experiences, realized through the creative process of designing. Nina Simon's definitions of social and relational objects (Simon 2010) are compared with Shedroff et al's model of Experience Design.

Design for Interaction and Discovery

Claudio Pedica

Gagarin, Island

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Throughout history we find signs of our innate desire for exploration. We search to discover something new – an act of learning by revealing the unknown. We delight in the surprise of finding something interesting and unexpected. At times, unfamiliar territory makes us feel uneasy and disoriented, but when approached with an exploratory mindset, the unknown appears full of novelty and the experience becomes unique, engaging and enriching.

If direct experience encourages learning, how do we engage visitors in a search to discover culture and heritage? How do we design exhibitions to support this exploratory mindset?

In this presentation we are going to discuss the design of a media interactive exhibition that encourages such exploration. We'll acknowledge the importance of interaction aesthetics and tangibility as a means to elicit a visitor's desire to search and discover.

The expectations of the digital era have augmented the museum space to include the technological object. Designing for full-body, immersive interaction transforms an ordinary user experience into a performance within a narrative structure – we encourage the visitor in her own quest for discovery of interesting content and stories. Released from the influence of modern consumer products, such as mobile apps and technological gadgets, the visitor becomes the protagonist of her own narrative, free to explore and become fascinated by what she discovers along the way.

To discover something together is a form of sharing, but modern technology often creates an interactive situation that isolates and is solitary. We will speculate on a theoretical application of F-formation system of spatial organization as an attempt to support the group experience of interactive exhibits.

The Wall of Knowledge: Exploring the Egyptian Art History through Augmented Reality

Fathi Saleh, Mohammad Nabil, Nessma Sameer

CULTNAT – Bibliotheca Alexandrina, Egypt

This paper will present the work being done by CULTNAT (Center for Documentation of Cultural and Natural Heritage) to spread the knowledge about the Egyptian art history among the public using Augmented Reality technology.

CULTNAT, one of Bibliotheca Alexandrina research centers, aims at applying the latest technological innovations to document Egypt's cultural and natural heritage. One of the main tracks at CULTNAT is the documentation of the Egyptian art history, including paintings and sculptures, which started back in the late 19th century.

Following one of its main objectives to increase public awareness of cultural and natural heritage using all available media, CULTNAT is developing "The Wall of Knowledge", an Augmented Reality exhibition that allows the public engagement with in-depth information about the different generations and art movements that compose the Egyptian art history.

"The Wall of Knowledge" exhibition is part of a wider vision that is currently being developed at CULTNAT to exploit Augmented Reality technology to increase the public engagement with heritage and art exhibitions. This is done by utilizing the space between visitors and typical paintings and prints on walls, converting it into a meaningful 3D augmentation that can be used as a second layer, after the physical print, for presenting additional information to visitors in a personalized and attractive fashion.

We will introduce the description of the "Wall of Knowledge" exhibition concept including a brief on the technical challenges. We will focus on: 1) the application usability, 2) the expected impact of applying this concept on visitors, engagement with museums and art exhibitions, and 3) future plans for reusing the Wall of Knowledge exhibition concept in heritage and art domains.

Guided Personalization and User Generated Content Extending the Walls of Beit Hatfutsot into the Global Community

Cybelle Jones, Ariel Efron, Kendra Chong, Ruth Graham

Gallagher & Associates, United States

<http://www.gallagherdesign.com>

How can an institution remodel itself for modern audiences and remain relevant in the 21st century?

When poet Abba Kovner proposed the exhibits for Beit Hatfutsot in 1978 it was considered one of the most innovative museums in the world. The incorporated audio-visual displays actively connected community stories of the Jewish diaspora to visitors. The shifting technological climate has changed the way people consume knowledge and experience content and today, Gallagher & Associates continues to collaborate with Beit in the implementation of evolving digital strategies – social media, story-sharing, customized content – to enhance the museum's connections to its visitors.

Based on analysis of visitors' behavior, study of visitor flow sequences and the existing distribution of content, the redesigned Beit Hatfutsot exhibits are fully interactive and allow visitors to move outside the walls of the museum and connect with others, and share stories and messages. By incorporating powerful media elements into the exhibit environments, we increase the number and types of stories and also alleviate the reliance on the physical exhibit space as the sole space in which to tell the stories.

In one new exhibit visitors browse Jewish communities from all across the globe through an interactive map and contribute their stories onsite through the touchscreen interface and their smart phone. Those stories become shared digitally and people who have never stepped foot in Tel Aviv can add their stories from home through the museum's app and augment and enrich the entire visitor experience. With the core Beit Hatfutsot story being community, socially connective technologies are a game-changer and natural extension of the museum's mission.

Museums are no longer a one-way information streams as visitors begin to play an increasingly integral role in adding to a "living" archive of stories, messages and content. They become part of the story.

Redesigning the Way We Listen: Curating Responsive Sound Interfaces in Transdisciplinary Domains

Morten Søndergaard

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<http://www.art.aau.dk>

This paper will be presenting reflections on a research project-in-progress based on the idea to use curatorial practice as methodology for investigating responsive sound interfaces.

The curation of sound art for public displays and exhibitions calls for transdisciplinary practices, which may be used strategically for redesign-purposes. Not only may redesigning transform the way we listen to sound; it may even alter the users' experience of sound altogether.

This paper analyses and discusses two responsive sound interfaces (Audiobar and POEX Tape), both co-produced by the author, and claim that transdisciplinary curatorial methodologies (through the use of reponsive interface technology) may redesign the users' experience of sound at museums and from archives.

Authenticity and Authorship: The Chocolate Kitchens at Hampton Court Palace

Aileen Peirce, Polly Putnam

Historic Royal Palaces, United Kingdom

<http://www.hrp.org.uk>

In this paper we use the example of the Chocolate Kitchens at Hampton Court Palace to explore issues of authenticity and authorship in re-creating historic interiors.

In February 2014, Historic Royal Palaces opened a suite of three rooms associated with chocolate making. One is an almost perfectly preserved Chocolate Kitchen with 18th century fixtures and fittings. The second, badly fire damaged, had little surviving historic building fabric. The third, the Chocolate Room, was empty apart from badly broken 18th century ironmongery in the fireplace and the scars of historic shelving on the walls. In the surviving Chocolate Kitchen, we took the unusual step of using projection mapping technology, avoiding physical interventions in this sensitive space.

Unlike many restorations, none of the original contents survived but research uncovered detailed inventories, archaeological fragments and extant examples from other collections. In the Chocolate Room we have mixed real objects and carefully researched re-creations with our guiding purpose being that the space must feel inhabited. We have also used the latest projection mapping techniques to create an animated diagram, using 18th century illustrative styles, to bring the abandoned Chocolate Kitchen to life.

We make the argument that it is possible to produce an “authentic re-creation”. Research has shown that this was the actual Chocolate Room. While its contents are not original, the authenticity of the experience lies in the archaeological and technological accuracy involved in the re-creation of each item. Nonetheless, the question must be asked, have we created an elaborate fake?

Visitors expect historic interiors to provide the authentic “history where it happened” experience. In the Chocolate Room, we have pushed the boundaries of authenticity, creating a world where visitors are transported to a moment in history – they are complicit in this process. By presenting our process on site via our multimedia guide and offsite via our website, we create dialogues about materials and historic craft techniques. Visitor research shows that the process of reconstruction is something that visitors find every bit as fascinating as the experience of the room itself. The re-creation of the Chocolate Room becomes an authentic 18th century experience using historic craft skills, but one that is explicitly authored in 2014 using digital media.

Proactive Spaces. Making Room for 21st Century Museums

Francesca Lanz, Elena Montanari

Politecnico di Milano, Dipartimento di Progettazione dell'Architettura, Italy

In the last twenty years, the traditional understanding of museums and their role in the contemporary society has been radically questioned, both in theory and in practice. The interpretation of museums as static repositories of historical and artistic treasures is being gradually overtaken by a new comprehension of museums as public services and social agents, which do not only have a preeminent conservation function, but also – and primarily – an important educational, political and social role. This evolution is being further influenced by the ongoing transformation of the society they have to relate to, which is nowadays intrinsically characterised by the increasingly multicultural configuration of communities, the furtherance of cultural encounters and cross-fertilizations, and the shifting of cultures and identities produced by the augmented migration of people and peoples, objects, information and ideas.

This context is triggering the enhancement of the role of contemporary museums as “active instruments at the service of society and its development”, which is being actualised mainly through the experimentation of new curatorial practices, awareness-raising education projects and participative activities. The paper suggests that this thorough reassessment of museums’ mission and purposes, which is fostering a reconsideration of their scientific programmes, practices and approaches, might be as well complemented by a transformation and reorganisation of their spaces, intended as essential components potentiating museums’ effectiveness towards contemporary society.

By observing the projects of a selection of newly built or recently renovated European museums, it is possible to detect the recurrent presence of strategic spaces that are meant not only to accommodate but also to support and even foster the development of new practices. We may refer to them as “proactive” spaces – where the adjective “proactive” suggests their ability to consciously react to events, to timely adapt, or even drive and foster, changes. Proactive spaces are flexible, adaptive, multi-purpose and in-progress spaces, which remain “open” in their form, function and meaning in order to better respond to the evolving needs and activities of 21st century museums.

Dusting off the Archives Interdisciplinary Projects by the Digital Museum Course

Zsófia Ruttkay, Judit Benyei

Moholy-Nagy University of Art and Design Tech Lab, Hungary

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Zsuzsanna Toronyi

Hungarian Jewish Archives, Hungary

<http://www.milev.hu>

At the Moholy-Nagy University of Art and Design, the Digital Museum course has been running for 3 years, grouping together design and management students of MOME with programmer students of the Budapest University of Technology and Economics. They, forming interdisciplinary teams, invent and prototype „solutions” for loosely-defined „problems” of highly reputed museums and archives in Budapest. This setting is novel in several aspects: the young (potential) culture consumers – with very different expectations and habits than the museum visitors just a decade ago – get a chance to „form” the museum visit to their liking; students work on real-life problems cooperating with the institutions as clients, and, last but not least, they must bridge the mental and communicational gaps between the creative, arty designer and the engineering, programmer mentality, in order to succeed. In spite of inherent challenges, we have been very successful with producing demos and designs, several of which then are developed further into real installations or applications. We will shortly discuss our methodology and lessons learnt during the years.

Then, in the major body, we will demonstrate recent student projects developed in cooperation with the Hungarian Jewish Archives. In this case, the challenge was to present, popularize an archive, and to do that for a broad public. Thus it was also a goal to address the non-Jewish people, to extend and refine their image of the social role of Jews in Budapest before WWII, and provide means to bridge the gap between Jewish and other communities of today. The projects all exploit current digital technologies. We will discuss ones which cover a broad range, from providing remote and on-spot tours in a magic but forgotten Jewish cemetery, to playing a detective to find out what is recorded in a family movie, to visualizing who were sitting in the synagogue.

Archives as New Spaces for Engaging Experiences: Technologies and Languages within the Scenario of „Heritage Continuum“

Ece Ozdil

Politecnico di Milano, Italy

In the last five years, how we engage with cultural heritage has been changed immensely. Cultural institutions', especially museums' structure has moved from an "ownership of content" towards a permeable one, accumulating and diffusing information and knowledge, positioning heritage content inside a dynamic system, not only to communicate but to make "use value" for audiences. Within this scenario of cultural knowledge circulation, technologies have gained an important role as in creating tools to preserve and diffuse cultural heritage in digital environments. Today, new ways of archiving information have emerged both focusing on these recent digitalization processes and debating on open-access issues; however, as it will be discussed in detail later, this paper does not attempt to analyze archives within its "traditional" definition, but from a metaphoric point of view, introducing concepts of narration, performance and source of memory; thus, as a part of engagement strategies as a first step to discuss the possible future positioning of archives from a design research context. To this end, I will adopt a holistic approach, analyze diverse types of case studies (exploratory, descriptive and inspirational case studies), debating on one hand, the possibility of developing "active" archives within in these concepts focusing on how the archival material can be (re)used or produced, and on the other hand on the possibility to "open" archives as open-ended knowledge systems responding to the additive and accumulative nature of cultural heritage content and knowledge.

TING – Democracy and Technology

Timothy Ventimiglia, Thierry Debaille

Ralph Appelbaum Associates Inc., Germany
<http://www.raaeu.com>

Marc Tamschick

TAMSCHICK MEDIA+SPACE, GmbH, Germany
<http://tamschick.com/en/>

A museum of the 21st century aspires to transparency and inclusiveness, incorporates a diversity of voices, acknowledges variability of meanings, enacts processes of knowledge generation, is participatory, collaborative and open-ended.

The digitization of museum content and content management systems have greatly enhanced the depth and quality of information that is available for exhibition development and interpretation.

Museum visitors now engage with and even create content and shape the museum experience through their interactions and contributions. These conditions require radically different planning and design processes and inevitably lead to very different museum experiences.

The aim of the TING is to engage people in discussions and experiences that explore the complex relationship between technology and society (democracy). The TING becomes a discursive social space where dramatic object displays and immersive and interactive media work hand in hand to facilitate a participatory experience where the visitor him or herself is at the center.

Visitor input becomes the nucleus of the experience which evolves over the duration of the exhibition. Our overarching goal is to engage people in a meaningful dialog concerning the importance of technology, both historically and today.

Our practice is continuing to test these new methods and approaches to meet these aspirations in collaboration with a wide spectrum of institutions/museums. With the TING we will explore these themes and discuss how our process of developing exhibitions has changed to incorporate collaboration and partnership in the making of a museum experience and visitor participation via the incorporation of social and mobile media platforms and unique media interfaces.

Seen/Unseen Dancing Art Inside and Outside the Museum – Presentation of Completed Project

Laura Donnelly

Kansas State University, United States

Night of Wonder, a collaborative evening of music, dance, architecture and art, expanded patrons' ideas about what museums are, where art making happens, and how art is viewed. Visitors explored all areas of the museum as they traveled to events located inside and outside the museum and engaged with performers and the interactive sculpture.

The dance "Seen and Unseen" linked spaces inside the museum with the outdoor interactive sculpture "Spiritual Wonder." Patrons watching dancers placed on pedestals in a second story alcove looked out windows onto the center portion of the interactive sculpture. Dancers located outside the museum were placed inside sections of the Spiritual Wonder sculptural installation and were visible from different windows along the gallery hall. No single location afforded a view of the entire dance. However, from every angle, people caught glimpses of dancers in other locations performing different movements inspired by the interactive sculpture or the museum's architecture. People in the entry to the galleries saw dancers in the Spiritual Wonder sculpture first then moving outdoors to see them better, they saw the dancers in the windows. Viewers on the ground east of the museum could see dancers moving within the Spiritual Wonder installation as well as occasional glimpses of dancers through the windows inside the museum.

The dancers encouraged patrons to join them as they processed through the museum into the outdoor interactive space. Patrons followed the dancers into the sculpture, down a ramp ending in a grassy meadow with gongs. Many aspects of the interactive "Spiritual Wonder" sculpture were created from musical and percussion instruments. As patrons saw the dancers playing the instruments many of them joined in the fun. Being "part of the art" brought a sense of playful, creative joy to the faces of all who participated in seeing in new ways.

Digital Strategies for Heritage – Collaboration, User Involvement, Museum Innovation, Policies

Sala 2

9:00-12:15



Harry Verwayen
Chair



Marco de Niet
Chair

Cross Cutting Concepts for Change: Collections – Alignment – Engagement

Norman Rodger, Rachel Hosker, Claire Knowles

University of Edinburgh, United Kingdom

<http://www.ed.ac.uk>

9:00-9:15

For many institutions engaging with their audiences has always been a challenge. Often this has not always been tackled systematically, with a co-ordinated approach to cultural heritage collections, whether physical or digital. Within Library and University Collections at the University of Edinburgh we have used cross cutting groups to address some of the intellectual, cultural and practical issues which affect our ability to engage with academics, students and the wider public. This has resulted in more effective use of expertise across all disciplines, to develop a strategy which delivers a suite of digital resources.

In our presentation we will discuss our audiences and their needs, while exploring their expectations of a leading academic institution. This will be tempered with a practical look at how this has been resourced, focusing on the key elements of harnessing existing professional expertise, knowledge and workflows. Resources that will be discussed include: cross collection search facilities, backed up with mapped metadata, and the harvesting of our data by pan-European projects. Moreover, we intend to demonstrate that this approach is applicable not just in this institution but across the library, museum and gallery sector.

We will provide a perspective based collaborative paper which shows how disciplines interlink and work towards the same connected output to achieve a user experience that is both inspiring and engaging. This will be presented from three perspectives: curatorial, systems development and approaches to project management and will lead to a forward-looking aspirational conclusion highlighting the ongoing work at the University of Edinburgh.

Developer in Residence & Experience Design Methods in Museums

Susanne Kindeberg

Kulturen, Lund, Sweden

User experience (UX) design methodologies are applied in the museum context, to gain a firm foundation for digital solutions facing museum visitors.

“Developer-in-residence” is a co-operation project between 3 large museums in the south of Sweden. The project’s purpose is to create a common bank of resources for the museums covering digital solutions for museum visitors. A second outcome of the project is to come up with suggestions for an overall development-plan with specifications and a cost calculation for the museums, digital needs moving on.

Currently, the museums in the region have heterogeneous solutions with systems that are not compatible with each other, they are often hard to update and lack qualities related to consistency, language support and accessibility.

The wanted solutions should be intuitive and easy to use. The system should have a high degree of accessibility with an easy language and support for different languages. Furthermore, the solutions should be recognisable for the users, regardless of what museums are currently visited. It is also important that the suggested technical solution(s) is easy to use for the museum staff that will be using the system when creating content and updates.

User centred design methods (compliant with ISO 9241-210) will be used, starting with an inventory of existing solutions and observations in exhibitions and premises. This is followed by methods from the UX-field to get a deep understanding of the visitors’ goals and needs.

Based on the findings gathered, ideas will be generated – and iterated – to grasp issues and potential solutions in co-operations with the target groups. A prototype will be created and evaluated to safeguard that the final design proposal and digital solutions will be addressing the needs, identified by users and stakeholders.

The project is currently running and the outcome and result will be available at end of 2014 (November).

Art Maps

Gabriella Giannachi

Exeter University, United Kingdom

<http://humanities.exeter.ac.uk/english/staff/giannachi/>

Rebecca Sinker, John Stack

Tate, United Kingdom

Cristina Locatelli

Tate and University of Exeter, United Kingdom

Laura Carletti, Dominic Price, Derek McAuley, Tim Coughlan, Steve Benford

University of Nottingham, United Kingdom

‘Machines are social before being technical’

Gilles Deleuze (1988: 13)

Art Maps was developed as part of an interdisciplinary collaborative project between three departments at Tate (Tate Learning, Tate Online and Tate Research) and researchers in Computer Science (University of Nottingham) and Performance and New Media (University of Exeter), funded by RCUK Horizon Digital Economy Research Institute (2012-14). Art Maps consists of a web app that allows users to explore artworks in the Tate collection through a map interface which facilitates their analysis in relation to the places, sites, landscapes and environments that informed or led to their geotagging. The app can locate their user and bring up works in the Tate collection that are geotagged in relation to places near them. Users can then look at these works on the map and/or explore them in situ, reflecting on how what they see in the works relates to their surroundings. Alternatively, through a search function (by artist and by location), users can explore works in any locality. Users may then change the location of an artwork and add a comment reflecting on the reasons behind this change and/or what they think may be the relationship between a place and a work. In this paper we will describe aspects of the research that led to the development of Art Maps between 2012 and 2014; analyze findings from observations of the user experience during the same period; and present our hypothesis as to the broader significance of this platform in terms of how to interpret and capture how we look at and place art in a world that is increasingly dominated by ubiquitous computing.

