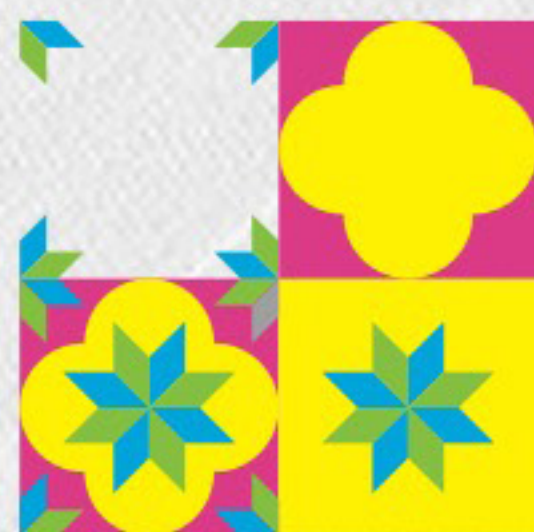




ReInHerit

WEBINAR



ReInHerit

“Co-creation of Travelling and Digital Exhibitions: a value based approach”

21 April 2023 | 3:00-4:00 pm (CET)



European
Commission

Co-creation of Travelling and Digital Exhibitions: a value based approach

Sibylle Dienesch & Catalin Betz

Graz Museum

21 04 2023

1 / objectives

2 / results

3 / process

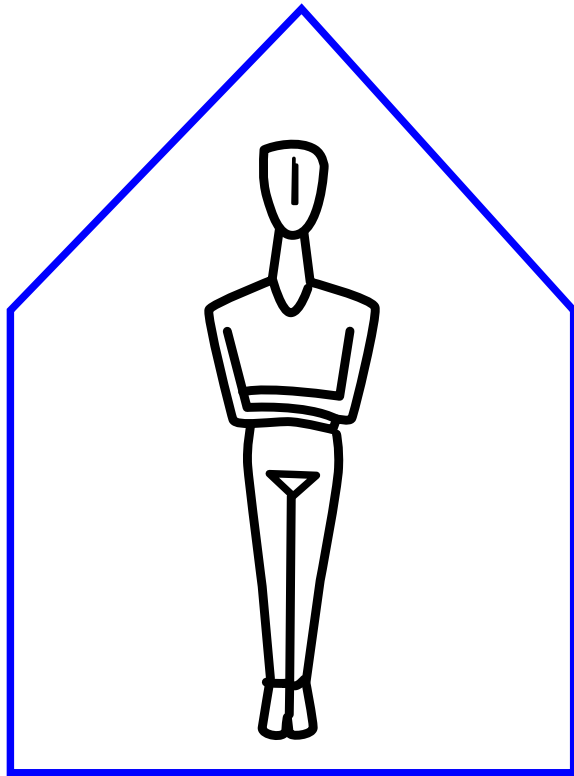
4 / challenges

5 / take aways

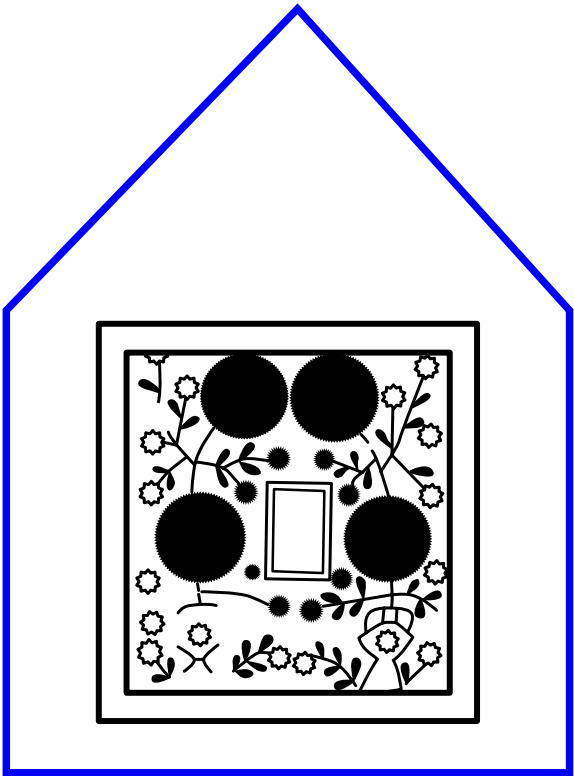
6 / additional value

1 / objectives

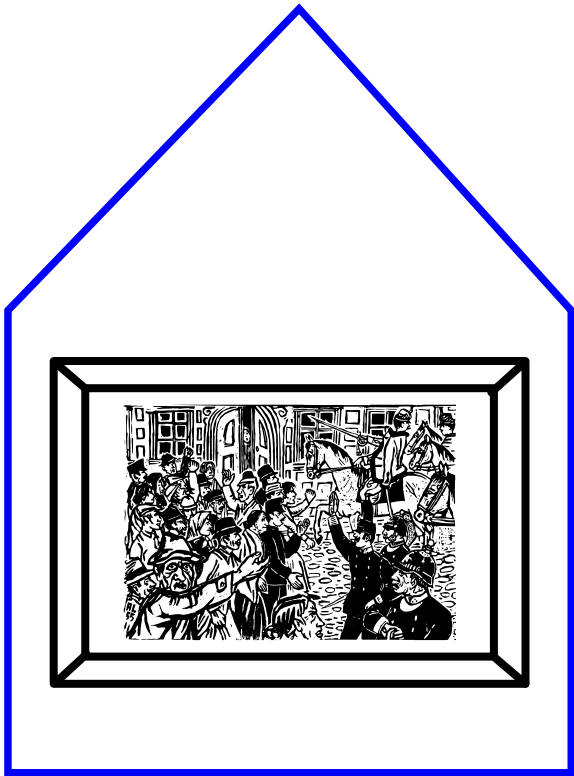
3 museums:



Museums of
Cycladic Art

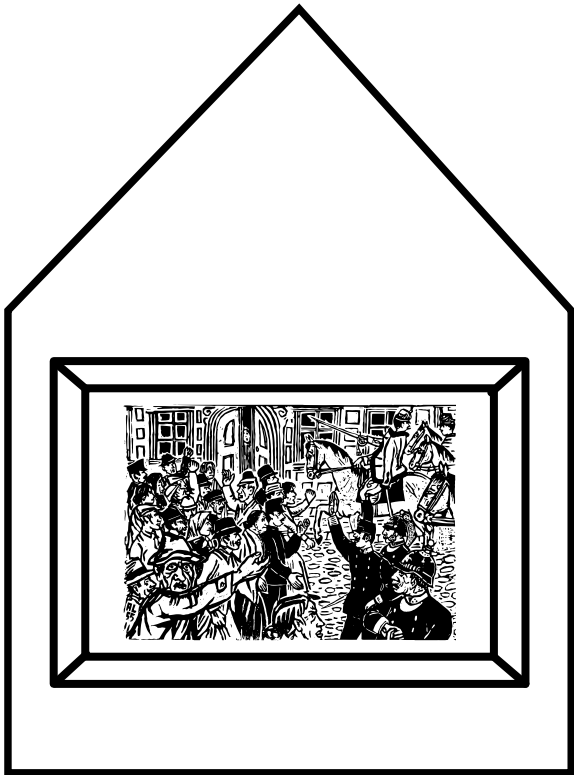
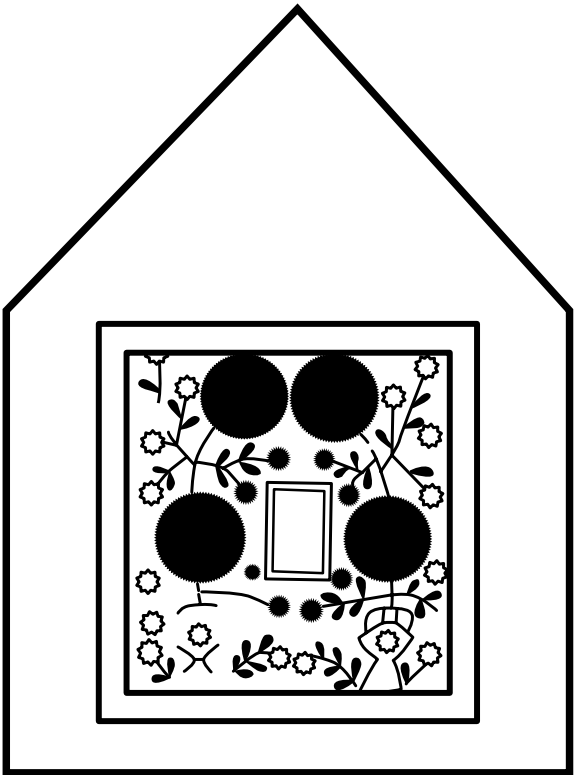
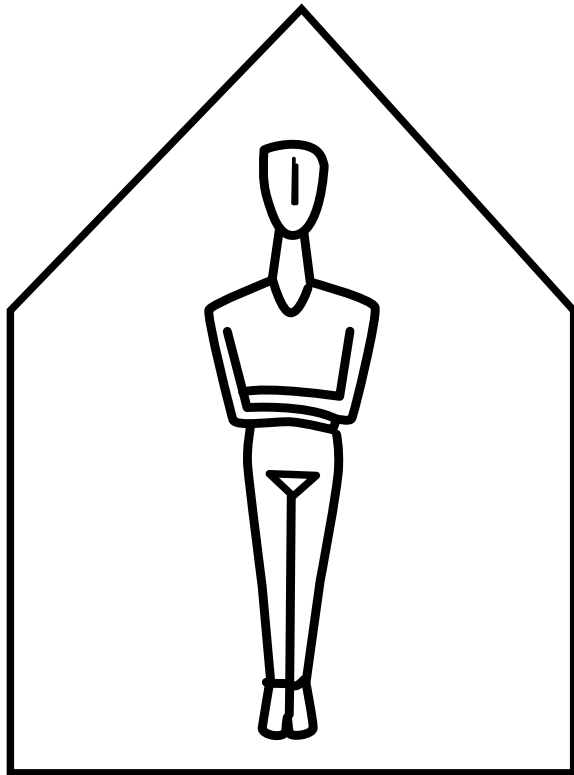


Bank of Cyprus
Cultural Foundation

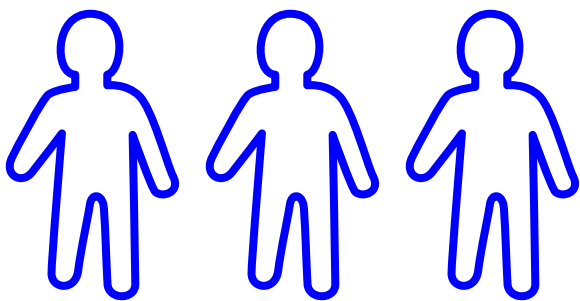


Graz Museum

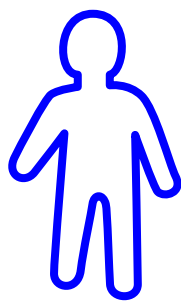
3 museums:



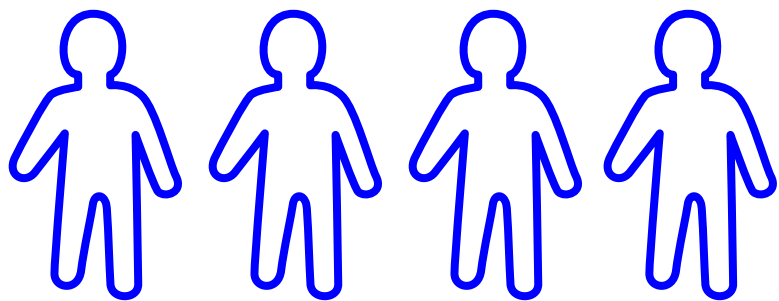
1 core group:



Marina Plati
Eleni Markou
Nefeli Bantela



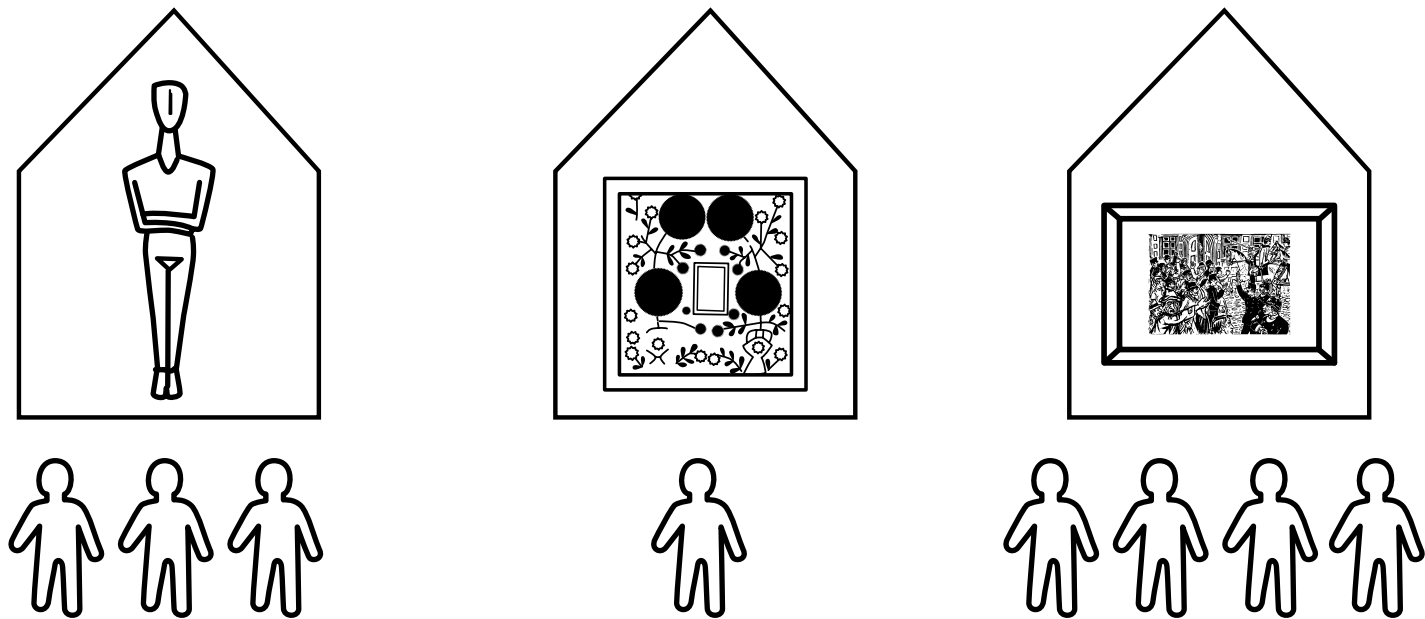
Irini Khenkin



Sibylle Dienesch
Catalin Betz
Helene Gödl
Antonia Nussmüller

3 museums:

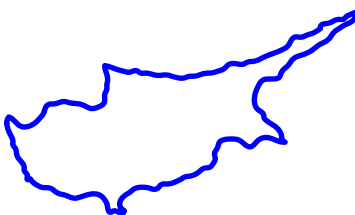
1 core group:



