



MOVIO: a tool for creating virtual exhibitions

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V-MustT – Digital Storytelling for Virtual Museums



Table of content

Guidelines for realising virtual exhibitions

MOVIO

AthenaPlus

Working Group on Digital Exhibitions

- 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 performances** 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 exhibitions**) and the promotion and dissemination of knowledge through web-based methods (**online virtual exhibitions**) have made it necessary in Italy to draft **shared guidelines and recommendations** that encourage the use of the web and maximize its potential.



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GRAFICA

DIRITTO D'AUTORE

IDEAZIONE

virt

uali

mostre virtuali online

LINEE GUIDA PER LA REALIZZAZIONE versione 1.0 (settembre 2011)



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tre

PRODUZIONI

RACCOMANDAZIONE

DEFINIZIONI

virt

uali

Le mostre virtuali online:

- concorrono alla **valorizzazione** del patrimonio culturale conservato dall'istituzione
- sono uno strumento di **apprendimento** e di arricchimento della conoscenza
- possono rendere fruibile una **quantità** di documenti e oggetti di gran lunga superiore a quanto una qualsiasi mostra reale sarebbe in grado di esporre
- consentono di rendere disponibili al pubblico **le opere e i documenti più preziosi**, senza mettere a rischio il compito di tutela del patrimonio nazionale e internazionale
- permettono la **fruizione** di oggetti che potrebbero non essere accessibili all'utenza
- permettono la **visione di parti e dettagli** di opere altrimenti non percepibili anche osservando l'originale
- sono fruibili nel **tempo**, non essendo limitate alla durata dell'evento reale
- possono essere "visitati" quasi sempre **gratuitamente** da utenti di ogni parte del **globo**, che potrebbero non visitare mai la mostra reale
- sono **dinamiche**, perché possono essere modificate anche dopo che sono state realizzate, sia negli aspetti progettuali sia nelle attività e nei contenuti
- possono essere arricchite con il **contributo degli utenti**
- possono essere realizzate anche con budget limitati ed essere più **economiche** degli allestimenti reali
- possono avere la **funzione di archivio online** delle informazioni relative alla mostra reale
- possono avere una ricaduta positiva sull'**indotto turistico**

mostre virtuali ONLINE

LINEE GUIDA PER LA REALIZZAZIONE
versione 1.0 (settembre 2011)






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

These guidelines, edited by MiBAC, aims:

- to illustrate the **state of the art on online virtual exhibitions**, both on the basis of **the actual experience** accrued by various Italian institutes and the **observation and analysis of international products**
- to **clarify some concepts** that in literature are not yet fully codified, and give some **recommendations and a tool kit** to institutions who want to realise projects.

This MiBAC initiative has been promoted by
**Istituto centrale per il catalogo unico delle biblioteche
italiane (ICCU)** <http://www.iccu.sbn.it>

- manages the online catalogue of the Italian libraries and the interlibrary loan and document delivery National services
- develops standards guidelines for the cataloguing and digitization.

Istituto centrale per gli archivi (ICAR) -
<http://www.icar.beniculturali.it/>

- develops plans and programs for the archival description and the development and interoperability among information systems
- promotes the knowledge and application of descriptive standards and technology.

**Osservatorio tecnologico per i beni e le attività culturali
(OTEBAC)** <http://www.otebac.it>

- provides advisory services, monitoring, and training , supporting cultural institutions in the creation and maintenance of quality digital cultural applications

A cross-domain working group

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1. Concepts and definitions

1.1 Exposition, exhibition

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

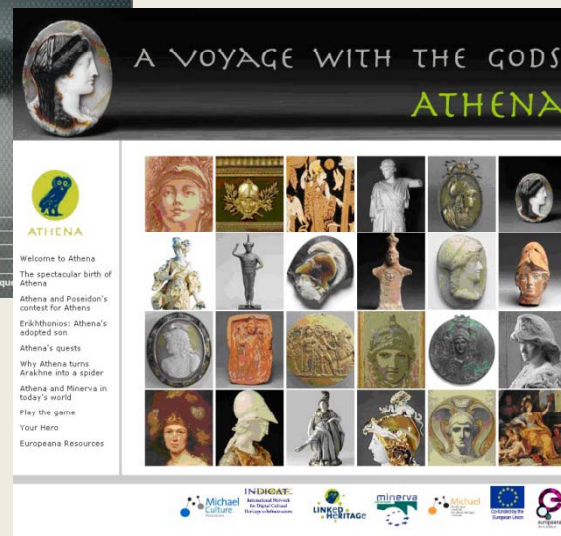
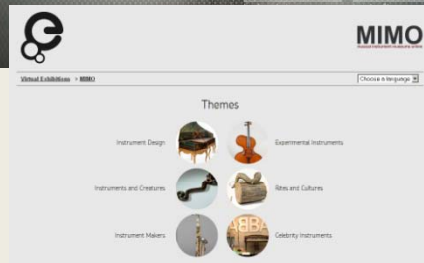
- The term **exposition**, in its broadest sense, indicates the rational process through which one attempts to divulge a concept or topic by explaining its logical content or linking it to other concepts or topics that help highlight its meaning
- The term **exhibition** indicate an event with a specific 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**.



Glossary

Current debate: digital exhibition vs. virtual exhibition

Virtual exhibitions: to be used mainly in the case of 3D reconstructions in which there is actually also a virtualization environment in which the works are located.

Digital exhibitions: the object is not faced with any kind of reconstruction, the work of art is approached "individually", included in a "path" that performs logical combination of materials based on different criteria: subject, author, time , technicalities, ...



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

- **linked together** by a common theme, 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/digital 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/digital 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 virtual exhibition is an **advertising showcase for the real event**, included in the website.

It generally includes a series of informative pages and a photo gallery featuring the exhibition's highlights.

