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et. al*



Museum Experiences in Creating Cultural Narrations Using the AthenaPlus Tool MOVIO

Abstract

The European funded project AthenaPlus, is aimed at providing new tools to support cultural institutions to narrate their resources. This article briefly recounts the experience of museums using the AthenaPlus tool MOVIO². Some of the project pilots described their experience using this innovative platform for narrating their cultural resources. The reader will find here the description of the exhibitions made independently by each of the cultural institutions, the description of the target audiences, the use they made of MOVIO, and their plans and advice for future usage. The article describes the curator's experience using and publishing digital exhibitions.

Keywords: AthenaPlus, digital exhibitions; cultural heritage; MOVIO; the Siauliai Ausros Museum and the Lithuanian Art Museum, the Royal Armoury and the National Museum in Sweden, the Museum of Arts and Crafts in Zagreb, the Museum of Fine Arts – Hungarian National Gallery, and the International Center for Information Management Systems and Services (ICIMSS) - Poland.

Introduction

During the AthenaPlus project, new tools were created by the Italian enterprise GruppoMeta³ on the platform of MOVIO, an innovative application dedicated to creating digital exhibitions and thematic routes. ICCU⁴ (the Union Catalogue of Italian Libraries) was project coordinator. Packed⁵ and i2CAT⁶ designed a dense programme of training for both partners and external cultural institutions on how to use MOVIO. They organized seminars and workshops during which the participants could learn how to use the tools and how to personalize exhibitions to best promote museum collections and archive resources. They led dedicated training sessions for curators and cultural managers to illustrate how to narrate events and facts, how to design timelines and maps, and how to publish them.

The goal of this article is to publish the experience of the museum curators and archive managers using the tools implemented and offered by the AthenaPlus project. In particular, this article brings together the experiences of the following institutions: the Siauliai Ausros Museum and the Lithuanian Art Museum, the Royal Armoury and the National Museum in Sweden, the Museum of Arts and Crafts in Zagreb, and the Museum of Fine Arts – Hungarian National Gallery, and the International Center for Information Management Systems and Services (ICIMSS) - Poland.

Lithuanian Art Museum's Experience (Donatas Snarskis)

If I would be required to sum up the Lithuanian Art Museum's (LAM) experience in testing the MOVIO toolkit while creating the virtual exhibition *"Architecture and Visual Arts at the Old University of Vilnius: 16th Century – First Half of the 20th Century"* in one word, I would say: "Excitement!". Despite several technical issues that appeared during the creation process, which are normal and expected at this stage of development of the tool, the general emotion of excitement was pervasive throughout all the stages of making the exhibition. Initial enthusiasm

Museum Experiences in Creating Cultural Narrations Using the AthenaPlus Tool MOVIO

The Grand Courtyard of the University of Vilnius.
Adolphe Jean-Baptiste Bayot, Philippe Benoist.
Date: 1850. Colour lithography. 34,5 x 26,5 cm.
From: *Album de Wilna*. Jan Kazimierz Wilczyński.
Paris: R.J. Lemerrier. 1850.
Lithuanian Art Museum, LDM G 2612



of trying a new tool for the dissemination of digital cultural content was gradually replaced by the delight of working progress. Similarly, excitement when the first results of the curator's efforts became visible gave way to eagerness for potential MOVIO development and improvement in the future. The intention of this short article is to share LAM's experience and give reasons for GLAM specialists, potential future MOVIO users, to be excited. However, before going into detail, the topic of the exhibition needs to be briefly introduced.

Subject of the Virtual Exhibition

The cultural and scientific influence over the years of the University of Vilnius on Lithuania and neighbouring countries is significant – it is hard to overestimate it. Founded in 1579, Vilnius University is one of the oldest and most famous establishments of higher education in



Eastern and Central Europe. In the second half of the 18th century, the University had a crucial impact on the emergence and development of local professional architecture and visual arts. With this exhibition, the curators seek to highlight the influence of Vilnius University on the development of professional Lithuanian architecture and visual arts up to World War II by presenting artists who worked and studied at the Old University of Vilnius and their artworks.

In general, the topic of exhibition covers three periods:

- From the 16th century until the mid-18th century, when artists were mostly foreigners and only separate artworks exist;
- From the end of the 18th century until 1832, when four separate Departments of Fine Arts disciplines (Architecture, Drawing and Painting, Sculpture, and Graphics) were established;
- From 1919 until World War II.

In conclusion, the curators chose to approach and present the subject of virtual exhibitions on three main levels: history, personalities (artists), and artworks. Specific services of the MOVIO toolkit were used for different purposes. Listed below one can find LAM's experience outlined in five reasons to be excited while creating virtual exhibitions with the MOVIO tool.





Screenshot of virtual exhibition's Homepage.



