INDICATE
Digital Cultural Heritage e-Infrastructure

Presentación al caso de investigación en exposiciones virtuales. Directrices para la realización de exposiciones virtuales online

Maria Teresa Natale
Istituto centrale per il catalogo e la documentazione

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- One of the main goals of public and private cultural institutions (GLAMs) is the promotion and dissemination of knowledge.
- They accomplish their mission thanks to knowledge dissemination tools that include, among others, **temporary and permanent exhibitions** and **exhibits** that follow codified models, whose goal is to expose citizens to the national and international cultural and artistic heritage.

The meeting between the languages and methods of traditional cultural promotion (**non-virtual exhibits and exhibitions**) and the promotion and dissemination of knowledge through web-based methods (**online virtual exhibitions**) have made it necessary to draft **shared guidelines and recommendations** that encourage the use of the web and maximize its potential.

This guidelines, edited by MiBAC, aims to illustrate the state of the art in online virtual exhibitions, both on the basis of the actual experience accrued by various Italian institutes and the observation and analysis of international products.

Aim: to clarify some concepts that in literature are not yet fully codified, and give some recommendations to institutions who want to realise projects.

1. CONCEPTS AND DEFINITIONS

- 1.1 Expositions, exhibitions, and shows
- 1.2 Online virtual exhibition
  - 1.2.1 Thematic route
  - 1.2.2 Digital item
  - 1.2.3 Hypertext, hypermedia, multimediality, interactivity
  - 1.2.4 Information architecture

Glossary

- The term **exposition**, in its broadest sense, indicates the rational process through which one attempts to divulge a concept or topic by explaining its logical content or linking it to other concepts or topics that help highlight its meaning
- The terms **exhibition** and **show** indicate events with a specific venue and time, during which the public can enjoy a series of objects, paper and/or multimedia documents, books, paintings, sculptures, and other items, related to one another and organized according to logical, thematic, spatial, historic, and/or authorial criteria, and made accessible either permanently or temporarily, through one or more narrative routes, with scientific, didactic, and/or promotional goals.

Glossary

Cultural institutions are increasingly recurring to exhibitions that fall outside the traditional space/time parameters, and are instead staged on IT platforms accessible via the web. These are **online virtual exhibitions**.

An online virtual exhibition is a hypermedia collection accessible via the web, and made up of digital items which are:

- **linked together** by a common threat, an inter-disciplinary topic, a concept, an idea, an anniversary, a special event, or a physical person
- **displayed in 2D or 3D**
- occasionally memorised in **distributed networks**
- made accessible through the potential provided by modern technology, thanks to a **system architecture** designed to provide user-centred, absorbing experiences
- **dynamic products** that can offer services and be updated periodically.

- Virtual exhibitions are often generated by real events, even though they may result in products that are autonomous, due to the web language they use.

- Online virtual exhibitions can be staged with more or less sophisticated IT tools, depending on the degree of complexity and the goals in question.

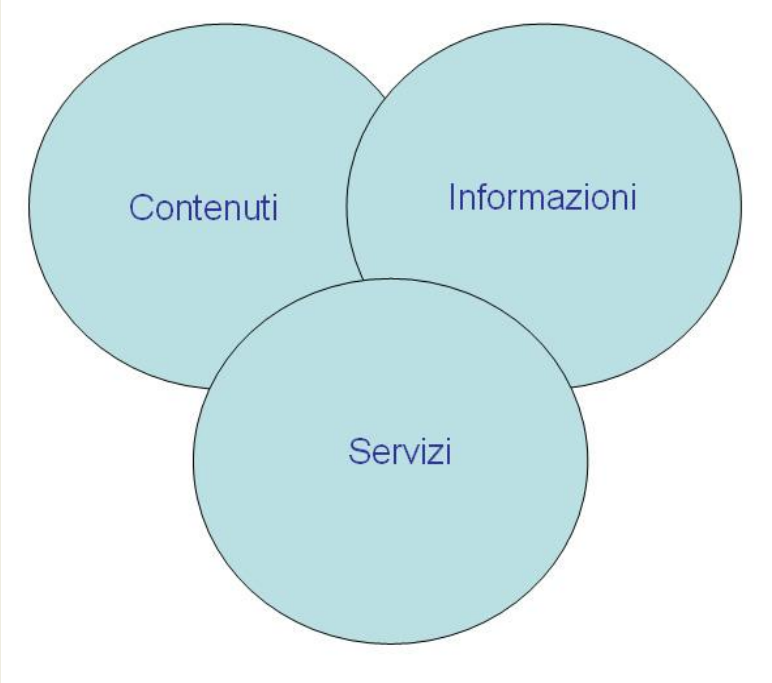
- The most basic exhibitions serve as an **advertising showcase for real events**, including through an ad hoc website. These are often part of a broader set of coordinated marketing actions, whose main goal is to increase the number of visitors to the exhibition. These websites generally comprise a series of informative pages and a photo gallery featuring the exhibition's highlights.