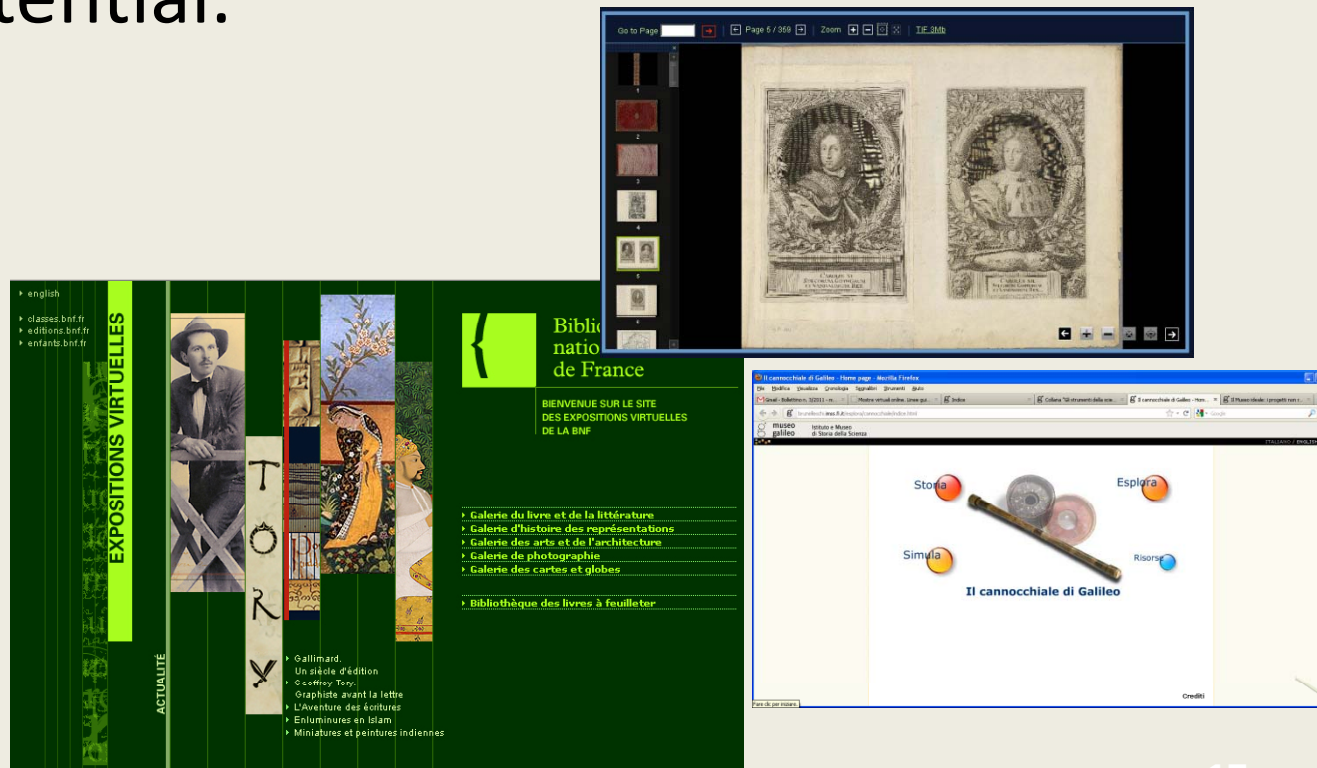
These are often part of a broader set of coordinated marketing actions, whose main goal is to increase the number of visitors to the real exhibition.



- 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.



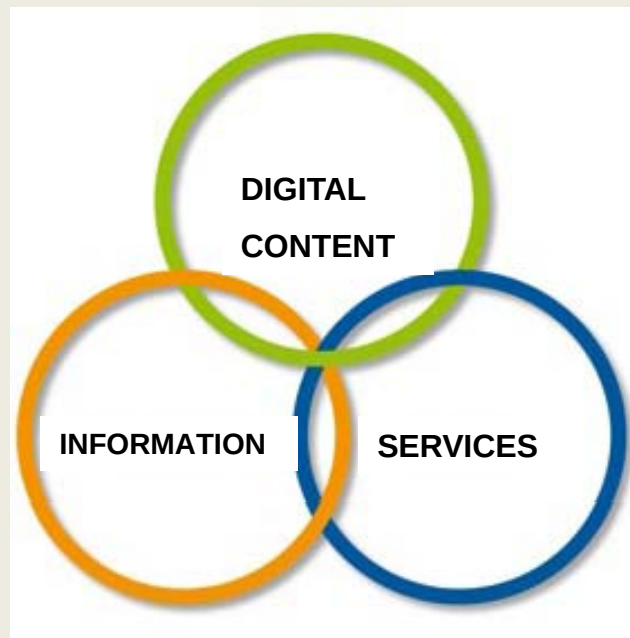
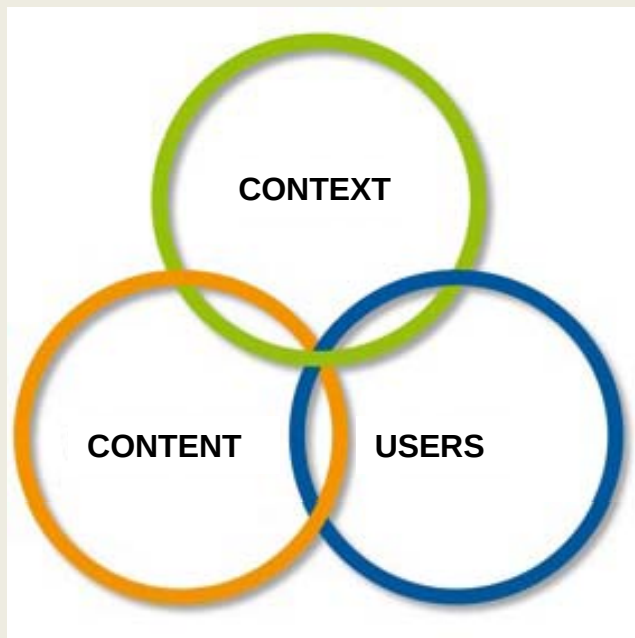
- The most sophisticated are **complex virtual/digital exhibitions** making full use of the conceptual, instrumental, and linguistic tools provided by new technologies, and using the full extent of their potential.