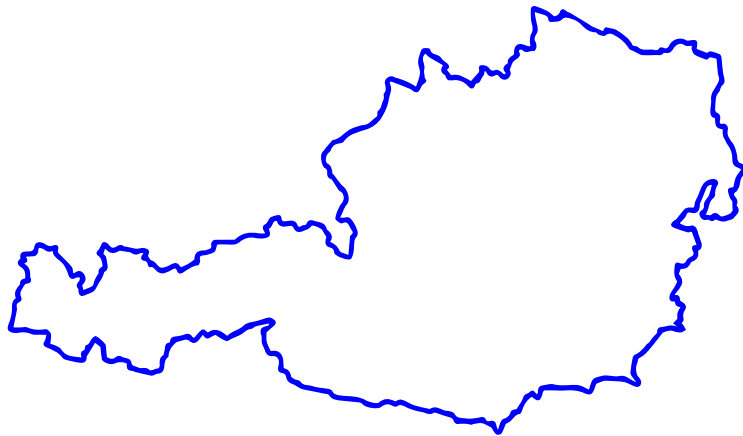
3 places:



Athens,
Greece

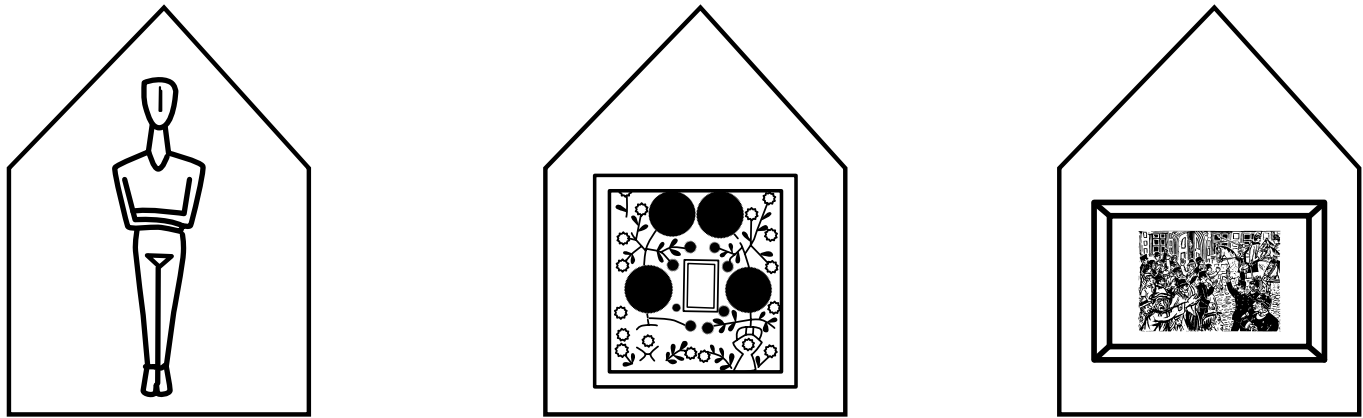


Nicosia,
Athens



Graz,
Austria

3 museums:



3 places:

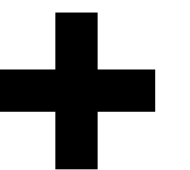


3 topics:



- + topics of common interest
- + co-curating the exhibitions
- + reach out to a younger audience
- + multi-perspective
- + interactive #make it your own
- + modular
- + small and medium sized museums
- + use of objects of the participating museums

+ digital objects

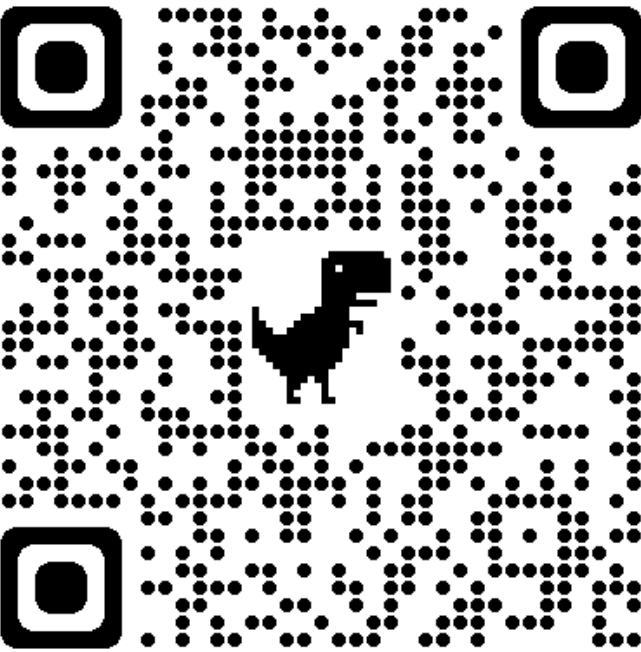
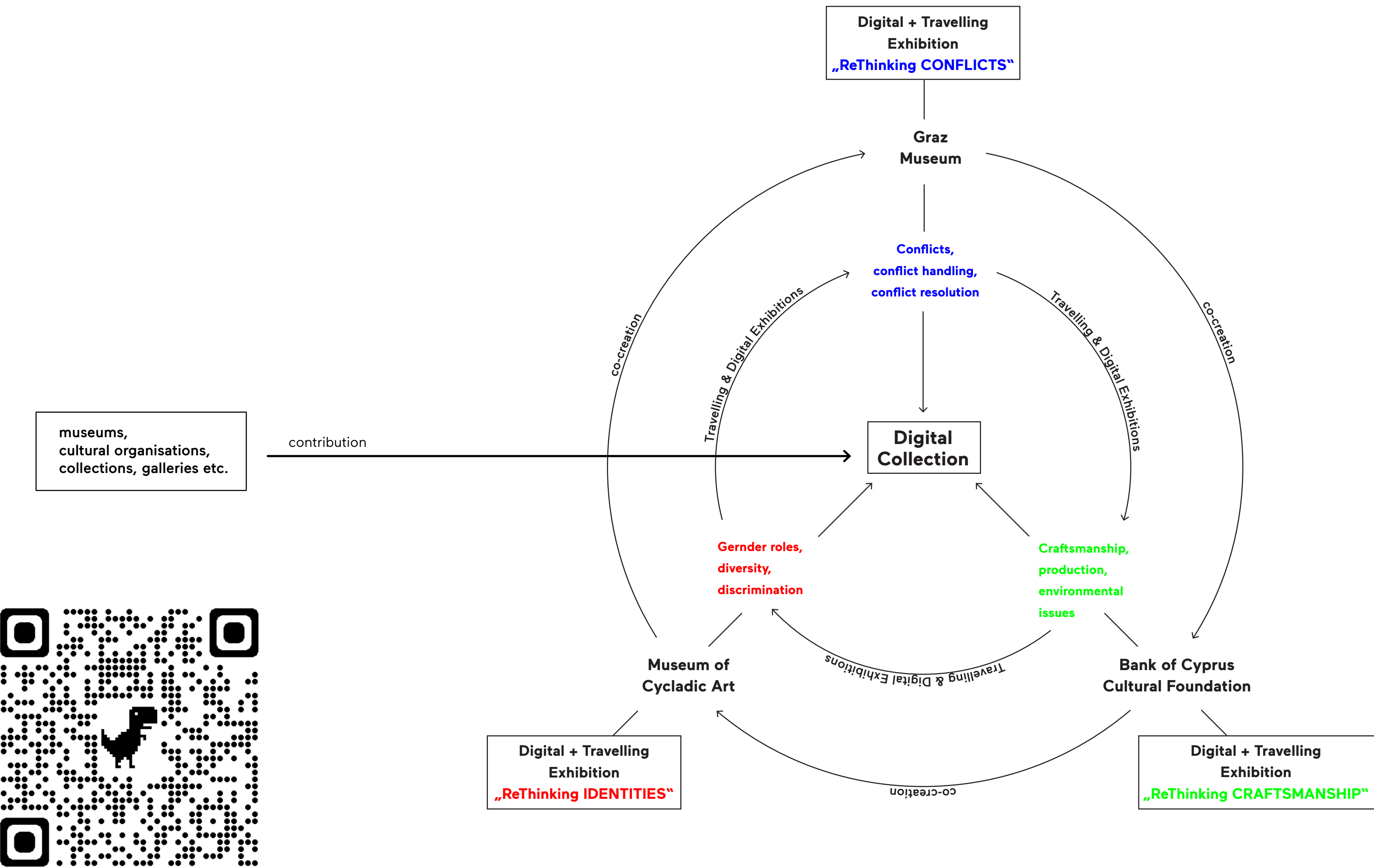