- One step up on the complexity ladder are **virtual visits to real exhibitions**, based on a specific web project aiming to depict the exhibition's actual arrangements, and allowing users to approximate as much as possible a real visit, enhanced at times by information pages. Sometimes users need to download specific software in order to access this service.

- The most sophisticated are **complex virtual exhibitions** making full use of the conceptual, instrumental, and linguistic tools provided by new technologies, and using the full extent of their potential.

- In summary, a collection of digital items, in and of itself, does not constitute a material or virtual exhibition. It is only when the items are carefully selected to illustrate a topic, and are tied together forming a narrative or a logical itinerary, that they constitute an exhibition.
- Online virtual exhibitions, independently of degree of sophistication of the technology used, can and must be put together in such a way that they can provide alternative experiences to the real event, which can involve the user in a process of discovery, knowledge acquisition, and learning.

Definition of the architecture



The three macroacreas of a virtual exhbition: contents, information, services

Production process of a virtual exhibition

- 2.1. Conception
  - 2.1.1 Brainstorming
  - 2.1.2 Thematic relations
  - 2.1.3 Virtual exhibitions and thematic routes for educational purposes
- 2.2. From planning to creation
  - 2.2.1. The project team
  - 2.2.2. Selection of digital resources
  - 2.2.3 Definition of the architecture: contents, information, and services
  - 2.2.4 The technology to be used
    - 2.2.4.1 Mobile devices
    - 2.2.4.2 Augmented reality
  - 2.2.5 The budget
  - 2.2.6 Definition of operating phases and timeline
- 2.3 Testing, publication, communication, and dissemination
  - 2.3.1 Testing and publication
  - 2.3.2. Communication and dissemination
    - 2.3.2.1 Traditional communication tools
    - 2.3.2.2 Social media marketing
- 2.4 Updating, maintenance, and conservation

3. EIGHTEEN RECOMMENDATIONS AND ONE PIECE OF ADVICE
4. TOOL KIT
    4.1 Graphic design
    4.2 Text style
    4.3 Multi-media resources
    - 4.3.1 Still Images
    - 4.3.1.1 OCR: text conversion
    - 4.3.2 Audio
    - 4.3.3 Video
    - 4.3.4 3D
        - 4.3.4.1 Computer graphics
        - 4.3.4.2 Immersive photography
        - 4.3.4.3 Anaglyph images

    4.4 Copyright, re-use of content, and access modalities

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Benchmarking Virtual exhibitions/Thematic routes