- 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/digital 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**.

Any virtual/digital exhibition must rest upon an **information architecture** that makes up the logical and semantic organizational structure of the project's information, content, processes and functionality. It is at the heart of any interaction design project.

The **structure** of a virtual/digital exhibition is composed of digital content, information and services.



During the conception phase, the contents of a virtual exhibition can be aggregated according to thematic relations, which may be more or less prevalent and non-exclusive depending on the objectives to be pursued, such as:

Spatial aggregation: objects are connected by real or reconstructed spatial links (e.g. geographic, environmental, urban, housing, etc.)

Temporal aggregation: objects are connected by chronological links (e.g. historical period, event, celebration, phase, etc.)

Typological aggregation: objects are connected by their typology (e.g. style, manufacturing technique, material, production, etc.)

Comparative aggregation: objects are aggregated on the basis of links arising out of the comparison with other models, thus creating a network of similar contents (e.g. comparisons between civilizations, roles, etc.).

In addition, there are aggregations which take into account the target audience and the relationship with users:

Functional aggregation: function and/or goal which the exhibition can help meet (for example, target users: schools for the disabled, university students ... or educational/didactic purposes)

Behavioural aggregation: when the exhibition encourages and develops behaviours that can attract other behaviours. This is the case with regards to interactions between multiple communities of users and/or visitors, which bring about broader relationships and new developments (e.g. interactive and community areas, Web 2.0 features).

2. 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

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
Category	• 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	• Publications 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)	Positive feedback
• Speeches recordings	• Other (specify)	
• Music recordings	Software	Negative feedback
• Documentations (newspapers articles, etc.)	• Timeline	Consultaion date
• Maps	• Tag cloud	Your name
• Graphics	• Tagging	Screenshots (add the homepage or cover screen shot and all screenshot which can be useful for describing some features)
	• Geotagging	
	• Slideshow	
	• Zoom	
	• Turning pages software	

Advantages of virtual exhibitions

- 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 of virtual exhibitions

- 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 of virtual exhibitions

- 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** than 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**.





English edition

In the framework of the
INDICATE project

<http://www.indicate-project.eu/>

Available also in Arabic

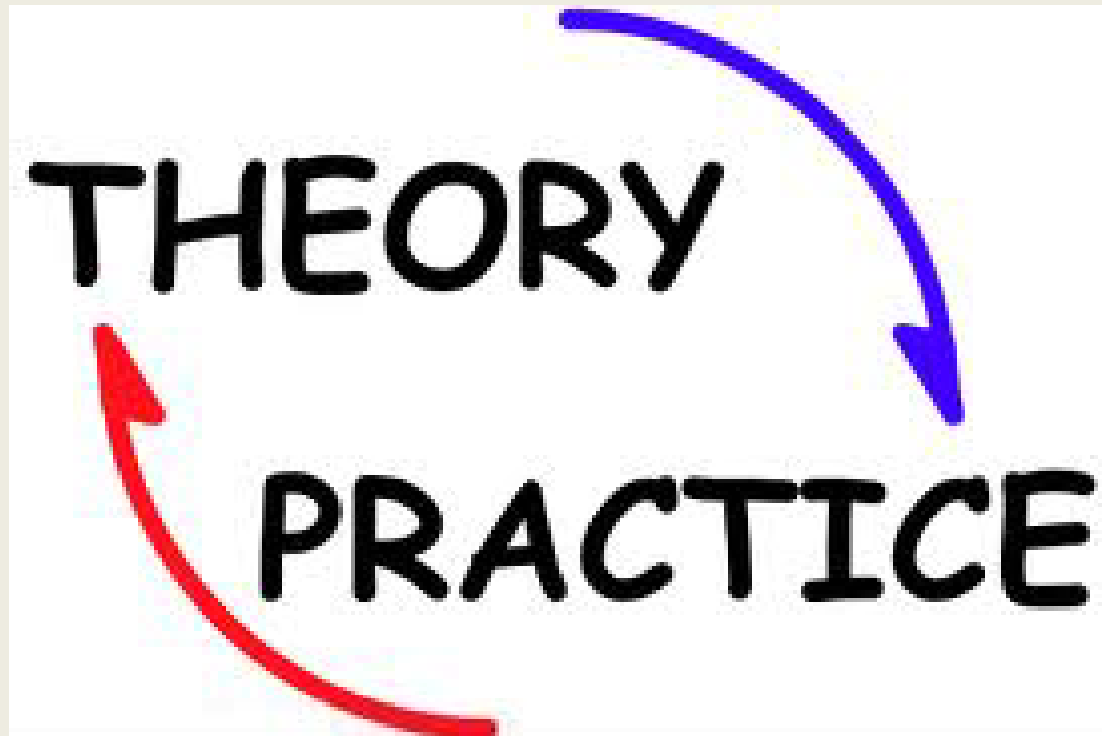
Other references:

**INDICATE workshop on digital
exhibitions**

Amman, 11 December 2011

The scope of the workshop was to present best practice examples of virtual exhibitions, to discuss how e-Infrastructures can be used to enhance virtual exhibitions applications, to analyse the resources which e-Infrastructures offer, and how they can be deployed to deal with virtual exhibitions implementations.

From Theory to Practice



MOVIO project

MOVIO project (18 months)
a project by ICCU
cofunded by Fondazione Telecom Italia
developed by GruppoMeta

A kit to build online virtual exhibitions online.

Through it, cultural institutions will be able to highlight masterpieces of their collections, as well as less known or “not visible” works of art.