Thresholds of Technological Remembering

Dirk de Bruyn

Australia Deakin University, Australia

This paper analyses a short documentary *Threshold* (20 minutes, 2014), constructed to document the history and childhood remembrances of the Geelong Waterfront area and its Western and Eastern Beach for exhibition at local tourist sites and Deakin University. The City of Geelong is a regional center situated close to Melbourne critically expanded through post Second World War Migration and on the back of manufacturing industries now in decline. This paper discusses the use of photographic material gleaned from the Geelong Heritage Centre, the Victorian State Library, the National Film and Sound Archive and other Archives. The searching for photographic material is itself experienced as a displaced virtual Situationist *dérive* with its own peculiar wins and losses, similar to yet experienced as idiosyncratically different to an exploration of the city itself. Using examples from the video, it is argued that the gap with what is verifiable and what is remembered has affinities with the way memory itself gets things 'wrong' with what Janet Walker has called *Dys-remembering* in which memories are reshaped by their emotional charge.

It is asserted that performing childhood remembrances 'digitally' implicitly maps the periodic shifts in recording devices of the periods of time recalled. The clean and stylized black and white photography of industrial and design photographer Wolfgang Sievers (1913-2007) and the highly detailed imagery of aerial photographer Charles Daniel Pratt (1892-1968) both reflect in form as well as content the social context of the times. Their work is now digitally accessible in online archives, more complex and multifaceted to the ones these artists originally assembled. From their originating form, historic image technologies have now migrated into the hyper-malleable digital form of Vilem Flusser's 'technical image' as is demonstrated by Google Maps, where they re-perform many aspects of an earlier 'real' migration. The value of animation is also discussed to depict aspects of the past which remain more inaccessible to recall or unspeakable.

The Rotterdam Heritage Coalition: Cooperation between Heritage Institutions

Gwenny van Hasselt

Museum Rotterdam, Netherlands

The Rotterdam Heritage Coalition was founded in 2013 with the aim to improve cooperation between the eight biggest heritage institutions in the city and to develop educational content through an intensive dialogue driven approach with one of their main target groups: primary schools. Together these eight institutions have obtained a grant within the 'Cultural Education with Quality program' supported by the Fund of Cultural Participation and the city of Rotterdam for a heritage education project of four years (2013-2016).

This paper will examine two of the challenges the Coalition has been facing during its first year: gaining the schools' commitment to the project and establishing a constructive working relationship among the eight institutions.

In order to work well with secondary parties such as primary schools, the Coalition had to ensure a high level of internal cooperation. Therefore, the first part of the paper will examine how these eight institutions have decided upon a common strategy, without compromising the integrity of the individual institutions. The paper will discuss both the strategies for enabling cooperation and the strategies for sustaining that cooperation. Once the internal cooperation was ensured, the Coalition could focus on the next target: creating educational content through a dialogue driven approach.

This approach requires at the very least the cooperation of primary schools. Teachers are notoriously time-consumed by their teaching tasks and it was thus difficult to gain their commitment to the project. Yet without their contribution, the Coalition would be developing content without a real insight in the needs of their customers. The second part of this paper will discuss both the successful and less successful strategies the Coalition employed to make contact with schools and teachers. It will also explicate the strategies the Coalition is currently developing for sustaining these relationships and ensuring all parties actively keep participating.

“You could have told me!” Collaboration on the Design of Interactive Pieces for Museums

Teresa Macchia

University of Trento, Italy

Mariana Salgado

Aalto University, Finland

In this paper we disentangle the reasons that are reducing museums' opportunities for collaboration with universities. Our standpoint is that collaboration is desired and it could build richer outcomes for both institutions. Currently, universities and museums are joining forces to design and research into the possibilities of new technologies in museums. However, little attention is put in how this collaboration happens. This is why our focus is on collaboration, specially in the particularities of the collaboration of external design-researchers and museum professionals.

We present in this article one case study that is part of an on-going collaboration between a Museum of Science in Trento (Italy) and the EIT ICT Labs Doctoral School (the European Institution for Innovation and Technology which has one of the node in Trento). In the framework of a workshop on public space and inclusion, doctoral students created a set of design concepts for the museum. These concepts served the museum to explore possible ways, in its new location in a green area, to become a hub, and to understand the role it can play for community building. The museum later on implemented concepts which share some similarities with what presented by the students. However, this was a result of a co-design process among the two institutions. This is why, this case offer the possibility to study the tensions and contradictions in inter-institutional and multidisciplinary collaboration.

The main research question of this paper is: how can we reinforce collaboration between museum and universities in the specific context of designing interaction? For answering this question, we analyzed the design process of one interactive piece and we interviewed the different participants that witnessed this process. In addition we organized a workshop in which both students from the university and museum staff participated. The resulting interactive piece is described and analyze in the light of the collaboration that create it. Motivations, expectations, preconceptions and limits are examined in order to open the path towards more personal and institutional understanding. We believe that this understanding is necessary to co-design in the museum. Co-design is not only a goal, but a practice that need to be nourished from both universities and museums.

Towards Polish Cultural Heritage Online: E-Museums Project

Magdalena Laine-Zamojska, Katarzyna Zielonka, Anna Kuśmidrowicz-Król, Alicja de Rosset

National Institute for Museums and Public Collections, Poland
<http://nimoz.pl>

Polish museums have been actively digitising their collections and participating in international digitisation projects for several years. To some extent these digitised resources can be accessed online, for example through Europeana or the Google Art Project. However, the majority of the digitised resources are still hidden in the museums' collection management systems.

The newest project, proposed by the National Institute for the Museums and Public Collections (NIMOZ), is aimed at creating an information society by improving access to the cultural heritage of Poland. The main objectives of the project are: (1) to improve access to cultural heritage resources collected by the Polish museums, (2) to improve the collection documentation, and (3) to provide a long-term preservation system. The objectives will be achieved by: (1) digitising selected museum collections, (2) developing a central repository for museums' digital resources, and (3) creating a joint museum portal. The project will be prepared as a proposal to the Operational Programme Digital Poland operating under the Ministry of Infrastructure and Development, and the Ministry of Administration and Digitization of Poland. The project is planned for the years 2015-2020. At this moment, it is the main development project for the Polish national museums in the area of digitisation and cultural heritage.

The presentation will demonstrate the results of the preparations carried out by several expert working groups appointed and coordinated by NIMOZ, the current state of the project and future perspectives.

The National Institute for Museums and Public Collections (NIMOZ) is a cultural institution established by the Minister of Culture and National Heritage. The Institute's mission is to create development and innovation in the area of management of museums and public collections in Poland. NIMOZ acts also as the Competence Centre for digitization of museum exhibits. One of the main focus areas for the Institute is, in collaboration with some subject matter experts, to work out a set of directives, guidelines and standards which are going to support the development of digitization programmes in museums.

Building Cultural Commons – Open Culture Data Master Class in Finland

Sanna Marttila

Aalto University ARTS, Finland

Since scholars began to study ‘the information and knowledge commons’ in the digital age, there has been increasing interest in understanding what commons could mean in the cultural environment (cf. Hess 2008; Bertacchini et. al 2012; Madison et. al 2010). In the cultural domain, commons is becoming a favoured concept to discuss the emerging phenomena of everyday people taking part in the practices of culture institutions and collectively creating and enriching digital resources. However, the discussion is rarely linked to the extensive commons research that has a long and established tradition (cf. Hess & Ostrom 2007). This paper aims to contribute to the current discussion by bridging this gap, and by pointing to connections and commonalities between the discourses.

Building upon both theory and practice, this paper conceptualizes and critically explores the concept of Cultural Commons, and further develops the concept by adopting an interdisciplinary approach that draws on the cultural studies and design research. The paper introduces a framework in which a cultural commons arise from creative conversation (Lévy 2011) through practice and production by cultures of participation (Fischer 2011). This conversation takes place in the cultural field (Bourdieu 1993; Bourdieu, 1996/1992) where various positioned groups negotiate the value, use and governance of the cultural goods.

Against this theoretical backdrop the paper presents and reflects on the case of an Open cultural data master class. Over 20 participants from different culture and memory institutions in Finland took part in a 5-month course on mastering issues around open culture and data, and on the practicalities of opening-up a portion of their institutions’ holdings for use by the general public. Through this case the paper asks: Is it possible to collaboratively build cultural commons? What are the mechanisms and shared principles to create robust and sustainable commons? How does the format of a course serve the purpose of commoning?

Virtual Museum

Sala 2

14:00-15:15



Magdalena Laine-Zamojska
Chair

The Widget Art Galley

Chiara Passa

Fine Art Academy of Rome, Italy

<http://www.chiarapassa.it>

The Widget Art Gallery is a web-based app I have built for iPhone, iPad, and the osx Dashboard on Mac. The virtual alternative to physical space comes when I have realized that the concept of possession has given way to the access. So, the idea of having an exhibition space always available everywhere was born. Due to our needs that seem to be increasingly handheld, WAG was born in 2009. The Widget Art Gallery is a mini 3-D, single art gallery room that fits into people's pockets. The WAG works both as a sort of kunsthall showing temporary exhibitions and also like the museums, conserving all the past exhibitions inside an online archive always available. A new era approached for contemporary art galleries and the way to exhibit/curate digital art. The Internet advent makes the contemporary galleries re-imagine the nature of the gallery itself, the condition of the exhibition and the curatorial practice on new media art. In fact, many galleries are turning their simple websites into curatorial spaces for contextualizing, commissioning and showcasing new artworks. The mobile-show adds a plus-valorem: it introduces the possibility to appreciate the artwork in relation to the space in a private mode. So, The Widget Art Gallery is often a strange experience, it's a place where people are meant to have a private interaction within the artwork but could be also surrounded by crowds.

A minimal room of a ninth-century building inspires the WAG interior design I have created. This is not a paradox in showing digital art because the real picture provides a reference space, a sort of coordinates for the eyes, establishing an illusory axis between the real space and the virtual artwork during the mobile show.

Many artworks exhibited at the WAG are made using the Gif format that is a great success in art across-the-board. Because of its multifunctional and switchable nature between video, photo and a simple static image, Gif gives artists many possibilities of expression and communication.

I have chosen to build the wag as a web-app instead of an ios-app in order not to depend on any virtual store. I just wanted to create a virtual gallery accessible to everybody by simply using an internet connection.

Online 3D Content and Museums: Where Do We Stand Today?

Ari Häyrinen

University of Jyväskylä, Finland

<http://opendimension.org/>

Three dimensional scanning is now within the reach of also smaller museums and institutions, and using 3D models for virtual reconstructions is a common practise. Therefore, several museums and heritage institutions already have 3D models and many organisations are planning to produce 3D content. In my presentation, I will outline the current issues regarding cultural heritage related to three dimensional online content.

There was a hype of online 3D in the middle of the 90's. The VRML was the keyword that was going to take all of us to the land of the virtual reality. As we know now, that did not happen. What is the state of online 3D almost twenty years after VRML hype? Is online 3D ready for museums and cultural heritage content in general?

The heritage online models can be roughly divided into two categories: individual objects like digitized vases or statues, and more complex models like virtual reconstructions of ancient cities or architectural interior models. Both require different kinds of solutions in order to be usable for end users. I will present cases that demonstrate good practices and solutions for online 3D content.

The latest development of HTML5 brings 3D-models directly to the web pages. While this solves some of the technical problems – mainly by removing the need of separate plugins – there are still several issues left. What are the best practices for navigation within the 3D models? How about long-term preservation of the 3D content? Do we always need a real-time display or could there be other solutions as well? How to provide 3D content that is usable with devices with very low 3D-capabilities, like smart phones and tablets?

Immersive Learning. Visitors' Learning Strategies inside Immersive Environments *in situ*.

Patrizia Schettino

USI, Switzerland

The paper will present some of the results of a qualitative study about the learning visitor experience inside the immersive environment PLACE-Hampi, designed by Sarah Kenderdine and Jeffrey Shaw. The paper is focused on what visitors learnt, how they learnt, what strategies they used: a categorization by 4 different types of learners is presented. The research is based on a method called by the author "embodied constructivist GTM digital ethnography in situ", and it is a combination of 4 qualitative methods: grounded theory, digital ethnography, narrative inquiry and case study. The data are observations of the behaviors of 500 visitors and 92 interviews, collected in three different museums and analyzed using the software NVivo. The paper will show how reach the learning experience for users of immersive technologies in situ is, from the path done in the city to reach the museum, the path inside the museum, the experience with the platform inside immersive environment and finally the digital immersive experience and the digital space. The paper will underline the importance of user-user collaboration and the self-exploration of the immersive space by visitors, and how designers facilitated those forms of learning with their design and also how the customer service facilitates this form of learning with their choices and interaction with visitors.

Design and Prototype of Museum of Shared and Interactive Cataloguing

Kunitake Kaneko, Hiroyo Ishikawa, Yamato Miyashita

Keio University, Japan

Although digitization of museum heritages has been realized widely in many museums and some of them are accessible through their web servers, virtual museums that curate and exhibit those distributed digitized heritages are not popular. The reason is not the shortage of digitized data but the lack of the system that enables us to move around the data along with various shared viewpoints. We designed a system called Museum of Shared and Interactive Cataloguing (MoSaIC). It consists of two parts: an autonomous distributed global Catalogues sharing mechanism and a visualization mechanism of Catalogues and the related digitized heritages. In MoSaIC, a curator creates Catalogues that are graph information of a set of available digitized heritage data according to their viewpoints or contexts. The created Catalogues are shared through a globally distributed database called Catalogue System. Users collect Catalogues and the corresponding digitized data according to their interests and look at the visualized content.

MoSaIC has five advantages. 1) Anybody can create and share Catalogues even if he does not have any digitized heritage data. 2) The separation of Catalogues and digitized heritage data sharing enables us to use it in an environment which does not have high-speed network resources. 3) Users can easily compare and understand the differences of viewpoints or contexts because Catalogues instantiate relationships and the visualization realizes the coexistence of multiple Catalogues in the same view. 4) The separation of Catalogues sharing and visualization realizes a customizable flexible visualization. 5) The nature of graph information of Catalogues realizes borderless and flexible virtual museums among fields, specialities, and data type.

We implemented a prototype of MoSaIC named “MoSaIC II” It realizes an interactive visualization using two 4K touch displays. This system visualizes Catalogues in a virtual 3D world by showing arrows between digitized heritage data thumbnails representing multiple viewpoints or contexts in a display and high quality images in the second display. When a user chooses a thumbnail of digitized heritage data, you can see its original high quality image in the second display. Simultaneously, unseen arrows and thumbnails pointing to or from the thumbnail come up. The number of visualized thumbnails and Catalogues increase according to the user's content choices, and the appearance also changes dynamically.

Social Media for Creative Expression, Communication and Content

Sala 3

9:00-12:00



Jacek Smolicki
Chair

The Whisperers

Christopher Koelsch

The Idea Time, United States

<http://christopherkoelsch.com>

An experiential, interactive museum exhibit, the project of "The Whisperers" portrays a relevant and comparative historical era of paranoia where daughters spied upon mothers, neighbors eavesdropped on neighbors, and loved ones quickly betrayed one another. Inspired by the American government's scrutiny of private metadata, the exhibit in this article will illustrate the personal and intimate communication of whispering and its effects on familial and neighborly relationships underneath a statewide operation. This interactive experience describes dwellings, shadows, and spaces each with compartmentalized narratives. An environment where walls can have ears, the vents in your floor can have eyes, and the pipes in your bathroom are conduits of dark tunnels through an atmosphere of conspiracy, "The Whisperers" is a world where collective scrutiny, hushed tones and murmurs are the only communication for survival. Whispering in the home is represented as the only sound that was heard in personal life, the hidden expression of knowledge, and dissemination in the dark.

The article will relate the current authoritarian monitoring of personal data and current studies of its affects among individuals, families, and collective groups for a presentation, mirrored lesson from history. Represented as a scale model of a composite of historical time and form and built in its descriptive entirety as a first iteration, the exhibit/experience will present the first user experience with its successes and failures with proposed solutions. It also seeks to explore past case histories of speaking in an immersive experiential environment in a public, didactic space, and presents a justification for such enhancement with this experience. Investigation is further set forth as to why this technology/UX/methodology in an environment using auditory inputs and outputs can meaningfully and poetically enhance this type of pathway as a navigation to successfully reveal experiences and hidden data.

Towards a Significant Portuguese Cultural Heritage – An Intervention from the Design Perspective

Gonçalo Gomes, Vasco Branco

Universidade de Aveiro, Portugal

This paper presents ongoing research that aims to contribute to the systematisation of Portuguese Design history and the simultaneous development of an instrument of representation, analysis and discussion about his heritage.

Using Portuguese Design History as a case study, we are developing tools that will enable us to promote some of the most relevant Portuguese artefacts and, at the same time, to gather the social production of knowledge about these objects.

In bringing together, and confronting, inputs from scholars, Portuguese designers (in some cases, authors) and socially generated content, we intend to contribute towards the creation of new knowledge and towards a broader forum of debate about each one of these pieces.

Thus, adding to the historical and contextual data, we are working on a deductible interpretative layer, that will come both from the designers and the project itself, but also from the uses generated by the artefacts.

From a design perspective, this will allow us to answer questions such as: the objective issues needed to be solved by these objects, the conditions imposed in their constructive processes, the reflection of the designer as the author that proposed those solutions, among many other procedural constraints.

From the social realm we will be able to enhance these artefacts with new data about them in context of their use. Photographs and videos of people using them, sounds or texts describing their own personal experiences, bringing back memories and making connections with other objects and realities are some of the data that we anticipate. This will also permit us to reinforce the collection with the inclusion of other artefacts, suggested by the public, that they consider to have had an important role in their lives, and also, in reverse, confronting scholars and designers with these selections.

We believe that this approach between the public and the realm of Portuguese Design, will allow a public demystification of the design processes and the recognition of its importance in our daily lives.

Affective and Rhythmic Engagement with Archival Material: Experiments with Augmented Reality

Susan Kozel, Jacek Smolicki, Daniel Spikol

Malmö Högskola, Sweden

<http://www.mah.se>

9:30-9:45

Digital content in Augmented Reality platforms tends to be handled according to photorealistic or historically authoritative criteria. This frequently creates content that engages visitors to museums or heritage walks for only short periods without creating a deeper engagement or interaction with the material. The Living Archives project, a project at Malmö University funded by the Swedish Research Council's Digitalized Society initiative, has two research strands, one investigating the Performance of Memory and the second exploring Open Data (<http://livingarchives.medeas.se> <<http://livingarchives.medeas.se/>>). The aspects of Living Archives we choose to present at this conference deal with the distinctly (and deliberately) ambiguous areas of rhythm and affect translated into strategies for manipulating content and creating audience engagement.

Overlapping closely with artistic research practices and methodologies, archival material in this project takes the form of digitally rendered photos, sounds and videos from the last century, combined with so-called 'new' or 'live' archives captured in the present moment with a range of recording and editing technologies, including media applications such as Vine and Instagram. Explorations of affect within Living Archives have produced an approach to Augmented Reality as a form of Augmented Choreography, and have underpinned a related artistic project called AffeXity, which uses archival dance material from the 1950s until present (in collaboration with the Royal National Danish Theatre). Taking an affective approach lets us reconfigure the editing and presentation of the material as well as the audience engagement. Complementing the affective approach to archival material is a rhythmic approach, which identifies the rhythmic pull that both visuals and sound exert on one who experiences media, and explores how media can place the archival material into counterpoint with the urban spaces vibrating around it.

How Can Social Media Extend the Experience of the Exhibition?

Kari Gjetrang

Expology, Norway

<http://www.expology.com>

The Nobel Peace Center in Norway wanted to create an exhibition to debate the state of Norway's 200-year-old democracy and reflect upon the role of social media in the democratic participation. The exhibition is named BeDemocracy.