Tools Ontology Builder

Speaking of the various MOVIO services, the curators strongly feel that Ontology Builder is the most powerful one, with the most potential. As a solution for displaying the content of a virtual



User Friendliness

User friendliness was one of the first advantages of MOVIO to become apparent shortly after trying it out on our own. The pleasing user experience is characteristic both of the tool's back-end (used for the development of virtual exhibitions) and its front-end (the product visible to the end-user). Creating virtual exhibitions and using various services of the MOVIO toolkit is very easy. The exhibition creation process does not require any specific IT knowledge whatsoever – general computing skills are sufficient. After only a short time of practice, using the tool becomes instinctive. Most importantly, this joy of making exhibitions is transferred to the end-users, who can enjoy digital cultural content of virtual exhibitions displayed attractively.

exhibition in a non-linear way, the curators used Ontology Builder to build the backbone of the exhibition. Entities of artists (students and professors), artworks, and the departments of the University, as well as the relations between them, were made with it. Although it required careful planning and quite a lot of input of time and human resources, the final result was worth the effort. After the structure of the Ontology is determined and the content inserted, the outcome is instantly displayed at the front-end of the exhibition without any effort at all. It is a very rewarding feeling!

Screenshot of the artist's Jan Rustem entity page.

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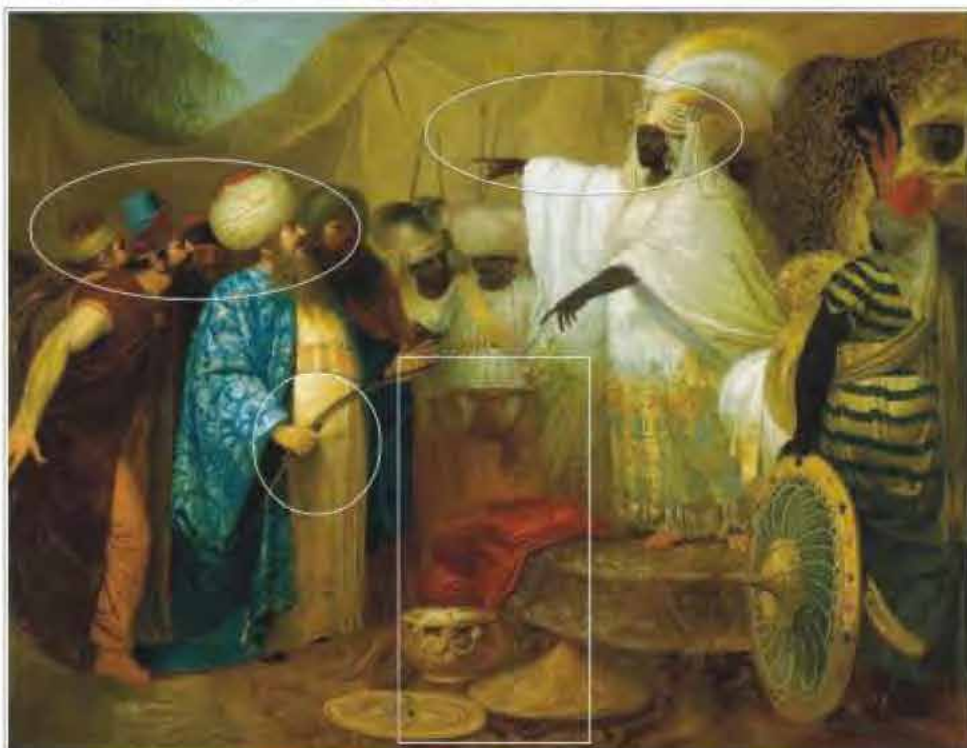
Storytelling

Using ImageHotspot for storytelling

Smuglevičius, P. Persų pasiuntiniai pas Etiopų karalių

Tapydamas paveikslus antikiniais siužetais Pranciškus Smuglevičius įvairino sėmėsi iš Antikos autorių (Herodoto, Plutarcho, Homero, Vergilijaus) veikalių, vaizduojamiems siužetams suteikdamas filosofinę moralizuojančią potekstą, atžirkantį švietėjiškojo klasicizmo dvasią. Ilustruodamas Herodoto „Istorijoje“ aprašytus epizodus jis nukopė ir persų pasiuntinių priėmimo sceną, per analogiją bylojančią apie tautų teisę / nepriklausomybę bei kovą už ją.

Paveiksle pavaizduotas persų karalius Kambizo (529-522 m. pr. Kr.), sumaniusio karo žygį prieš Etiopiją, įvaigus atvykusius pas etiopų karalių su dovanomis: purpurine mantija, auksiniu vėriniu ir sėgė, alėbastro dėžute su balnamu ir vyno amforomis, Etiopų karalius, perplėkęs jų klastą, pasiuntiniams įteikia lanką. Įtepdamas persų karaliui perduoti, kad jis pataria tik tada žygiuoti su kariuomene prieš etiopus, kai persai įstengs įtempti tokio dydžio lankus. Kol to nebus, tegul persai dėkoja dievams, kad jie Etiopijos sūnams neįdegtų minties prie savosios žemės prisijungti svetimas. P. Smuglevičiaus kompozicijoje lanką regime jau persų pasiuntinio rankoje. Etiopų karalius, nebučėdamas į prie jo kojų suknautas dovanas, vėdingai mostu varo svečius lauk. Švietiški veikėjų apdarai, egzotiški tipai, prabangos dovanos kūrė spalvingą, barokiškai turtingą reginį.