An example of public-private partnership

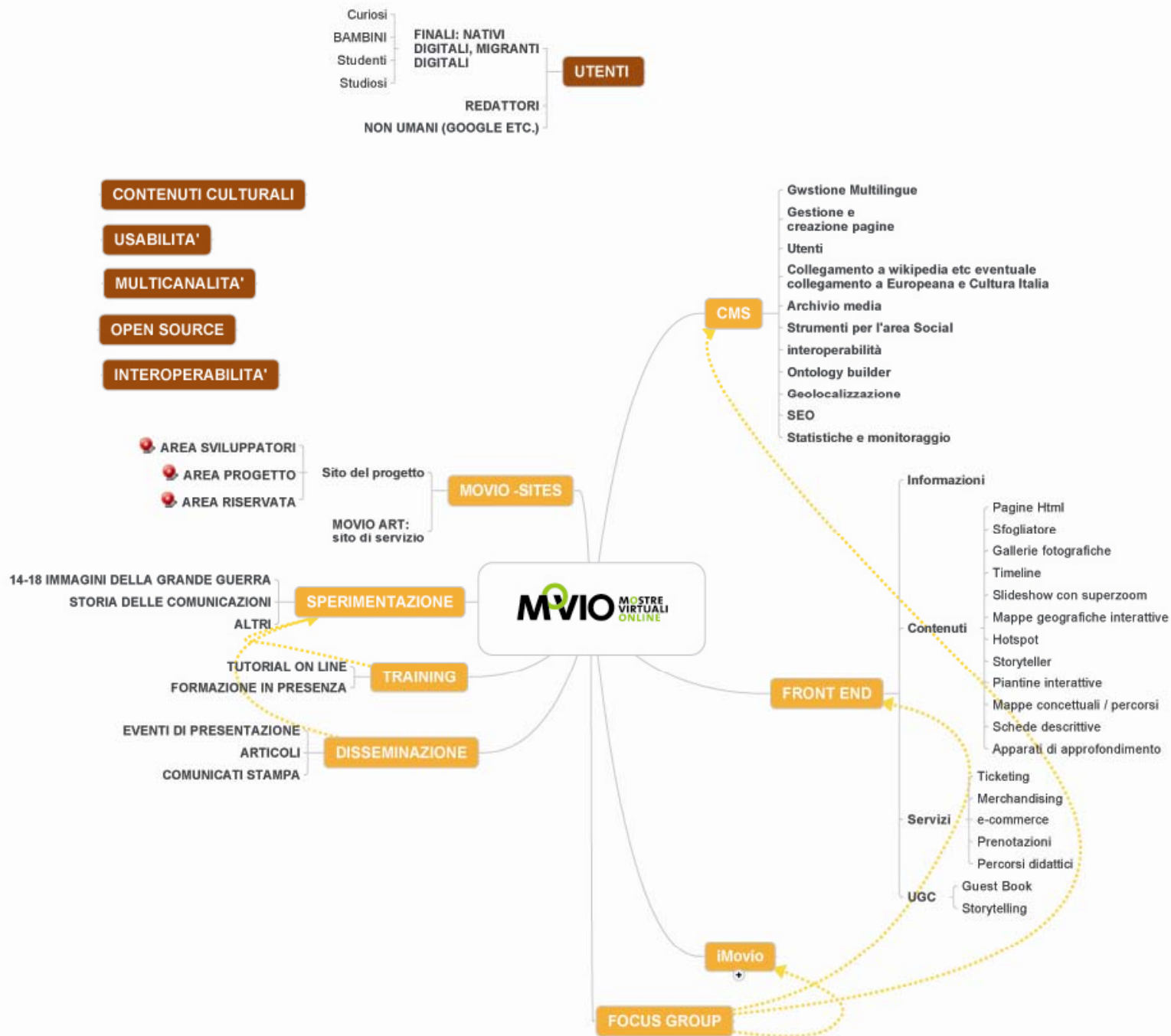


MOVIO project

The kit consists of:

- an **open source CMS** for the creation of online virtual exhibitions
- the **equivalent version for mobiles**
(iPhone, Android for smartphones and iPad)
- the **version of App** for popular mobile platforms
(iMovio)
- online **tutorials** and **training**

The kit will put in practice and validate what declared in the guidelines



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LA GRANDE GUERRA

LA PRIMA GUERRA MONDIALE 1915-1918

Palazzo delle Esposizioni di Roma
22 Settembre- 2 Ottobre 2012

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LA MOSTRA
L'ESPOSIZIONE
I DOCUMENTI
LA GALLERIA FOTOGRAFICA
LA CRONOLOGIA
LA CARTOGRAFIA

PELLENTESQUE HABITANT MORBI TRISTIQUE

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MAPPA DELLA MOSTRA

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PRENOTA LA TUA VISITA

PRENOTA ORA LA TUA VISITA ALLA MOSTRA

TIMELINE

1967 1960 1961 1965 1960 1970 1973 1977 1980

MOSTRE VIRTUALI ONLINE
© 2012 MOVIO - Mostre Virtuali Online

LA MOSTRA

- Voce numero uno
- Voce numero due
- Voce numero tre
- Voce numero

L'ESPOSIZIONE

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- Voce numero

pagina creata: 23 settembre 2012 pagina modificata: 30 settembre 2012

Easy

Multilingual

Opensource
MIT Licence

Tools:
Existing
Customised
Natives

Thought to satisfy
different cathegories of
users

One exthibition
One installation

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Introduzione

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ZOOM 🔍

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LA GALLERIA FOTOGRAFICA



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CARTOGRAFIA



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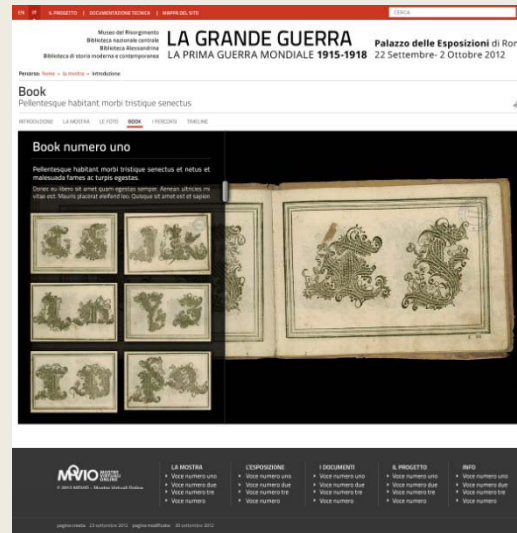
APPROFONDIMENTI