With cases around for specific topics, visitors can respond to questions on a screen or on their mobile phone. The four specific topics are BeYoung, Social media give young people a voice; BePublic, Social media change society; BeScanned, surveillance challenges democracy; and BeGlobal, social media create a world without borders.

The visitors' responses are shown in a large circular sphere at the center of the exhibition. With the help of Kinect technology visitors can "like" expressions displayed, thereby creating a rank where the most liked expressions will form the final visual look of the exhibition in November 2014.

To broaden the democratic discussion, the exhibition has its own website and Twitter account @BeDemocracy. By this, persons from all around the world can engage in the discussion and create input to the sphere in the exhibition. In addition, the museum has engaged a person involved in the four topics to be the host of the Twitter account, and by this adding new dimensions to the debate each week.

This is a fully dynamic exhibition where the input from visitors forms the content and expression of the exhibition. The overall concept is to create a living exhibition resembling a physical social media experience.

BeDemocracy is a temporary exhibition on display from 14 May to 23 November 2014.

Be our guest to visit the website www.bedemocracy.no

A Critique of the Impact of Web Presence on Cultural Organizations and Museums in the Kingdom of Saudi Arabia: A Narrative-inductive Approach

Muneer Hamed, Nicholas Higgett

DMU United Kingdom

This paper aims to explore how the theoretical concept of web presence can be usefully and practically employed in increasing the number of visitors to museums in Saudi Arabia. The researcher will introduce an overview of the internet and social media situation in Saudi Arabia. The aim is to design a theoretical framework which will be a key solution to the problems that museums in Saudi Arabia face. These problems include a lack of a museum culture in Saudi Arabia and the poor use of e-marketing by the museums. The study will address the following questions: what is the current situation relating to the Internet, social media and museums in Saudi Arabia? What challenges do they face in order to increase engagement?

Speculative Architecture

Jae Kyung Kim

Royal College of Art, United Kingdom

<http://kimjaekyung.com>

Speculative Architecture is a research-based design project made in collaboration with Sir John Soane's Museum in London. Soane was an architect in the 18th Century who designed the Bank of England and other important buildings and assembled a large and eclectic collection of objects from around the world.

As our lives become increasingly intertwined with technological environments, we search online for information about new places, including museums and galleries. This reflects what Luciano Floridi (2014) calls 'Onlife', meaning there is no boundary between real and virtual. In other words, online social networks offer connections to our thoughts and actions where mediated meaning is created and shared in dialogue and interaction. What impacts does online search have for informing physical museum experiences?

To investigate this question, I asked people who had never visited Sir John Soane's museum to draw it, based solely on someone else's online review. The main features from the drawings were then used to create three fragmented models with 3D printing, to demonstrate how our perception of museum space is changed through online search. Furthermore, the 3D printed outcome gave an interactive tactile experience to convey the invisible changes in perception embedded in technology, and I believe it represents a new, imaginary physical-digital version of the museum that expresses the potential impact of how internet-based information from social media mediates our understanding of real places and real lives.

Speculative Architecture is part of a larger project called 'HeadSpace', about information architecture in mental and physical spaces, set in Soane's museum – often described as a physical manifestation of his mind.

The detail of the project is below:

1. Speculative Architecture: <http://kimjaekyung.com/Speculative-Architecture>
2. HeadSpace brief: <http://spaceprogram.rca.ac.uk/?p=298>

Exhibiting Fashion: Museums as Myth in Contemporary Branding and Media Culture

Synne Skjulstad

Westerdals, Norway

<http://www.westerdals.no>

The importance of understanding how museums adopt and co-develop digital communication technologies for exhibition design as well as in museum branding practices is widely acknowledged. Also, the controversy of exhibiting fashion in museums has been debated extensively (see Steele 2008). However, how fashion exhibitions may aid the transformation of museums' communicational practices in practically swirling museums into viral media, fashion blogs, magazines and alternative fashion communication has received less attention. Museums provide high fashion with cultural credibility as part of complex multilevel branding, while fashion in museums may be understood as attracting visitors as well as linking museums with popular culture. In this paper, Roland Barthes' concept of mythologies (1957) is applied in unpacking the relations and negotiations between museums and fashions' multiple ties to digital multiplatform communication and consumer culture. It investigates how the mythical "museum" permeates communication of fashion, and how fashion myths are created via fashion exhibitions. Focus is given the MET exhibitions of Alexander McQueen (Savage Beauty 2011), as well as Prada/Sciaparelli (Impossible conversations, 2012). Based in media and communication studies, informed by social semiotics, it draws on fashion- and branding theory linking fashion as "image" with museums perceived as myth. It discusses how museums offer fashion entry to "high" art and culture, while fashion include museums into the popular media fashion culture, one Evans (2013:77) regards as a "network of relations: as image, as cultural capital, as consumer goods as fetish, art exhibition....".

Evans, C (2013). "Yesterday's emblems and tomorrows commodities: The reurn of the repressed in fashion imagery today". In Bruzzi, S. and Church Gibson, P. (Eds.). *Fashion cultures revisited*. London: Routledge.

Steele, V. (2008). "Museum quality: The rise of the fashion exhibition". *Fashion Theory*. Vol. 12, NO.1, pp 7-30.

Digital Curating on Interpretation, Learning and Collaboration

Sala 3

14:00-15:15



Martyna Łukasiewicz
Chair

The Exquisite Cabinet: An Experimental Installation to Encourage Creative Thinking and Sharing Stories

Caroline Claisse

Royal College of Art, United Kingdom

<http://ied.rca.ac.uk/>

My research looks at how creative practitioners mediate between museums and their visitors by the creation and use of interpretive objects that encourage imagination leading to new ways for visitors to connect with artefacts on display. This research has informed my creative practice where I look at objects and how to encourage creative thinking and sharing stories.

In my practice I am interested in creating tools to encourage creativity and imagination that stimulate participants' meaning-making in museum contexts, based on constructionist principles. My work often encourages participants to both create and reflect on physical artefacts that are shared with others to open a dialogue from someone's own perspective and facilitate new ideas to emerge.

Working from the Monk's Parlour room located in the John Soane Museum (London, UK), I created a series of object that reflect on both the space and John Soane's life. Each object was influenced by participatory process where I created a tool kit, "the Monk's Parlour Room kit" to capture people's experience and interpretation of the space.

Both research and experiment led into the creation of one singular piece of work: The Exquisite Cabinet. It features four intriguing objects, all informed by the previous experiment. The objects were designed using 3D scanning and 3D printing with rfid tags embedded in them. The cabinet invites users to pick an object and to embed a snippet of a story. To encourage user's contribution and imagination, the cabinet uses similar method as the surrealist game Exquisite Corpse (Cadavre Exquis). Once users have picked up an object and placed it on the top of the cabinet, it triggers an interface where a few words from the last story are visible. Once the user has added his story, the cabinet prints out carrying on a physical narrative chain.

Parallel Exhibitions: Combining Physical and Virtual Exhibits

Lars Lischke, Tilman Dingler, Stefan Schneegaß, Albrecht Schmidt

University of Stuttgart, Germany

<http://www.vis.uni-stuttgart.de>

Merel Van der Vaart

University of Amsterdam, Netherlands

Pawel Wozniak

Chalmers University, Sweden

<http://www.t2i.se>

Digitization of exhibits and the use of these data is an actual challenge for museums. We propose a concept designed to make use of existing digital content in combination with physical exhibits in museums, which we call Parallel Exhibitions.

People have a special fascination for original physical objects, their texture and visible history. We believe that museums need to capitalize on the affordances of physical exhibits to help users navigate their more extensive virtual collections. Although lacking materiality, virtual objects have other advantages: They can easily be manipulated, rearranged, duplicated and moved. This offers new opportunities for visitors to engage with museum collections and the curatorial process in a creative way.

Parallel Exhibitions is a system that enables museum visitors to interact with traditional museum collections and virtual objects at the same time. It is an interactive exhibition space where visitors and curators enter a design dialogue mediated by technology. Curators display a selection of real objects and invite visitors to complete the exhibit with virtual objects from the museum's collections or elsewhere. The ever-changing display can be augmented with digital text labels and messages. We implemented Parallel Exhibitions as a web application, which bears the advantage of easily running the application on different platforms. The system was tested both in a museum, using an interactive table and a projection wall, and as part of an online survey. In the field study we observed that visitors like to share their ideas and thoughts while using the table. In the online survey it was indicated that visitors like to contribute to exhibition design. In this paper we describe the technical design of Parallel Exhibitions, as well as the outcomes of the on-site and online survey.

Wonderful Stories on Digital Devices – How Museums Have the Power to Ignite Feelings of Resonance and Wonder

Rikke Olafson

University of Southern Denmark, Denmark

Nowadays technologies, such as smartphones, laptops and tablets, have become part of everyday life for most people. Museums too have embraced many of these media in order to try to provide the visitor with a more interactive and engaging museum experience. Referring to Stephen Greenblatt's (2004) concepts of resonance and wonder I illustrate how digital media, combined with powerful stories, have the power to create emotional and engaging learning experiences for young people between 13 and 23 of age.

During the spring of 2012 I carried out a number of direct observations of young people visiting the highly digital exhibition "Seven Vikings" at Moesgård Museum, a cultural history museum in Denmark. The Seven Vikings exhibition was an experimental exhibition, which used a variety of digital media solutions such as RFID tags, sound, 3D movies and projections, to tell the stories of the local Viking population, in order to create a sense of wonder and a strong relationship between the objects and the visitor.

In this paper I present three case studies of young people visiting the exhibition.

The case studies represent a variety of experiences, reflections, and responses to the narrative storyline and the use of digital media. This paper gives a new perspective, on how museums can use digital media and storytelling, to address the challenge of creating engaging experiences for young people.

When Different Types of Visitors Sign up for Digital Curating

Trine Nissen, Nina Udby Granlie

Trapholt, Denmark – Art and Design Museum

<http://www.trapholt.dk>

Over the past decade Trapholt has worked strategically with user curating in the belief that when museum visitors themselves work on an object, the object becomes personally relevant to the visitor. It has become evident that art can bring its own realisation, personal growth, involvement, zest for life, and enrichment, when a museum turns things on their head and invites its patrons into the curating process – normally the preserve of its own employees.

Trapholt now tackles the challenge at a digital level with the exhibition “What’s art ever done for me?”, which opens in November 2014. In the exhibition, visitors – with the aid of a digital tool – can curate their own exhibition. The digital platform supports a greater complexity than its analogue cousin – for example, guests can receive questions and comments upon the personal choices by the system (obviously pre-coded by the museum). At the same time, we give the visitor the opportunity to present the exhibition as a 1:1 visualisation. To the museum, its objects are the essence. In the hands and minds of its visitors, objects become something to be cultivated more deeply when they work with genuine objects (as opposed to a digital representation – for example, on a website). That’s the theory anyway, and our aim is to test whether it is important that objects are physical rather than digital.

In recent years, Trapholt has worked intensively on categorising the various visitor types who frequent the museum. This work has crystallised into four categories, each associated with the interplay between object/sociality and touch/see. The four types of visitors are: Investigating, Cultivated, Social and Browsing. The challenge in this exhibition event is to enable the museum to reach out to all four groups, which in itself implies an integral clash of interest because the groups have different needs. The socialising, browsing and investigating types respond well to easily accessible and comprehensible communication. While inner appreciation in the cultivated requires that the subject should be at a high, specialist level – and definitely require a mental effort. It is therefore a key aspect of communication – to develop the exhibition’s look & feel on three platforms: (1) external communication/branding, (2) design of the curation tool, and (3) design of activities in the social media. It will be essential to test the development work in close collaboration with the four user groups to make sure the form of communication actually works.

Experience Design Inside and Outside Museums

Sala 4

9:00-12:30



Herminia Din
Chair

A Case Study To Make Use of Cross-channel User Experience for Interactive Exhibition Design

Simge Esin Orhun

Ozyegin University Turkey
<http://www.ozyegin.edu.tr>

Current improvements in the media landscape progressed the techniques for interactive exhibiting with the adaptation of multiple, participative and interconnected applications (Buskirk, 2005; Bullivant 2006). However, varying interaction modes of each tool and spatial constraints caused highly fragmented narratives, which raised conflicts concerning the nature of these technologies and the organisation of the information (Jones, 2006; Krauel, 2009; Simone, 2010). Mapping of the synchronous relationship between tools and storytelling based on digital norms was recognized as a strategy to reduce disorientation in physical and media space (Latour, 2005; Resmini, Rosati, 2011). The aim of this study was to explore hints for the design of cross-channel user experiences that would guide the transformation of the exhibition areas into engaging spaces.

Rather than using traditional ways and means for exhibiting to solve the problem, we focused on making use of the obstruction method of disabling environment which approached the interaction design problem to be solved for a tactual, auditory or visually disabled visitor profile or the generated disabled environment itself (Yantac, Ozcan, 2009). Several projects were developed between 2011-2012 in the design studio course of the Department of Communication Design of Yildiz Technical University, with the expectation to create innovative designs for interactive exhibiting triggered by unusual design environments and challenging physical conditions. The solutions involved the integration of an interactive wearable tool which brought constraints to the visitor through their form and function addressed by the narrative. These tools linked the information gained from several media and supported consistency of the overall experience, whereas they were beneficial in creating the individualistic experience and brought freedom for navigation. The outcomes reflected the potential of this approach to improve the role of museums as a bridge between the physical and the digital while yielded the traces for future solutions to unify the scattered urban experiences at a larger scale.

The Effect of Artworks' Degree of Interactivity on Attention Holding in Exhibitions

Ayça Turgay, Halime Demirkan

Bilkent University, Turkey

The concept of interactive art maintains its prolificacy in terms of the necessity of further research. As an initiator of similar studies in the field, this is an exploratory study with eight participants, which seeks parallelism in the behavioral patterns of museum visitors. From this perspective, it explores the influence of the variance in interactivity degree of artworks in an art exhibition on the extent that visitor attention is held by each artwork. In order to do this, each of the four experimental situations consisting of seven hierarchically equivalent artworks was visited by two participants. After their visit to the exhibition, each of the eight participants was asked to fill out a self-administered questionnaire. Findings of the observation and questionnaire research suggest that visitor attention to each artwork in an exhibition depends on the interactivity degrees of the artworks, and the variance of these artworks' interactivity degrees throughout the exhibition.

Mobile Technology and Museum Education for Schools: Theory, Study Results & Use Cases from the Project Art.Lector

Kasra Seirafi, Tomáš Mikeska

Fluxguide Ausstellungssysteme GmbH, Austria

<http://www.fluxguide.com>

Ruth Mateus-Berr

University of Applied Arts Vienna, Austria

<http://www.dieangewandte.at>

Today's museums and cultural institutions face the challenge of how to engage important educational visitor groups like schools, teachers and students. Our presentation will discuss concepts and methodologies of technology-based museum education, and how to engage educational visitors using new, mobile technologies. We will outline ideas towards a holistic service, which exploits possibilities new technologies in order to significantly improve the quality of museum education for schools.

We will present the project Art.Lector, an ongoing interdisciplinary research & development project carried out by the University of Applied Arts Vienna and Fluxguide, a technology-innovator for heritage institutions. Art.Lector aims for a transmedial service for museums, enabling new opportunities for mediation of art and museum education. It connects interactive media guiding (Apps, Mediaguide, iPads, etc.) with an educational web platform for pre- and post-visit activities especially for school classes.

Centered around academic research and a design thinking methodology Art.Lector is being designed with a constructivist approach. That is, participatory workshops were co-designed (by University of Applied Arts Vienna and Fluxguide) in order to empathize with diverse users (scholars from secondary school, teachers from primary and secondary schools, museum educators, curators etc.) and further to unwrap their needs. Questions were co-designed to focus on possible innovative solutions. The University of Applied Arts Vienna evaluated the workshops and defined design guidelines for the co-production and a web-blog as immediate reaction for needs of more exchange between the target groups from school and museum.

Our presentation will put emphasis on (a) the constructivist educational underpinnings, (b) the results of a social scientific qualitative study which involved stakeholders both from museums and schools, and (3) real-life scenarios of the envisioned innovation.

Transmedia Storytelling in the Contemporary Museum Environment

Kelvin de Veth

Tempero, United Kingdom

This paper assesses the opportunities and challenges in museum practice in the era of digital media and technological innovation. A digital generation is growing up and the border between the virtual and physical is fading. Using the concept of “transmedia storytelling” (Henry Jenkins), the paper will look into the use of transmedia practices and narration in the contemporary museum environment, fusing the use of traditional and digital media. The Wellcome Collection is examined in more detail, looking at how a transmedia approach generated results in the 2011 exhibition *Miracles & Charms*. The different media used in the exhibition and interviews with project staff are analysed to evaluate the impact of the approach.

By using multiple media beyond the physical exhibition to deliver the narrative (including a mobile app, crowd-inspired illustration, postcard, film), the visitor has several ways to access it. These can be appreciated independently, and they can trigger an interest to learn more via the other media. It was found that the transmedia approach to the exhibition attracted new visitors, gave it a life beyond the physical exhibition dates, and inspired a new way of approaching exhibits going forward. At the moment, transmedia storytelling is still very much linked to the entertainment industry, but there are vast opportunities for the arts and heritage sector to benefit from it. Implementing the transmedia approach in exhibition design can lead to a broader network of visitors and a lasting legacy well beyond the physical exhibition dates.

Mobile Solutions and the Museum Experience

Annina Koskiola

Finland Stockholm University, Sweden

Mobile solutions are the hot potato of the museum field in 2014. That is also the case in Finland – a country famous for its mobile technology. This paper presents four case studies from the Finnish museum sector that are using mobile technologies in diverse ways to enhance the museum experience. At the National Museum of Finland the mobile solution functions as an aid for providing translations in different languages and thus improving the aesthetic appearance of the exhibition. At Tampere Art Museum the outdoors mobile tour extends the museum visit outside the physical walls of the building, allowing the users to contemplate their familiar surroundings from a new angle. At Helsinki City Museum the mobile phone is perceived as a communication tool, providing a method for the users to participate in the exhibition and to communicate with other museum visitors. At Luostarinmäki Handicrafts Museum the mobile solution is recognized as a potential device for alluring new visitor groups to the museum. An Augmented Reality game, which combines digital narrative and real-world events, is hoping to attract young visitors to the museum under the disguise of entertainment, while still being educational and informative.

These solutions are analysed in terms of the Contextual Model, developed by Falk and Dierking. The model divides the museum visit into three overlapping and interacting spheres – personal, social and physical. This paper looks at how mobile solutions may enhance or hinder the museum experience in regard to each of these three spheres. Additionally, the model is compared with the results of a visitor research conducted at the National Museum of Finland in October 2013. The aim of this paper is to identify the most successful features of these solutions and to explore how the field could be developed in the future.

Innovative Museum Exhibits: Telling a Story by Means of an Engaging Experience

Davide Pantile, Roberto Frasca, Matteo Ventrella, Giovanni Verreschi

ETT s.p.a., Italy

<http://www.ettsolutions.com>

11:00-11:15

In the presentation, starting from a theoretical analysis on possible approaches to exhibition design, we shall illustrate a storytelling approach based on and using Immersive Visitor Engagement Technology and describe a series of practical examples and case histories of ETT projects in the museum sector.

Museums are becoming more aware that boredom is the most fearsome enemy and that a museum, to attract, must surprise every visitor. Starting with the message that the organisers want to get across, together with the exhibition theme, the best use of the most effective Immersive Visitor Engagement Technology must be correctly planned.

Some of the successful ways that advanced technologies can be used to enhance visitor engagement and 'absorb' them into the storyline are outlined here.