The curator's preferred approach to storytelling while making the exhibition *"Architecture and Visual Arts at the Old University of Vilnius: 16th Century – First Half of the 20th Century"* was based on images. While trying to present the artworks with as few words as possible, the curators used several services provided in the MOVIO toolkit, such as various modes of galleries or *Storyteller*. But the most satisfactory results were achieved with the *ImageHotspot* feature, which truly enabled images to speak for themselves by linking their specific sections with corresponding additional information.





Timeline

The curators used the *Timeline* tool of MOVIO to present the dimension of history in virtual exhibitions. It did not disappoint. With MOVIO, timelines are easy to make, and various media sources can be used for them. Finally, they are attractively displayed and interactive. Pure excitement!

Responsive Layout

The last (but not least!) reason to be excited while using MOVIO to create a virtual exhibition is the responsive layout of the tool. The front-end of the virtual exhibition responds and adapts to the resolution of the screen used for a specific session. With growing numbers of end-users choosing to use their tablets or smartphones to browse online content, one does not need to worry whether the content of a virtual exhibition created with MOVIO will be displayed correctly. No additional technological resources and efforts are needed!

Vilniaus universiteto istorija



Screenshot of the Timeline.

The Museum of Arts and Crafts (MUO, Zagreb) (Meštrović Iva, Milovac Petra)

The Museum of Arts and Crafts (MUO, Zagreb) participates in the AthenaPlus project as one of the partners testing tools for digital exhibitions. MUO developed a bilingual digital exhibition *A Century of the Wristwatch / Stoljeće ručnog sata* (Iva Meštrović, Petra Milovac, 2014). The concept and content of the digital exhibition was drawn from the temporary exhibition held at the Museum of Arts and Crafts (author: Vesna Lovrić Plantić, 2014).

The digital exhibition is fundamentally a story created with digital tools and content in the form of interactive hypermedia. A digital project can be almost as demanding and time-consuming as a real exhibition project. After having collected the materials (texts, images, videos, translations) and studied MOVIO functionalities, the MUO team tested various page types with different segments of the content, from the story of the beginnings of watch production to the story of how the Swiss watchmaker industry was saved. As the first wristwatches were developed in the period of World War I, the MUO temporary exhibition commemorated the centenary outbreak of the war. For this reason, Europe's digital library project Europeana developed a large collection of objects and memories of that time. The MUO team browsed through the galleries and found photos of soldiers wearing some of the first wristwatches. Given that Europeana

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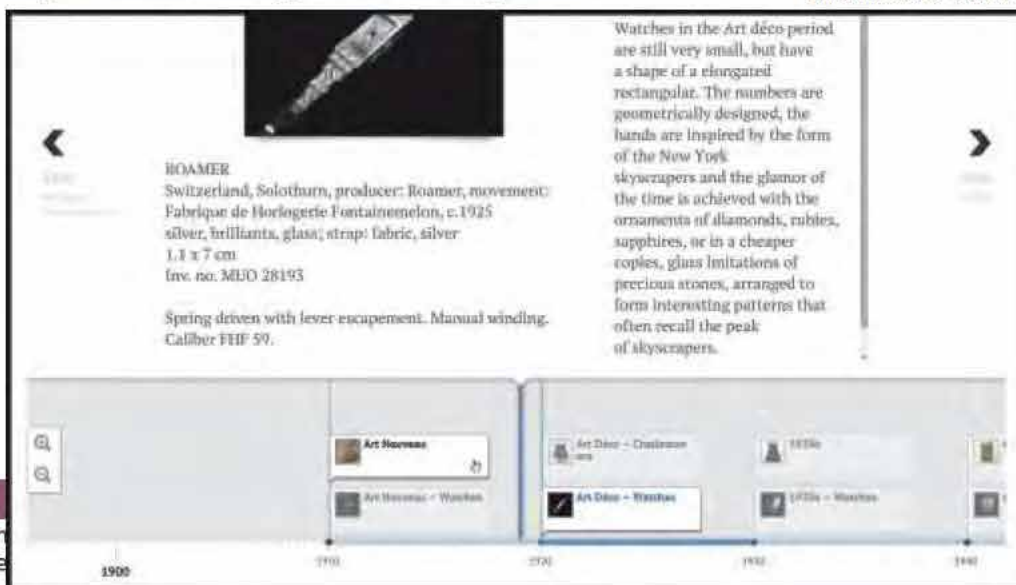
promotes creative reuse of content, a selection of open-source images were inserted into the story and linked to Europeana, which enables the viewer to discover more information, to expand it, and to connect data.