Pellentesque habitant morbi tristique
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Tools



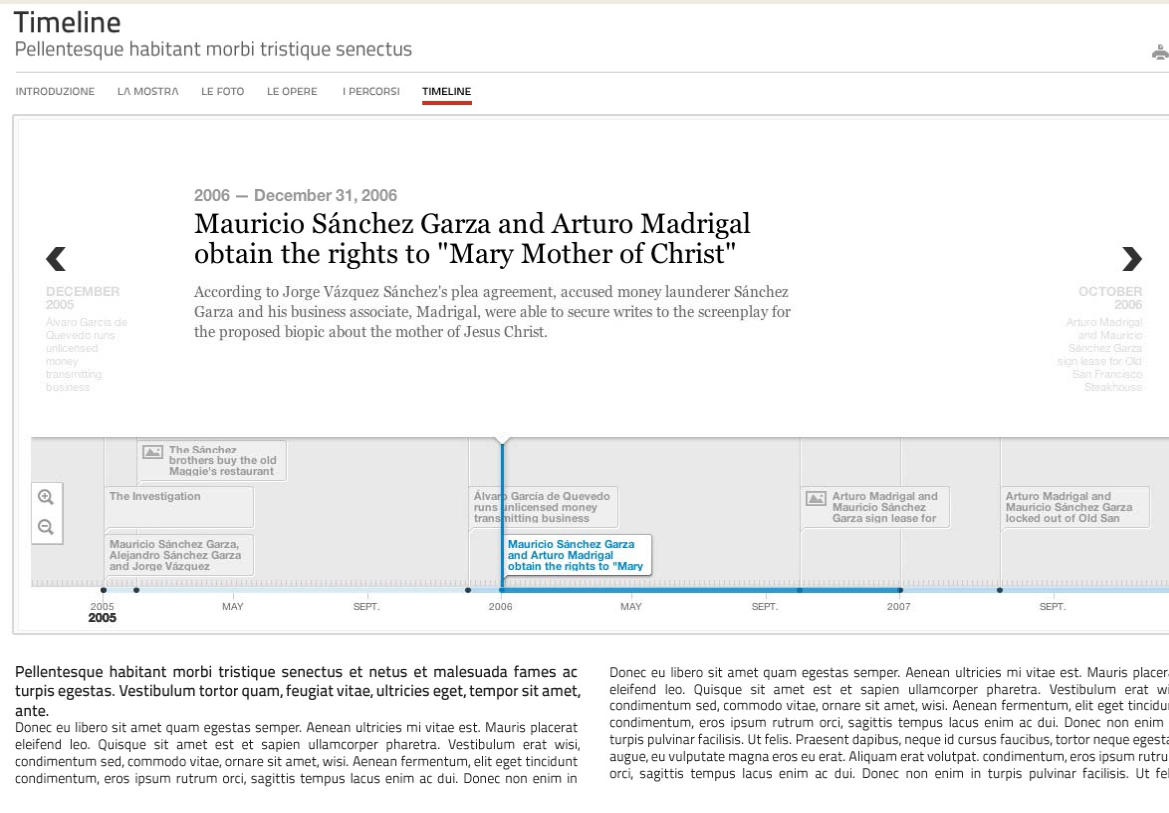
Galleries & Images

Slide show
Slider
Pageflip
Hot spot



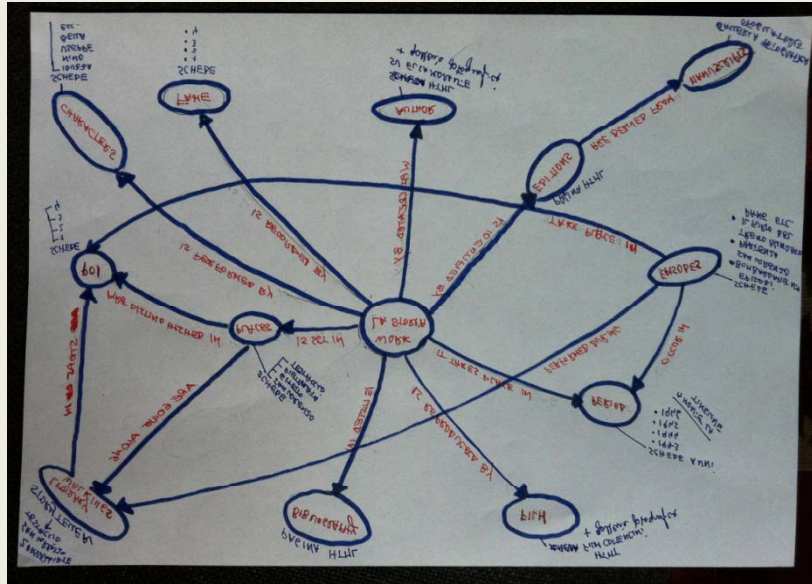
Tools

Timeline



Tools

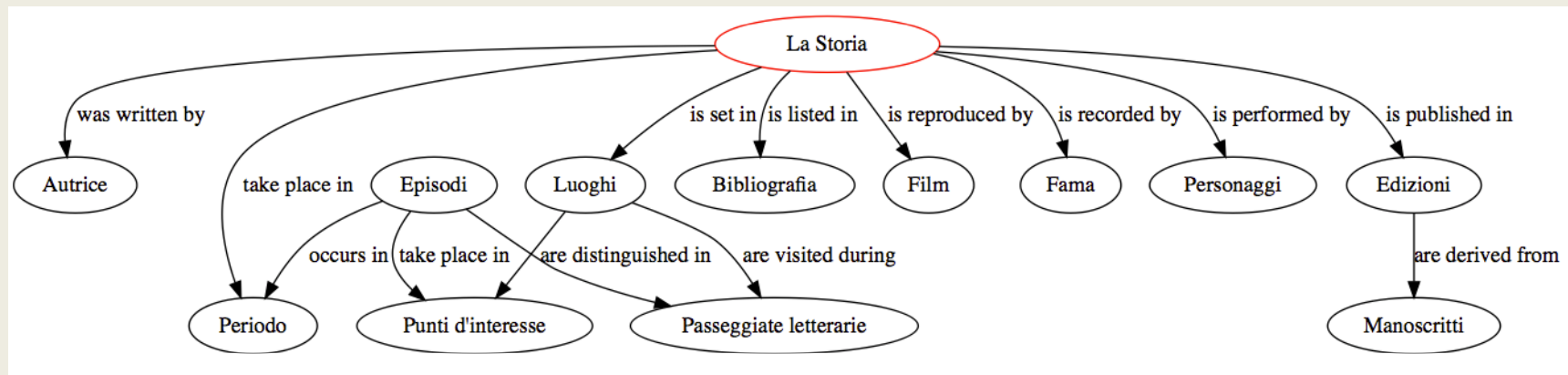
Ontology/module builder



Entities (concepts)

Relations

Attributes



Ontology/module builder

Elsa Morante, the story

Edit contents in: **English** Italiano

Hi Maria Teresa

Exit

Dashboard 1

Site Contents

Ontology Builder

Entities

Relations verbs

Graph

Import

Export

Comments 4

Media Archive

Appearance

Plugins

System

Settings

Ontology Builder / Entities / Edit entity Work

Entity name Work

Attributes and Relations

Type	Target	Label		
Field: Long Text		Description	☐ Required	×
Relation: was created by	Author	Author	☐ Required	×
Relation: is composed of	Episode	Episodies	☐ Required	×
Relation: is carried out by	Character	Characters	☐ Required	×
Relation: took place in	Place	Places	☐ Required	×
Relation: is shown by	Film	Film	☐ Required	×
Relation: is identified bt	Edition	Editions	☐ Required	×
Relation: is referred by	Fame	Fame	☐ Required	×

Add

Reference Relations

Type	Show
Relation with Biography	Show
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Introduzione

Pellentesque habitant morbi tristique senectus

INTRODUZIONE LA MOSTRA LE FOTO LE OPERE I PERCORSI APPROFONDIMENTI

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget; tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo. Quisque sit amet est et sapien ullamcorper pharetra. Vestibulum erat wisi, condimentum sed, commodo vitae, ornare sit amet, wisi. Aenean fermentum, elit eget tincidunt condimentum, eros ipsum rutrum orci, sagittis tempus lacus enim ac dui. Donec non enim in turpis pulvinar facilisis. Ut felis. Praesent dapibus, neque id cursus faucibus, tortor neque egestas augue, eu vulputate magna eros eu erat. Aliquam erat volutpat. Nam dui mi, tincidunt quis, accumsan portitor, facilisis luctus, metus Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget; tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo. Quisque sit amet est et sapien ullamcorper pharetra. Vestibulum