The 'Excavate & Learn' exhibit, at the Sestri Levante Archaeological Museum, turns visitors into archaeologists. After 'digging-up' finds, visitors interact with the exhibit using RFID/NFC tags and touch-screen interfaces.

Portofino Park '202 Chiappa Artillery Battery Visitor Centre'. This Second World War fortification has been 'animated' with interactive touch-screens and video stations.

Augmented Reality is used in a variety of important applications, including the 'Liguria Heritage' experience. Historical characters, shown as 3D avatar guides, tell each site's history.

The multi-sensory '4D Storm Chamber', is at the Galata Sea Museum, Genoa, where 'visit-actors' experience the intense emotion of being shipwrecked off Cape Horn on board a moving lifeboat in a sea storm, with lifelike high-resolution 3D wrap-around video screens, sea spray and the sounds of sea and wind.

Application of Immersive Visitor Engagement Technology to the model of current exhibition design means that everyone gets something from the visit; children, adults, schools / universities etc. This leads to positive visitor feedback and increased visitor-numbers.

DOMUS: An On-Gallery Digital Museum Experience in Two Parts

Merel van der Vaart, Christie Ray

Allard Pierson Museum (NewMediaLab), Netherlands

The Allard Pierson Museum, the archaeology museum of the University of Amsterdam, will be redeveloping its Roman gallery. As part of this redevelopment, it is exploring how virtual re-contextualization and interactive technologies could be used to aid visitor interpretation of its collections.

Based on earlier studies on the use of gesture-based navigation in virtual (museum) environments, the Museum developed and tested an interactive prototype consisting of two parts. In the first part, the visitor uses gesture-based interaction to navigate through a Roman house and collect seven virtual replicas of museum objects. In the second part, the visitor can discover the real objects nearby in a display case and explore additional information using an associated touchscreen. The prototype was installed in the Museum in order to study both the effect of virtual contextualization, and the learnability of this type of gesture-based navigation.

Asking visitors to operate new technologies to interact with virtual objects and environments naturally poses some usability issues. Through a series of observations and interviews with adult visitors, the Museum has examined the impact of instruction on the use of this type of interactive. The study compared the ability for visitors to navigate the virtual space after receiving one of two forms of instruction and asked them about their instruction needs and ease of use of the installation. Furthermore, the Museum wanted to better understand how visitors see the relationship between both the virtual installation and the real objects. Through interviews and guided visits, we examined whether the use of virtual replicas and environments in the museum serve to support the interpretation of the physical collections.

This paper will discuss the development of the installation, the research outcomes, and will reflect upon potential future developments that might improve the installation for inclusion in the Museum's new Roman gallery.

Materials Story of Sir John Soane's Life

Xinglin Sun, Kevin Walker

Royal College of Art, United Kingdom

Based on research about cognitive architecture in mental and physical space, the project mapped phases of Sir John Soane's life story onto particular building materials relevant to both the museum space and his life.

This piece was acquired by the museum for its handling collection, and there is follow-up research being conducted about visitors' experience using the piece, in order to understand the relationship between Soane's life and the museum architecture. The piece uses materials relevant to different periods of his life, as follows:

STUDYING PERIOD – FRAME WOOD – PICTURE ROOM

During his studies in the Royal Academy, Soane was awarded the Academy's gold medal for his drawing of a Triumphal Bridge, and awarded a travelling scholarship afterwards.

SUCCESSFUL CAREER – PORTLAND STONE – DINING ROOM

Portland stone was Soane's favoured building material. He used this stone, quarried on the Isle of Portland, for the verandah on the front of his home.

SPLIT WITH HIS SONS – RED BRICK – MONK'S PARLOUR

Soane wanted his sons to become successful architects like their father, but this was against his sons' will and finally caused their irreparable split.

THE PASSING OF HIS WIFE – BLACK MARBLE – THE CRYPT

George Soane, Sir John Soane's youngest son, wrote an article in *The Champion* which personally attacked his father in public; this directly caused the death of Mrs. Soane.

LONELY LAST DAYS – WHITE PLASTER – MONK'S YARD

After the death of his wife and elder son, Soane's last days were lonely and he devoted a lot of time to his grandson Fred, who also let him down in the end.

This project aimed to investigate the semantic aspect of materials – expressing emotion through space and form. Material as medium – for example, cold black marble reflects the sorrow of the tragic death of Sir John Soane's wife, and Portland stone holds ancient fossils – a record, a memory, a story.

Spiritual Wonder Project: Crossing Boundaries to Create Engaging Spaces for Experiential Spiritual Journey, Critical Thinking and Creative Discovery Inside and Outside the Museum

Vibhavari Jani

Kansas State University and VJCREATIONS, United States

Museums around the world today are challenged to raise funds for new projects and technologies that would encourage visitors to return again. The Spiritual Wonder, a multi media project, was developed by an interdisciplinary team to assist a large university museum to promote a new exhibition and raise funds for other new projects.

The designers installed an exterior exhibit utilizing various sensorial portals on the ramp leading to the museum garden as a tribute to the new exhibition inside and to connect the visitors to the art within the museum and the garden. These portals incorporated musical instruments to invoke anahat naad, and symbolized threshold changes in everyday life and the spiritual journey within oneself. In this guided experience, the designers provided participative places on the ramp and in the garden where the participants became the performers. A 16 foot sculpture tilted Eternal Flame, was installed in the center of the garden and lighted from within, symbolizing the intellectual and spiritual awakening through art. The idea was to create an engaging experience that could start one on the path of self-realization, and to elevate individual consciousness symbolizing that boundary crossing is a catalyst for critical thinking and creative discovery.

In this paper, the author will share research, design and installation methods adapted for this project as well as experiments in sound and lighting design, rhythm and dance movements, the reasons for the selection and placement of the instruments, and the use of seen and unseen elements. Discussion will follow on how the various portals created a guided path and engaging places and how it stimulated one's senses, connected one with nature and the Supreme-Being, and provided a spiritual experience. The author will also discuss new digital technologies utilized in this project. The author will conclude by sharing her own and the participants' experiences. The paper presentation will include design sketches, project presentation photographs and video of this project and participants experiences.

Balance between Education and Entertainment in an Interactive Museum Experience based on the Core Exhibition of POLIN – Museum of the History of Polish Jews

Aga Bujak and Marcin Kopeć

CLOS BROTHERS SA, Poland

<http://www.closbrothers.pl>

Using multimedia, especially interactive, allows for a better and more thorough experience of an exhibition for visitors with different levels of knowledge and interest in the subject.

We believe that multimedia should serve two main purposes. One is extending the knowledge about a subject, and another is attracting audience to the subject itself.

Sharing information through “layers” of experience allows visitors to individually decide how deep they want to dive into the subject. “Catchy” basic facts and design invite to experience and later navigate further to learn more depending on the user’s interest.

Where is the balance? During our work on multimedia in the core exhibition in Polin we had to ask ourselves this question a hundred times. Because there is no universal answer.

Two basic decisions needed to be made: how deep to allow the visitor to dive into the subject and whether to start playing with the context or make him or her learn about the subject from the first touch.

The exhibitions’ curators were working on the “what” side of the story, our job was the “how”. As a result of countless brainstorming sessions, every interactive application was uniquely designed with a different approach to the education-entertainment balance depending on the subject and its context:

- applications starting with the substance and surprising with a quiz as a summary
- a role playing game engaging visitors through the context to learn about the subject
- catchy interaction during which visitors learn step by step about the subject with a surprise reward at the end
- simple linear interaction serving educational purposes with attractive design and motion
- multimedia installation with eyecatching mapping and educational interactivity

Good interaction with a visitor should be sewed to measure. With individual creative approach, the visitor will leave the exhibition both educated and amused.

Digital Support – Archiving, Documenting, Preservation, Visualisation, Recreating Tangible and Intangible Heritage

Sala 5

11:00-15:15



Francesco Cavallaro
Chair

The Luostarinmäki Adventure – An Augmented Reality Game in an Open Air Museum

Lauri Viinikkala, Olli-Pekka Leskinen, Olli Heimo, Juha-Pekka Arimaa, Timo Korkalainen, Tuomas Mäkilä, Seppo Helle, Teijo Lehtonen

University of Turku, Finland

Our paper deals with the creation of an augmented reality (AR) adventure game in Luostarinmäki open air museum in Turku, Finland as a part of the Futuristic History research project. The focus of this case study was to research how to create an informative yet engaging and entertaining AR game within a museum environment.

Augmented reality stands for technologies combining interactive virtual elements and information with reality in real time. The content can be presented using mobile or wearable equipment, like a smartphone, tablet or eyewear.

The exact pose of the viewer must be known in order to present virtual objects on top of the camera live image in correct location. This can be achieved by taking pictures in advance and calculating a point cloud so the live image can be compared to it. This is known as keyframe-based tracking. For character creation, animations and story implementation a game-engine with external plugins can be used to make production fast and cost-efficient.

The Luostarinmäki Handicrafts Museum consists of 18 blocks of original late 18th century – early 19th century buildings on their original location – the largest part of the city that survived the great fire of 1827. The museum represents crafts and town life in early 19th century.

Provided with an iPad the player of the Luostarinmäki Adventure can explore the area and be able to see not only the buildings that are actually there but also the people and the life in the 1850's as digital layers added on top of the camera view. The game mechanics are based on interaction between the player, the virtual characters and the real environment.

The main challenge was the novelty and rapid advance of the technology used. Some new solutions became available and were adopted during the process. This in turn, has altered the whole process.

Service Design for a Unique Experience at Ajanta Caves, India

Anshumali Baruah, Pramod Khambete

Indian Institute of Technology, Bombay, India

The project defines a service for an enhanced user experience at Ajanta Caves, a world heritage monument at Aurangabad, India. A brush with history can be a memory for a lifetime, whether by creating awareness about the rich art-form of vegetative paintings or enhancing the experience of this marvel of Buddhist architecture. By planning a service that caters to the varying needs of different kinds of visitors, I designed an experience that effectively spreads knowledge about Ajanta. A quantitative study of the factors influencing visitors' experience at these caves based on intent of visit, knowledge acquired at the site and cultural construct that the site offers was carried out both on- and off-site. I conducted (1) Contextual Enquiry [7 visitor groups], (2) Retrospective interviews [5 visitors]; and employed (1) Shadowing and (2) Critical Incident Techniques. Secondary data from 4 case studies and publications was also referred to. These studies helped me identify the physical factors viz., availability of basic amenities, travel and stay and intangible factors viz., the best time of the year to visit, which affect a visitor's overall experience in the form of a journey map to arrive at possible design directions. The project aimed at bringing character into the existing experience of the visit by setting correct visitor expectations. In keeping with the factor of people travelling together as families, friends or individuals, the design allows for the freedom of choice of the kind of touch-point, at times integrating multiple touch-points in the service. The design facilitates easy navigation within the historic site, allows the user to create a plan of visit beforehand as well as on site, provides necessary information on amenities, etc. Regardless of whichever touch-point the user employs, there are other standby touch-points, facilitating ease of experience and continuity of flow during the visit.

Multi-narrative Serious Game Design. Applying Learning Style Model for Cultural Heritage Education

Seul Lee, Minseok Do, Young Yim Doh

GSCT, KAIST, The Republic of Korea

<http://kaistsgg.tistory.com/>

Juhee Suh, Jaeyeon Ahn, Jungwha Kim, Hyechung Kim

GSCT, KAIST, The Republic of Korea

<http://cultureplanning.kaist.ac.kr>

Auk Kim

KSE, KAIST, The Republic of Korea

<http://cc.kaist.ac.kr/>

'Serious Game' is a game designed for a purpose other than enjoyment, including education, health care and management. 'The Guardians' is a mobile-based serious game designed for learning cultural heritage and promoting the awareness of its preservation. In 'The Guardians 1.0' (Rhim, et al. 2013); four characters were created as 'guardians' who were on their missions to protect the endangered UNESCO world heritages by playing different mini-games. However, it lacked variety in its structure because the distinctiveness of each character was absent. The core design concept of 'The Guardians 2.0' is multi-narrative structure based on the study of Schaller et al. (2007) in accordance to Kolb's 'Theory of Learning Style(1984)'. We matched the four learning styles with the characters in 'The Guardians 1.0'. Also we set four cultural heritage learning tools as symbol of each pair; players choose their favored tool rather than character to play each narrative path. The aim of this multi-narrative design was to increase game players' narrative engagement, which is related with enjoyment and story-consistent attitudes, through optimal learning experience for each player. It contributed to increasing awareness of cultural heritage preservation, the final goal of 'The Guardians'. To investigate the effect of this multi-narrative design, we constructed a prototype of 'The Guardians 2.0' dealing with the 'Royal Tombs of the Joseon Dynasty'; one of UNESCO world heritage in Republic of Korea. We measured participants' learning styles using Kolb's Learning Style Inventory (KLSI) and their narrative engagement for each narrative. There were 30 students from university who participated in this study. By examining participants' learning style and their narrative engagement in different narrative paths, we could demonstrate the contribution of multi-narrative game design in promoting cultural heritage preservation in serious game.

Developing Awareness in Contemporary Fashion and Design Culture with Digital Design Archive

F. Dilek Himam Er, Ender Yazgan Bulgun, Elvan Özkavruk Adanır

Izmir University of Economics, Turkey

<http://people.ieu.edu.tr/en/fdilekhimam>

<http://people.ieu.edu.tr/tr/enderbulgun>

<http://people.ieu.edu.tr/tr/elvanozkavrukadanir>

After 1923 with the establishment of Turkish republic, the public were encouraged to use national products. Sümerbank was one of the state-centered institutions founded in 1933 which was producing affordable printed cotton textile products. These fabrics led to the development of a national textile design style creating a Sümerbank material culture in Anatolia. Along with the privatization process started in 1987, Sümerbank settlements had been demolished and it left behind a very important textile archive. One of these archives classified and restored at the Izmir University of Economics, Department of Fashion and Textile Design in 2006 in order to use as education material.

In this study it is intended to develop a digital archive of Sümerbank textiles donated to the university. This archive includes 7000 textile albums and each album consists of 30 different designs printed on cotton textiles. After giving information on classification methods and conservation conditions of these textile albums, the attempts on digital archive preparation projects will be discussed. In that part of the study, the parameters considered for the classification including production years, typology of textile patterns and technical properties which will be substantial base for the digital database will also be mentioned. The textile albums obtained and recovered from the field studies in the Sümerbank settlements were conducted in 2006 will be the visual guide of this study. Above all, it has been though that, the digital textile archive of Sümerbank fabric designs will be an important and valuable source for researchers, related industries and students not only to create an awareness of cultural heritage for contemporary fashion and design culture but also for the enlightenment of the history of Turkish printing.

Novel Interface Design for Augmented and Virtual Reality Binoculars for Outdoors Exhibitions

Carl Heath, Jacob Michelsen, Carolina Poelk, Peter Ljungstrand, Erik Einebrant, Niels Swinkels

Interactive Institute Swedish ICT, Sweden

<http://www.tii.se>

Two emerging technologies for visualization in museum exhibitions are augmented reality and virtual reality, using position and orientation sensors to map and overlay information using immersive visual aids. In this paper we develop a novel layer-based interface design enabling a user to shift between augmented and virtual reality through limited panning movements and focusing actions. This is developed using real time visualization technology with the use context of an unsupervised outdoor installation. A participatory development and design process is carried out in iterative steps, in which users explore means of interaction through an uninformed meeting with the technology driven by the users' own curiosity. We show that users are able to navigate easily through multiple visualized layers through the limited interaction possibilities afforded by the hardware robustness requirements. Additionally, the implemented interface is designed to be compatible with standard smartphone hardware with a minimum of specialized parts.

The Evaluation of Interactive Multimedia Exhibit in the National Museum of Korean Contemporary History, South Korea

Juhee Suh, Jaeyeon Ahn, Jungwha Kim

KAIST, The Republic of Korea

A history museum as a memory institution is a repository of memories, artifacts, and documents, keeping the past alive in contemporary society. Advancement in technology allowed museums to use digital media to encourage and improve visitors' participation while exploring the history. Furthermore, the usage of digital multimedia in the context of history museum is expected to facilitate the process of raising new questions, reflecting historical facts and constructing personal meaning, rather than remaining a simply hands-on interaction level. Therefore, it is required to delve deeply into the relationship between historic contents, meaning and visitor's personal engagement when design multimedia exhibit in history museums. A brand new history museum, the National Museum of Korean Contemporary History which opened in 2012 in South Korea, uses digital technology actively in its exhibition to enhance communication with the visitors. This study was conducted as an evaluation study to examine how the interactive multimedia exhibits were influencing and contributing to visitors' experiences at the museum. For this purpose, the study analyzed the overall usage of multimedia exhibits in the museum and implemented an in-depth analysis of the March 1 Independence Movement section. The March 1 Declaration of Independence is the symbolic artifact whose primary value is its inherent spirit. As a medium for experiencing this artifact, the interactive multimedia exhibit was designed using the interactive moving text display and it enabled the visitors to interact with five words taken from the March 1 Declaration of Independence. Derived from the analysis, a guiding framework for interactive multimedia exhibit design in the history museum was presented, and its implication in history museums was further discussed.

Literary Museums as Part of Tradition Mediation

Niels D Lund

University of Copenhagen, Denmark

The research context is a newly initiated project inquiring today's possibilities and conditions about keeping up the literary heritage consisting of five (partly overlapping) fields/functionalities: 1. Intrinsic language cultivating via running re-editing/new translations; 2. Remediating via screen versions, cartoons, computer games etc.; 3. Space-defined/-oriented performing via theatre, readings, new orality etc.; 4. Relic cultivating via museums, archives, memorials etc.; 5. critic and scholar accounts/ treatises, printed and digital. All that holds the sociology generated concept, loss or weakening, maintaining or reinventing of traditions in late-modern international society, the radically reflexive state of mind, and increasing personal and institutional search and unsteadiness, co-involved with new technologies and a medialized society.

The conference paper focuses on the museum and relic field/functionality (the 4th) in a broad sense as for current forms, modes, initiatives of the heritage, traditions and classics of literature, and borrowing ideas from the new book history. The Questions are: the types of literary museums, distinctions between writer's museum and literature museum (e.g. unfolded at Literaturmuseum der Moderne in Marbach, Germany), the primacy of the author, the significance of the geographic place in a global world (cf. e.g. Annual Conference 2012, ICLM – Literary Museums: The spirit of the place), the physical space of museums in a sort of dialectic relation to the virtual/digital representation/mediation. Furthermore suggestions that literature/language as intangible and non-physical in nature at the same time is fundamentally nation-defined and -defining – and so corresponding with the need of concrete heritage and rooting, and that museums devoted to literature/text invite to focus the language used in museums. Hereto the potentiality of a specific literary exhibit entity fitting to the history and tradition experience, learning, education and mediating. Much is in progress at this domain; while not much research (in the Nordic countries) cases/examples are useful to conference discussion.