Homepage: Stories



MOVIO enabled placing of the same content in different contexts, which opened new possibilities, unattainable at the museum exhibition space. For the ladies' watches, an interactive timeline was developed (an idea present for the real set up but not carried out), which juxtaposes a chronology of women's watches and fashion. The real exhibition is largely linear while the digital exhibition offers arbitrary interaction with the content. With the possibility of building ontologies, the user can create a complex, semantically enriched structure of resources offering a range of thematic learning paths and browsing possibilities.

Timeline: Ladies' Watches.





Aside from prolonging the life of the real exhibition, and offering the content to a broader public (other professionals, watchmakers, connoisseurs, as well as the general public), the digital variant has enabled the study of minute details with great ease in high resolution. The digital reproductions illuminate certain aspects of the object that are almost invisible to the human eye. Moreover, they present a wider and certainly more accurate colour space than print (in the form of a catalogue) can offer.

Photogallery Page Type: Akteo.



An additional asset is multilingualism. The exhibition budget allowed only a monolingual catalogue, while the digital story distributes the content to a much broader public in English as well. Multilingualism is easily managed, and once the exhibition is made in one language, MOVIO can duplicate the entire content, and the user inserts translations into media archive image descriptions and into the duplicated structure.

The Google Maps Page Type enabled the development of the Watchmaker Manufacturers Map by adding markers (points of interest) that are displayed in the Google Map. Markers contain not only names of the manufacturers, but also additional information about them. Points are connected to reveal tourist routes. The Tourist Routes module made it possible to present factories in the form of a list and map them individually.

The Image Hotspot Page Type allowed tagging sections of an image and adding information or links to other pages. For this exhibition, it was used to demonstrate the components of a disassembled mechanical movement. The movement “explosion” was attached to glass for the purposes of the exhibition by the professional watchmaker Ivan Puzak. Cooperation of experts in different fields improves the diversity of the digital story material.

(Wristwatch photographs taken by Vedran Benovic, museum photographer, as well as texts and research by Vesna Lovrić Plantić, museum advisor and the head curator of the Clocks and Watches Collection, are published under the CC-SA-BY licence.)



The Royal Armoury and Nationalmuseum, Sweden (Linnéa Karlberg Lundin, Karin Glasemann)

The Royal Armoury and Nationalmuseum, Sweden decided to deliver a pilot together to explore the possibility of cross-institutional exhibitions with MOVIO. The curators were motivated by the possibility to show topical coherences between different museum collections, and wanted particularly to stress that potential in building digital exhibitions.

The digital exhibition the curators built with the MOVIO tool aims to present some major events in the life of Queen Christina of Sweden (1626-1689). Few historical persons have been as renowned and controversial as Queen Christina, and the images of her are as divergent as they are contradictory. Born as the only child of “the Lion of the North” Gustav II Adolf, who fiercely fought for Protestantism throughout Europe, she became queen when five years old, but abdicated in 1654, converted to Catholicism, and moved to Rome, where she was buried in St Peter’s cathedral with great pomp in 1689. Her life, beliefs, and behaviour have always caused a lot of discussion and research, both contemporary and recent.

In the digital MOVIO exhibition, the curators reused a lot of material and information from a recent exhibition, “Images of Christina”, which took place at The Royal Armoury in Stockholm in 2012.

In line with the actual exhibition of 2012, the curators divided and organised the material according to four different facets, which are represented by the four main boxes on the lower part of the website.

- **Barndrotningen – the child Queen** focuses on Kristina’s family, her early years, and being brought up as child queen - official head of state, though under guardianship.
- The second aspect **Kung Kristina – King Christina** investigates the fact that Kristina, though a woman, was crowned as a male **king**. To enable Kristina’s coronation and her reign a concept of her two bodies was developed, a physical female one and a political male body.
- Thirdly the curators present Christina as the Minerva of the North: the contemporary conception of Christina as an especially sophisticated monarch. She collected pieces of art and books, and invited distinguished artists and philosophers from the continent, amongst them the French philosopher René Descartes.





The exhibition interface showing Christina's coronation coat.

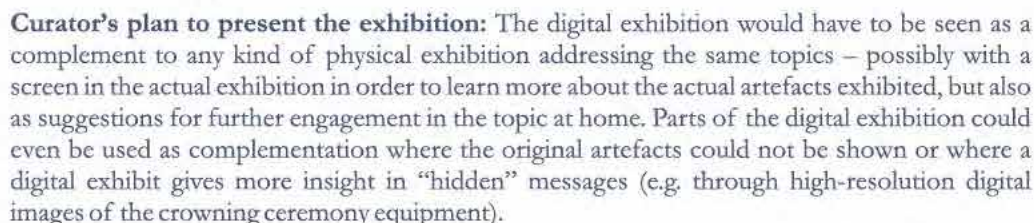


The last facet **Regina di Roma** focuses on Kristina's time in Rome, beginning with facts and perceptions around her conversion. Everything she did was baffling — giving up the crown, socializing with Jews and Catholics, dressing like a man! When she openly announced her Catholic faith in Innsbruck, a shock wave ran through Europe. It was seen as an insult to her father's legacy and to all Protestants — but a huge triumph for the Pope.