erat wisi, condimentum sed, commodo vitae, ornare sit amet, wisi. Aenean fermentum, elit eget tincidunt condimentum, eros ipsum rutrum orci, sagittis tempus lacus enim ac dui. Donec non enim in turpis pulvinar facilisis. Ut felis. Praesent dapibus, neque id cursus faucibus, tortor neque egestas augue, eu vulputate magna eros eu erat. Aliquam erat volutpat. Nam dui mi, tincidunt quis, accumsan portitor, facilisis luctus, metus Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget; tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo. Quisque sit amet est et sapien ullamcorper pharetra. Vestibulum erat wisi, condimentum sed, commodo vitae, ornare sit amet, wisi. Aenean fermentum, elit eget tincidunt condimentum, eros ipsum rutrum orci, sagittis tempus lacus enim ac dui. Donec non enim in turpis pulvinar facilisis. Ut felis.

INFORMAZIONI SULLA MOSTRA

DATA 22 SETTEMBRE - 2 OTTOBRE 2012

LUOGO PALAZZO DELLE ESPOSIZIONI, ROMA

ORARI 10.30 - 18.00 SAB/DOM. 10.30 - 19.00

CONTATTI info@palazzoerp.it

MAPPA DELLA MOSTRA

Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget; tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo. Quisque sit amet est et sapien ullamcorper pharetra. Vestibulum erat wisi, condimentum sed, commodo vitae, ornare sit amet, wisi. Aenean fermentum, elit eget tincidunt condimentum, eros ipsum rutrum orci, sagittis tempus lacus enim ac dui. Donec non enim in turpis pulvinar facilisis. Ut felis. Praesent dapibus, neque id cursus faucibus, tortor neque egestas augue, eu vulputate magna eros eu erat. Aliquam erat volutpat. Nam dui mi, tincidunt quis, accumsan portitor, facilisis luctus, metus Pellentesque habitant morbi tristique senectus et netus et malesuada fames ac turpis egestas. Vestibulum tortor quam, feugiat vitae, ultricies eget; tempor sit amet, ante. Donec eu libero sit amet quam egestas semper. Aenean ultricies mi vitae est. Mauris placerat eleifend leo. Quisque sit amet est et sapien ullamcorper pharetra. Vestibulum erat wisi, condimentum sed, commodo vitae, ornare sit amet, wisi. Aenean fermentum, elit eget tincidunt condimentum, eros ipsum rutrum orci, sagittis tempus lacus enim ac dui. Donec non enim in turpis pulvinar facilisis. Ut felis.