2 / outcome

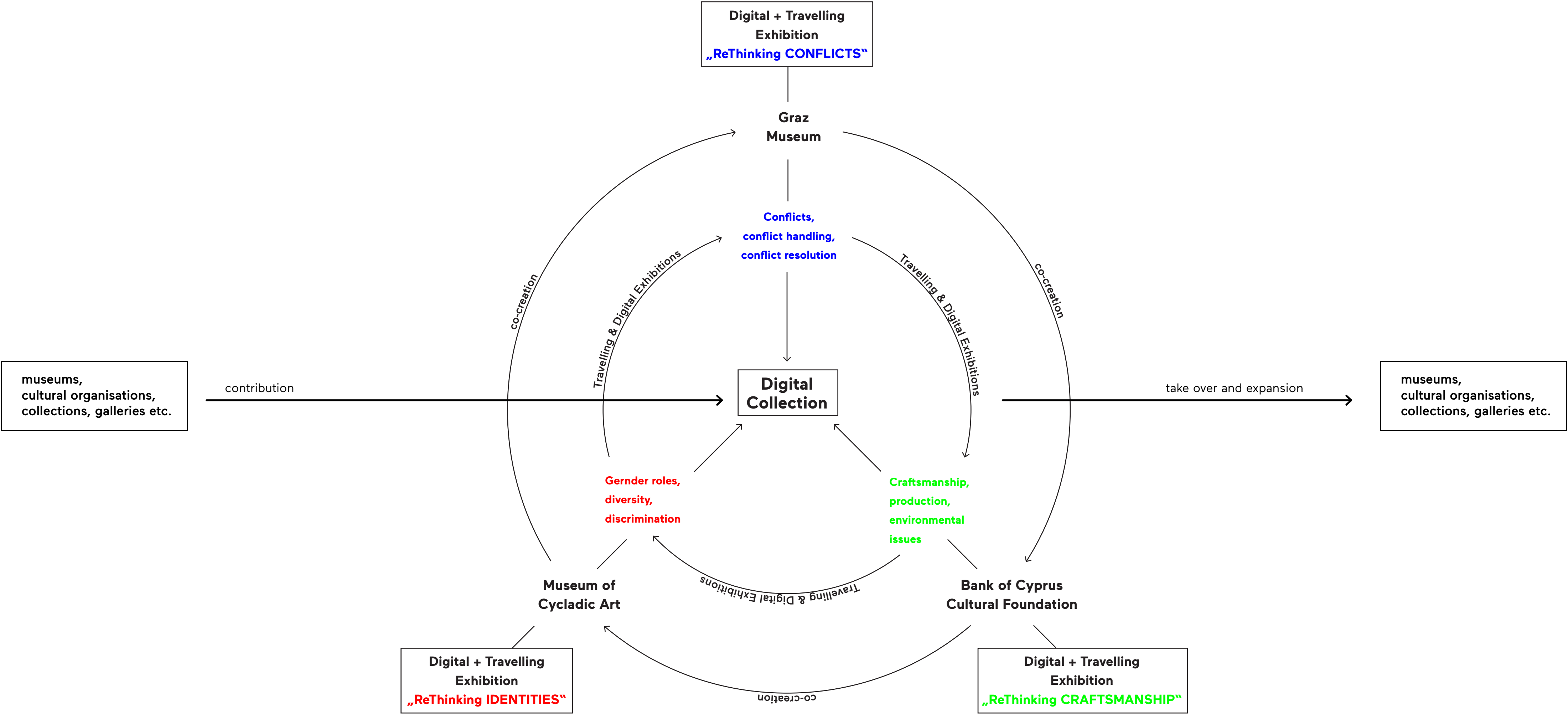
overview

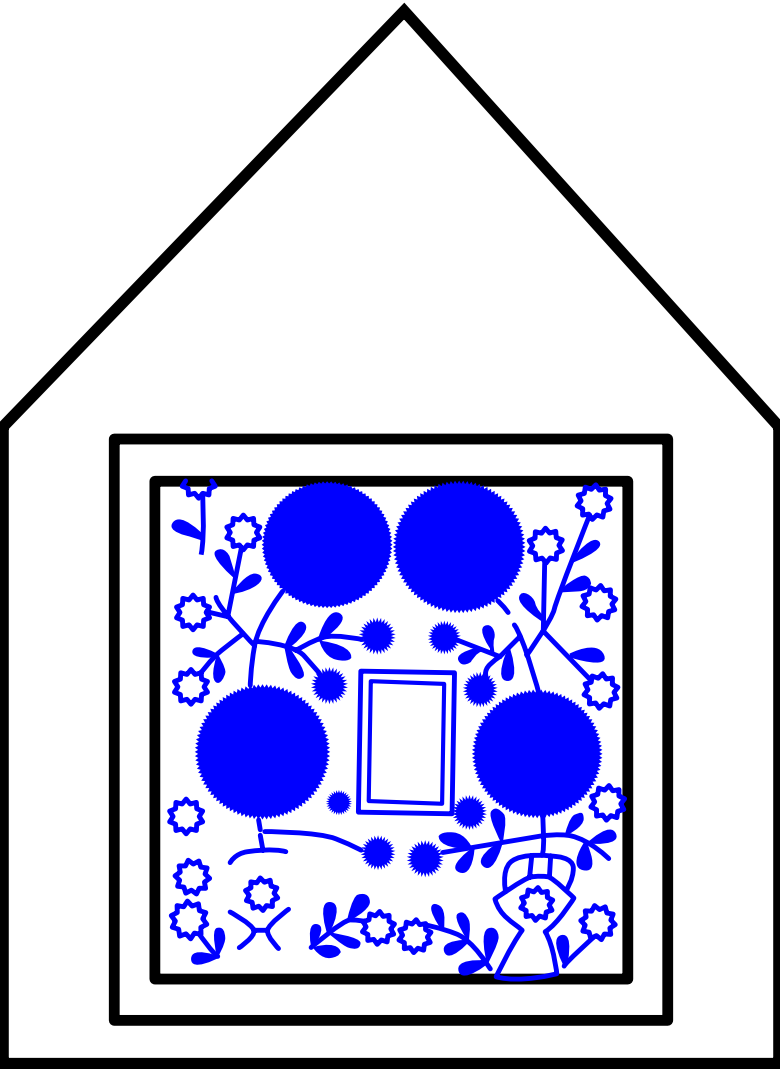


overview



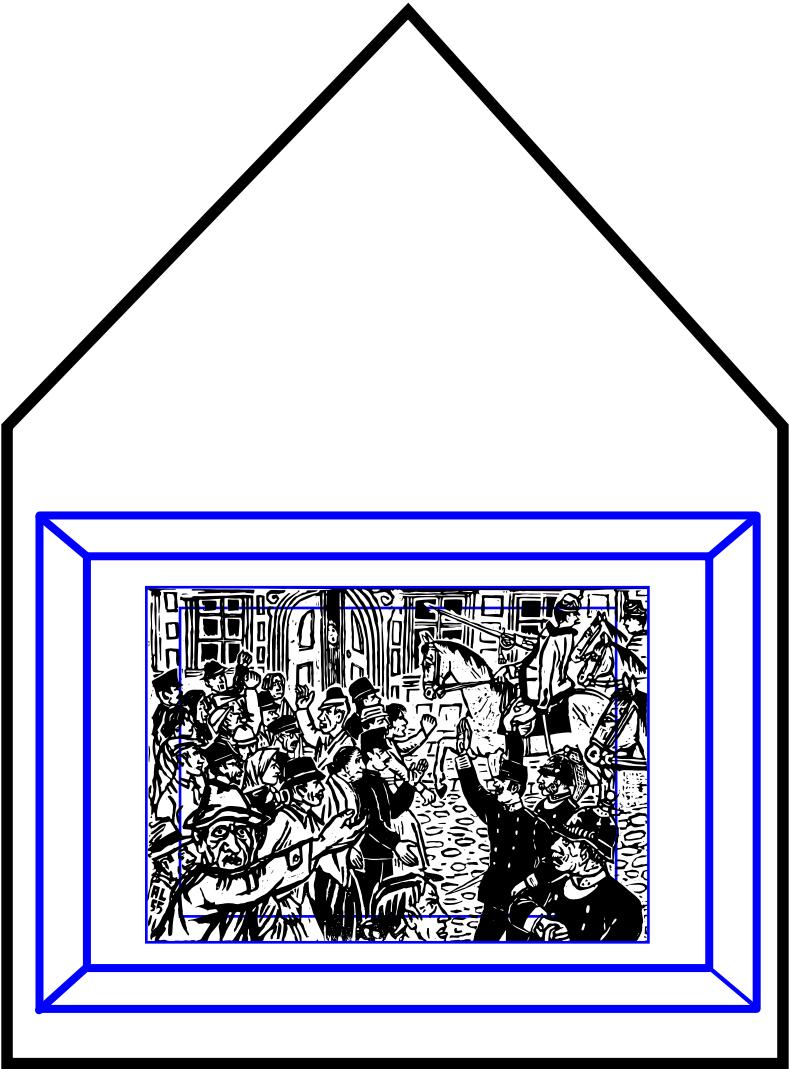
overview





CRAFTSMANSHIP

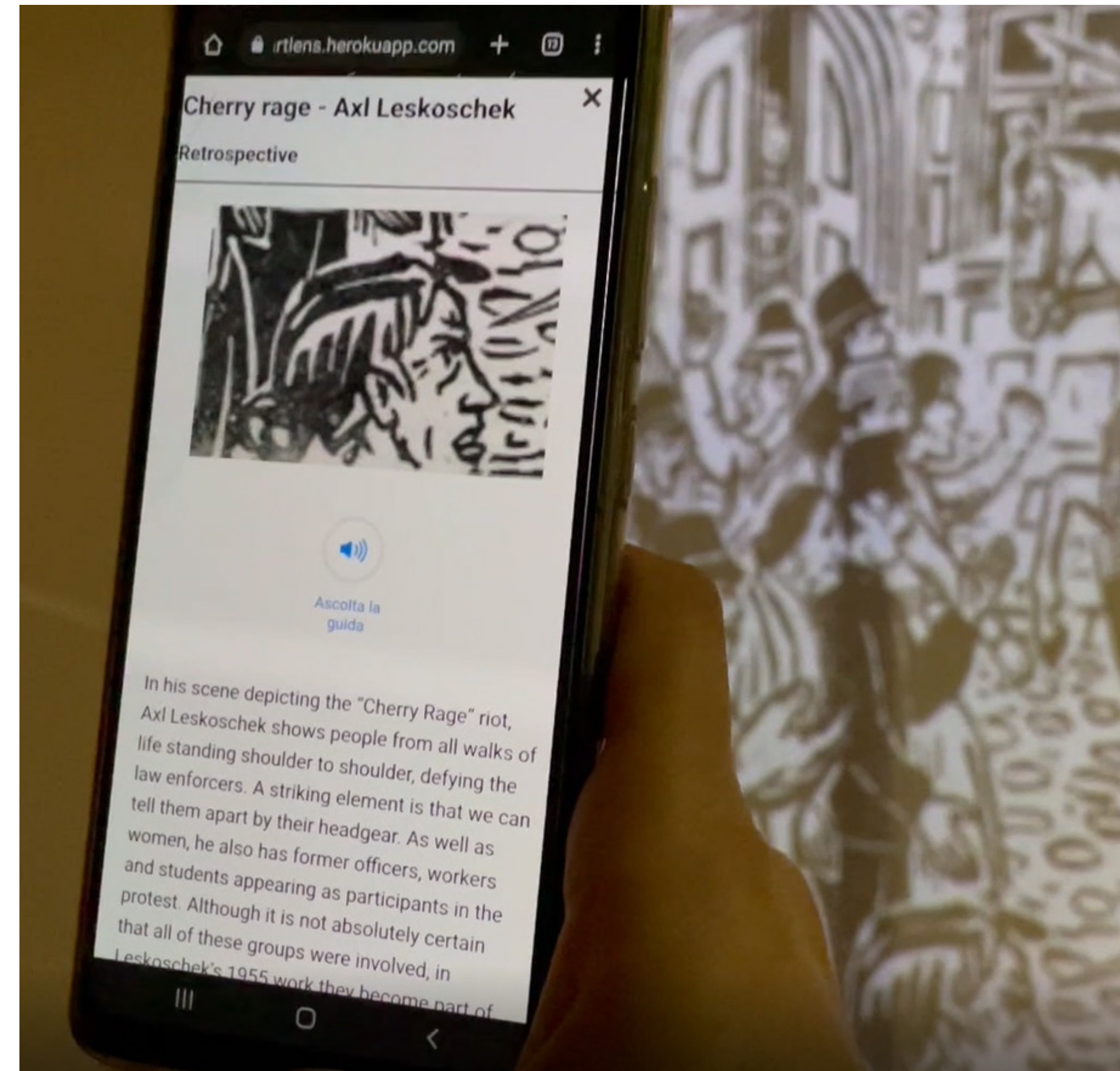
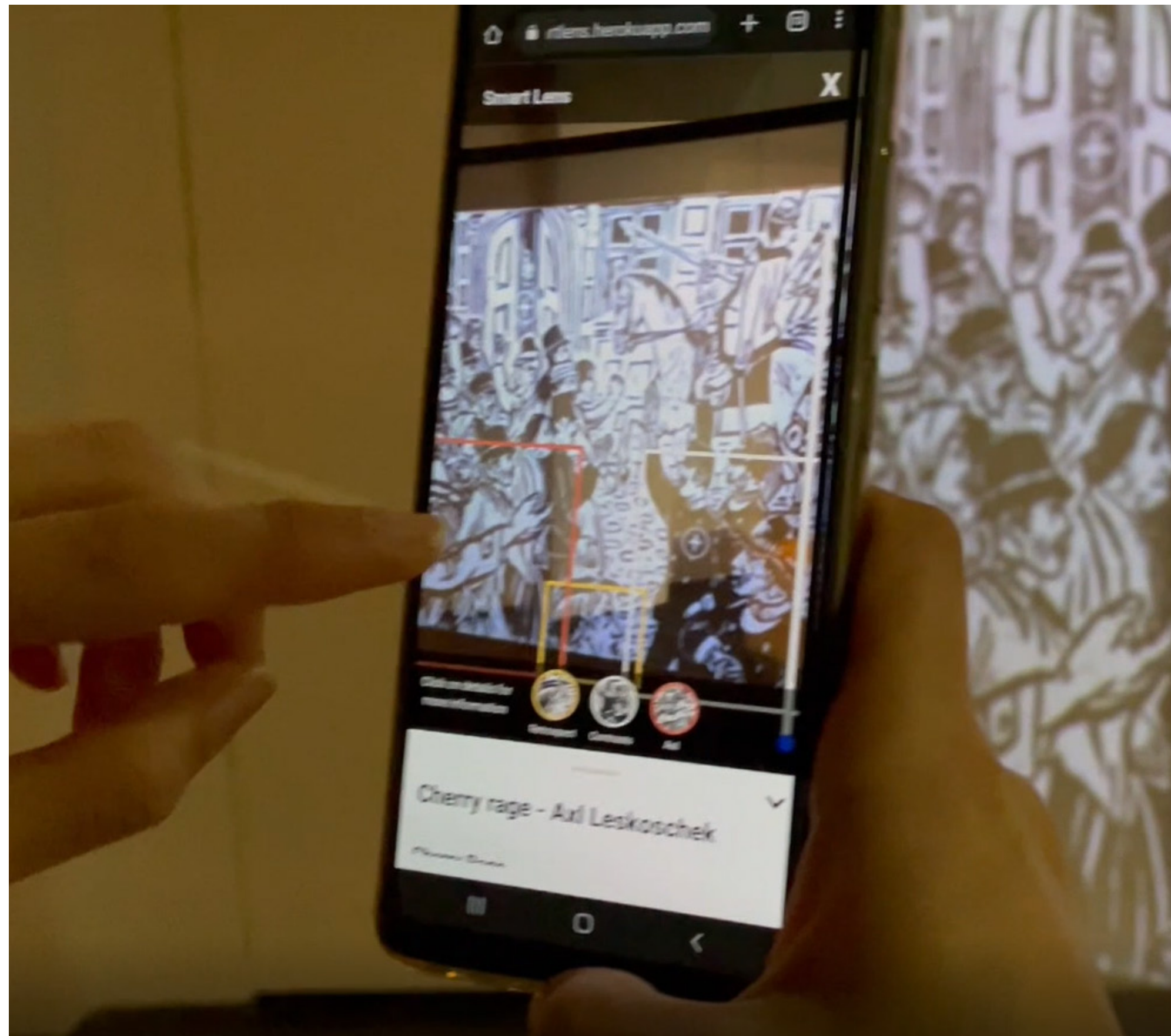




CONFLICTS



Smart Lens



→ developed by the University of Florence

3 / process

tools & steps

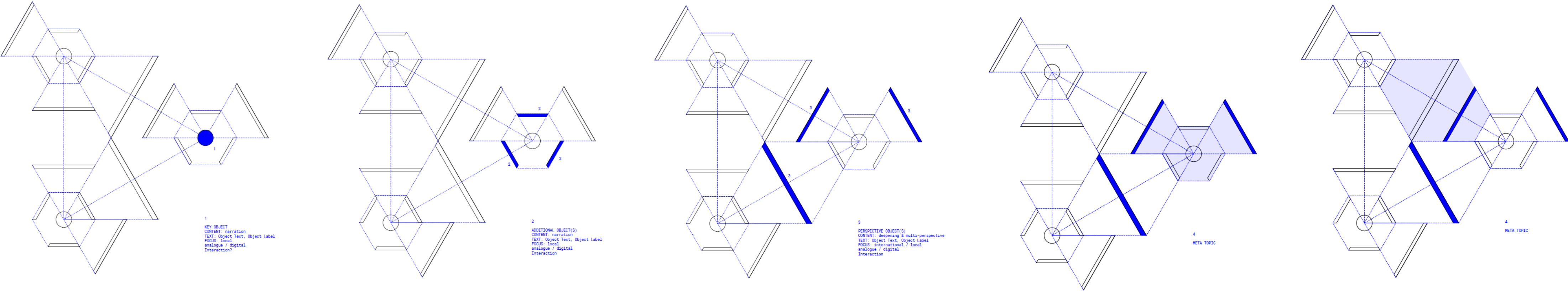
- › **regular meetings: exchange knowledge, questions, ideas**
- › **meeting minutes**
- › **case studies**
- › **shared online accessible structure for documents and content**
- › **clear tasks & presentations**
- › **time and action plans**
- › **process visualisations...**

prototyping



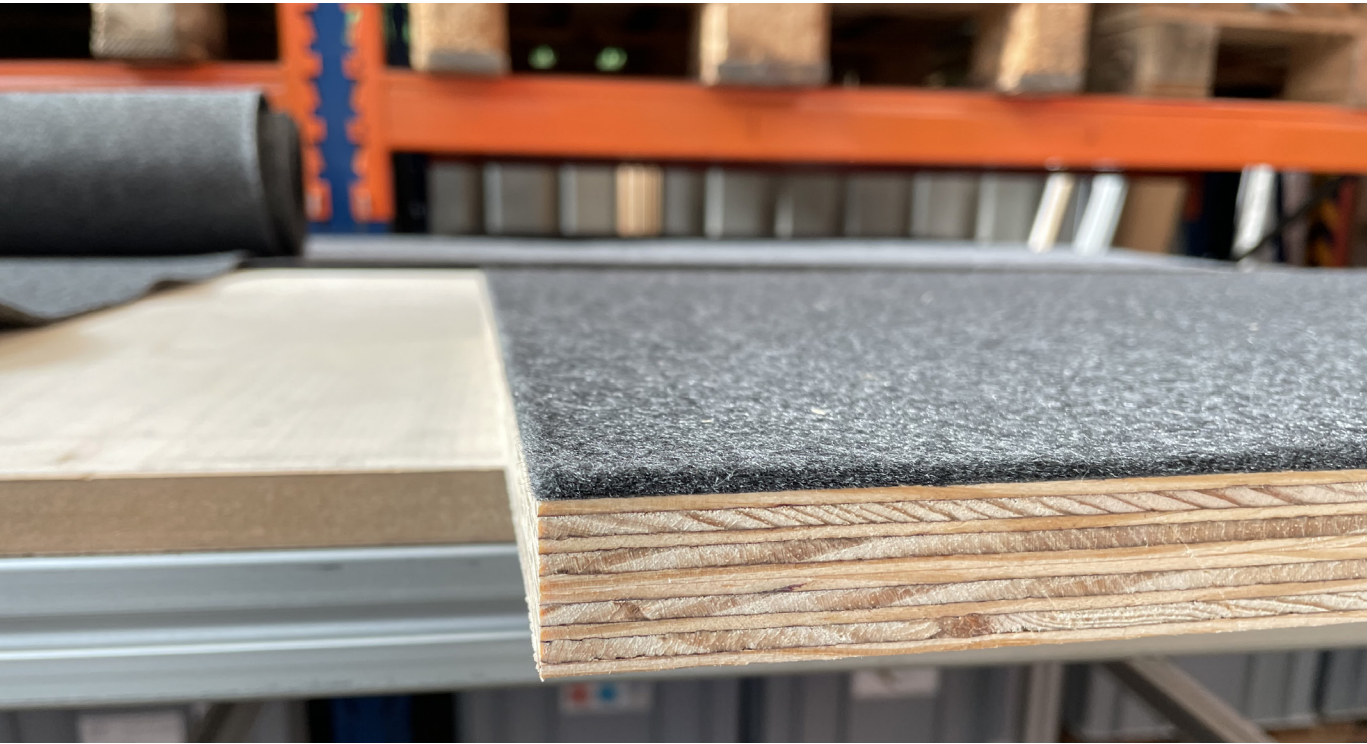
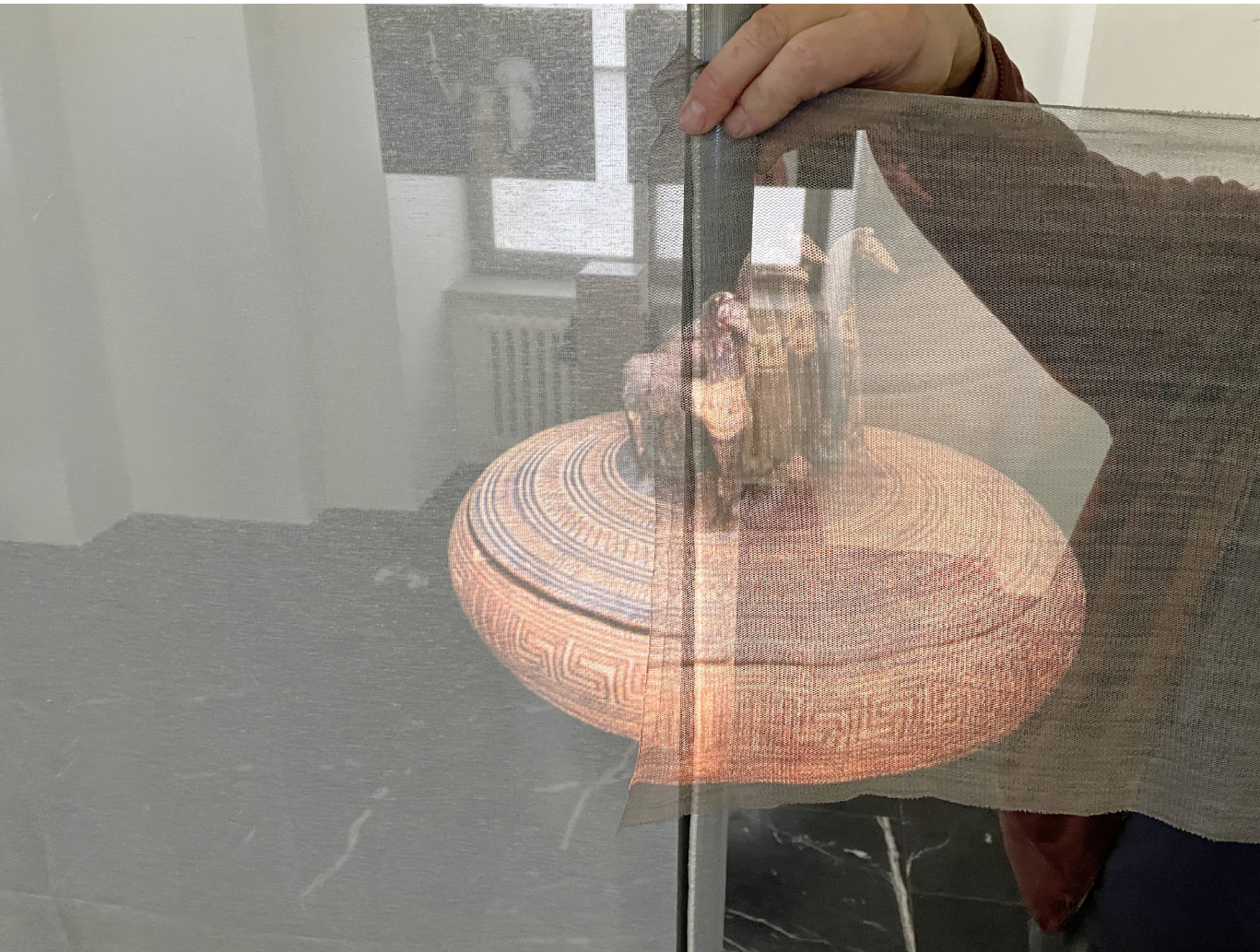
→ designed by studio-itzo