MOVIO services used: Since the curators used MOVIO for a pilot exhibition, they tried to use and try out as many of the tools they could. The curators used the ontology builder, storyteller, time line, map and route function, and image slide shows. They also requested the possibility to import datasets from local collection management systems.

The audience of the exhibition: The exhibition is not directed at one specific audience. The curators produced the exhibition with the aim of trying out MOVIO and giving feedback on the tool, so natural audiences were museum professionals. Still, Queen Christina is a famous historical person and her life is still very interesting today. Whether one is interested in Christina as a woman with great power or as a sovereign who converted to another religion and actually resigned, the curator's exhibition is a great source of information.

The overall aim of the exhibition: As said above, the aim of the exhibition was to test MOVIO. But as it turned out quite well, a new goal would be giving insight into Queen Christina and the different stories and images of her famous life. It is also a suitable tool to show her legacy as an art collector as well as to visualize the great effort Christina and her environment put into building up her image in various phases of her life.



Curator's suggestions for improvement: Both Nationalmuseum and the Royal Armoury use different tools to provide digital presentations for ongoing actual exhibitions or other chosen topics. The timeline and the map functionality were very useful in the pilot context, but a major improvement would be a more feasible import functionality of data already held in the institutions, i.e. from the collection management system.





Siauliai "Ausros" Museum (SAM), Lithuania (Jovita Vilimaitiene)

Siauliai "Ausros" museum is participating in the international project "Athena Plus – Access to cultural heritage networks for Europeana" and arranging the digital exhibition entitled *"The modernist architecture of Siauliai in the 1930's"*.

Mausa Fligelis,
Ausros avenue
in Siauliai,
at about 1936–1938.
Siauliai:
Siauliai Ausros
museum.



The exhibition is introduced by using a new tool for the creation of virtual exhibitions – MOVIO. It provides the possibility to introduce the collections of cultural values and accumulated information about them preserved by museums and other memory institutions in a more attractive and modern way. MOVIO distinguishes itself from other tools in its multifunctionality – it allows one to

introduce the content of the exhibition by using and combining different means: texts, photo galleries, timeline, Google map, multilingualism, the schema of ontological relations, etc.

The digital exhibition arranged by Siauliai "Ausros" museum introduces the modernist architecture objects built during the interwar period in Siauliai and tells the histories of their owners and architects (see below).

Screenshot of
virtual exhibition's
Homepage.

Tarpukario modernizmo architektūra Siauliuose

SIAULIŲ AUSROS MUZIEJUS

ATHENA PLUS

Paroda sukurta bei vykdoma tarpautinio projekto „AthenaPlus“

- LIEJIMOS TARPUKARIO MODERNIZMO ARCHITECTŪRA, KURIO ATVEIS
- SIAULIŲ TARPUKARIO LAIKOTARPIŲ
- TARPUKARIO MODERNIZMO ARCHITECTŪRA SIAULIUOSE
- H. PULKINČIO SĄJŪDAS
- ŽEMELAIŠIS
- GYVENAMASIS TIKINIMAS
- SĄJŪDAS

ARCHITECTŪROS OBJEKTAI

ARCHITECTAI

SAVAININKAI

Ar žinai, kas jo?

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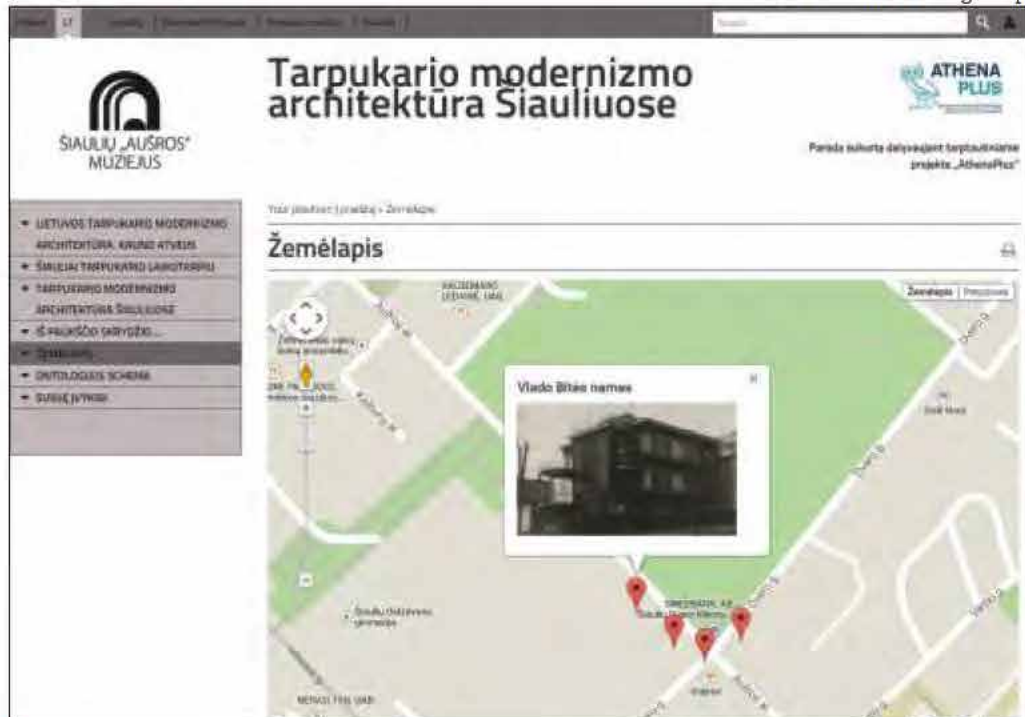