IMMAGINI IN RELAZIONE

Winston Churchill

EVENTI IN RELAZIONE

- Nascita di diversi stati in Europa e Medio Oriente conseguente alla spartizione dell'Austria-Ungheria e dell'impero ottomano
- Nascita di diversi stati in Europa e Medio Oriente conseguente alla spartizione
- Nascita di diversi stati in Europa e Medio Oriente conseguente alla spartizione dell'Austria-Ungheria

PERSONAGGI IN RELAZIONE

Winston Churchill Pellentesque habitant morbi tristique senectus et netus et.	Winston Churchill Pellentesque habitant morbi tristique senectus et netus et.	Winston Churchill Pellentesque habitant morbi tristique senectus et netus et.
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PRENOTA LA TUA VISITA

PRENOTA ORA LA TUA VISITA ALLA MOSTRA ▶

MOVIO MOSTRE VIRTUALI ONLINE
© 2012 MOVIO - Mostre Virtuali Online

LA MOSTRA

- Voce numero uno
- Voce numero due
- Voce numero tre
- Voce numero

L'ESPOSIZIONE

- Voce numero uno
- Voce numero due
- Voce numero tre
- Voce numero

I DOCUMENTI

- Voce numero uno
- Voce numero due
- Voce numero tre
- Voce numero

IL PROGETTO

- Voce numero uno
- Voce numero due
- Voce numero tre
- Voce numero

INFO

- Voce numero uno
- Voce numero due
- Voce numero tre
- Voce numero

pagina creata: 23 settembre 2012 pagina modificata: 30 settembre 2012

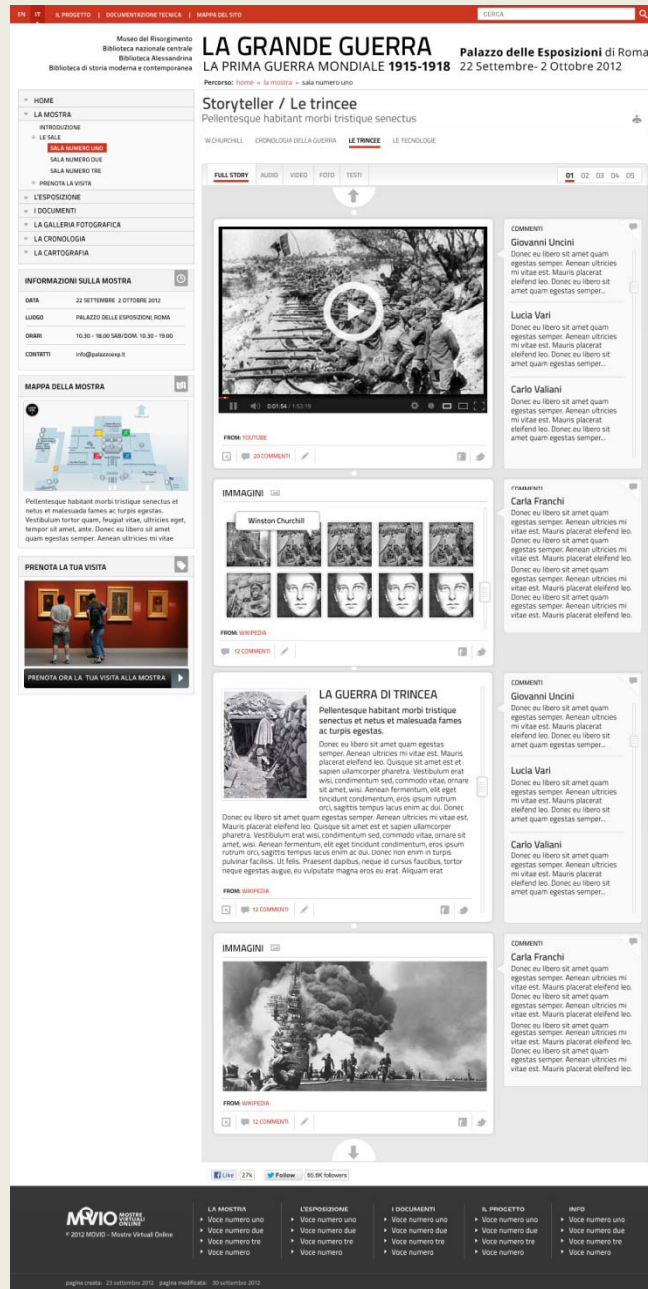
Tools

Storyteller

Narrator (curator)

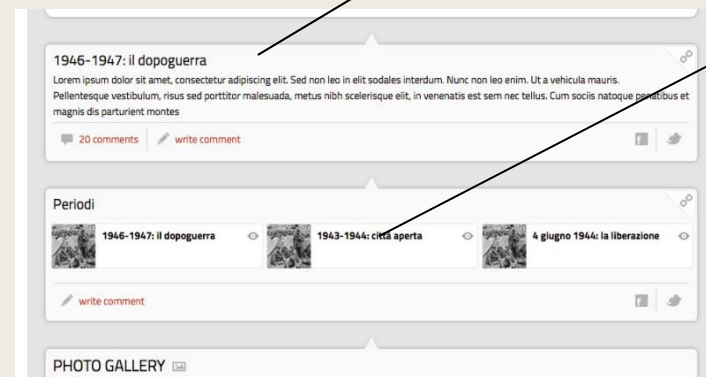
Stories (narrated through texts, images, audio, video)

Public (interaction via comments and social networks)



Entity

Contents



Tools

PageType Storyteller

The screenshot displays the MOVIO web application interface within a Mozilla Firefox browser window. The browser's address bar shows the URL `gmtest.gruppometa.it/build/movio/admin/glizcms_contentseedit`. The MOVIO interface features a left sidebar with a tree view of the site structure. An arrow points to the 'Storyteller' item in the tree. The main area shows the 'Storyteller' page type configuration, including fields for 'Titolo' (Title), 'URL', and 'Text'. Below this is a 'Story' section with a table of records.