Index of Abstracts

- 82 A Case Study To Make Use of Cross-channel User Experience for Interactive Exhibition Design
Simge Esin Orhun
- 73 A Critique of the Impact of Web Presence on Cultural Organizations and Museums in the Kingdom of Saudi Arabia: A Narrative-inductive Approach
Muneer Hamed, Nicholas Higgett
- 71 Affective and Rhythmic Engagement with Archival Material: Experiments with Augmented Reality
Susan Kozel, Jacek Smolicki, Daniel Spikol
- 51 Archives as New Spaces for Engaging Experiences: Technologies and Languages within the Scenario of „Heritage Continuum“
Ece Ozdil
- 57 Art Maps
Gabriella Giannachi, Rebecca Sinker, John Stack, Cristina Locatelli, Laura Carletti, Dominic Price, Derek McAuley, Tim Coughlan, Steve Benford
- 48 Authenticity and Authorship: The Chocolate Kitchens at Hampton Court Palace
Aileen Peirce, Polly Putnam
- 91 Balance between Education and Entertainment in an Interactive Museum Experience based on the Core Exhibition of POLIN – Museum of the History of Polish Jews
Aga Bujak and Marcin Kopeć
- 62 Building Cultural Commons – Open Culture Data Master Class in Finland
Sanna Marttila
- 55 Cross Cutting Concepts for Change: Collections – Alignment & Engagement
Norman Rodger, Rachel Hosker, Claire Knowles
- 41 Cultural Experience Room: Visualization of Intangible Heritage, A Multimedia Approach
Bee Chin Ng, Francesco Cavallaro, Halina Gottlieb
- 67 Design and Prototype of Museum of Shared and Interactive Cataloguing
Kunitake Kaneko, Hiroyo Ishikawa, Yamato Miyashita
- 44 Design for Interaction and Discovery
Claudio Pedica
- 56 Developer in Residence & Experience Design Methods in Museums
Susanne Kindeberg
- 96 Developing Awareness in Contemporary Fashion and Design Culture with Digital Design Archive
F. Dilek Himam Er, Ender Yazgan Bulgun, Elvan Özkavruk Adanır
- 88 DOMUS: An On-Gallery Digital Museum Experience in Two Parts
Merel van der Vaart, Christie Ray
- 50 Dusting off the Archives Interdisciplinary Projects by the Digital Museum Course
Zsófia Ruttkay, Judit Benyei, Zsuzsanna Toronyi
- 75 Exhibiting Fashion: Museums as Myth in Contemporary Branding and Media Culture
Synne Skjulstad
- 46 Guided Personalization and User Generated Content Extending the Walls of Beit Hatfutsof into the Global Community
Cybelles Jones, Ariel Efron, Kendra Chong, Ruth Graham
- 72 How Can Social Media Extend the Experience of the Exhibition?
Kari Gjestrang
- 66 Immersive Learning. Visitors' Learning Strategies inside Immersive Environments *in situ*.
Patrizia Schettino
- 87 Innovative Museum Exhibits: Telling a Story by Means of an Engaging Experience
Davide Pantile, Roberto Frasca, Matteo Ventrella, Giovanni Verreschi
- 99 Literary Museums as Part of Tradition Mediation
Niels D Lund
- 89 Materials Story of Sir John Soane's Life
Xinglin Sun, Kevin Walker
- 86 Mobile Solutions and the Museum Experience
Annina Koskiola
- 84 Mobile Technology and Museum Education for Schools: Theory, Study Results & Use Cases from the Project Art.Lector
Kasra Seirafi, Tomáš Mikeska, Ruth Mateus-Berr

- 95 Multi-narrative Serious Game Design. Applying Learning Style Model for Cultural Heritage Education
Seul Lee, Minseok Do, Young Yim Doh, Juhee Suh, Jaeyeon Ahn, Jungwha Kim, Hyechung Kim, Auk Kim
- 97 Novel Interface Design for Augmented and Virtual Reality Binoculars for Outdoors Exhibitions
Carl Heath, Jacob Michelsen, Carolina Poelk, Peter Ljungstrand, Erik Einebrant, Niels Swinkels
- 65 Online 3D Content and Museums: Where Do We Stand Today?
Ari Häyrynen
- 78 Parallel Exhibitions: Combining Physical and Virtual Exhibits
Lars Lischke, Tilman Dingler, Stefan Schneegaß, Albrecht Schmidt, Merel Van der Vaart, Pawel Wozniak
- 49 Proactive Spaces. Making Room for 21st Century Museums
Francesca Lanz, Elena Montanari
- 47 Redesigning the Way We Listen: Curating Responsive Sound Interfaces in Transdisciplinary Domains
Morten Søndergaard
- 43 Restaging a Garden Party: Sharing Social Histories through the Design of Digital and Material Interactive Experiences
Caroline McCaw, Morgan Oliver, Leyton Glen
- 53 Seen/Unseen Dancing Art Inside and Outside the Museum – Presentation of Completed Project
Laura Donnelly
- 94 Service Design for a Unique Experience at Ajanta Caves, India
Anshumali Baruah, Pramod Khambete
- 74 Speculative Architecture
Jae Kyung Kim
- 90 Spiritual Wonder Project: Crossing Boundaries to Create Engaging Spaces for Experiential Spiritual Journey, Critical Thinking and Creative Discovery Inside and Outside the Museum
Vibhavari Jani
- 42 TACTEC, Transforming Art and Culture Through the Engagement and Construction
Raquel Barros Pinto, Nelson Zagalo, Lia Oliveira
- 83 The Effect of Artworks' Degree of Interactivity on Attention Holding in Exhibitions
Ayça Turgay, Halime Demirkan
- 98 The Evaluation of Interactive Multimedia Exhibit in the National Museum of Korean Contemporary History, South Korea
Juhee Suh, Jaeyeon Ahn, Jungwha Kim
- 77 The Exquisite Cabinet: An Experimental Installation to Encourage Creative Thinking and Sharing Stories
Caroline Claisse
- 93 The Luostarinmäki Adventure – An Augmented Reality Game in an Open Air Museum
Lauri Viinikkala, Olli-Pekka Leskinen, Olli Heimo, Juha-Pekka Arimaa, Timo Korkalainen, Tuomas Mäkilä, Seppo Helle, Teijo Lehtonen
- 59 The Rotterdam Heritage Coalition: Cooperation between Heritage Institutions
Gweny van Hasselt
- 45 The Wall of Knowledge: Exploring the Egyptian Art History through Augmented Reality
Fathi Saleh, Mohammad Nabil, Nessma Sameer
- 69 The Whisperers
Christopher Koelsch
- 64 The Widget Art Galley
Chiara Passa
- 58 Thresholds of Technological Remembering
Dirk de Bruyn
- 52 TING – Democracy and Technology
Timothy Ventimiglia, Thierry Debaille, Marc Tamschick
- 70 Towards a Significant Portuguese Cultural Heritage – An Intervention from the Design Perspective
Gonçalo Gomes, Vasco Branco
- 61 Towards Polish Cultural Heritage Online: E-Museums Project
Magdalena Laine-Zamojska, Katarzyna Zielonka, Anna Kuśmidrowicz-Król, Alicja de Rosset
- 85 Transmedia Storytelling in the Contemporary Museum Environment
Kelvin de Veth
- 80 When Different Types of Visitors Sign up for Digital Curating
Trine Nissen, Nina Udby Granlie
- 79 Wonderful Stories on Digital Devices – How Museums Have the Power to Ignite Feelings of Resonance and Wonder
Rikke Olafson
- 60 "You could have told me!" Collaboration on the Design of Interactive Pieces for Museums
Teresa Macchia, Mariana Salgado

NODEM EXPO



Tuesday, December 2nd, 2014
16:00-21:00
Museum of King Jan III's Palace
at Wilanów



Inside Neptun: Using Interactive Panoramic Displays to Enhance Visitor Experience in a Museum Setting

Presenter: Lissa Holloway-Attaway

University of Skövde, Sweden

In our poster we propose to document a current research project that engages the use of augmented reality (AR) panoramas to enhance user-experiences within a museum exhibition focused on two submarines used by the Swedish Navy (Neptun and Hajen).

Our research project brings together students, faculty and museum personnel at the Blekinge Technical Institute and the Swedish Naval Museum in Karlskrona, Sweden with the Augmented Environments Lab at the Georgia Institute of Technology in Atlanta, Georgia, USA. Through the incorporation of AR panoramas, accessible via handheld devices (smartphones and tablets), visitors to the exhibition can experience the interior of the two submarines included in the exhibition, and other related media content, while remaining outside the submarines themselves.

One goal is to allow visitors with limited mobility to experience the interior of the Neptun as a 360° surround. The panorama is a photorealistic high quality image creating a sense of visual immersion. In the case of Hajen, the interior has been gutted and no one can enter. Here we integrate historic photographs and drawings into a composite panoramic display to tell the story of this first Swedish submarine.

The project incorporates principles of experience-design to enhance the affective responses of visitors and to reconfigure space/place via AR panoramas and layered representations of mixed reality. The visitor experiences the aura of the submarines as a physical presence, while at the same time being able to see and touch the virtual panorama. Our project responds to contemporary museum practices and exhibition spaces that work to engage responsive digital technologies, allowing visitors to create and to co-participate within exhibitions in immersive, self-directed and sensory environments. Additionally issues of accessibility are addressed in the design of the experiences we create.

Panoramic Projection: <http://artnotart.org/jdbolter/good/Neptun/Neptun3.html>

Towards Polish Cultural Heritage Online: E-Museums Project

Presenter: Magdalena Laine-Zamojska

National Institute for Museums and Public Collections, Poland

Polish museums have been actively digitising their collections and participating in international digitisation projects for several years. To some extent these digitised resources can be accessed online, for example through Europeana or the Google Art Project. However, the majority of the digitised resources are still hidden in the museums' collection management systems.

The newest project, proposed by the National Institute for the Museums and Public Collections (NIMOZ), is aimed at creating an information society by improving access to the cultural heritage of Poland. The main objectives of the project are: (1) to improve access to cultural heritage resources collected by the Polish museums, (2) to improve the collection documentation, and (3) to provide a long-term preservation system. The objectives will be achieved by: (1) digitising selected museum collections, (2) developing a central repository for museums' digital resources, and (3) creating a joint museum portal. The project will be prepared as a proposal to the Operational Programme Digital Poland operating under the Ministry of Infrastructure and Development, and the Ministry of Administration and Digitization of Poland. The project is planned for the years 2015-2020. At this moment, it is the main development project for the Polish national museums in the area of digitisation and cultural heritage.

The presentation will demonstrate the results of the preparations carried out by several expert working groups appointed and coordinated by NIMOZ, the current state of the project and future perspectives.

The National Institute for Museums and Public Collections (NIMOZ) is a cultural institution established by the Minister of Culture and National Heritage. The Institute's mission is to create development and innovation in the area of management of museums and public collections in Poland. NIMOZ acts also as the Competence Centre for digitization of museum exhibits. One of the main focus areas for the Institute is, in collaboration with some subject matter experts, to work out a set of directives, guidelines and standards which are going to support the development of digitization programmes in museums.

Film, History of Art and Digital Support Causus “Warsaw Uprising” and “City 44” by Jan Komasa (2014)

Presenter: Iwona Grodź

Adam Mickiewicz University in Poznań, Poland

Motto:

“Building culture – rather than just consuming it”

Peter Reynolds

“Warsaw Uprising” is probably the world’s first feature film made entirely from documentary materials. “It tells the story of the Warsaw Rising of 1944 through the eyes of two young reporters, cameramen for the Bureau of Information and Propaganda of the Home Army and direct witnesses of insurgent fighting”.

“Six hours of original newsreel footage from the Warsaw Rising of 1944, six months of work, a team of militaria, clothing and architecture consultants, urban planners, Warsaw experts and historians, 1000 hours of colour editing, 1,200 shots, 1440 hours of colourisation and reconstruction, 112,000 selected frames, 648,000 minutes of reconstruction, 22,971,520 megabytes of data – these are only some numbers which help appreciate the enormous effort and means dedicated to the Warsaw Uprising feature film”.

See link about Warsaw Uprising: <http://powstaniewarszawskiefilm.pl/> or <http://www.filmpolski.pl/fp/index.php?film=1232929> (on-line 31 August 2014)

Culture KICK Project, Knowledge Triangle, Nordic Council of Ministers

Presenter: Halina Gottlieb

Interactive Institute Swedish ICT, Sweden

Culture KICK is a network involving 8 partners from Norway, Sweden, Denmark, Finland and Island which conduct practice-based and collaborative research with creative industry partners as well as heritage institutions.

The project started as an initiative between the University of Oslo / Intermedia and the Interactive Institute Swedish ICT Stockholm / NODEM (Nordic Digital Excellence in Museums), and is financially supported by the Nordic Council of Ministers (NORDEN). The Interactive Institute/NODEM is responsible for activities related to knowledge transfer from network activities, while Intermedia is in charge of managing the research network.

This dialogue on knowledge exchange has been initiated by universities and culture heritage professionals from the Nordic countries to address issues of fragmentation in the digital heritage sector. Focused workshop presentations have been set up to examine the challenges of RTD based collaborations, and to solve the problems of sustainable knowledge transfer by using a participatory approach based on existing Nordic research projects that triangulates the creative industries, research and cultural heritage institutions.

The Culture KICK network aims to facilitate the exchange of existing Nordic research and know-how on design methods and conceptual frameworks relevant for both practical and theoretical approaches to innovation with ICT in the cultural heritage (CH) field.

Let COBIT Drive Your IT Investments

Presenter: Jarosław Milewski

PositivePro & itWORKS

COBIT 5 is probably the most widely recognized framework for the governance and management of enterprise IT. COBIT5 offers, among others,

1. a clear mapping of stakeholders needs to those IT processes which are crucial for getting the required benefits or suppressing the existing pain points;
2. a precise road map for implementing the transformation at the change enablement, program management, and continual improvement levels.

In our talk, we show how COBIT 5 works in the concrete context of a strategic IT change undertaken by the Historical Museum of the City of Kraków (MHK). The process mapping is facilitated by an extremely powerful, COBIT-specific method called the goals cascade. We start from specific business goals of the current MHK strategy statement, defined from the Balanced Score Card (BSC) perspective. Since the COBIT goal cascade also uses BSC as the starting point, we can efficiently apply the precise method of process mapping and prioritization, which lead us from business goals via IT-specific goals to concrete operational processes and IT tools we should concentrate on.

Once we know exactly what our targets are, we can use the COBIT 5 exhaustive implementation framework to get there in a very efficient way. Some of the most important milestones, which are put in our talk in the working environment of MHK, are:

- using the COBIT 5 guidelines to perform the gap analysis between the as-is and to-be states
- setting the justification and the plans for the change
- implementing the change with efficient program management methods
- measuring true progress
- making sure that the change is sustainable and provides momentum for subsequent improvements

itWORKS is an IT company which addresses its offer to IT and business departments. We have been supporting our clients for 13 years.

We work for, and with clients at each stage of IT projects – from the preparation of a development strategy, through a detailed concept of its implementation, to its final realization.

For clients who require full control over business processes or their digital archives we analyze the current situation and implement an IT system which organizes and supports business processes and creates a digital archive of documents at the same time.

To IT departments we supply *Atmosfera* – the modern IT tool of ITSM class. To companies which want to devote all their time and assets to business development we suggest a full range of comprehensive and selective IT outsourcing services.

We conduct professional and specialized IT audits to help our clients diagnose existing issues and threats.

We strive to accurately recognize the needs of our clients in order to establish a flexible, consistent, long-term cooperation. Our approach helped us win the trust of some major companies, including e.g. Zelmer, GDF Suez Energia Polska, CEZ Polska, Danone, Wyborowa, Nowa Itaka, Play, Netia, Agora, Deutsche Bank, Getin, Cracow Historical Museum and Wilanów Palace Museum.

itWORKS has won many prestigious awards. In 2011 we qualified to *Forbes Diamonds*. In 2009, 2012 and 2014 we received *Gazeta Biznesu*, awarded to most dynamic Polish enterprises. In 2012 and 2013 we received the *Highest Quality Award of Quality International* in the category of IT outsourcing. In 2013 and 2014 we also received the title of *Best Partner* from Saperion AG.

itWORKS has been providing services since 2001. We cooperate with over 250 clients and support more than 40,000 users in 31 countries every day.

The company is owned by Enterprise Investors Fund.

PositivePro and itWORKS have been cooperating since 2011. PositivePro and itWORKS are business and technology partners, working closely on crafting and execution of IT strategies and projects for large enterprises and public institutions. Some of the joined projects included setting up of standard project management procedures for e-documents circulation in Polish south-eastern region, roll-out of an e-learning platform for online PRINCE2 courses, as well as COBIT 5 related work.

About the author

Jarosław Milewski received a PhD in Computer Science from the Institute of Informatics of the Warsaw University. In the years 1992-1998 he worked at DESY Hamburg as the software coordinator of a large physical experiment comprising more than 400 scientists from 15 countries. After having returned to Poland, he worked as the Director of Internet Technologies in ATM SA, Technical Director in the Internet e-incubator Katalyst SA, Vice president of Technology in NetPower SA. He obtained MBA with honors from the French Institute of Management in Warsaw, is a founding member of PMI Poland Chapter, and a certified professional in project and program management.

Dr Milewski was the first world-wide assessor of the new COBIT 5 certification scheme introduced jointly by ISACA and APMG in 2012. He also participated in the accreditation of several training and consulting companies all around Europe.

Commercial Demonstrations

Axiell ALM, Germany

<http://www.axiell-alm.com>

Presenter: Markus Dick

AXIELL is the leading provider of collections management software and data publication tools for the cultural heritage sector. Built upon decades of expertise in the field, comprehensive functionality and ease of use, our products are the natural choice for museum professionals. Over 2,600 institutions worldwide rely on our software. Adaptable to collections of all types and sizes, our software conforms to international standards (Spectrum, CIDOC, OAI-PMH, Unicode Europeana). Our open API also ensures that you can make the most of your data.

CLOS BROTHERS SA, Poland

<http://www.closbrothers.pl>

Presenters: Aga Bujak and Marcin Kopeć

We create user-friendly applications. That is why the story always comes first. The technology and the narration are chosen to tell the tale quickly and intuitively. We treat every interactive stand individually. We write scenarios, develop functional and communication solutions, design graphics and choose technologies, so that every story is told in an appropriate way.

For Museum of the History of Polish Jews Clos Brothers has developed the multimedia for all 8 galleries making the core exhibition. On behalf of the Association of the Jewish Historical Institute of Poland we have created all of the 75 interactive displays and 30 video projections. We have been responsible for the visual aspects, scenarios as well as the production process.

For The Museum of the Silesian Uprisings we've produced exhibitions' narration based on a movie. Beginning in 1919 in Świętochłowice it shows three remarkable years in the history of Upper Silesia.

Clos Brothers has created scenarios, functional concepts and graphics for all of 29 interactive stands and multimedia installations. We have also designed scenography boards and a special visiting route for children.

For European Solidarity Centre our company has been involved in the production and post-production of visual materials used for the core exhibition dedicated to the history of Solidarity and opposition movements in Central and Eastern Europe.

We have created wall graphics(450 boards) and the materials used in the interactive presentations 6,500 pictures).

Cultware Sp. z o.o., Poland

<http://prezi.com/fitemwljnz4tc/monguz-and-cultware-network/>

Presenters: Agata Dziekan and Pancza János

Qulto Public Collection Management System – An Introduction to the Museum Module

The museum module of the QULTO integrated collection management system follows the most up-to-date description standards in the world of museums and galleries. Any kind of museum objects can be described according to their subject with regard to their special physical appearance and different digital formats. Object description systems, subject heading databases can help the cataloguing and registration of any kind of museum object and material. All the major types of museum activities are supported with different software components. Special functions help to organize exhibitions. The registration of museum object delivery among different institutions, setting delivery routes and register insurance rules are supported. The management of object restoration works is also supported by the system.

Full-text, images, video and audio materials can be attached to the documents and objects. A complete digital assets management system module helps to organize the digitized collections and digital content services. User access credentials and rules can be set up according to the different types of digital materials by following the national regulations as well.

The system can be expanded with an aggregator module in order to integrate different kinds of resources, subject heading and dictionary databases. It also effectively serves the needs of different kinds of search engines and data transfer services. The aggregation, cataloguing and digital content provider software modules are fully compatible with Europeana requirements through the use of the Europeana Connection Kit, thus making the Qulto ICMS “Europeana Ready”! With the help of Qulto any museum can build their own digital collection, provide digital content services along customer needs and connect its documents and services to the Europeana network in a standards-conformant way.