Screenshot of the Timeline.

Nowadays it is still thought that World War II almost completely destroyed Šiauliai city, and that it has effectively lost its historical face. There is a prevailing feeling that there is nothing valuable left in it, and that there is nothing to be preserved. It has been observed that a large part of the modernist architecture buildings in Šiauliai have been forgotten or not identified as valuable until now.

It is expected that this digital exhibition will contribute to the strengthening of the local community's historical consciousness, by promoting greater interest in the city's urban development and architecture specialists in the issues of preservation of historical buildings, by serving as up-to-date and valuable information for enthusiasts of the history of architecture, and so forth.

Screenshot of the Google map.





City photographs, maps, and building plans from the third and fourth decades of the 20th century, preserved in the collection of Siauliai “Ausros” museum and published in the “Europeana” portal, are used in the exhibition together with references to authentic reminiscences of contemporaries, various historical and statistical documents, and so on.

A variety of MOVIO features make it possible to present the cultural heritage preserved in museums for a contemporary visitor in a more attractive and visitor-friendly way, and to make it more easily accessible to society at large. Different types of pages, different photo galleries, an interface with Google maps, the timeline, ontological schemes, and other features are used in the exhibition. The additional functions of the tool currently being installed will further enrich it, and digital exhibitions introduced by using this tool will become more interactive and modern in the future.

Museum of Fine Arts - Hungarian National Gallery

(Conception of the virtual exhibition: Júlia Katona, Editing the virtual exhibition: Petra Varga and Orsolya Veress, Text: Orsolya Veress)

The Hungarian National Gallery takes part in the AthenaPlus program as a content provider and also as a tester of MOVIO. We were really excited about getting involved in a project like this. First of all, it was interesting to plan a virtual exhibition – to make a concept, to collect materials, to find out what to show and how to show it, and during these, to recognize that we can even think about things that couldn't be executed in a “real” exhibition. It was also interesting to try to learn the various possibilities of MOVIO. And finally, it was really interesting to match the concept and the MOVIO features.

The topic of the MOVIO exhibition: The topic of the curator's virtual exhibition is a group of eight Hungarian painters from the early 20th century called “The Eight” (Nyolcak). Before forming the group, the members studied in different French schools under the most prominent artists of the era. This explains why they are strongly influenced by post-impressionism and fauvism, and also by cubism and expressionism. After their studies, they continued their career in Hungary, where they were strongly and essentially connected to the radical movements in music and literature. They were also close to the social movements of the era. The group exhibited together three times in Hungary, and two times abroad. These exhibitions were accompanied by contemporary concerts and literary programs, as well as lectures about current social topics. Although the group “The Eight” existed only for a few years, their influence was significant in and beyond visual arts.

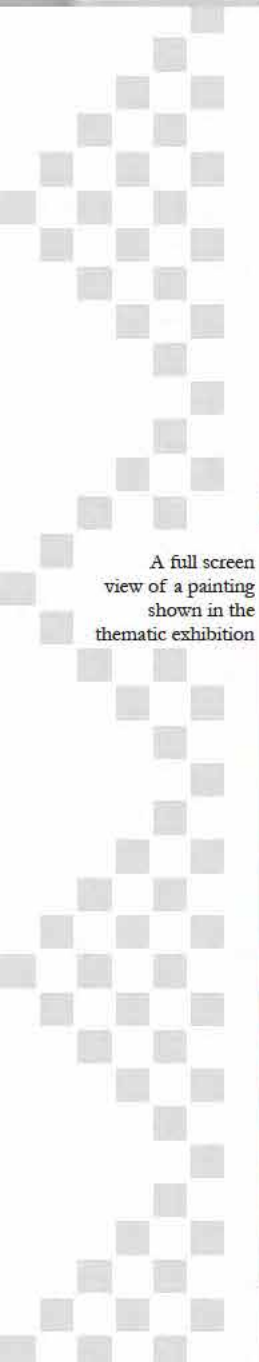
Research about the art and the activity of “The Eight” became more intense in the second part of the 2000s. A major exhibition in 2010 in Pécs summarized the latest results of the research. In 2011, this exhibition was also shown in Budapest, in the Museum of Fine Arts. There were exhibitions also in Vienna and in Paris based on the latest research. Some art historians from the institute took part in the research and in the organizing of these exhibitions. A virtual exhibition could help to make the group “The Eight” and also the current research about their activity more

Opening page
of the virtual
exhibition



The opening page with a short description.