Record	Story item type	ID	Titolo	Text	Image category
Record 1	video_ext	st1371658059566	Prova	Video url : https://www.youtube.com/watch? ...	
Record 2	text	st1371658059587	Testo	Text : Lorem ipsum dolor sit amet, co ...	
Record 3	photogallery	st1371658059604	Galleria		

Record Minimi: 0 / Record Massimi: 100

Tools

The screenshot shows the MOVIO web application running in a Mozilla Firefox browser. The browser's address bar displays the URL `gmtest.gruppometa.it/build/movio/admin/glizcms_contentedit_alias`. The application interface is divided into several sections:

- Left Sidebar:** Contains navigation menus for "Contenuti del sito", "Gestione Ontologia", "News", "Esposizioni fisiche", "Esposizioni digitali", and "Archivio Media".
- Struttura sito + Aggiungi pagina:** A tree view showing the site's structure, including "Home", "Elsa Morante", "Timeline", "Mappa", "Mappa Roma", "Periodi", "Punti d'interesse", "Pagina semplice", "Grafo", "Autore", "Timeline da Google Docs", "G_foto_slider", "G_foto_slideshow", "G_foto_Gallery", "G_foto_Pageflip", "Prova_pagina_publicata_sub", "Metanavigazione", "G_foto_Galleria_con_categorie", "grafo2", "Nuovo grafo", "Storyteller", "Timeline Paola Moscati", and "Timeline Polo Museale Roma".
- Story Editor:** The main workspace for creating and editing story records. It features a table with three records:

Record	Story item type	ID	Titolo	Content	Image category
Record 1	video_ext	st1371658059566	Prova	Video url : https://www.youtube.com/watch? ...	
Record 2	text	st1371658059587	Testo	Text : Lorem ipsum dolor sit amet, co ...	
Record 3	photogallery	st1371658059604	Galleria		

A modal window is open for editing a "Text" item. It includes a "Story item type" dropdown set to "Text", a "Titolo" field, a "Subtitle" field, and a rich text editor with a "Formato" dropdown and various formatting tools. The "Percorso:" field is also visible. At the bottom of the modal are "Conferma" and "Annulla" buttons. Below the modal, there is an "Aggiungi un record" button and a status bar showing "Record Minimi: 0 / Record Massimi: 100". A "Salva" button is located at the bottom left of the application area.

Metadata

Physical Exhibition

Digital Exhibition

Feed RSS on MOVIO-Art

MOVIO

Site Contents

- Pages
- Contents

Ontology Builder

- Relations
- Entities
- Labels Translations
- Graph

news

Physical Exhibition

Digital Exhibition

Media archive

Title

Titolo Mostra fisica

Url

http://www.mostrafisica1.html

Banner

NO IMAGE

Presentation video

NESSUNA MEDIA SELEZIONATO

Users

per tutti

studenti

Subject

Archeologia

Tags

Digital alternative	MOVIO	
Abstract Breve abstract della mostra Path: p	Qui ci va un link esterno o interno Site Contents Pages Contents Ontology Builder Relations Entities Labels Translations Graph News Physical Exhibition Digital Exhibition Media archive	Title Url Banner NO IMAGE Presentation video NESSUNA MEDIA SELEZIONATO Creation date Users URL Identifier Subject Tags Physycal alternative
Pico Thesaurus Nation, Region, Province Italia, Roma, RM		Abstract Path: p



TESTING

Participating institutions

Soprintendenza per i beni archeologici del Lazio

Archivio storico e museo aziendale Birra Peroni

ICAR

Regione Lazio

Biblioteca nazionale centrale di Roma

Regione Lazio

ICCU

Direzione Generale Archivi

Biblioteca nazionale centrale di Roma

SSPSAE e Polo Museale della Città di Roma

Museo nazionale di Castel Sant'Angelo

Soprintendenza per i beni archeologici del Lazio

Accademia Nazionale dei Lincei

SSPSAE e Polo Museale della Città di Roma

Biblioteca Alessandrina

Soprintendenza per i beni archeologici dell'Etruria meridionale

Museo del Risorgimento

Archivio Fondazione Telecom



Workflow

Exhibition outline (topic, paths, users ecc.)

Definition conceptual map

Collection of texts and materials

Training

Mounting

Quality check

Publication

**First exhibitions
in Autumn**





reused
and improved in



AthenaPlus (2013-2015)

Coordinated by ICCU

Network of European Museums

Consortium:

40 partners from 21 Member States

Ministries and government agencies,
GLAMs, aggregators, research centres,
SMEs.

Main goal:

3,6 millions data to Europeana
80% from museums



www.athenaplus.eu

AthenaPlus (2013-2015)

WP 1 Project management and Coordination

(WP Leader: ICCU, Italy)

WP 2 Coordination of contents and standards

(WP Leader: ICCU, Italy)

WP 3 Platform for metadata aggregation

(WP Leader: National Technical University of Athens, Greece)

WP 4 Terminologies and semantic enrichment

(WP Leader: Royal Museum of Arts and History, Belgium)

WP 5 Creative applications for the reuse of cultural resources

MOVIO enrichment

(WP Leader: META, Italy)

WP 6 Pilots for testing the reuse of cultural resources

(WP Leader: ICIMSS, Poland) Digital exhibitions, education, tourism

WP 7 Awareness and dissemination

(WP Leader: SPK, Germany)

Digital Exhibitions Working Group

Started in 2011 by an international Working Group with Partners from Germany, Greece, Hungary, Israel, Italy, Poland and Sweden, which worked closely together within several European projects and has been integrated into the project [LinkedHeritage](#). From March 2013 it has been taken over into the project [AthenaPlus](#).

The involvement of the Working Group Partners includes museum related research & documentation activities and digital library activities.

The WG explores current practices, searches through recent bibliography and identifies key questions in order to develop a simple set of effective guidelines for the use of memory institutions.

Under development

<http://www.digitalexhibitions.org/>

Thanks!

Maria Teresa Natale

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delle biblioteche italiane

mariateresa.natale@gmail.com
www.athenaplus.eu