prototyping



→ designed by studio-itzo

prototyping



Projection on Mesh Fabric

Info Sheet

General information

We are currently looking into several options for the digital representation of objects in the travelling exhibitions. Our focus at this time is on using projection as a technological basis. The museums can apply projection in different modalities depending on their available resources. A factor to consider with all forms of projection is the light situation in the exhibition spaces. All forms of projection require the room to be darkened at least slightly for the projection to be visible. One of the possible modalities we discussed is projection onto mesh fabric.

This method is the easiest of the options we are currently considering, as it only requires a projector, a video file of a 3D object on black background, a device to play back the video file and some mesh fabric. The effect of projecting onto the mesh fabric is that it creates the illusion of a 3D hologram. The technique is best suited for three-dimensional objects.

The mesh fabric can be placed in the exhibition design in several different ways, depending on how much space is available and how the projector can be set up. The fabric can be mounted between the telescopic rods in different constellations. It might also be possible to mount the fabric inside of the wooden boxes and use a mini projector on the inside to make it appear like a hologram contained in the wooden box.

Link to example video

<https://www.youtube.com/watch?v=vE7wRV3R6iw>

Approximate cost

The elements to consider for the cost of this method are: the projector, the fabric, the playback device and the video.

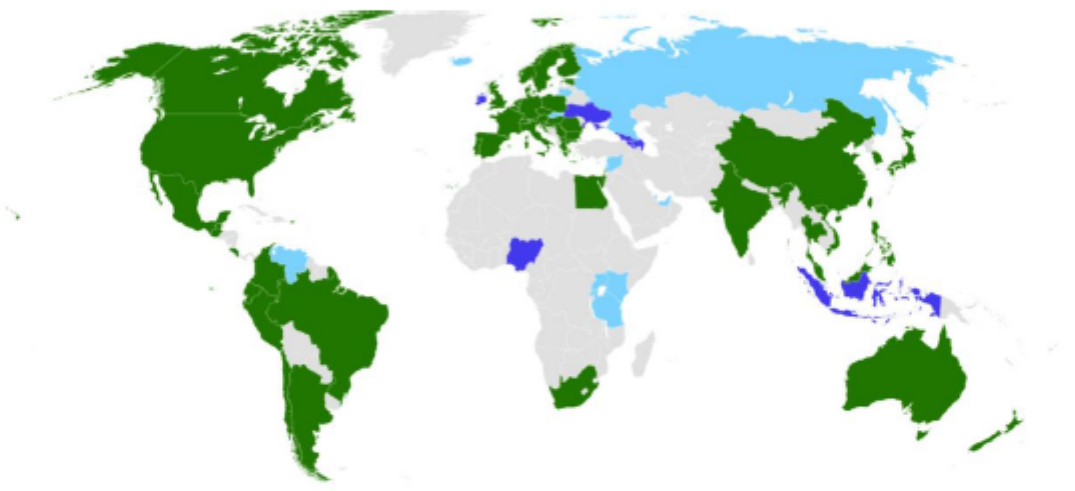
- The projector: For all the methods of projection, the cost can vary considerably, depending on the kind of projector that is used. However, the mesh projection technique can be achieved with more affordable projectors as well. The price of a projector is determined by different factors, but a main concern for this use case is the resolution and the brightness of the image it can output. Affordable options for the projector that are usable for this technique start at price ranges around 600€. An example of a usable projector model is the Anker NEBULA Solar Portable projector.
- The fabric: The mesh fabric is the most affordable of the items needed for this method. The requirements for the fabric are mainly sheerness and durability. There are different options and approaches to take for the fabric. The priority can either be the sheerness or the durability. If sheerness is the priority, the best option is to look for a finely textured, transparent chiffon fabric. If durability is the priority, an option is to look for a finely textured metal mesh, such as is often used in screen doors and window covers to keep out insects. Prices for both fabric types start as low as 15€ for several meters of fabric.
- The playback device: Again, there are different options of what to use for playing the video. The most affordable option is to use a Raspberry Pi device and loop the video on it. The Raspberry Pi model 3b+ is a suitable option to use and currently costs around 50€. Other hardware needed to set up the video playback are a USB drive, a micro SD card, and a micro SD card reader. Optional is a protective case for the Raspberry Pi. The combined cost for the playback device can come down to as low as 100€
- The video: Finally, the projection requires a video file of the 3D object. This could be a simple video of the object spinning slowly or moving in different directions to show different angles

CREATIVE COMMONS LICENSES

INFO SHEET

GENERAL INFORMATION


The Creative Commons (or CC) licenses are internationally recognized licenses for a variety of works, from images and music to text based work. They clearly establish a set of rules on how a work can be used, reused, modified or shared. Using a CC license is a quick and easy way to define what you allow reusers to do with your work. It has the benefit of providing a valid and guaranteed legal basis in case a work is being used in ways not complying with the chosen licensing model. In our case, it would establish how the brochures and their content can be reused. The license we choose would then apply to all contents of the brochures – the texts, the design and any photos we might include.




Map of regions recognizing CC licenses (green) pending recognition (medium blue) and planning recognition (light blue)

THE LICENSE OPTIONS


There are six different options for licensing under creative commons. They range from very little restrictions on reuse rights to quite strict reuse conditions. What they all have in common is that they allow for the work licensed under them to be reused. They only differ in the conditions they give for reusing a work.



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CC BY-SA*: This license allows reusers to distribute, remix, adapt and build upon the material in any medium or format, so long as attribution is given to the creator. The license allows for commercial use. If you remix, adapt, or build upon the material, you must license the modified material under identical terms.
*SA = "Share Alike"



CC BY-NC*: This license allows reusers to distribute, remix, adapt and build upon the material in any medium or format for noncommercial purposes only, and only so long as attribution is given to the creator.
*NC = "Non-Commercial"

REINHERIT DIGITAL EXHIBITION

USER JOURNEY DRAFT

18.10.2022

1 - Intro

The visitors of the ReInHerit Digital Exhibitions will enter each of the three Thematic Area pages through an intro page that reflects the intro stations in the Travelling Exhibition. On this page, they will interact with the same question that guides the visitors in the respective analogue exhibition. After the intro interaction, they enter the thematic exhibition.

2 - Main Exhibition - Interactions

Inside the digital exhibitions, an introduction text will give the visitors an overview of the Thematic Area. After this, the visitor can select one of the three objects of each Thematic Area. This will take them to a sub-page where the objects are incorporated into interactive activities.

Three-dimensional objects will carry annotations at certain points, which provide detailed information on specified aspects of the object. This information can be about the material of the object, or the technique used to make the object or any other details about its creation. The objects will also be movable and zoomable, as seen on the Sketchfab interface. See an example here: <https://sketchfab.com/3d-models/guild-chest-of-the-grazer-gingerbread-maker-e89ceca81e1e4513a0d9bd5fac7c5994>

Two-dimensional object will also be annotated and zoomable.

After this first interaction, the object will be presented through storytelling tools that enable the museums to create and visualize narratives around their objects. The goal is to use these storytelling tools to make visible the thematic relevance of the objects and create a story around them without having to use too much text. A relevant storytelling tool for this use case are the HSP branching scenario, in which the visitor can decide what information they would like to see on the object and what path they take in navigating the narrative. Find an example of this tool here: <https://h5p.org/branching-scenario#example=440740>

Another option is the HSP Agamotto tool which can be used to divide an object into "layers" that can be made visible successively by moving a slider. Each layer can highlight an aspect of the object separately. See an example of this tool here: <https://h5p.org/content-types/agamotto>

The storytelling tools may also incorporate short videos on the objects.

Finally, a digital creative tool will invite the visitor to creatively engage with the objects, manipulate them in some form or give an impulse for a do it yourself project. An idea for this creative tool is to approach it more like an educational tool which allows the users to take information from the Digital Exhibition while they go through it, place it in a "basket" and create a personalized info sheet with the information they have collected at the end of the exhibition. This info sheet can be downloaded or shared with other visitors. Examples for existing digital creative tools can be found here: <https://postkarten.hdgoe.at> <https://belowthesurface.amsterdam/en/vitrine/concept>

3 - Outro

At the end of the Digital Exhibitions, an outro station mirrors the outro stations in the Travelling Exhibitions.

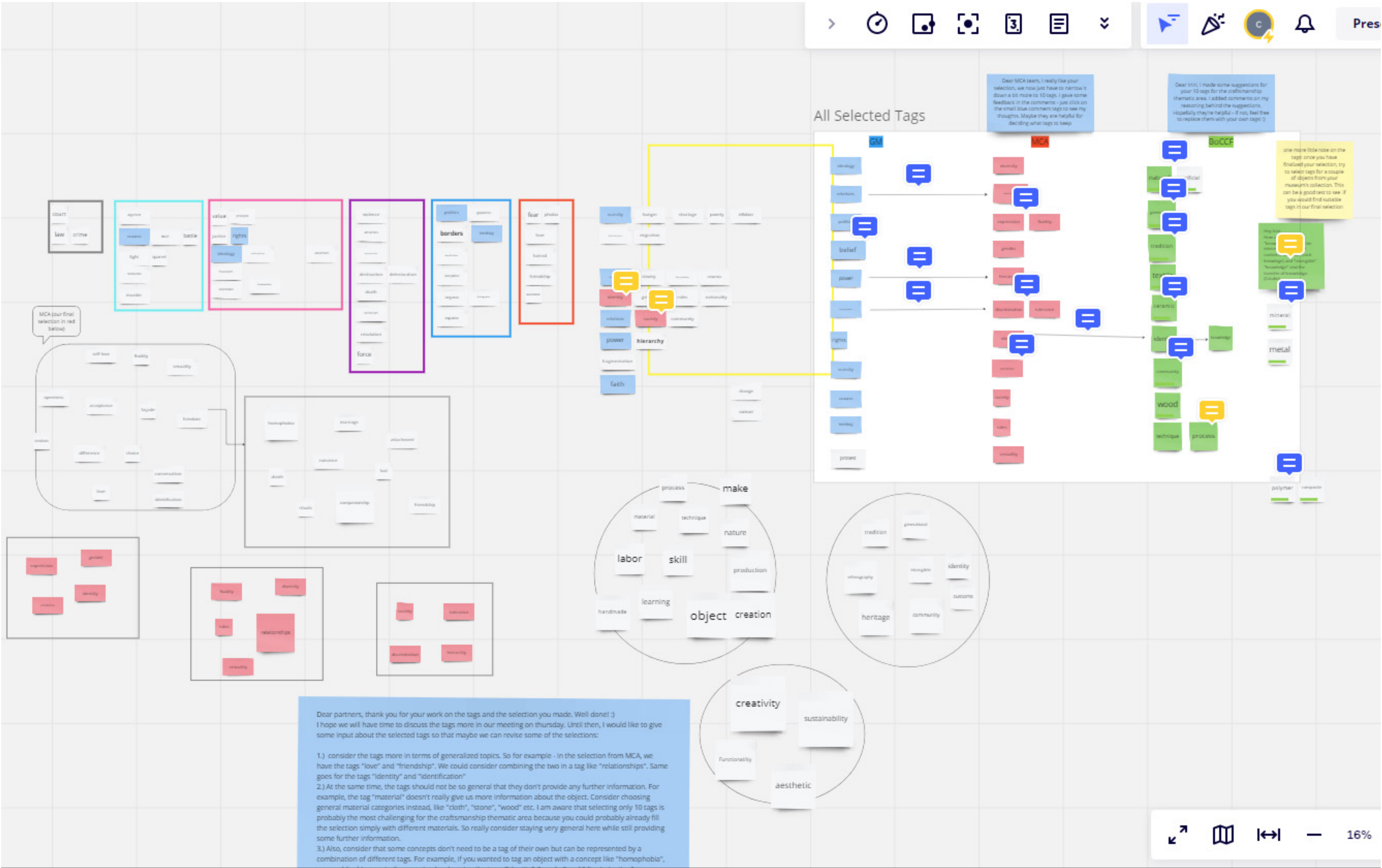
4 - Related Objects

After this outro station, the page displays a selection of thematically related objects from the Digital Collection. The placement of these suggestions after the outro station should prevent the viewers from leaving the Digital Exhibitions before they have interacted with the outro station. Clicking on one of the suggested objects will take them into the Digital Collection and is intended to create a seamless visitor flow from the Digital Exhibitions to the Digital Collection.