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widely known. The features of MOVIO seemed really suitable to introduce this group and the interesting connections between the members, their schools, and their masters, and to tell and visualize their story from more points of view.

The MOVIO services used (so far):

After trying the page types of the MOVIO, we used the following ones:

- different kinds of entity-forms to be able to introduce the painters, their masters, their schools, and their paintings;
- built-in GoogleMap to show the exact locations of the related places, especially the schools;
- **Ontology Builder** – to show the various connections between the painters, their schools, their masters, etc.;
- **Timeline** – to visualize the story of this group, focusing on their exhibitions;
- **Photogallery** – to show the works of these painters sorted by genres (portraits, nudes, still lifes, etc.).

The audience of the exhibition: The main purpose is to make the art of “The Eight” and the current results of the related research more widely known. The target audience are amateur and student readers.

The use and overall aim of the virtual exhibition: Many of the most important paintings of “The Eight” are owned by the Hungarian National Gallery, and some art historians from the institute are involved in the research about the art of this group. Thus, a virtual exhibition available from the institution’s website would be a good chance to make both the works and the results of the research more widely known. A virtual exhibition also makes it possible to show relations, connections, various documents and different kinds of data in a way that cannot be shown in a real exhibition. Furthermore, the curators plan to make a page in the virtual exhibition about the missing paintings of “The Eight” with the hope of finding them somehow.

Presenting the exhibition to the public / integrating it into the institution’s physical environment: As soon as their virtual exhibition is ready to be shown to the public, the curators plan to make it available from the website of the Hungarian National Gallery.

The International Center for Information Management Systems and Services (ICIMSS), Poland

Using MOVIO for the Art Nouveau Architecture presentation

Piotr Koźurno, Marek Wieczorek

The International Center for Information Management Systems and Services decided to use MOVIO to set up a virtual exhibition devoted to Art Nouveau architecture in Poland. The topic was chosen on the basis of a long term interest in this period of art, which had resulted in the creation of a solid database of documents related to Art Nouveau architecture and the publication of two albums. Thus, a set of good quality materials was already available for the project.





- GŁOWNOŚC
- SZCZEGÓŁY (EGZEMPLARZ)
- KONTAKTY
- THE BEST OF POLISH ART
- MONTAŻ
- GŁÓWNA STRONA
- AGENCIJA
- GŁÓWNA
- MONTAŻ SZCZEGÓŁÓW
- SZCZEGÓŁY (EGZEMPLARZ)
- SZCZEGÓŁY (EGZEMPLARZ)
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Scania oryctima n. sp.



Gratias agimus tibi, Wrocławski



Parvulus phyllanthus Schimper



- [illegible]



Yazgıhanlı, Mustafa; Yılmaz, Mustafa; Yılmaz, Mustafa; Yılmaz, Mustafa; Yılmaz, Mustafa

Stryeński Tadeusz

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Date (in column)	11/01-01-20
Date (in column)	11/02-01-21

Lista realizată

9. *grańdzki Mazowiecki Towarzystwo Pomocy Społecznej przy ul. Świdzińskiej 3 (1973)*
 10. *czajęński Zrzeszenie wsielskich przy ul. Świdzińskiej 3 (1985)*
 11. *dom wsielski "Jaskółki" przy ul. Świdzińskiej 10 (1985-1987)*
 12. *szkółka Młodzieżowa przy ul. Łubickiej 4*
 13. *Stowarzyszenie "Pamięć" w Aleksandrze Ławiejskiej przy ul. Ćwiklińskiej 27 (wraz z Towarzystwem Edukacyjnym, ul. Młoczyńska 20)*
 14. *Stowarzyszenie Kultury Chłopskiej przy ul. Ćwiklińskiej 27*
 15. *Grupa Pracująca "Światowa przy ul. Władysława 28 (wraz z Powszechną Edukacją)*
 16. *Stowarzyszenie przy ul. Ćwiklińskiej 100*
 17. *Stowarzyszenie "Jedność" w Aleksandrze Ławiejskiej (zaj. Stow. przy Chłopskiej przy ul. Ćwiklińskiej 1 i wraz z Powszechną Edukacją)*
 18. *Stowarzyszenie "Jedność" w Aleksandrze Ławiejskiej (zaj. Stow. przy Chłopskiej przy ul. Ćwiklińskiej 100-108)*
 19. *Stow. przy ul. Ćwiklińskiej 100*
 20. *Instytut Wsielski w Aleksandrze Ławiejskiej przy ul. Ćwiklińskiej 100*