Responsible institution, country	• 3D	• 360° images
Title Virtual exhibition/Thematic route	• Captions	• Other (specify)
URL	• Information on the real exhibition	Multilingualism (if yes, list languages)
Realisation Date	• Other (specify)	Audiences
Equivalent real exhibition	Apparata	• General public
Cathegory	• Indexes (places, names ecc.)	• Researchers
• Virtual exhibition	• Bibliographies	• Schools
• Thematic Route	• Webliographies	• Children
• Other (specify)	• Chronologies	• Other (specify)
Technical features	• Sources	
• Static website	• Glossaries	Usability quality (high, middle, scarce)
• CMS	• Pubblications and catalogues	Accessibility quality (high, middle, scarce)
• Special software	• Other (specify)	Text quality (high, middle, scarce)
• Simple Search functionalities	Services	Images quality (high, middle, scarce)
• Advanced search functionalities	• Educational packages	Captions quality (high, middle, scarce)
• Query to databases	• Games	Design quality (high, middle, scarce)
Content area	• Ticketing	Hypertext (Very much, much, few, none))
• Texts	• Bookshop	User generated content
• Cards	• Other (specify)	Sharing with social networks (Facebook, You Tube, Twitter, etc.)
• Index	Cover	Possibility of downloading high resolution images
• Image galleries	Other information (only if referring to the exhibition)	Mobile version
• Interview	• Credits	Short description
• Storytelling	• Info on technologies	
• Videos	• Terms of use	
• Animations	• Copyright (specify)	
• Speeches recordings	• Other (specify)	Positive feedback
• Music recordings	Software	
• Documentations (newspapers articles, etc.)	• Timeline	
• Maps	• Tag cloud	
• Graphics	• Tagging	Negative feedback
	• Geotagging	Consultaion date
	• Slideshow	Your name
	• Zoom	Screenshots (add the homepage or cover screen shot and all screenshot which can be useful for describing some features
	• Turning pages software	

BASE FOR THE CASE STUDY OF INDICATE

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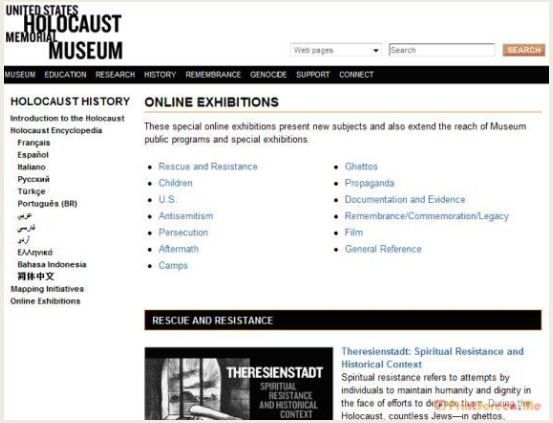
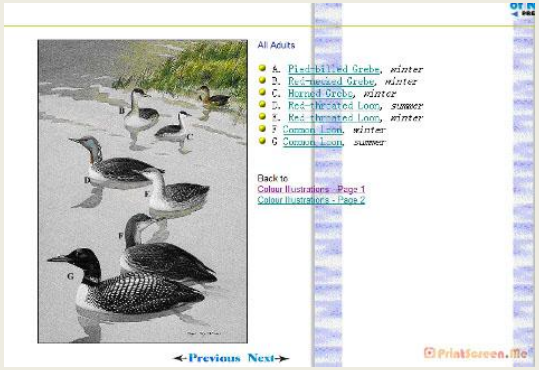
Eggs
A Virtual Exhibition
Location: Royal Alberta Museum › Galleries › Online Exhibits › Eggs Home
Virtual Egg Exhibit
Bird Families Menu
Alberta Breeding Birds
Alberta Migrants
World Species
Natural Region Descriptions
Image Information
Oology
What is Oology?
Egg Collecting is Illegal
Egg Glossary
References
Egg Diversity
What is an Egg?
Size and Shape
Colour
Welcome!
Welcome to Eggs - A Virtual Exhibition, the closest you may ever get to seeing wild bird eggs without disturbing birds at the nest. This virtual exhibit showcases eggs of the world with a special emphasis on the eggs of Alberta. The Royal Alberta Museum hosts one of the most extensive egg collections in North America. We have an on-line field guide with over 300 egg images as well as information on egg biology and a touch of egg trivia. So put on your virtual helmet and we'll visit some nests!
We welcome comments and feedback on this presentation. Please contact us!
You are in Eggs - A Virtual Exhibition which is part of Birds - A Virtual Exhibition, part of the Virtual Museum of Canada.
To see exhibit components other than Eggs, select from the menu bar below.