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Digital Collection – tags



Digital Collection – tags

ReInHerit

Collection

Exhibition

Thematic Areas

Categories

Locations

Belief

Ceramic

Community

Discrimination

Diversity

Escalation

Expression

Gender

Generational

Hierarchy

Ideology

Identity

Knowledge

Nature

Oppression

Politics

Power

Process

Relations

Relationships

Rights

Roles

Scarcity

Sexuality

Society

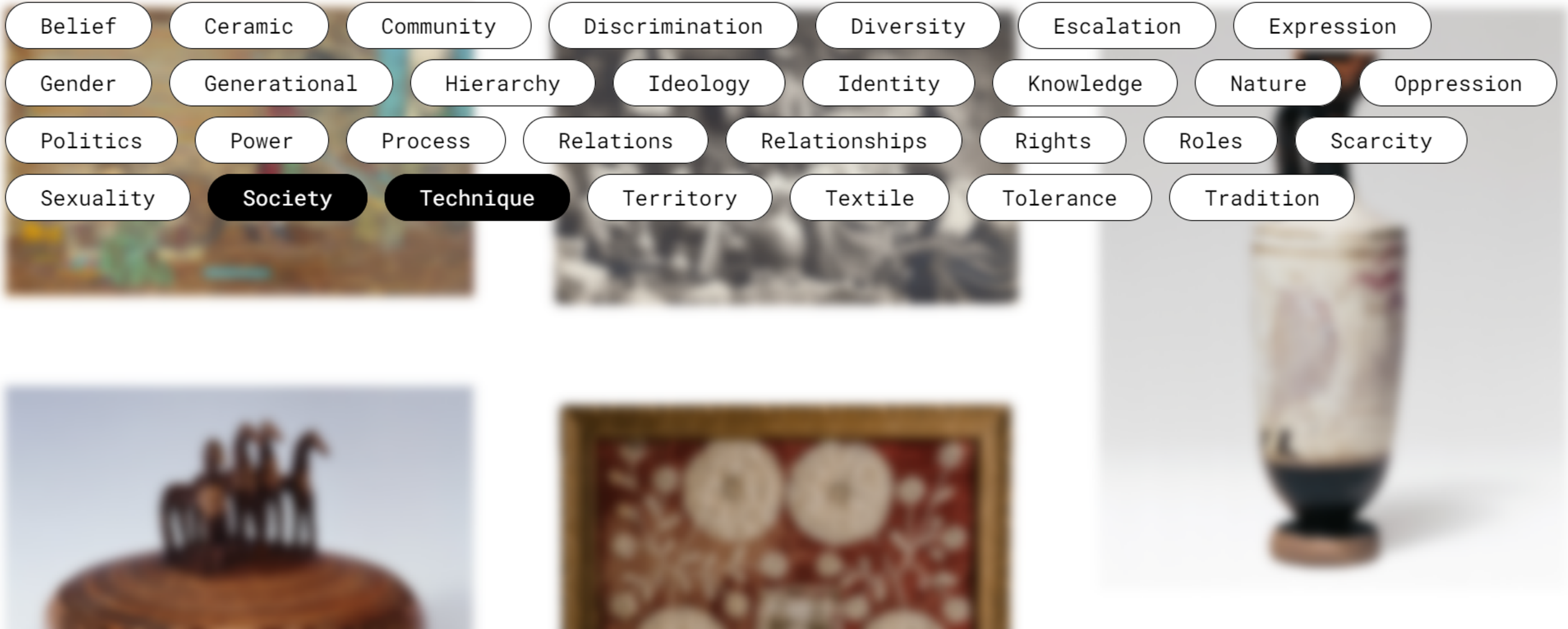
Technique

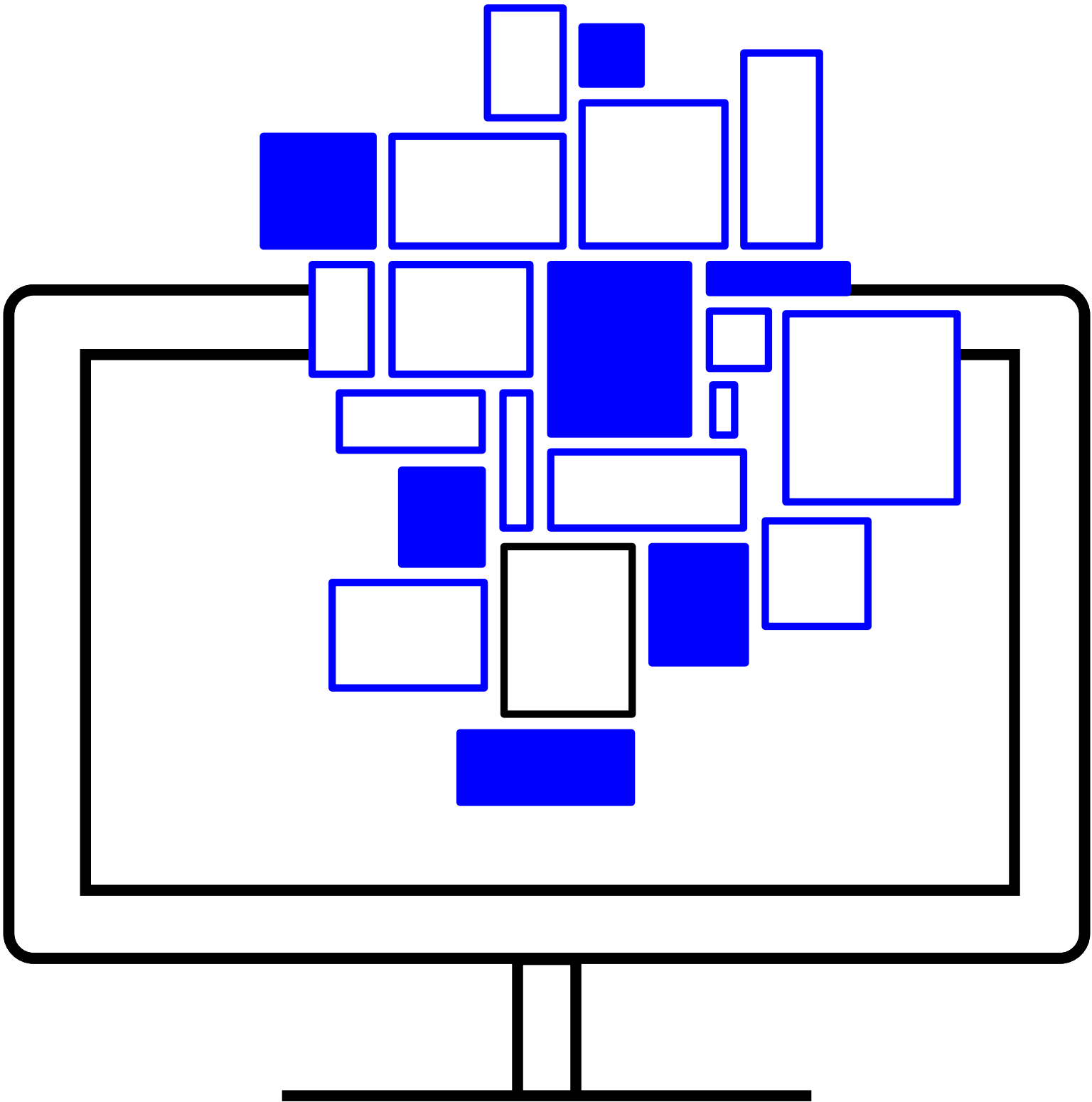
Territory

Textile

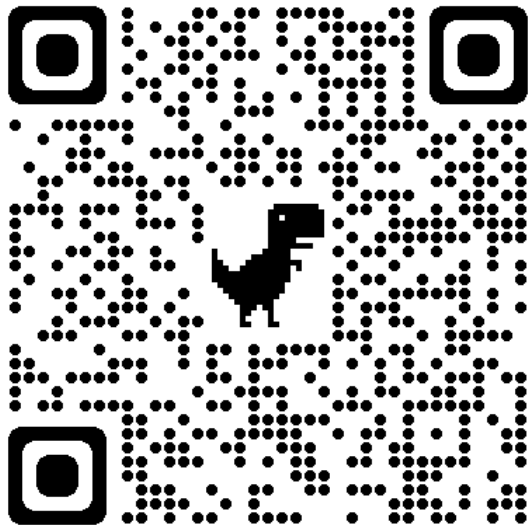
Tolerance

Tradition

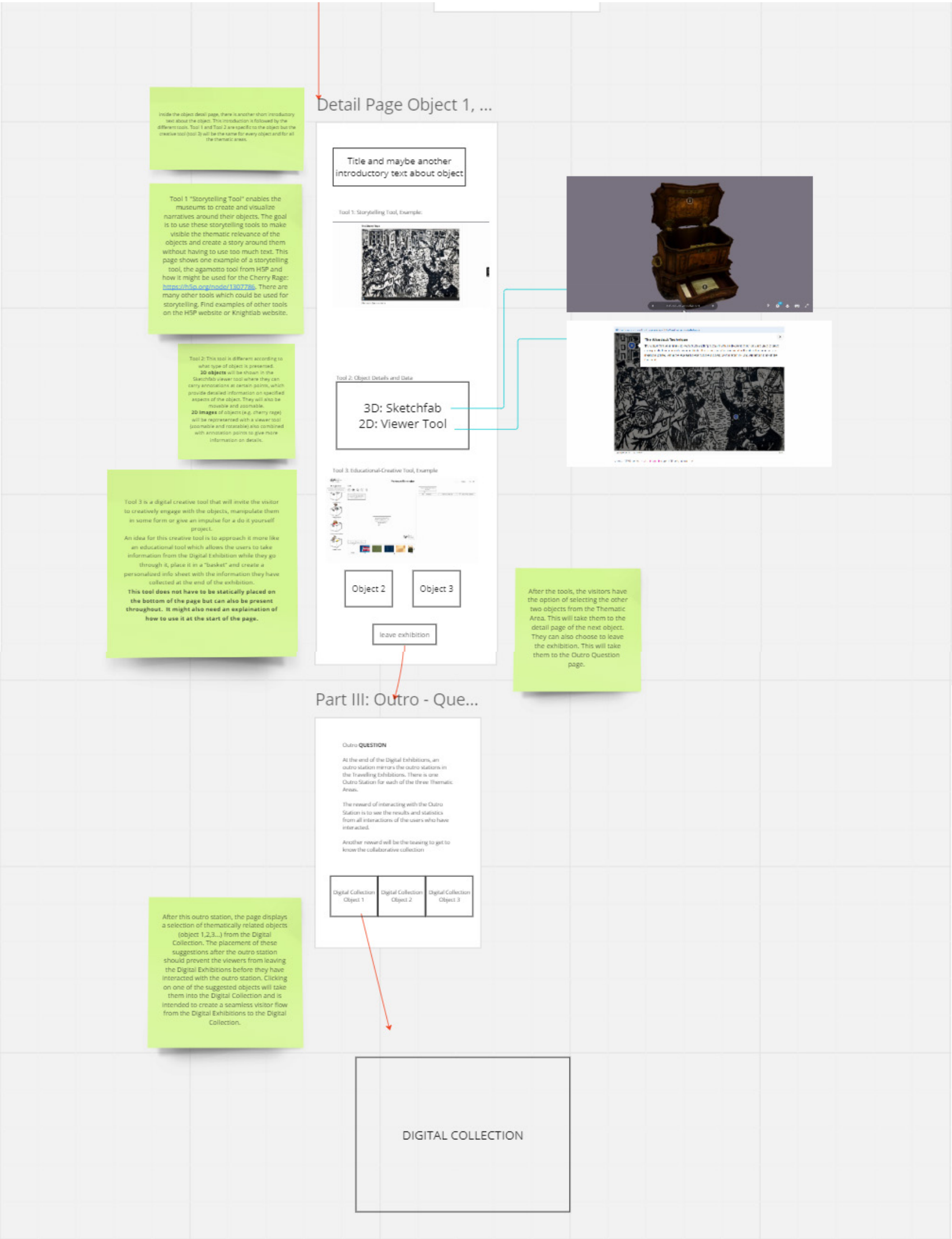
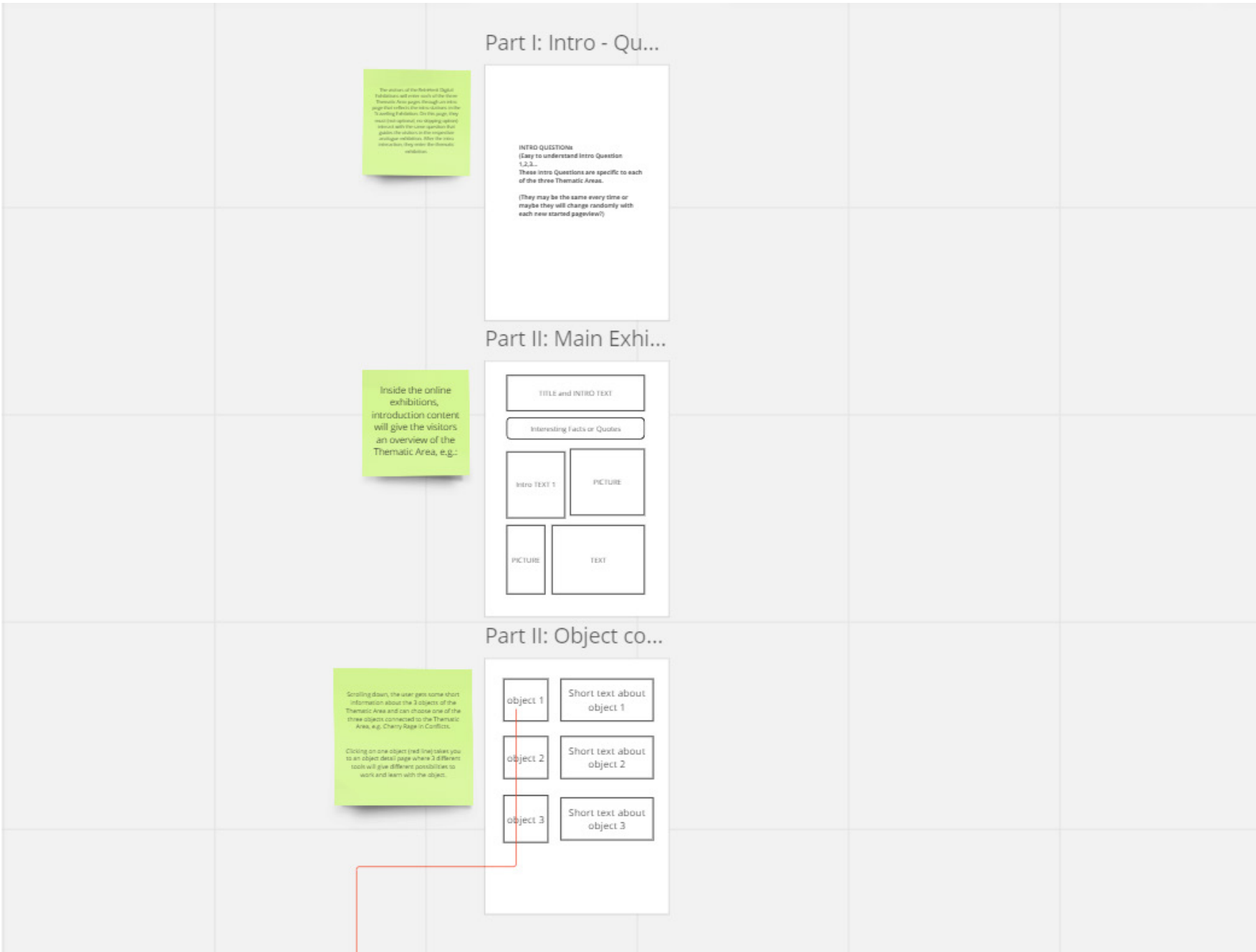