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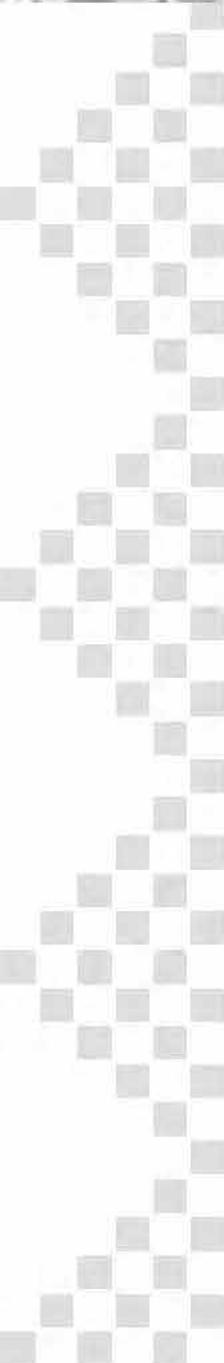
When we started using the MOVIO software for the exhibition, we immediately found it to be an uncomplicated and user-friendly tool. MOVIO is an advanced system for virtual exhibition creation with numerous possibilities. It comprises the following components: Content, Ontology building, own modules creation, Mobile application, Modules (update, thesauri, tourist operators), Media archive, Users and groups.

The main component is the Site Contents, a feature we use for creating particular pages of a virtual exhibition. We can use any of the following available templates: the Cover page, Entity, Google Maps, ImageHotspot, Graph, and Photogallery. Among the interesting offerings, there is also a Storyteller, for multi-layered presentation of a subject with the possibility of using multimedia files.

MOVIO includes a number of useful facilities that allow even an inexperienced user to create a good exhibition that is both functional and aesthetically pleasing. The software developers have taken care to provide ready-made features that make it possible to prepare a truly multimedia virtual exhibition. Among them are a few types of photo galleries allowing both slideshows and thumbnail presentations. Navigation between them is automatic using the scrolling arrows. Captions can be set up under the photographs.

Adding video files is not a problem. A very useful tool is the timeline – with the mediation of a relatively uncomplicated graph we can place selected data, which can be enriched with short descriptions and pictures. There is dynamic navigation similar to that of Photogallery, allowing





MOVIO works also with Google Maps. Preparing maps of selected objects is child's play. However, this is handled outside the software for virtual exhibitions: one creates a map in his own Google profile, and imports it into MOVIO. When clicking on a certain point, we obtain a picture with a description from the exhibition. We can also scroll the map by mouse or buttons on the bottom right-hand side of the screen. It is also possible to switch between satellite and roadmap view.

When starting with the exhibition, one should prepare a synopsis. The best way to obtain a clear vision is to make a graph of concepts and terms used in the exhibition, with all interconnecting relations, on a sheet of paper. It will be used to create an ontology of the exhibition. If something

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was not envisaged, it is still possible to add any subpage or even to change an ordering during work on the exhibition. However, it is possible to omit this step and go directly to the creation of subpages.

The next step is selection of the title (if it has not been done yet), and setup of the main page. Just recently, the MOVIO programmers have added two new skins that can be modified as desired. Among other possibilities, a photo gallery slideshow can be added, as well as sample pictures linking to the individual pages. A special module allows us to control the colour scheme. It is also possible to personalize the main page by adding a logo next to the title or on a footer. Social plugins are also included. The stable element of the main page is the menu placed on the left side.

Among the few slight deficiencies affecting the visual effect, one can list a lack of possibility to choose the font properties: type, size, and colour. There are also some problems while viewing photos. However, they do not impinge on the overall positive impression, and possibly can be improved in the near future.

The most challenging task seems to be the creation of the ontology. . Actually, the exhibition can be set up without this feature, but the use of the ontology enriches the exhibition by highlighting in an easy way all relationships among the concepts. It also provides a new way of viewing material, which has proven itself in excellent fashion during our test exhibitions devoted to Art Nouveau. What is more, we also achieved better control over the fields that display. Next to the captions there are also thumbnail images displayed, which makes our list of Art Nouveau buildings more attractive. To obtain this effect you have to put a lot of work into it, unfortunately, because the creation of each relationship is complicated and unintuitive.

Working on our first virtual exhibition, we tested all possible examples of presentation. In trying to use different modes of picture presentation, we slightly exaggerated, as our end-users noticed during the workshop. They preferred one style of presentation for the entire exhibition, as different navigation systems confused them. This has shown the importance of testing the curator's ideas with the end-users before publishing any exhibition.



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Note

The links to the mentioned MOVIO exhibitions will be published on the AthenaPlus1 online web site.

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