UNITED STATES HOLOCAUST MEMORIAL MUSEUM
MUSEUM EDUCATION RESEARCH HISTORY REMEMBRANCE GENOCIDE SUPPORT CONNECT
HOLOCAUST HISTORY
Introduction to the Holocaust
Holocaust Encyclopedia
Français
Español
Italiano
Русский
Türkçe
Português (BR)
Bahasa Indonesia
Mapping Initiatives
Online Exhibitions
ONLINE EXHIBITIONS
These special online exhibitions present new subjects and also extend the reach of Museum public programs and special exhibitions.
Rescue and Resistance
Children
U.S.
Antisemitism
Persecution
Aftermath
Camps
Ghettos
Propaganda
Documentation and Evidence
Remembrance/Commemoration/Legacy
Film
General Reference
RESCUE AND RESISTANCE
THERESIENSTADT
SPIRITUAL RESISTANCE AND HISTORICAL CONTEXT
Theresienstadt: Spiritual Resistance and Historical Context
Spiritual resistance refers to attempts by individuals to maintain humanity and dignity in the face of efforts to dehumanize them. During the Holocaust, countless Jews—in ghettos,

INTERNET Culturale
Sei in: HOME > PERCORSI CULTURALI > Mostre > Elsa Morante
HOME PAGE
CHI SIAMO
NEWS
RICERCA
AREA MUSICALE
PERCORSI CULTURALI
CENTRO PER IL LIBRO E LA LETTURA
BIBLIOTECHE PUBBLICHE STATALI
COMITATI NAZIONALI
ISTITUTI CULTURALI
ISTITUTO CENTRALE CATALOGO UNICO
RIVISTA DIGITALIA ONLINE
ARCHIVI
Contatti
Crediti
Sommario Pagina successiva Indice mostre
PERCORSO DI APPROFONDIMENTO
Le stanze di Elsa
LE STANZE DI ELSA
Dentro la scrittura di Elsa Morante
Versione digitale della mostra realizzata dalla Biblioteca Nazionale Centrale di Roma e allestita a
Roma, Biblioteca Nazionale Centrale
27 aprile – 3 giugno 2006
Napoli, Biblioteca Universitaria
26 ottobre - 15 dicembre 2006


All Adults
A. Pied-billed Grebe, winter
B. Red-necked Grebe, winter
C. Horned Grebe, winter
D. Red-throated Loon, summer
E. Red-throated Loon, winter
F. Common Loon, winter
G. Common Loon, summer
Back to
Colour Illustrations - Page 1
Colour Illustrations - Page 2
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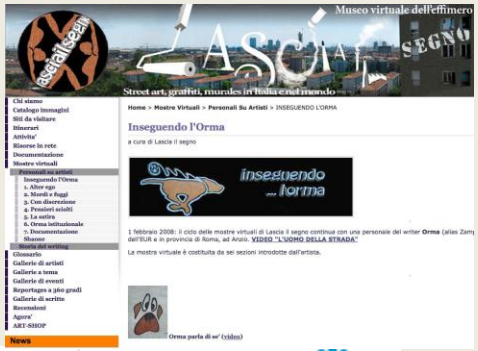
PrintScreen.me

TIM BURTON
THE MUSEUM OF MODERN ART
NOV 22, 2009–APR 26, 2010
Enter site in new window (recommended)
Enter site
For more information, please visit the exhibition page.
Site requires the Flash 10 plug-in or higher and the Adobe Acrobat Reader. Optimal screen resolution: 1024 x 768 or higher. This site contains large images that may require longer download times on slower internet connections.
MoMA

Tutta l'opera del Caravaggio
una mostra impossibile
La Mostra La Vita Le Opere I Percorsi L'Archivio Il Gioco
Un'idea per la Campania
I luoghi Il catalogo
sala 1
sala 2
CASTEL SANT'ELMO