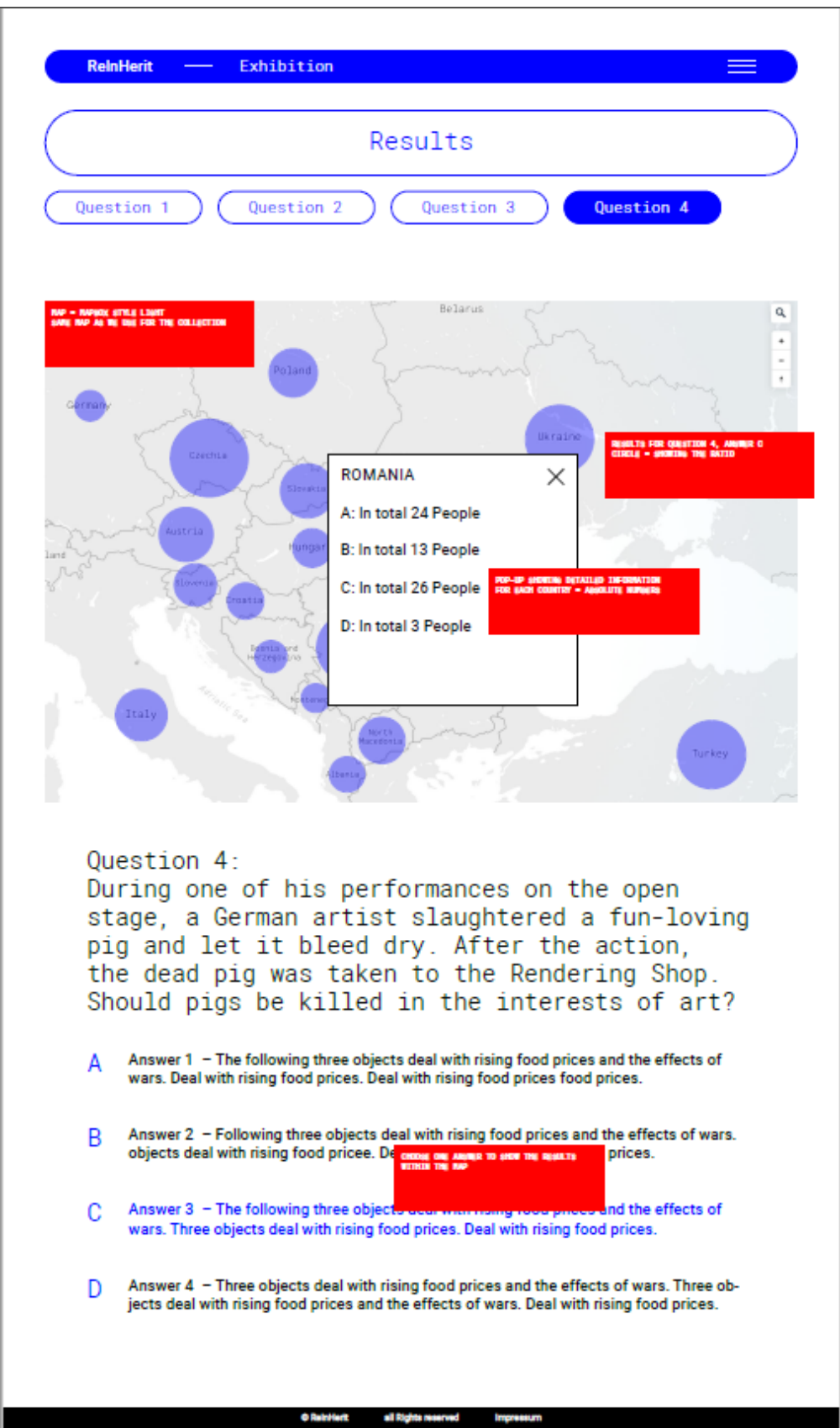
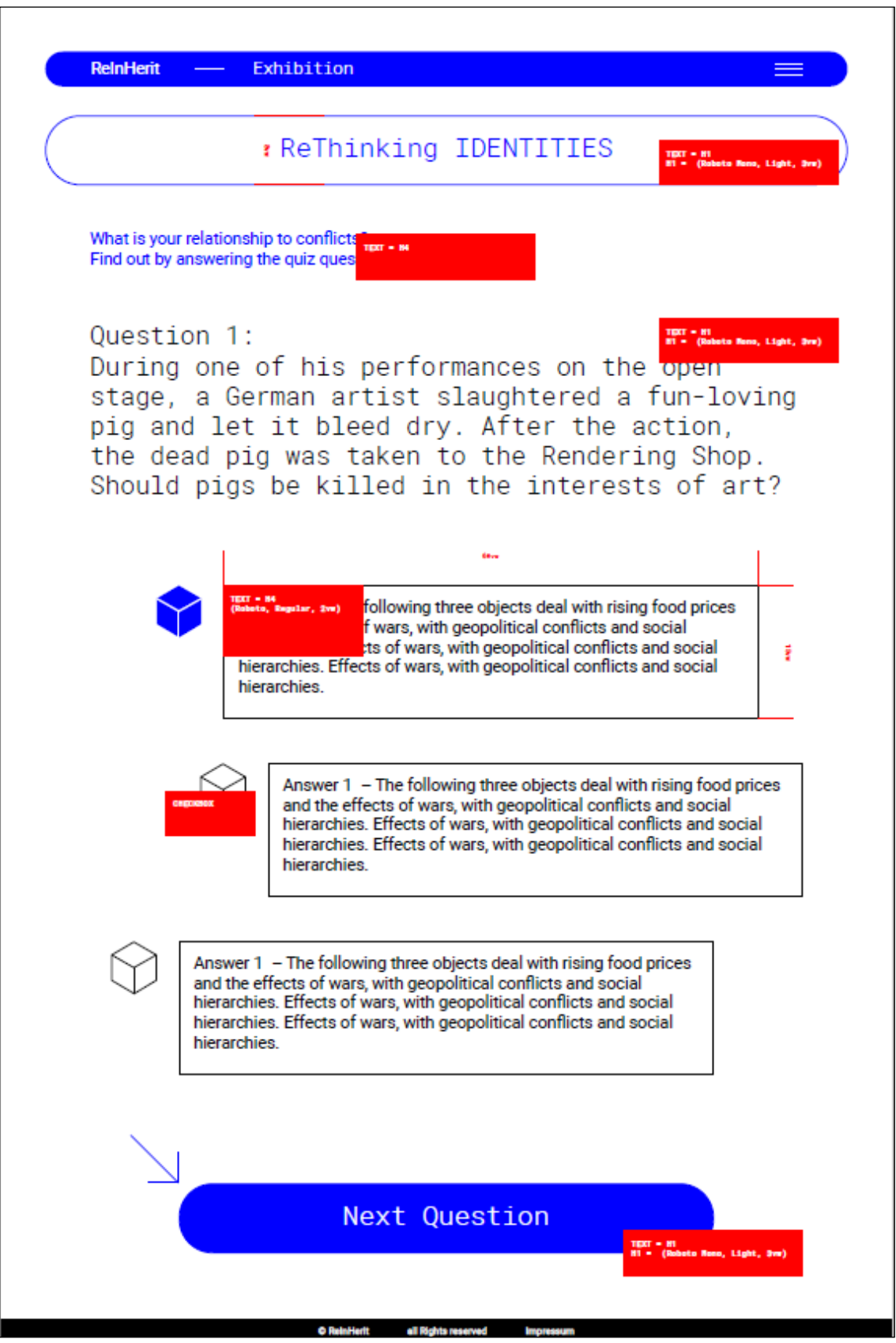
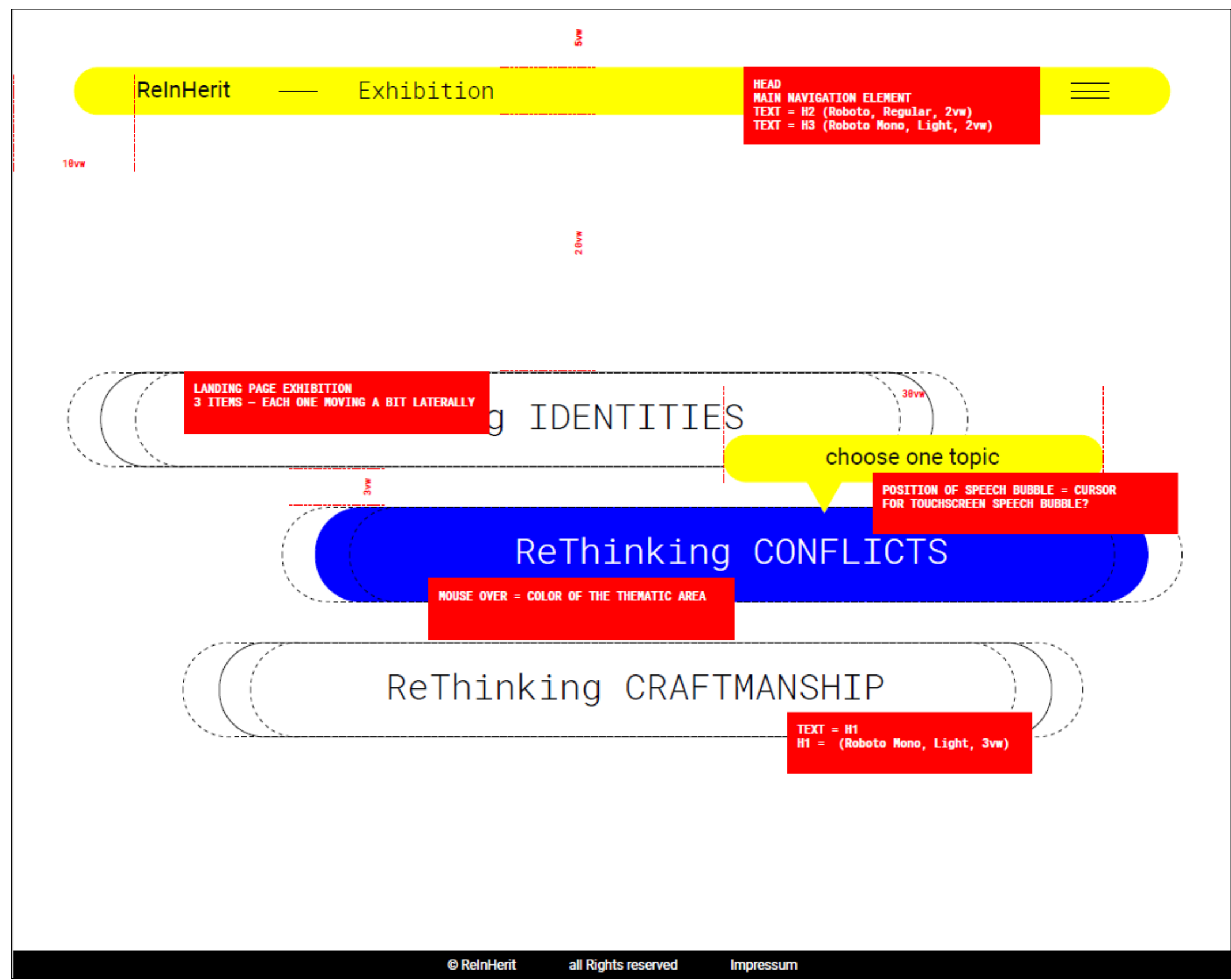
Digital Collection



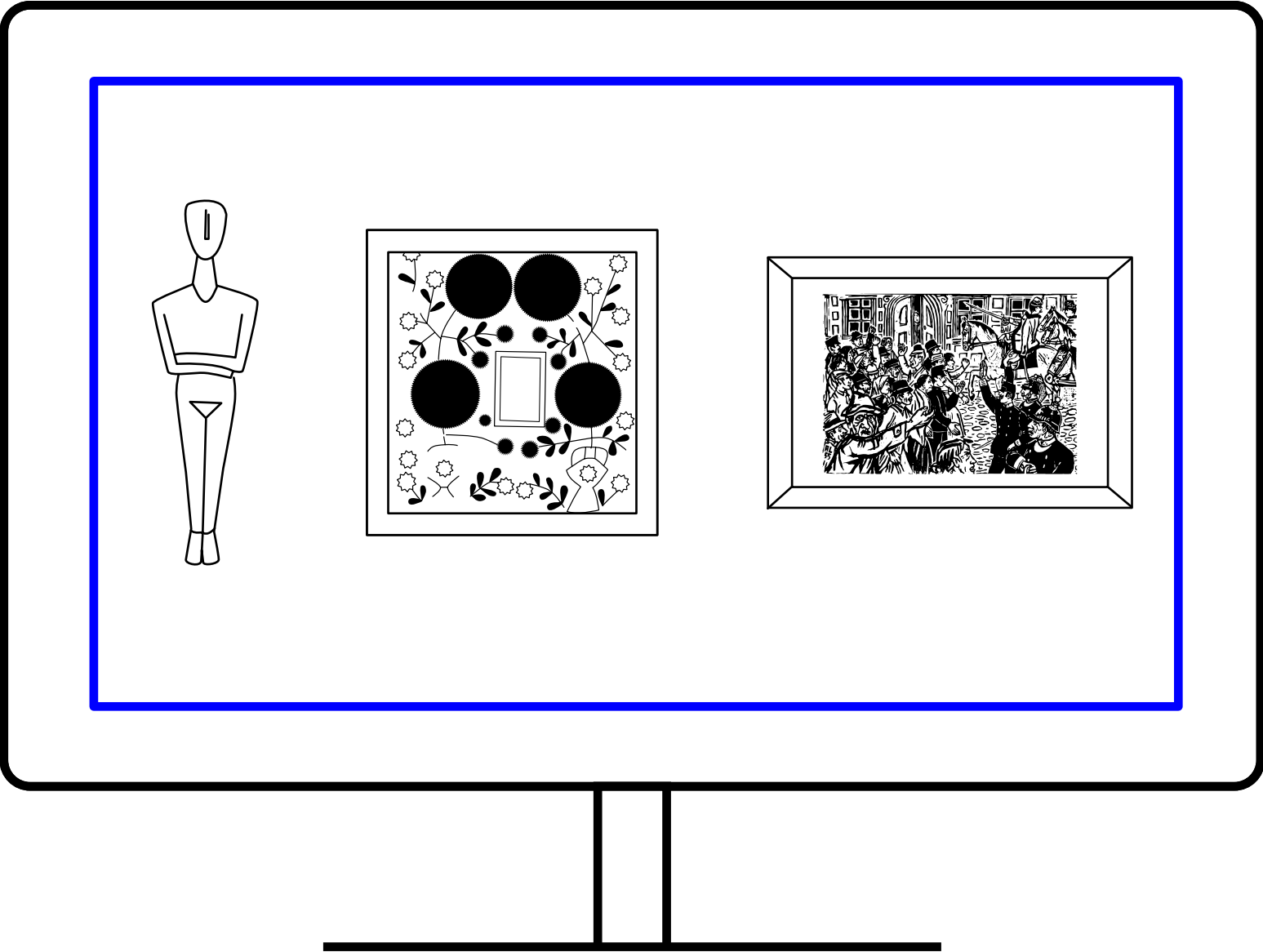
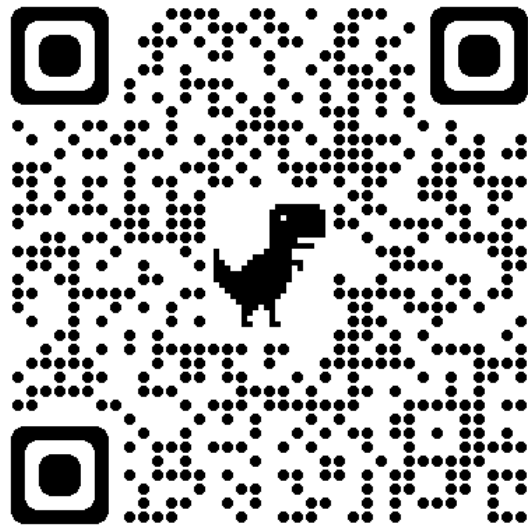
Digital Exhibitions – visitors journey