The Qulto system offers entirely localized versions to the local languages, professional rules, standards and legal environments in Hungary, Romania and Poland.

ETT S.p.A., Italy

<http://www.ettsolutions.com>

Presenter: Davide Pantile

ETT designs and develops New Media solutions, of which over 200 have been installed, including revolutionary interactive touch-screen interfaces, 3D reconstructions, proximity sensors, gaming simulations, augmented reality, tablet and smartphone apps etc. that create a new “user experience” in museums, cultural heritage and nature site applications.

Involvement through User Experience is of the utmost importance. This new concept goes beyond the one-to-many vision of communication, transforming it into many-to-many. Using digital communication, we build a complete graphical consumer experience. This “immersive” approach, applied in particular to museums and exhibitions, aims at revitalizing communication with the public, transforming people from being simply passive visitors into a mixture of visitor and actor. More details on ETT’s New Media projects are available on this web site: <http://www.newmedia.ettsolutions.com/>.

Interactive Showcase is a multimedia exhibition device designed for use in museums that allows to add to the traditional display of objects within showcases/display cases the opportunity to provide the user with information and additional content that can be activated using different technologies. The device is composed by a closed and lighted metal structure to which are combined, according to the location of the installation and the performance required, a LCD Transparent screen or a multitouch infrared frame, or else a glass and a touch film.

The digital content of the display is managed by a dedicated configurable software that defines the polarization of the screen (opaque black or transparent white) and the coloring of the displayed items that is connected to the saturation of the colors: in this way, depending on the saturation, it is possible to darken the display hiding the internal objects, adding multimedia content that can liven up the display and add digital information to the “real object” shown.

The software also manages the user interaction with the Showcase: in addition to the touch surface, the system can integrate a NFC or RFID reader, tag reader, or a barcode reader, a camera/camcorder (also usable for the recognition of QR Code) and Microsoft Kinect, as well as a magnetic card/credit cards reader to allow on-site purchases.

By bringing an object identifiable using tags/QR Code or bar codes or by making movements recognizable as gestures near the Showcase, the appearance of the screen will change to show additional content related to the selected object (texts, images, videos, etc.), or interactive activities.

The software consists of three modules: the first module interfaces with the reader/camera via serial or USB port, the second conveys the information acquired from the first to the third component that handles the display of contents on the screen. This modular architecture allows you to control several showcases simultaneously from a single source. The management software must be installed on a computer (SO Windows 7 or higher) connected to the technological input/output infrastructure that allows the interaction with the end user.

Here you can find a video describing the product:
<https://www.youtube.com/watch?v=riloLdmpGn4>.

Fluxguide Ausstellungssysteme GmbH, Austria

<http://www.fluxguide.com>

Presenters: Tomáš Mikeska and Kasra Seirafi

Guiding Technology for the Next Museum

We would be presenting Fluxguide – an innovative and award-winning guiding solution which enables inspiring knowledge transfer: multimedia and multilingual. Fluxguide enriches museum education and offers different ways of visitor's participation.

With Fluxguide visitors may enter a dialogue and solve tasks during the exhibition. "Favourite lists" personalize the visit and boost museums viral marketing in the social web. Leading in research and development, Fluxguide pushes the limits and focuses on how to improve the quality of visitors experience.

It is because of its constant further development, that Fluxguide is suitable for every kind of museum - outdoor and indoor. Thanks to its open structure, Fluxguide runs on wide range of devices, as well as on visitors' smartphones and tablets.

EXPOLOGY, Norway

<http://expology.com/>

Presenter: Kari Kjetrang

Expology combines content, design, art and technology with pedagogic principles to produce engaging experiences. We aim to engage people at a personal level, involve the senses and stimulate learning.

Gagarin, Iceland

<http://gagarin.is/>

Presenters: Claudio Pedica, Geir Borg and Konrad Olavsson

At Gagarin, Reykjavik, we create highly interactive media solutions that allow people to experience stories and events vividly.

Our customers range from museums and companies to municipalities and institutions that utilize our dynamic solutions in showrooms and visitor centers, at events and online.

To allow visitors to explore and discover new territories and inhale stories and knowledge in an exciting and memorable way is a part of our challenging assignment as interactive narrators. “It’s like magic” is one of the most rewarding comments we get from visitors when experiencing our interactive media rich solutions.

With twenty years of experience continuously working with a multitude of the most recent media interfaces, devices and technology, Gagarin can meet just about any client’s needs with its highly skilled and professional creative team. Our constantly enlarging interactive media solutions portfolio also allows for effectiveness in the deployment of new interactive solutions taking advantage of vast R&D efforts into new interactive territories.

Focusing on the aesthetics of interaction we strive to provoke a seamless narrative created in the distance between man and technology. To achieve this we commonly use tangibility as one of our main guiding techniques through our narratives we constantly search for unexpected ways to tell a story so as to make our visitor see reflect in new ways on the topics that are told.

Our diverse and highly skilled team firmly believes that no technical challenge is too big for us and our creative designers, animators, programmers, and audio/visual specialists work closely together and with our clients in the design and development of exciting interactive media solutions.

At Gagarin we deliver total and unique solutions and we team up with specialists in history, art, geography, science, archaeology or any other necessary fields to ensure that the correct expertise and knowledge is applied to every project.

Our primary goal is to take the complexity out of deploying rich, original, state of the art interactive media solutions and to provide total solutions that are cost effective and uniquely yours to experience.

IZITEQ BV, Sweden and Netherlands

<http://izi.travel/>

Presenters: Alexander Palin and Evgeny Malinin

Opening the Door to Mobile

Mobile innovations are transforming travel and museum experiences. But how much do museums really need to invest to create compelling mobile experiences? IZI.travel shares learning from working with dozens of museums on their open platform, including the following:

Within a free and open mobile content management system, collaboration between museums and municipal authorities is facilitated, enabling the creation of a complete city experience in a single app.

With web-based platforms, audio guides can become a ‘continuous project’ lasting for years, exactly like websites, with museums updating the mobile content and experiences themselves.

An open system approach protects the museums’ investments. Museum apps published for the leading commercially-available mobile devices (as opposed to proprietary mobile devices and operating systems) can be enjoyed on visitors’ own devices as well as those handed out to visitors in the museum.

Getting detailed statistics from mobile app use is critical to providing insight into visitor behaviour.

IZI.travel’s ultimate aim is to develop an open Mobile Traveler Guide Standard, together with projects like TourML to ensure that museum content will outlive any particular technology – even ours.

Keepthinking, Italy

<http://www.keepthinking.it>

Presenter: Cristiano Bianchi

Keepthinking is a SPECTRUM partner and provider of end-to-end digital services to Museums and Cultural Institutions, ranging from software to complete digital design services. We produce the SPECTRUM compliant Qi Collections and Information Management System, which helps museums integrate and manage all of their information into a single software, database and interface (with savings in terms of complexity and cost).

For decades, museums have managed interrelated information using different systems: e.g. a Collections Management System for the objects; a separate Archive Management System for archival material; a Library Management System for books and publications - plus many other vertical application for Digital Assets (images, videos, documents), Commercial Activities (tickets, products, memberships, donations, digital rights, print-on-demand), Website(s), Intranets, Mobile Apps and In-Museum displays.

Despite being based on very similar underlying database technologies, such systems don't usually talk to one another (unless other, complex aggregation systems are also introduced) - so the flow and sharing of information across the museum becomes problematic and severely handicapped.

Qi is based on web technologies and has been designed to be flexible at its core, so it can adapt to any situation and data requirement - with the result that most of our clients manage several to all of the different information within the same system, database and digital asset library. With Qi, the whole management and public engagement can work and share information together, making the process of documentation and that of integrated publication, completely seamless. Keepthinking offers Qi as a standalone service, or as part of an integrated digital strategy, which includes websites and collections online.

Qi is currently used by over 200 museums and cultural institutions in the UK, Continental Europe, the United States and Hong Kong.

Keio University, Japan

<http://www.keio.ac.jp>

Presenters: Hiroyo Ishikawa and Kunitake Kaneko

Prototype of MoSaIC (Museum of Shared and Interactive Cataloguing)

In this demonstration, we show a prototype of MoSaIC ("MoSaIC II"). MoSaIC II visualizes "Catalogues" and digitized heritage data interactively on two 4K touch displays. "Catalogue" used in the system consists of digital heritage data and curator's descriptions from multiple viewpoints by a directed graphs. Catalogues are visualized in a virtual 3D world by showing arrows between digitized heritage data thumbnails representing multiple viewpoints or contexts in a display. In the second display, high quality heritage images are shown. When a user chooses a thumbnail of digitized heritage data, you can see its original high quality image in the second display. Simultaneously, unseen arrows and thumbnails pointing to or from the thumbnail come up. The number of visualized thumbnails and Catalogues increase according to the user's content choices, and the appearance also changes dynamically.

Locatify, Iceland

<http://www.locatify.com>

Presenters: Steinunn Anna Gunnlaugsdóttir and Leifur Björn Björnsson

The Icelandic technology company Locatify has designed a user-friendly content management system, Creator CMS. The platform is used to create, design and edit GPS multi-media tours and multi-player treasure hunt games and publish in our apps, Locatify Smartguide/TurfHunt or in white labeled apps. These apps have been branded for various companies for outdoor use and for indoor narration with QR codes.

We have also designed an automatic location based app with Bluetooth Light Energy (BLE) for a museum (<http://locatify.com/blog/revolutionary-technology-for-museums/>). The BLE solution will also be implemented in the CMS where museum designers can create narration for their exhibits. Our Creator CMS and apps are used in tourism, education, museum education, by event planners and at museums.

Navture Apps Oy, Finland

<http://www.navtureapps.com>

Presenter: Annina Koskiola

Navture Apps is a technology start-up developing location-aware solutions for the cultural sector and other industries. We are striving to enhance interaction between museums and their visitors by leveraging technologies that enable us to deliver context-aware content.

Navture Apps solutions combine the real, tangible world and the digital realm into one seamless experience. By defining the physical location of the visitor in the premises, we are able to deliver them information tailored exactly for that spot and for that particular moment - directly to the visitors' own mobile devices. Location-aware technologies also benefit those situations, where one wishes to gain a better perspective into their visitors' interests and preferences. Every visitor interaction with your content is registered and recorded. This data is easily accessible on our online platform, and will help you to customize the digital content and the physical layout of your premises to get the most value of them. Our flexible input-output model means that a variety of different location information (input) may be combined in your app to deliver any kind of content preferred (output) – such as text, images, audio, video, Augmented Reality and so forth. Furthermore, our solutions open up a communication channel that functions both ways – allowing your audience to become active participants.

Royal College of Art, United Kingdom

<http://www.rca.ac.uk>

A team of students from the Royal College of Art will set the theme of the EXPO with their installations spread around in the Museum of King Jan III's Palace at Willanów.

World IT, Poland

<http://www.worldit.pl/>

Presenter: Ryszard Oliwa

World IT provides exhibition and vernissage software for museums, as well as the design and supplies and IT implementations for the institution Impact IT Sp. z o.o. and equipment for the archiving of documents.

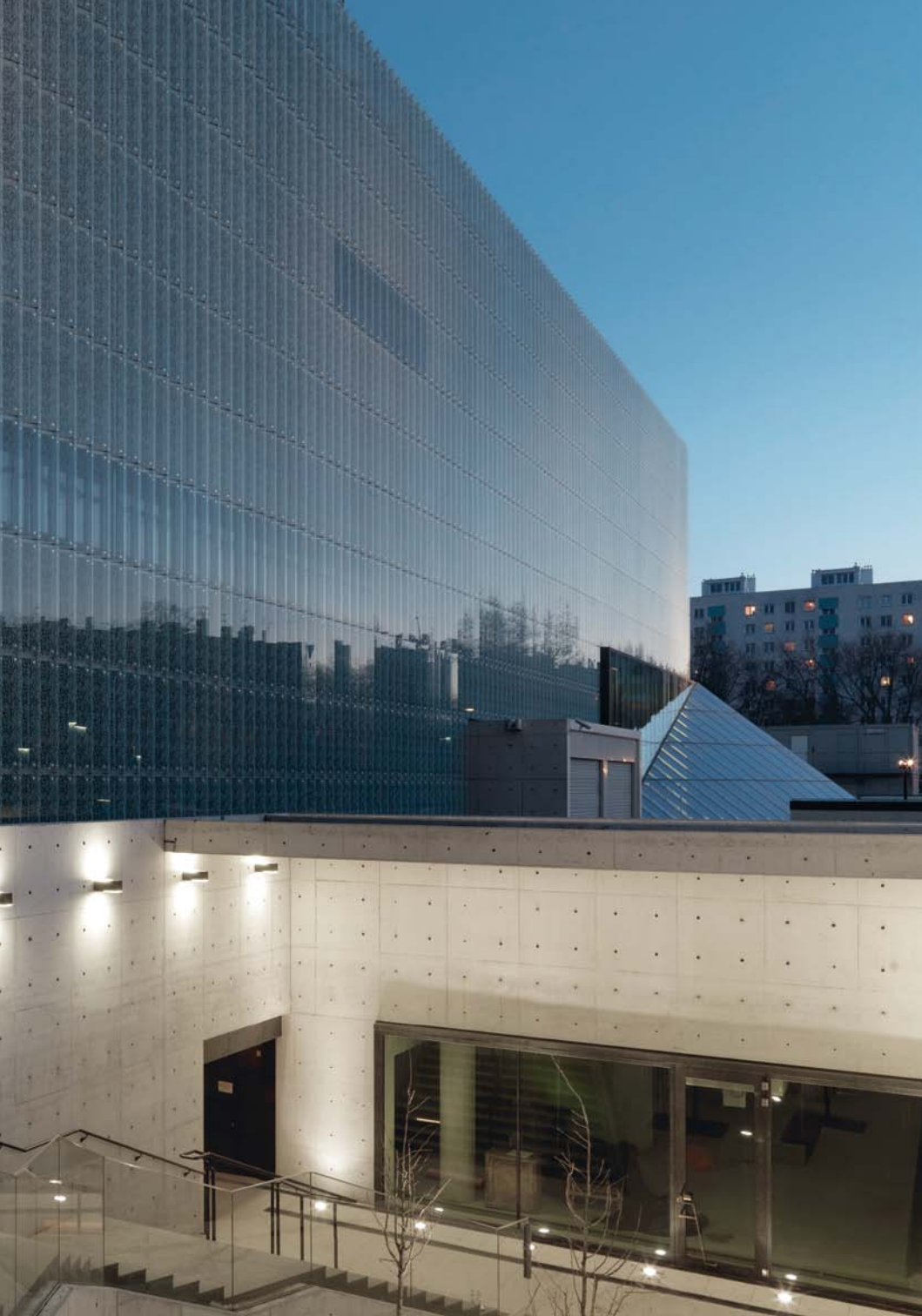
Workshops



Wednesday, December 3rd, 2014

10:00-13:00

POLIN – Museum of the History
of Polish Jews



Improving Your Digital Activities with Business Model Innovation

Facilitators: Marco de Niet and Robert Gillesse

10:00-13:00

There are many reasons why a cultural heritage institution would like to set up and manage services with digital heritage: ease of access, linking different resources, providing new research opportunities, reaching wider audiences, promoting key collections. However, it is often the case that the organisational foundation on which the services rest, is rather weak. This can damage the sustainability of the service and slows down innovation. Also, many services are meant to only push content forward. It is not always clear if there truly is an added value to users, either professionals or the general public. Business Model Innovation (BMI) is a management tool that can help to assess the quality of the management and impact of digital services. How does it relate to the strategic goals of the organisation? Does the back office support the services well enough? Do the technological choices fit with the level of expertise in the organisation? Are the target groups properly addressed and served? Are there potentially new target groups that need extra attention? Are the costs and incomes in balance? In short, how do you understand which value is created for whom with the digital heritage service? In this workshop we will present and put into practice two BMI tools that can help you to assess the value of a digital heritage service you are involved in.



Marco de Niet

Marco de Niet (1962) is the director of the DEN foundation. DEN (Digitaal Erfgoed Nederland) is the Dutch knowledge centre for digital heritage and supports archives, museums and other heritage institutions to improve their digital strategies and services. Marco studied Dutch language and literature, and history of the book at Leiden University. He is actively involved in the Europeana Network and he is also a core partner in the ENUMERATE project, to set up a statistical framework to measure the progress of digitisation in Europe. He is a board member of the Dutch Museum Register and a member of the Council for Dutch Language and Literature. Before DEN he worked at the National Library of the Netherlands, as head of Innovative Projects and Digital Preservation. He is also one of the founders of The European Library-service.



Robert Gillesse

Robert Gillesse (1967) studied history at the University of Leiden. He has worked as researcher and quality manager for different digitization projects at the National Library of the Netherlands (KB) and the City Archives of Amsterdam. Currently he works as senior consultant at the DEN (Digital Heritage Netherlands) Foundation. In this capacity he is responsible for the stimulation of standardization and interoperability of digitization projects within the cultural heritage sector. He specializes in digital strategy, digital preservation, image quality assurance and still image file formats.

Organization

DEN supports archives, museums and other heritage institutions to improve their digital strategies and services. The sharing of knowledge of and experiences with ICT is a core mission of DEN. Furthermore, DEN encourages the institutions to invest in open technology, to implement ICT-standards and to make use of other tools that contribute to sustainable information services.

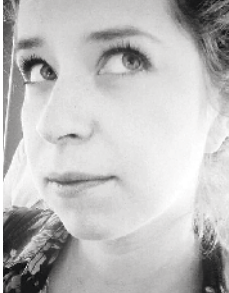
Openness: towards Engaging Spaces

Facilitator: Aleksandra Janus

10:00-13:00

Openness can be perceived as an important factor in the process of creating engaging spaces that involve users, support collaboration and stimulate knowledge transfer. However, heritage institutions face multiple challenges regarding the digital dimension of their work and while the need to involve strategic thinking is urgent, it is crucial as well to perceive it as fundamental for the fulfillment of the institution's mission and integral with all the areas of activities.

During the workshop we would like to share the expertise we have acquired during our work as consultants for GLAM institutions that are looking for new ways of using technologies to engage with wider audiences, stakeholders and work on new modes of institutional collaborations to keep the heritage resources circulating.



Aleksandra Janus

Aleksandra Janus is a PhD candidate at the Jagiellonian University in Cracow, a researcher and activist. She is especially interested in the politics of heritage and in her research focuses on the ways in which museums and heritage institutions shape national and cultural identity. In particular, she tries to examine how these institutions deal with difficult heritage and how they challenge and affect public memory. She is involved in numerous initiatives promoting openness and participatory models of work in the GLAM sector. She was a speaker at i.a.: the MuseumNEXT conference (Barcelona 2012) and annual conferences of ICOM Comcol (Berlin 2011, Cape Town 2012).

Organization

Centrum Cyfrowe Projekt: Polska works towards social change and enhancing citizens' participation through the use of digital technologies and open, cooperative models based on sharing knowledge and other resources. Our work and projects fall into three main categories: Open Government, Open NGO, Open Culture, including Open GLAM.

The basis for all of our work and projects is the idea of openness which means the availability of resources and promoting models of cooperation based on them. We are an institutional partner of Creative Commons Poland <<http://creativecommons.pl/>>, founding member of the Communia Association <<http://communia-association.org/>>, founding member of the Polish Coalition for Open Education <<http://copyright4creativity.eu/>> and member of the Copyright for Creativity <<http://copyright4creativity.eu/>> coalition.

Creating ‘Open’ Mobile Audio Guides – Why It Matters and What It Offers

Facilitator: Alex Palin

10:00-11:30

Mobile innovations are transforming travel and museum experiences. But how much do museums really need to invest to create compelling mobile experiences? IZI.travel shares learning from working with dozens of museums on their open platform.