Museo virtuale dell'effimero
Street art, graffiti, murales in Italia e nel mondo
Chi siamo
Catalogo immagini
Siti da visitare
Itinerari
Attività
Ricerca in rete
Documentazione
Mostre virtuali
Personali su artisti
Inseguendo l'Orma
1. Altre ogi
2. Mondi e fuggi
3. Con discrezione
4. Pensieri sciolti
5. La satira
6. Orma istituzionale
7. Documentazione Shaone
Storia del writing
Glossario
Gallerie di artisti
Gallerie a tema
Gallerie di eventi
Reportages a 360 gradi
Gallerie di scritte
Recensioni
Agora'
ART-SHOP
News
Home > Mostre Virtuali > Personali Su Artisti > INSEGUENDO L'ORMA
Inseguendo l'Orma
a cura di Lascia il segno
inseguendo ...l'orma
1 febbraio 2008: Il ciclo delle mostre virtuali di Lascia il segno continua con una personale del writer Orma (alias Zam
dell'ELBA e in provincia di Roma, ad Anzio. VIDEO "L'UOMO DELLA STRADA"
La mostra virtuale è costituita da sei sezioni introdotte dall'artista.
Orma parla di se' (video)

Art Nouveau
virtual exhibition
Introduction
English (eng)
Art Nouveau
virtual exhibition
For a brief and brilliant period at the end of the 19th century – starting around 1890, and tailing off before World War One – Art Nouveau dominated the cultural scene. Everything from domestic furnishings and decorative art to architecture and advertising was characterised by its curvilinear elegance and organic forms inspired by nature. Even today, more than a century after the emergence of Art Nouveau, artists and designers continue to be inspired by the floral elements, natural features and colours of this enduring style.
Start Exhibition
La Maison moderne
Browse all Items Credits
FACEBOOK TWITTER share

Advantages

- help **promote** the cultural heritage preserved by the institution
- are a **learning** tool that helps enhance knowledge
- can make accessible an **amount** of documents and items that is much greater than what any material exhibition could ever manage to display
- can make accessible to the public the **most valuable** works and documents, without putting the national and international cultural heritage at risk

Advantages

- help users **enjoy** documents and works that may not be accessible otherwise
- make it possible to **view parts and details** of works that could not otherwise be seen, not even through the direct observation of the original
- remain accessible **over time**, since they are not limited to the duration of the actual event
- can almost always be “visited” **free of charge** by users from **all over the world**, who may not be able to visit the actual exhibition

Advantages

- they are **dynamic**, since they can be modified even after they have been changed, both with regards to planning aspects and to their activities and contents
- can be enhanced by the **contributions of users**
- they can be staged even on limited budgets, and are **less expensive** that actual exhibitions
- they can **serve as an online archive** for information related to the material exhibition
- they can have positive repercussions on the **tourism industry**.

The working group

IL GRUPPO DI LAVORO

Tatiana Anderlucci (Redazione Via Francigena)
Viviana Carini (Redazione Via Francigena)
Laura Ciancio (ICCU)
Alfredo Corrao (MiBAC)
Alfredo Esposito (Direzione generale Beni librari)
Marina Giannetto (Istituto centrale per gli archivi)
Tiziana Fabris (Istituto centrale per gli archivi))
Giuliano Granati (Istituto centrale per gli archivi)
Valentina Grippo (Redazione Via Francigena)
Cristina Magliano (ICCU)
Adriana Martinoli (Direzione generale Beni librari)
Marina Morena (Archivio di Stato di Roma)
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Paola Panaccio (Istituto centrale per gli archivi)
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Priscilla Sermonti (Redazione Via Francigena)
Giuliana Zagra (Biblioteca nazionale centrale di Roma)

Linee guida per la realizzazione di mostre virtuali

http://www.otebac.it/index.php?it/320/mostre-virtuali-online-linee-guida-per-la-realizzazione

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How may virtual exhibitions benefit from e-infrastructures? We expect an answer from the experts

Thanks!

Maria Teresa Natale

otebac@beniculturali.it

mariateresa.natale@gmail.com

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