Digital Exhibitions – Wireframe



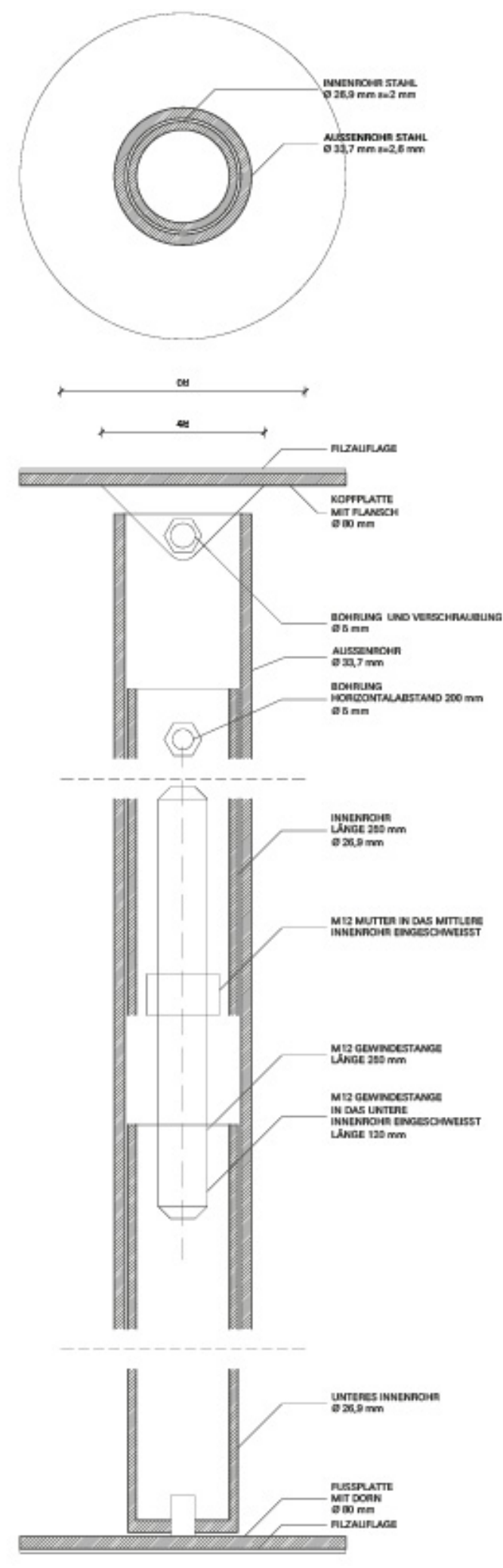
→ designed by studio-itzo



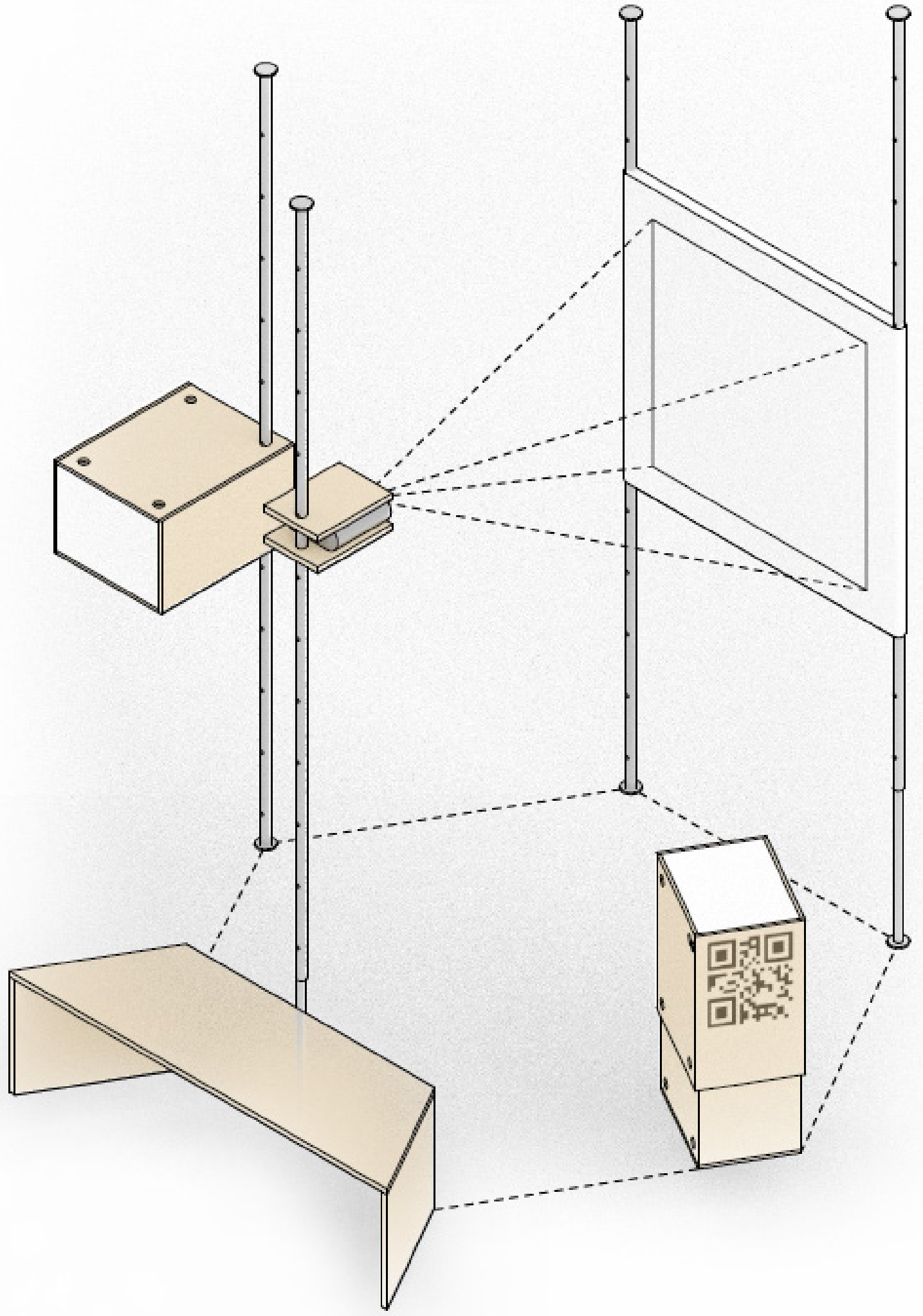
Digital Exhibitions



Travelling Exhibition

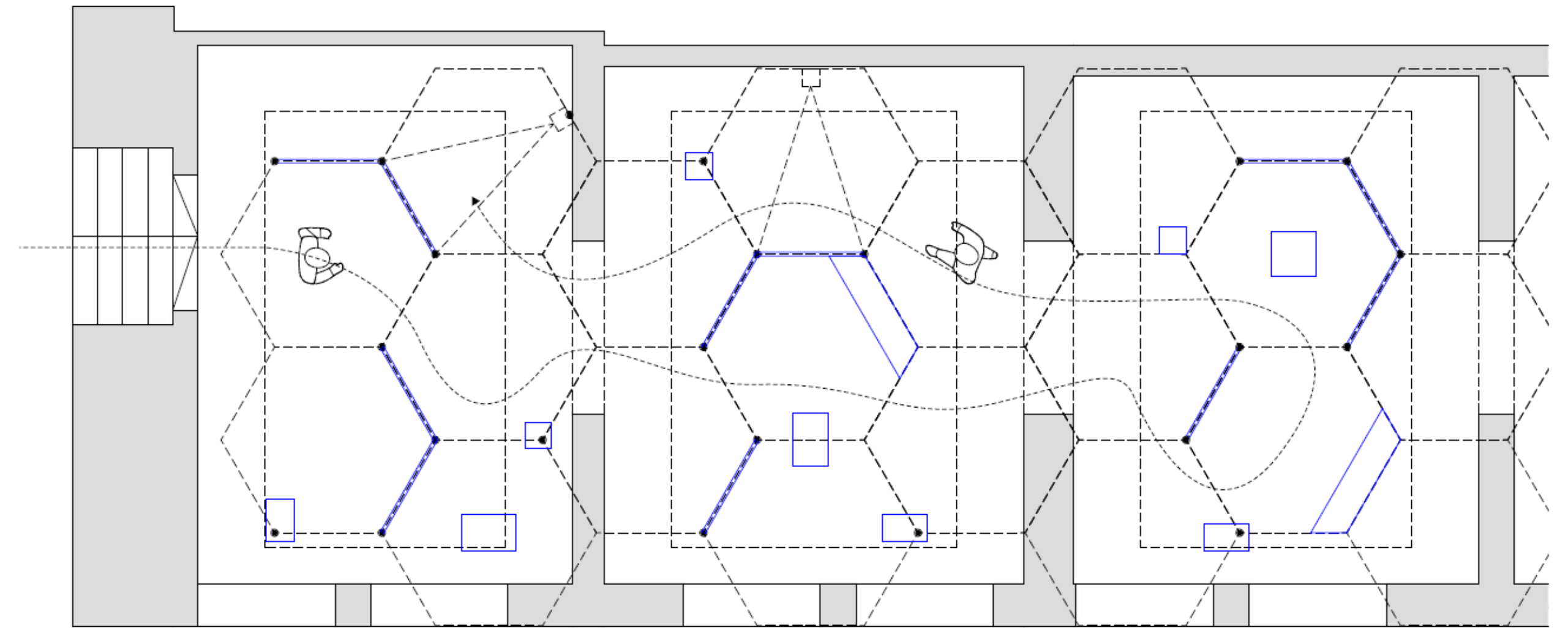
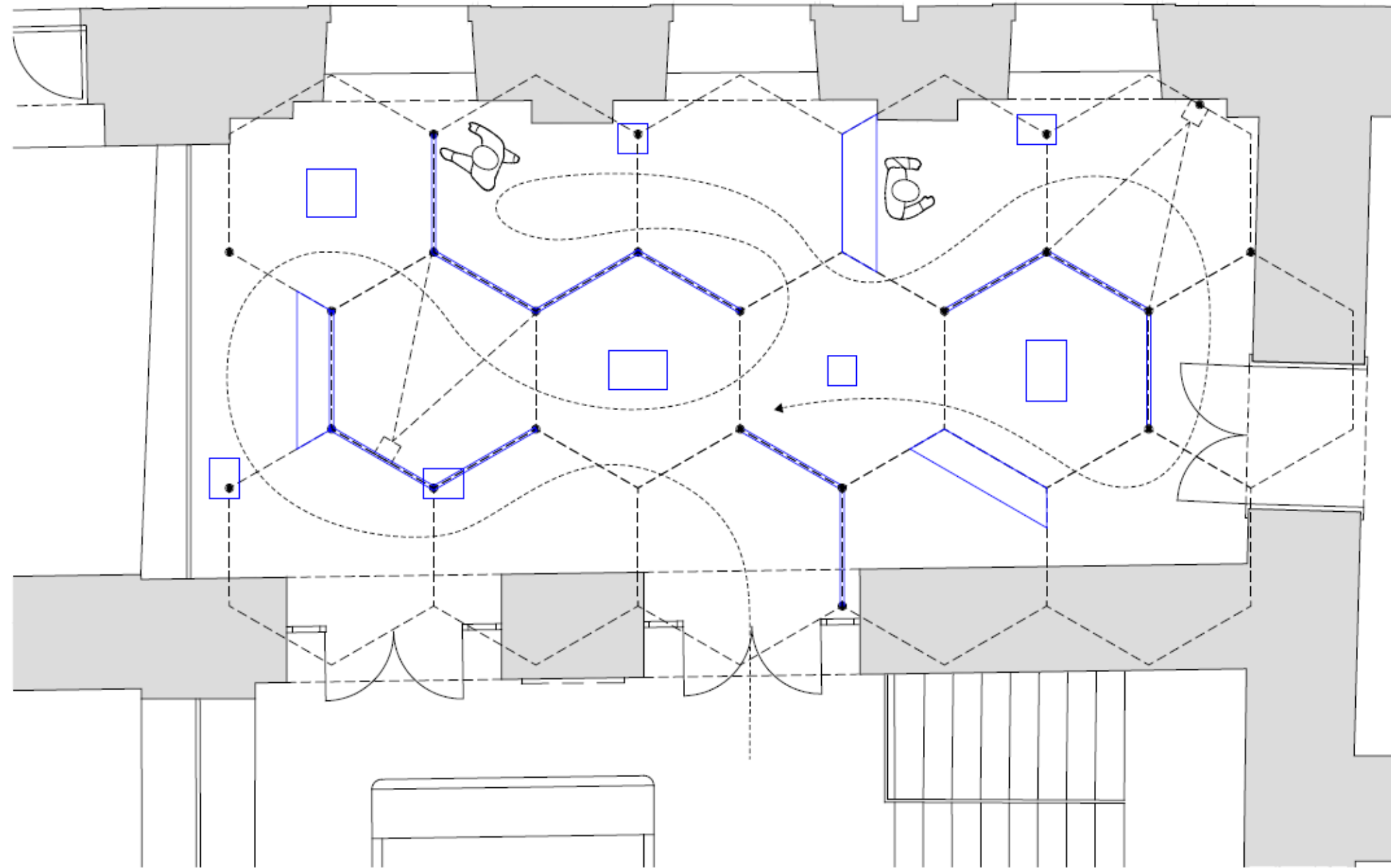