IZI.travel’s ultimate aim is to develop an open Mobile Traveler Guide Standard, together with projects like TourML to ensure that museum content will outlive any particular technology – even ours.

During an one-hour session, IZI.travel will cover different aspects of using open platforms for publishing content from museums, employing modern mobile technologies – as well as give a workshop on creating high-quality content for mobile audio guides.

Part 1 will cover the theory behind widely available open platforms and open content. Part 2 will offer hands-on experience of creating texts, images, audio and video for your museum’s audio guide, and publishing it online.



Alex Palin

Based in Stockholm, Alex is responsible for sales, communications and marketing in Northern Europe. He is also involved in product development and new product features, based on the feedback from museum representatives. IZI.travel is currently working with more than 200 museums across the world and have more than 600 museum and city tours published.

Organization

IZITEQ B.V. being an IT company developed open and free IZI.travel service. This web based service provides possibilities for creating, storing and sharing indoor multimedia guides as well as outdoor. Museum audio guides, city audio tours and various podcasts are simply instances of a multimedia guide. The content conforms to open TourML standard developed by Smithsonian Institution and is available to everyone. Moreover, IZITEQ B.V. offers free mobile applications to the end users for content presentation. Nevertheless, anyone could develop one's own app using IZI.travel as a content feed for free.

Museum Tours





Museum Tours – Exhibitions in Warsaw December 3rd, 2014

We have prepared interesting museum tours to complete your experience in Warsaw. While experimenting with engaging spaces in Warsaw museums, we invite you to learn about the rich history of the city, delight your artistic side with modern art galleries or deepen your knowledge of science at the most notable museums in Warsaw. Four free guided tours will start at the entrance of POLIN – Museum of the History of Polish Jews.

Contact

Anna Czarnecka
aczarnecka@muzeum-wilanow.pl
+48 22 544 28 55

Meeting Place

In front of the main entrance of POLIN – Museum of the History of Polish Jews.
Please be there 5 minutes before the museum tour starts.

Tour 1

The Royal Castle in Warsaw

Centre for Contemporary Art

Ujazdowski Castle

Wednesday, December 3rd, 2014

Start: 10:30 POLIN

End: 15:00 POLIN

The Royal Castle in Warsaw

<http://www.zamek-krolewski.pl/en>



The history of the Royal Castle goes back to the 14th century when the Great Tower was erected. In the 16th and 17th centuries during the reign of Sigismund III Vasa, the Castle underwent large-scale expansion and was transformed into a five-winged edifice with an inner courtyard. It was a royal residence, the place where parliamentary deliberations were held, and the administrative and cultural centre of the country.

The Royal Castle in Warsaw, being a symbol of the sovereignty of the Polish State, became a target for German military attacks as early as in the first days of the World War II. In September 1944 the Castle was blown up by the German army and the decision to rebuild it was only taken in 1971. In 1984 it was opened to the public. Nowadays state ceremonies are held at the Castle and it is also an important educational centre.

The Castle is known for its admirable dazzling interiors, including the Marble Room, the Knights' Hall, the Great Assembly Hall, the Senators' Chamber and the apartment of Prince Joseph Poniatowski in the Tin-Roofed Palace. The visitors may also admire two masterpieces by Rembrandt from the Lanckroński Collection, given to the Castle by Karolina Lanckrońska in 1994.

Astonishing collection of oriental carpets from Persia, Anatolia, the Middle East, and Caucasus can also be seen on display. The artefacts had been amassed by Teresa Sahakian, a Polish lady resident in Belgium, and her husband George, an Armenian diplomat, and later donated to the Royal Castle.

Centre for Contemporary Art Ujazdowski Castle

<http://www.csw.art.pl>



The Centre for Contemporary Art Ujazdowski Castle is one of the most important institutions promoting contemporary art in Poland. For over 25 years, the CCA has provided a place for presentation and documentation of cutting edge art in all of its variety. Each year, it holds up to 2000 artistic events: exhibitions, film screenings, theatre performances, concerts, lectures, debates, interdisciplinary actions and many others.

Current exhibitions

REEL-UNREEL (Afghan Projects, 2010-2014) • 10.10.2014 – 11.01.2015

The exhibition is the first individual presentation of work from artist Francis Aljys in Poland. Francis Aljys is one of the most important contemporary artists today, known throughout the world for his performative actions documented on video, penetrating into the social and political models of urban environments.

VOICE • 30.09.2014 – 4.01.2015

An international interdisciplinary artistic project devoted to the phenomenon of the human voice: an tool of communication, through which we articulate all kinds of messages and express emotions. It features such acclaimed artists as: Anna Baumgart, Wojciech Bąkowski, Miron Białoszewski, Wojciech Bruszewski, Erik Bunger, Grzegorz Drozd i Alicja Łukasiak (ZOR), Omer Fast, Karolina Freino, Diamanda Galas, Piotr Grabowski, Susan Hiller, Mikhail Karikis, Ragnar Kjartansson, Gil Kuno, Uriel Orlow, Laura Paweła, Józef Robakowski, Weronika Szczawińska, Patryk Zakrocki.

Tour 2

Copernicus Science Centre National Museum in Warsaw

Wednesday, December 3rd, 2014

Start: 9:30 POLIN

End: 15:00 POLIN

Copernicus Science Centre

<http://www.kopernik.org.pl>



This is more than a science museum: it encourages personal engagement in discovering and understanding the world, as well as taking responsibility for the change occurring around us.

It covers 20,000 m² and houses an exposition, the Heavens of Copernicus planetarium, the Robotic Theatre, the High Voltage Theatre and four scientific laboratories. The building is surrounded with the Discovery Park.

The permanent exhibition is divided into seven interdisciplinary parts: six galleries with over 430 exhibits and the Thinkatorium (Majsternia). It hosts one temporary exhibition every year (this time: "Microlife"). The variety of exhibits gathered at several thousand square meters creates an area in which everyone can make their own discoveries. Music is combined here with biology, and mathematics with architecture. Art+Science Collection's exhibits can be seen all around the Centre.

The Copernicus Science Centre has a very intense agenda of science communication activities: shows and workshops on scientific themes, conferences, as well as events from the borderland of science and art.

Opened in 2010, is considered one of the most interesting and innovative centres in the world and hosts 1 million visitors a year.

The Copernicus Science Centre is a cultural institution established and financed by the Capital City of Warsaw, Ministry of Science and Higher Education and Ministry of National Education.

National Museum in Warsaw

<http://www.mnw.art.pl/en/>



The National Museum in Warsaw was originally founded in 1862 as the Museum of Fine Arts and is currently one of the oldest art museums in the country. After Poland regained its independence in 1918, the National Museum was ascribed a prominent role in the plans for the new state and its capital city of Warsaw, and the Modernist building in which it currently resides was erected in 1927-1938. Today, the National Museum in Warsaw boasts a collection numbering around 830,000 works of art from Poland and abroad, from ancient times to the present including paintings, sculptures, drawings, prints, photographs, coins, as well as utilitarian objects and design.

Among the permanent exhibitions one can find, inter alia, the Gallery of 20th and 21st Century Art, the recently redesigned Gallery of Medieval Art, as well as the new Faras Gallery (will open to public on 18th of October 2014), the only permanent exhibition in Europe featuring Medieval Nubian paintings from the Nile River Valley

Temporary exhibition on display

Freemasonry. Pro public bono • 11.09.2014 – 11.01.2015

The exhibition presents the Masonic picture of the world as it has taken shape over centuries. The more than 500 objects on display across 8 of the museum's rooms – arranged to reflect the journey of initiation into a lodge – illustrates not only the history and legacy of Poland's Masonic movement but also the universal values it promotes. This showcase of objects is supplemented with multimedia presentations as well as with other elements that are sure to surprise and please visitors.

Tour 3

**The Fryderyk Chopin Museum
in Warsaw**

Royal Łazienki Museum in Warsaw

Wednesday, December 3rd, 2014

Start: 11:30 POLIN

End: 16:00 POLIN

The Fryderyk Chopin Museum in Warsaw

<http://www.chopin.museum/en>



The mission of the Fryderyk Chopin Museum is to cultivate the memory of the great composer and to make information about his life and work available to a wider audience. The innovative approach implemented by the Museum towards presenting Chopin's life story and his prodigious output wins recognition of music lovers, historians and artists alike. The main idea behind the Museum is to offer the visitors an individualized experience of Chopin's work. Individual visiting route can be defined with the use of a special RFID ticket. The visitor's preferences are being saved on a plastic card, which allows to explore the audiovisual level of the exhibition in accordance with the chosen visiting profile.

The permanent exhibition designed by Migliore + Servetto is located on the four floors of the beautifully restored Ostrogski Castle. On each of the floors visitors may find various information about Chopin's life and works. Music, smell, light – these are only some of the means used to stimulate the visitors' senses, that complement the experience of engaging with the artifacts on display.

Temporary exhibition on display

Anxiety and Exploration. Polish and Norwegian Artists at the Points of Breakthrough • 14.09.2014 – 22.02.2015

The exhibition presents diverse ways in which the national Polish and Norwegian identities were being constructed throughout the 19th century with the means of music, as well as art and literature.

Royal Łazienki Museum in Warsaw

<http://www.lazienki-krolewskie.pl/en>



The Royal Łazienki are believed to be the happiest place in Warsaw. The history of this place is related to the last king of Poland Stanisław August Poniatowski – a great patron and collector of art. The king's greatest dream was to establish a modern public museum at the Royal Łazienki. The Palace on the Isle, together with the pavilions designed by European architects – Domenico Merlini and Jan Christian Kamsetzer, is the place where the royal collections of paintings, sculptures, prints, coins and medals are on display.

Under the royal patronage, the Royal Łazienki grounds were enriched with important works of architecture like the Royal Theatre in the Old Orangery, the White Pavilion, and the Myślewicki Palace.

Stanisław August guided by the ideas of the Enlightenment believed that education and contact with beauty would make people better and society more rational. The Museum's main mission today is to promulgate knowledge about those royal collections by organizing exhibitions, conferences and lectures. An important way of achieving this goals are educational projects. The Royal Łazienki is also well known throughout the world for its traditional Chopin concerts organized close to the composer's monument.

The Garden of Royal Łazienki consists of three parts: the Royal Garden, the Belvedere Garden and the Modernist Garden, each established at different times. They are accompanied by 18th and 19th century palace buildings, garden pavilions, as well as 18th, 19th and 20th century sculptures.

Tour 4

**The State Ethnographic Museum
in Warsaw**

Zachęta – National Gallery of Art

Wednesday, December 3rd, 2014

Start: 13:30 POLIN

End: 16:30 POLIN

The State Ethnographic Museum in Warsaw

<http://www.ethnomuseum.pl>



The State Ethnographic Museum in Warsaw, founded in 1888, is the oldest ethnographic museum in Poland and one of the largest in Europe. It owns the richest collection of ethnographic objects (about 80 000 items) and archival materials in the country. For over 125 years the Museum has been a meeting place for art lovers, and today it is a significant point on the cultural map of Warsaw and Poland. Its head office, the former building of the Land Credit Society, is located in the center of Warsaw, in the close vicinity of Zachęta gallery and the Academy of Fine Arts.

The State Ethnographic Museum in Warsaw shows permanent exhibition presenting the most valuable collections: *Zwykłe – Niezwykłe* (Ordinary – Extraordinary) and temporary exhibition: *Beyond faces – Masks, Puppets and Shadow Art* from the NAMOC Collection. In the main hall one may find *Cafe Błły Koniček* designed in a modern style, where workshops and readings take place. Thanks to a thorough modernization, the new exhibition halls of the Museum are equipped with the latest audiovisual and digital techniques. Here also the first and only Museum for Children in Poland has been established, where youngsters are able to actively explore art and culture from regions from around the world.

Zachęta – National Gallery of Art

<http://www.zacheta.art.pl/en>



Zachęta – National Gallery of Art is the biggest and the most-attended contemporary art gallery in Poland. The gallery exhibits works of recognized foreign artists, but it also actively promotes young Polish creators. Being Warsaw's oldest showroom, Zachęta's history reaches back to 1860, when it was founded by the Society for the Encouragement of Fine Arts. Having survived World War II, the eclectic building is located in Warsaw's city center.

Current exhibitions

Progress and Hygiene • 28.11.2014 – 15.02.2015

The exhibition is conceived as an essay whose theme is the connection between the idea of modernism and the practice of social engineering and the genetic engineering associated with it. The starting point here is the faith in progress, understood as the possibility of "improvement," that was held jointly by science and art at the beginnings of the 20th century. At the exhibition can be found both works of art (films, photography, music and video), and documents and objects of non-artistic origin. Artists including: Jana Fabre, Luc Tuymans, Gerhard Richter, Santiago Sierra, Yael Bartana, Mirosława Bałka, Wilhelm Sasnal.

Gregor Schneider. Unsubscribe • 28.11.2014 – 1.02.2015

Gregor Schneider, one of the most highly prized German artists who received the Golden Lion at the Art Biennale in Venice in 2001, realizes an individual exhibition in Zachęta called Unsubscribe. In his newest project, Schneider again engages with the theme of the house – exploring its material and symbolic connotations.

Museums' Addresses

The Royal Castle in Warsaw

Plac Zamkowy 4

00-277 Warszawa

Centre for Contemporary Art Ujazdowski Castle

ulica Jazdów 2

00-467 Warszawa

Copernicus Science Centre

ulica Wybrzeże Kościuszkowskie 20

00-390 Warszawa

National Museum in Warsaw

Aleje Jerozolimskie 3

00-495 Warszawa

The Fryderyk Chopin Museum in Warsaw

Ostrogski Palace

ulica Okólnik 1

00-368 Warszawa

Royal Łazienki Museum in Warsaw

ulica Agrykoli 1

00-460 Warszawa

The State Ethnographic Museum in Warsaw

ulica Kredytowa 1

00-056 Warszawa

Zachęta – National Gallery of Art

plac Małachowskiego 3

00-916 Warszawa

Organizers





Conference Organizing Committee

Conference Organizing Committee



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PhD, Founding Director of NODEM, Digital Heritage Center AB, Interactive Institute Swedish ICT, Sweden
Digital Intangible Heritage in Asia, NTU, Singapore



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Magdalena Laine-Zamojska

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Anna Czarnecka

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Aleksandra Owczarczyk

Department of Sales and Marketing, POLIN – Museum
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Sabina Kielczewska

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Conference Program Committee

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Andrea Nanetti, Shanghai Jiaotong University International Research Centre for Architectural Heritage Conservation, Shanghai

Anne Balsamo, The New School for Public Engagement, USA

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Behrang Mousavi, The New Institute (Het Nieuwe Instituut), Netherlands

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Christoffer Gottlieb, Digital Heritage Center Sweden AB

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Dorota Folga-Januszczyńska, Academy of Fine Arts in Warsaw, Cardinal Stefan Wyszyński University in Warsaw, President ICOM-Poland, Poland

Halina Gottlieb, Interactive Institute Swedish ICT, Sweden

Harald Kraemer, Zurich University of the Arts, Switzerland

Herminia Din, University of Alaska, USA

Jacek Smolicki, Malmö Högskola, Sweden

Katarzyna Nowakowska-Sito, The Museum of the History of Polish Jews, Exhibitions and Museum Collections, Poland

Kevin Walker, Royal College of Art, UK

Krzysztof Walczak, Poznań University of Economics, Poland

Lily Díaz-Kommonen, Aalto University, Finland

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Piotr Szaradowski, The National Museum in Poznań, Poland

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Wim Hupperetz, University of Amsterdam, Netherlands

Zygmunt Kalinowski, Museum of the First Piasts at Lednica, Poland

Editors of Papers

Andrea Nanetti, Shanghai Jiaotong University International Research Centre for Architectural Heritage Conservation, Shanghai

Anne Balsamo, The New School for Public Engagement, USA

Annelise de Jong, Interactive Institute Swedish ICT, Sweden

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Behrang Mousavi, The New Institute (Het Nieuwe Instituut), Netherlands

Bodil Axelsson, Linköping University, Sweden

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Harald Kraemer, Zurich University of the Arts, Switzerland

Herminia Din, University of Alaska, USA

Jacek Smolicki, Malmö Högskola, Sweden

Krzysztof Walczak, Poznań University of Economics, Poland

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Lily Díaz-Kommonen, Aalto University, Finland

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Marcin Szeląg, Adam Mickiewicz University, Forum of Museum Educators, Poland

Marco de Niet, The DEN Foundation (Digitaal Erfgoed Nederland / Digital Heritage Netherlands), Netherlands

Mariana Salgado, Aalto University, Finland

Neil Silberman, University of Massachusetts Amherst, USA

Piotr Majewski, NIMOZ – National Institute for Museums and Public Collections Poland

Piotr Szaradowski, The National Museum in Poznań, Poland

Zygmunt Kalinowski, Museum of the First Piasts at Lednica, Poland

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HERITAGE PLUS Call – support for transnational interdisciplinary research in the field of cultural heritage



Participation of Poland 2014

The HERITAGE PLUS Call was announced in early 2014 under the ERA-NET Plus action “Development of new methodologies, technologies and products for the assessment, protection and management of historical and modern artefacts, buildings and sites” co-funded by the Seventh Framework Programme (FP7) of the European Commission in the area of research in cultural heritage, primarily focusing on tangible cultural heritage, but including the interlinked aspects of digital and intangible heritage.

Heritage Plus, organized as a part of the Joint Programming Initiative in Cultural Heritage and Global Change (JPICH), is co-funded by various agencies in 15 participating countries (Belgium, Cyprus, Denmark, France, Israel, Italy, Lithuania, Netherlands, Norway, Poland, Portugal, Romania, Spain, Sweden, United Kingdom) and the European Commission, and its total budget amounts to about 9 mln EUR. The financial model agreed by the funders will ensure that the highest ranked proposals are supported. The Polish Ministry of Culture and National Heritage implements and co-funds projects in which Polish entities and research teams participate.

The call aims to fund excellent collaborative, transnational, interdisciplinary, innovative R&D projects focussed on cultural heritage research.

The research topics on which of the Heritage Plus is focused have been drawn from the Strategic Research Agenda for the Joint Programming Initiative in Cultural Heritage and Global Change <http://www.jpi-culturalheritage.eu/2014/02/strategic-research-agenda-sra/>

In Heritage Plus, research projects in three major areas will be supported:

1. Safeguarding tangible cultural heritage and its associated intangible expressions.
2. Sustainable strategies for protecting and managing cultural heritage.
3. Use and re-use of all kinds of cultural heritage.

Each Heritage Plus project must comprise at least three, but no more than five, research teams (forming a transnational research consortium) from different participating countries, namely: Belgium, Cyprus, Denmark, France, Israel, Italy, Lithuania, the Netherlands, Norway, Poland, Portugal, Romania, Spain, Sweden and the United Kingdom.

Applications for Heritage Plus funding can be made by the following bodies governed by the Polish law: state-run cultural institutions managed by the Ministry of Culture and National Heritage, local government-run cultural institutions, state archives, public academies of art, NGOs.

In order to implement a project, the entities listed above may set up research teams with state-run higher education institutes and research institutes, as well as scientific institutes and subsidiary scientific bodies of the Polish Academy of Sciences.

The role of the National Institute for Museums and Public Collections (NIMOZ), as an intermediary institution in the implementation of the Heritage Plus programme, is to carry out the tasks of the National Contact Point

The HERITAGE PLUS is a two-stage call. The first stage – the call for pre-proposals – was announced on 3 March and lasted until 29 April 2014.

In the first stage of the call, altogether 352 pre-proposals from 15 participating countries were submitted. They included as many as 47 project featuring researchers from Poland, and in 20 cases Polish entities were leaders of research consortia (6th place among 15 countries).