BENCH



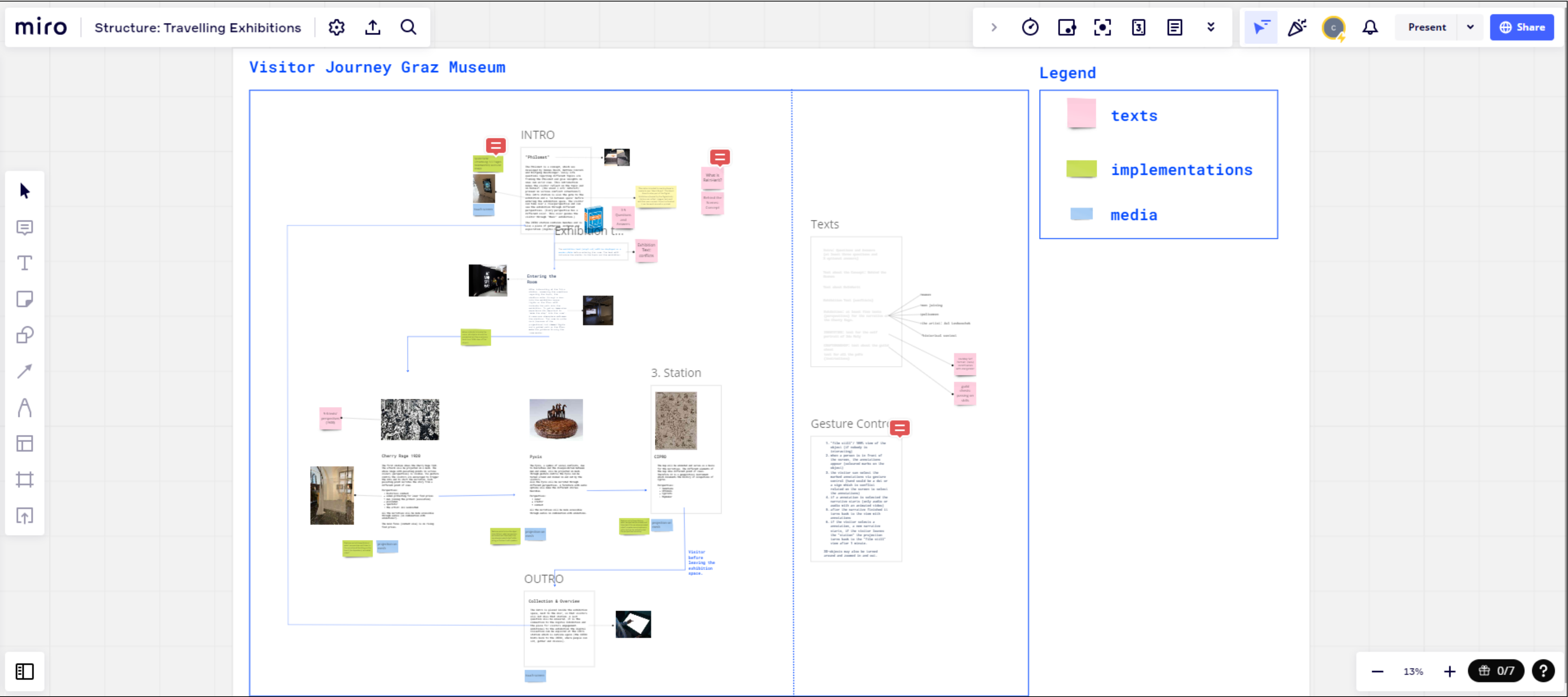
→ designed by studio-itzo

Travelling Exhibition

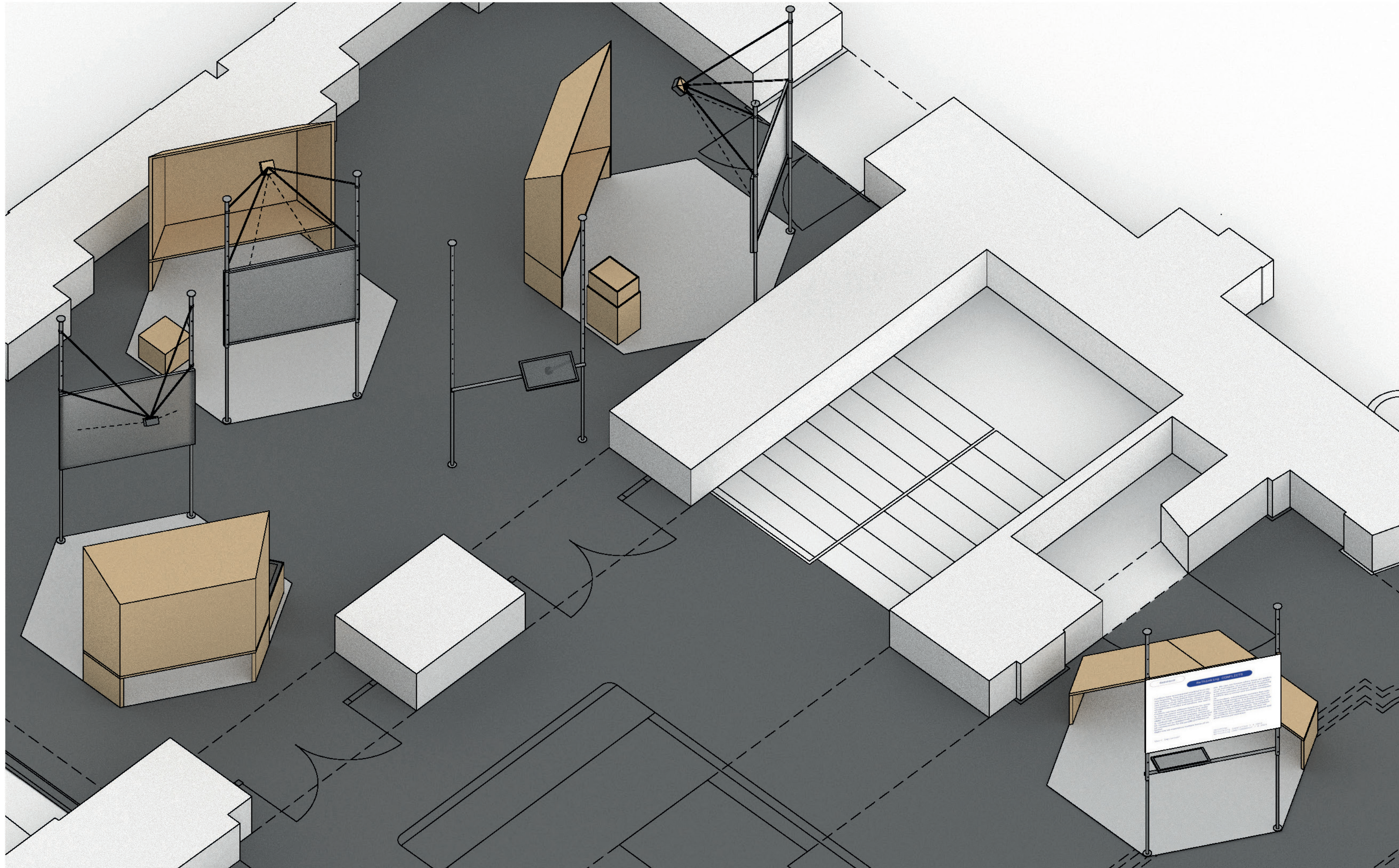


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Travelling Exhibitions



Travelling Exhibitions



→ designed by studio-itzo

Travelling Exhibitions



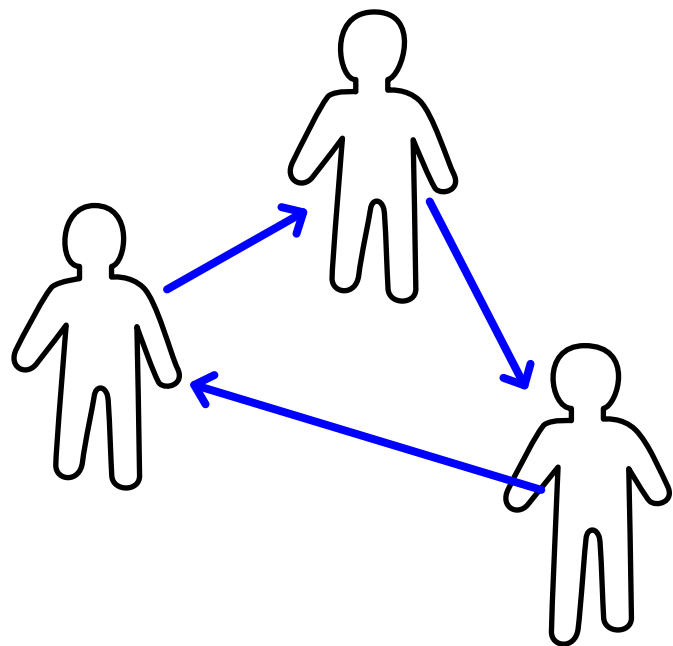
4 / challenges

- › **diversity of the three museums and collections**
- › **a digital co-creative process**
- › **establish common work culture and building committment**
- › **shared responsibility**
- › **to get everybodys focus on the project**

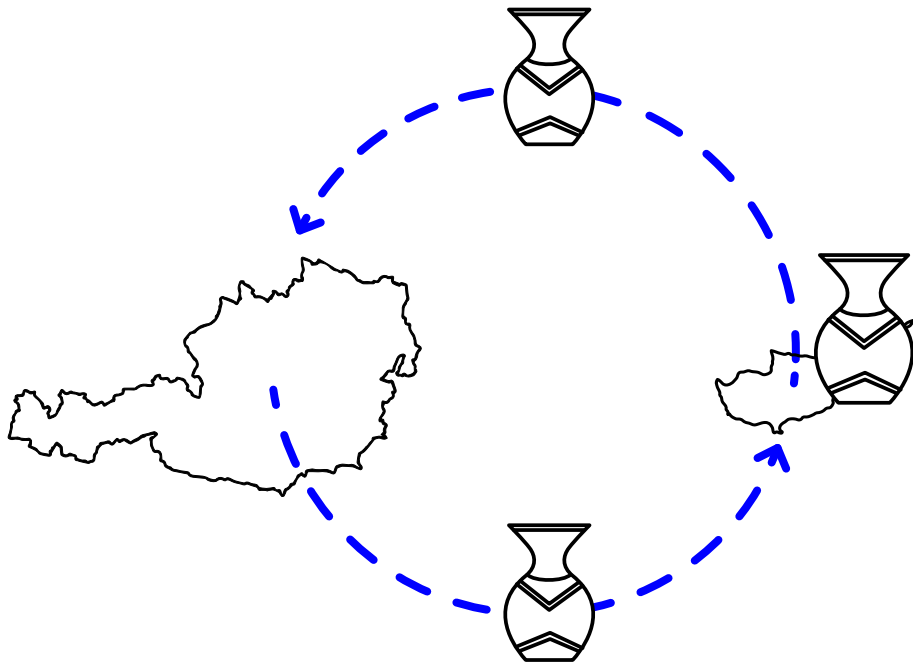
5 / take aways

- › **take more time to focus on process design from the beginnig**
- › **introduce co-creation tools in advance**
- › **importance of prototyping**
- › **set personal meetings, especially at the beginning of the concept phase**
- › **implement and establish new technological approaches at the museum**
- › **engagement with only a few objects: let the object talk**

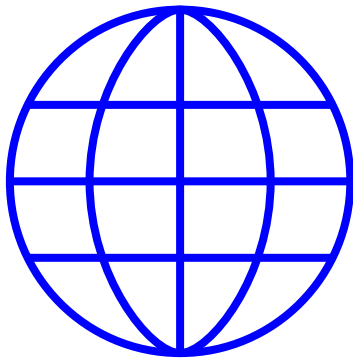
6 / additional value



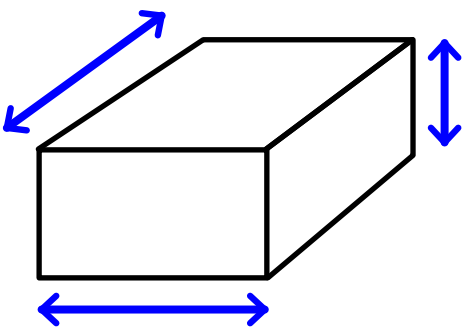
sharing cultural heritage



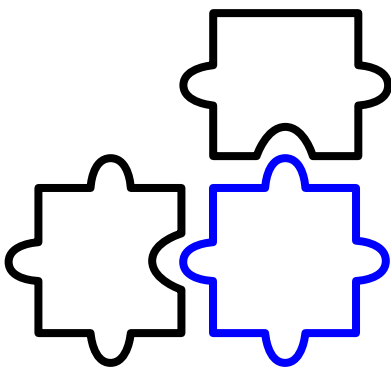
objects travel without being shipped



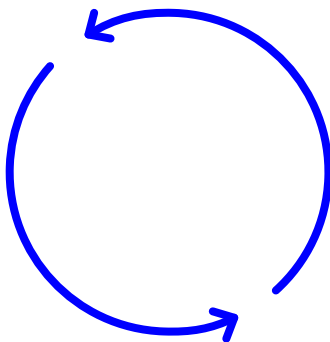
making cultural heritage accessible worldwide



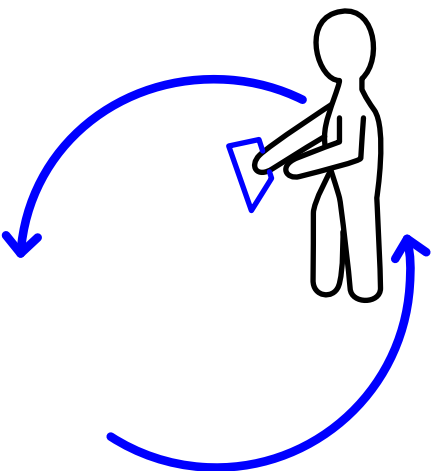
various dimensions



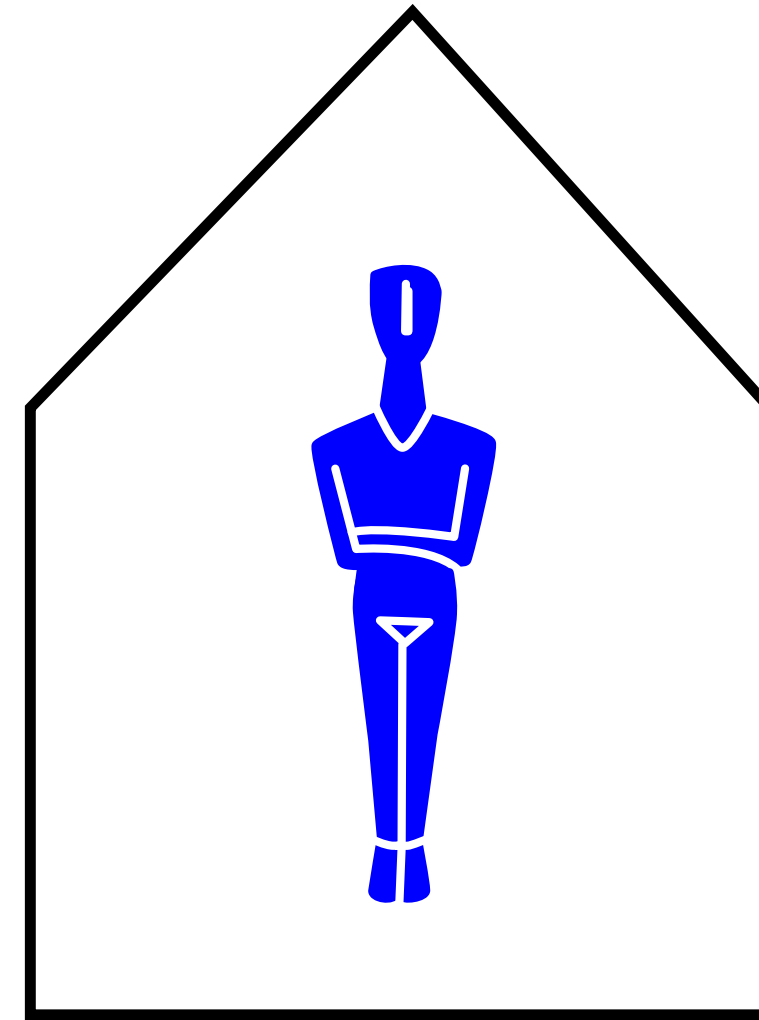
expandable & multiple options to use it



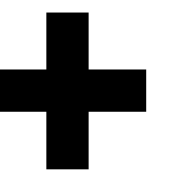
sustainable model: re-use of the exhibition architecture



interaction with digital objects



IDENTITIES



THANK YOU
for your Attention.

Time for Questions.