As a result of the eligibility check and research quality evaluation, 55 transnational projects were admitted the second stage of the call. They include 8 proposals involving Polish researcher teams.

The deadline for submitting proposals in the 2nd stage was 22 October. Now the content-related evaluation of full proposals is in progress. The team of independent experts will work out a ranking list of the winning projects, which will be carried out starting in the 2nd quarter of the year 2015.

The very great interest in the programme in Poland and in other countries participating in the Heritage Plus significantly exceeded the initial expectations, as a result of which efforts are made to continue the programme in the following years.

Venues and Floor Plans





POLIN – Museum of the History of Polish Jews



POLIN – Museum of the History of Polish Jews opened its doors to the public in 2013. Formally founded in 2005 by the Association of the Jewish Historical Institute of Poland, the City of Warsaw and the Polish Ministry of Culture and National Heritage, the Museum is a unique and unprecedented initiative, spanning many fields of research and drawing on the expertise of scholars and museum professionals from around the world. It also works with the community at large to create a vibrant place of exchange and dialogue where all have the opportunity to express their views, ask questions and grow. The museum functions as a cultural and educational center with a rich cultural program, including temporary exhibitions, films, debates, workshops, performances, concerts, lectures and much more.

The mission of the museum is to contribute to the formation of modern individual and collective identities amongst Poles, Jews, Europeans and citizens of the world by recalling the thousand years of Polish-Jewish history.

The museum will host the keynote sessions on December 1st, the special sessions on December 2nd, and the workshops on December 3rd.

Address

POLIN – Museum of the History of Polish Jews
ulica Anielewicz 6
00-157 Warszawa

POLIN, Level One



TOILETS



CLOAKROOM
ON GROUND LEVEL



FOOD ZONE



INFO POINT
ON GROUND LEVEL



1-5 SALA 1-5



CAFETERIA
ON GROUND LEVEL

Museum of King Jan III's Palace at Wilanów



The museum at the Wilanów palace is the oldest Polish museum of art, established in 1805, on the initiative of the then current owners of the palace. It houses an extensive collection consisting of paintings, decorative arts, prints and sculptures. The Museum regularly organizes temporary exhibitions, conferences and scientific seminars, conducts scientific research, publishes scientific and popular books, and offers teaching in both cultural and natural values of the Wilanów residence. The Museum's portal, a repository of knowledge and educational resources, contains several thousand articles describing in detail the history and culture of the Polish-Lithuanian Commonwealth.

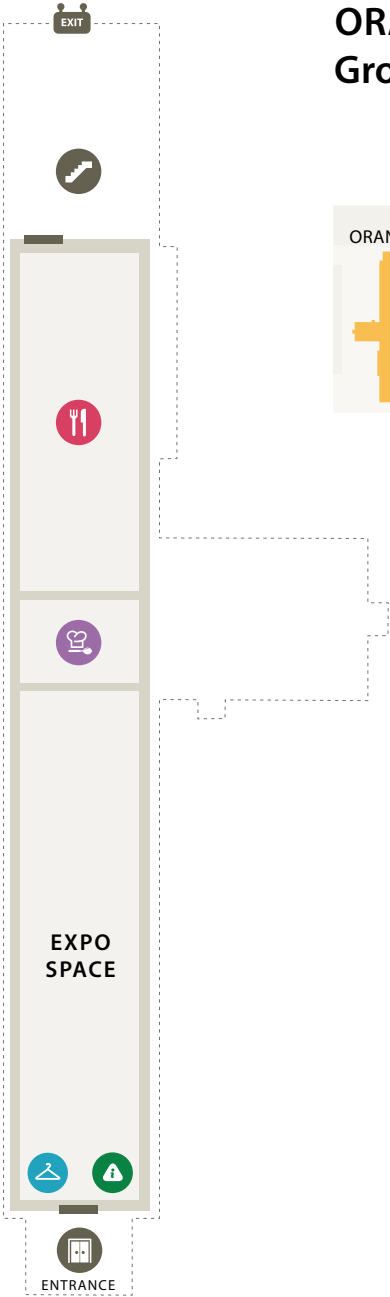
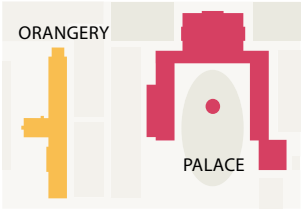
The museum will host the NODEM EXPO and Banquet Dinner on December 2nd, 16:00-21:00.

We will provide group transportation from the POLIN Museum to the Palace to all NODEM conference participants. Meet us in front of the entrance of POLIN – Museum of the History of Polish Jews at 15:30 to pick you up.

Address

Museum of King Jan III's Palace at Wilanów
ulica Stanisława Kostki Potockiego 10/16
02-958 Warszawa

ORANGERY Ground Level



-  BATHROOMS ON LOWER LEVEL
-  CLOAKROOM
-  DINNER BUFFET
-  COOKING PERFORMANCE
-  INFO POINT

The Royal Castle in Warsaw



The former official residence of the Polish monarchs – the Royal Palace in Warsaw; a magnificent example of baroque style located at the entrance to the Warsaw Old Town and dating from the 14th century. The personal and the administrative offices of the Royal Court of Poland were located there from the 16th century until the Partitions of Poland.

The Royal Castle will host the networking dinner on December 1st, 18:00-21:00.

We will have volunteers who will guide you to the Castle on December 1st. Meet us in front of the entrance of POLIN – Museum of the History of Polish Jews at 17:30 to pick you up.

Address

The Royal Castle in Warsaw
Plac Zamkowy 4
00-277 Warszawa

Program





Monday, December 1st, 2014

8:00-9:30	REGISTRATION POLIN – Museum of the History of Polish Jews, Lounge
9:00-9:30	COFFEE BREAK POLIN – Museum of the History of Polish Jews, Lounge
9:30-10:00	WELCOME AND OPENING REMARKS POLIN – Museum of the History of Polish Jews, Auditorium
10:00	KEYNOTE SESSIONS POLIN – Museum of the History of Polish Jews, Auditorium
10:00-10:40	CHALLENGES IN EXPERIENCE DESIGN <i>Chair: Kevin Walker, Royal College of Art, London, UK</i> Designing Experiences – Meaning in the Making <i>Speaker: Jussi Ängeslevä, University of Arts, Berlin, Germany</i>
	Scenography or The Art of Holistic Space Experience <i>Speaker: Uwe Brückner, ATELIER BRÜCKNER, Stuttgart, Germany</i>
10:40-11:00	DISCUSSIONS
11:00-11:30	COFFEE BREAK POLIN – Museum of the History of Polish Jews, Lounge
11:30-12:30	ASPECTS OF INTERPRETATION <i>Chair: Herminia Din, University of Alaska Anchorage, Alaska, USA</i> Safety Nets, Security States, Curatoria Euphorias: Some Observations and Questions about Museum Cultures in the Early 21 st Century <i>Speaker: Mary Anne Staniszewski, Rensselaer Polytechnic Institute, Department of the Arts, Troy, New York</i>
	Back to Basics <i>Speaker: Graham Black, Nottingham Trent University, Nottingham, UK</i>
	Building a Content Commonwealth <i>Speaker: Nik Honeysett, Balboa Park Online Collaborative, USA</i>
12:30-12:50	DISCUSSIONS
12:50-13:50	LUNCH POLIN – Museum of the History of Polish Jews, Lounge

13:50-14:30	DIGITAL STRATEGIES <i>Chair: Halina Gottlieb, Digital Heritage Center Sweden AB, Stockholm, Sweden</i>
	<p>The Impact of Digital Heritage <i>Speaker: Marco de Niet, DEN Foundation, Netherlands</i></p> <p><i>Speaker: Harry Verwayen, Europeana, Netherlands</i></p>
14:30-14:40	DISCUSSIONS
14:40-15:40	POLISH EXCELLENCE IN MEDIA VISUALIZATION AND COMMUNICATION <i>Chair: Marcin Szelaq, Adam Mickiewicz University in Poznań, Poznań, Poland</i>
	<p>What Can Art Do For Science? Reflections Inspired by Curating Art and Science Exhibitions <i>Speaker: Ryszard W. Kluszczyński, University of Łódź, Łódź, Poland</i></p>
	<p>An Art Center as a Culture Laboratory <i>Piotr Krajewski, The WRO ART Center, Wrocław, Poland</i></p>
	<p>Multimodal Exhibitions. How to Enhance Learning and Design Quality? <i>Speaker: Alicja Knast, Silesian Museum, Katowice, Poland</i></p>
15:40-16:00	DISCUSSIONS
16:00-17:00	VISIT OF POLIN CORE EXHIBITION POLIN – Museum of the History of Polish Jews
18:00-21:00	NETWORKING, DRINKS, DINNER Royal Castle in Warsaw, The Kubicki Arcades

Tuesday, December 2nd, 2014

Special Sessions

9:00-11:00

8:00-9:00	Registration, POLIN – Museum of the History of Polish Jews, Lounge	
	Sala 1 *	Sala 2 *
	(Re)creating Spaces of Engaging Experience in Museums and Heritage Sites <i>Chair: Hubert Francuz</i>	Digital Strategies for Heritage – Collaboration, User Involvement, Museum Innovation, Policies <i>Chairs: Harry Verwayen and Marco de Niet</i>
9:00-9:15	Cultural Experience Room: Visualization of Intangible Heritage, A Multimedia Approach <i>Ng Bee Chin, Francesco Cavallaro, Halina Gottlieb</i>	Cross Cutting Concepts for Change: Collections – Alignment – Engagement <i>Norman Rodger, Rachel Hosker</i>
9:15-9:30	TACTEC, Transforming Art and Culture Through the Engagement and Construction <i>Raquel Barros Pinto</i>	Developer in Residence & Experience Design Methods in Museums <i>Susanne Kindeberg</i>
9:30-9:45	Restaging a Garden Party: Sharing Social Histories through the Design of Digital and Material Interactive Experiences <i>Morgan Oliver</i>	Art Maps <i>Laura Carletti</i>
9:45-10:00	Design for Interaction and Discovery <i>Claudio Piedica</i>	Thresholds of Technological Remembering <i>Dirk de Bruyn</i>
10:00-10:15	Discussions	Discussions
10:15-10:30		
10:30-11:00	Coffee Break	

* POLIN – Museum of the History of Polish Jews, Level 1

Sala 3 *	Sala 4 *	Sala 5 *
Social Media for Creative Expression, Communication and Content <i>Chair: Jacek Smolicki</i>	Experience Design Inside and Outside Museums <i>Chair: Herminia Din</i>	
The Whisperers <i>Christopher Koelsch</i>	A Case Study To Make Use of Cross-channel User Experience for Interactive Exhibition Design <i>Simge Esin Orhun</i>	
Towards a Significant Portuguese Cultural Heritage – An Intervention from the Design Perspective <i>Gonçalo Gomes</i>	The Effect of Artworks' Degree of Interactivity on Attention Holding in Exhibitions <i>Ayça Turgay</i>	
Affective and Rhythmic Engagement with Archival Material: Experiments with Augmented Reality <i>Susan Kozel and Daniel Spikol</i>	Mobile Technology and Museum Education for Schools: Theory, Study Results & Use Cases from the Project „Art.Lector“ <i>Kasra Seirafi, Ruth Mateus-Berr and Tomáš Mikeska</i>	
How Can Social Media Extend the Experience of the Exhibition? <i>Kari Gjetrang</i>	Transmedia Storytelling in the Contemporary Museum Environment <i>Kelvin de Veth</i>	
Discussions	Mobile Solutions and the Museum Experience <i>Annina Koskiola</i>	
	Discussions	

Tuesday, December 2nd, 2014

Special Sessions

11:00-14:00

	Sala 1 *	Sala 2 *
	(Re)creating Spaces of Engaging Experience in Museums and Heritage Sites <i>Chair: Hubert Francuz</i>	Digital Strategies for Heritage – Collaboration, User Involvement, Museum Innovation, Policies <i>Chairs: Harry Verwayen and Marco de Niet</i>
11:00-11:15	The Wall of Knowledge: Exploring the Egyptian Art History through Augmented Reality <i>Mohammad Nabil</i>	The Rotterdam Heritage Coalition: Cooperation between Heritage Institutions <i>Gweny van Hasselt</i>
11:15-11:30	Guided Personalization and User Generated Content Extending the Walls of Beit Hatfutsot into the Global Community <i>Cybelle Jones and Ariel Efron</i>	"You could have told me!" Collaboration on the Design of Interactive Pieces for Museums <i>Mariana Salgado and Teresa Macchia</i>
11:30-11:45	Redesigning the Way We Listen: Curating Responsive Sound Interfaces in Transdisciplinary Domains <i>Morten Søndergaard</i>	Towards Polish Cultural Heritage Online: E-Museums Project <i>Magdalena Laine-Zamojska</i>
11:45-12:00	Authenticity and Authorship: The Chocolate Kitchens at Hampton Court Palace <i>Polly Putnam</i>	Building Cultural Commons – Open Culture Data Master Class in Finland <i>Sanna Marttila</i>
12:00-12:15	Proactive Spaces. Making Room for 21 st Century Museums <i>Elena Montanari and Francesca Lanz</i>	Discussions
12:15-12:30	Discussions	
12:30-13:00		
13:00-14:00	Lunch	

* POLIN – Museum of the History of Polish Jews, Level 1

Sala 3 *	Sala 4 *	Sala 5 *
Social Media for Creative Expression, Communication and Content <i>Chair: Jacek Smolicki</i>	Experience Design Inside and Outside Museums <i>Chair: Herminia Din</i>	Digital Support – Archiving, Documenting, Preservation, Visualization, Recreating Tangible and Intangible Heritage <i>Chair: Francesco Cavallaro</i>
A Critique of the Impact of Web Presence on Cultural Organizations and Museums in the Kingdom of Saudi Arabia: A Narrative-inductive Approach <i>Muneer Hamed</i>	Innovative Museum Exhibits: Telling a Story by Means of an Engaging Experience <i>Davide Pantile</i>	The Luostarinmäki Adventure – An Augmented Reality Game in an Open Air Museum <i>Lauri Viinikkala, Tuomas Mäkilä and Timo Korkalainen</i>
Speculative Architecture <i>Jae Kyung Kim</i>	DOMUS: An On-Gallery Digital Museum Experience in Two Parts <i>Merel van der Vaart, Christie Ray</i>	Service Design for a Unique Experience at Ajanta Caves, India <i>Anshumali Baruah</i>
Exhibiting Fashion: Museums as Myth in Contemporary Branding and Media Culture <i>Synne Skjultstad</i>	Materials Story of Sir John Soane's Life <i>Xinglin Sun</i>	Multi-narrative Serious Game Design. Applying Learning Style Model for Cultural Heritage Education <i>Seul Lee</i>
Discussions	Spiritual Wonder Project: Crossing Boundaries to Create Engaging Spaces for Experiential Spiritual Journey, Critical Thinking and Creative Discovery Inside and Outside the Museum <i>Vibhavari Jani</i>	Discussions
	Balance between Education and Entertainment in an Interactive Museum Experience based on the Core Exhibition of POLIN – Museum of the History of Polish Jews <i>Aga Bujak and Marcin Kopeć</i>	
	Discussions	

Tuesday, December 2nd, 2014

Special Sessions

14:00-15:15

	Sala 1 *	Sala 2 *
	(Re)creating Spaces of Engaging Experience in Museums and Heritage Sites <i>Chair: Aleksandra Janus</i>	Virtual Museum <i>Chair: Magdalena Laine-Zamojska</i>
14:00-14:15	Dusting off the Archives Interdisciplinary Projects by the Digital Museum Course <i>Zsófia Ruttkay</i>	The Widget Art Galley <i>Chiara Passa</i>
14:15-14:30	Archives as New Spaces for Engaging Experiences: Technologies and Languages within the Scenario of "Heritage Continuum" <i>Ece Ozdil</i>	Online 3D Content and Museums: Where Do We Stand Today? <i>Ari Häyrynen</i>
14:30-14:45	TING – Democracy and Technology <i>Timothy Ventimiglia and Marc Tamschick</i>	Immersive Learning. Visitors' Learning Strategies inside Immersive Environments <i>in situ</i> <i>Patrizia Schettino</i>
14:45-15:00	Seen/Unseen Dancing Art Inside and Outside the Museum – Presentation of Completed Project <i>Laura Donnelly</i>	Design and Prototype of Museum of Shared and Interactive Cataloguing <i>Kunitake Kaneko</i>
15:00-15:15	Discussions	Discussions

* POLIN – Museum of the History of Polish Jews, Level 1

NODEM EXPO and Banquet Dinner

16:00-21:00

16:00-21:00	NODEM EXPO Museum of King Jan III's Palace at Wilanów, Orangery
18:00	Banquet Dinner Museum of King Jan III's Palace at Wilanów, Orangery

Sala 3 *	Sala 4 *	Sala 5 *
<p>Digital Curating on Interpretation, Learning and Collaboration <i>Chair: Martyna Łukasiewicz</i></p>		<p>Digital Support – Archiving, Documenting, Preservation, Visualization, Recreating Tangible and Intangible Heritage <i>Chair: Francesco Cavallaro</i></p>
<p>The Exquisite Cabinet: An Experimental Installation to Encourage Creative Thinking and Sharing Stories <i>Caroline Claisse</i></p>		<p>Developing Awareness in Contemporary Fashion and Design Culture with Digital Design Archive <i>F. Dilek Himam Er</i></p>
<p>Parallel Exhibitions: Combining Physical and Virtual Exhibits <i>Merel Van der Vaart, Lars Lischke</i></p>		<p>Novel Interface Design for Augmented and Virtual Reality Binoculars for Outdoors exhibitions <i>Jacob Michelsen</i></p>
<p>Wonderful Stories on Digital Devices – How Museums Have the Power to Ignite Feelings of Resonance and Wonder <i>Rikke Olafson</i></p>		<p>The Evaluation of Interactive Multimedia Exhibit in the National Museum of Korean Contemporary History, South Korea <i>Juhee Suh</i></p>
<p>When Different Types of Visitors Sign up for Digital Curating <i>Trine Nissen and Nina Udby Granlie</i></p>		<p>Literary Museums as Part of Tradition Mediation <i>Niels D Lund</i></p>
Discussions		Discussions

Wednesday, December 3rd, 2014

Workshops

10:00-13:00

WORKSHOP 1 10:00-13:00	WORKSHOP 2 10:00-13:00	WORKSHOP 3 10:00-11:30
Cafeteria, Ground Level *	Sala 2, Level 1 *	Sala 1, Level 1 *
Improving Your Digital Activities with Business Model Innovation <i>Facilitators: Marco de Niet and Robert Gillesse</i>	Openness: towards Engaging Spaces <i>Facilitator: Aleksandra Janus</i>	Creating 'Open' Mobile Audio Guides – Why It Matters and What It Offers <i>Facilitator: Alexander Palin</i>

* POLIN – Museum of the History of Polish Jews

Museum Tours

9:30-16:30

10:30-15:00	Tour 1	The Royal Castle in Warsaw, Centre for Contemporary Art Ujazdowski Castle
9:30-15:00	Tour 2	Copernicus Science Centre, National Museum in Warsaw
11:30-16:00	Tour 3	The Fryderyk Chopin Museum in Warsaw, Royal Łazienki Museum in Warsaw
13:30-16:30	Tour 4	The State Ethnographic Museum in Warsaw, Zachęta – National Gallery of Art

Contact: Anna Czarnecka
aczarnecka@muzeum-wilanow.pl
+48 22 544 28 55

Meeting Place: In front of the main entrance of POLIN – Museum of the History of Polish Jews. Please be there 5 minutes before the museum tour starts.

© Museum of King Jan III's Palace at Wilanów, Adam Mickiewicz University in Poznań, 2014

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Editors

Halina Gottlieb, Marcin Szeląg

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