

Manual of good practices  
for creative applications  
allowing reuse of cultural resources

Urban Explore



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## 1. EXECUTIVE SUMMARY

This manual is a result of the AthenaPlus (Access to cultural heritage networks for Europeana) project funded under the European Commission ICT Policy Support Programme part of the Competitiveness and Innovation Framework Programme.

Five creative applications have been developed in the framework of the AthenaPlus project. Among them are:

- **MOVIO** – the software for virtual exhibitions creation;
- **City Quest** – the software that supports tourists in discovering city attractions but not only.
- **School Trip** has been created to support teachers and students in planning visits to a number of places.
- **GIS in eCultureMap** become the more and more used software which helps to locate quickly the places on a map.
- **Urban Explore** is a tool which gives opportunities to present stories related to a number of places users wish to discover.

All of the applications have been tested by the project partners, who also conducted a number of workshops involving vary communities in order to help the developers to find the bugs, improve functionality and to customize the applications according to the needs.

Each application has been translated to the partners languages to avoid problems with understanding English version of the software during the testing phase.

In this part we present **Urban Explore** as a tool which gives opportunities to present stories related to a number of places users wish to discover.

The main goal of this manual is to present and promote creative applications and support the users with an instruction how to implement the software in the cultural domains.

In this manual also additional literature, and addresses of help-desks are listed.

Finally there is attached an instruction of fair use of the applications offered to the communities for free.

## **2. THE ATHENAPLUS CREATIVE APPLICATIONS - URBAN EXPLORE**

### Urban Explore

**Urban Explore** has been prepared by AthenaPlus partner Dedale, France. It aims at exploring concrete opportunities of digital storytelling for the valorisation of digital cultural heritage content. Digital storytelling offers new approaches and mediation tools for the audience, favouring thus new forms of relationship with the audience, more interactive and participatory, before, during and after the visit. It includes ICT and highlights the Digital storytelling potential for the transmission of knowledge, experience and information sharing.

## **3. THE USE OF CREATIVE APPLICATIONS: A STEP BY STEP MANUAL**

In this part of the Manual the user can find a condense instruction of how to proceed with the applications to get success. Those interested in using any of the creative applications should start with making decision about hardware and software selection. When this choice has been made one can follow with an implementation guidance. In this part each application is described in a special paragraph where detailed, step by step instructions are given

### **a. Software and hardware requirements**

In order to create your own touristic/cultural guide you have to use a device capable of displaying HTTP web pages. Created guides can be currently used only on Apple mobile devices.

### **b. Creating your project step by step**

In this paragraph we present instructions on implementation of the Urban Explore.

Urban Explore application has been described in details with examples and links to instructions at the site [http://wiki.athenaplus.eu/index.php/Urban\\_Explore\\_Getting\\_started](http://wiki.athenaplus.eu/index.php/Urban_Explore_Getting_started)

#### ***What is Urban Explore?***

Urban Explore mobile application offers an access to the audio-visual history / memory of a place, in an original and emotional way. Based on the use of digital resources Urban Explore

offers a new way of sharing and reading an area or a specific location. Convening in situ testimonies, text documents or audiovisual archives, from Europeana and other sources, the app enables to give a singular vision of the territory: it provides access to a set of selected and edited digital cultural content according to the theme of the walk. The user embarks on an exploration: s/he is guided by the story of a speaker and navigates through the contents over the path, digital tablet in hands. The application is designed as a fully adaptable device according to the place of the visit.

The device allows the aggregation of different data within a mobile app: Europeana data, open data, user generated contents, cultural institution contents, resources from virtual exhibitions etc.

Urban explore is based on a **specific CMS integrating mobile app builder software**. This means that you build the content of the tour in the online editor, then publish it to become a mobile app. See '[Publication and installation instructions](#)' for more info.

### ***General functionalities***

The online CMS allows building a specific tour app from a varied set of data. The following general functionalities have been implemented:

- Generation of a path on a map
- Set up of the path: colour, thickness
- Positioning of map markers for content pop up opening
- Upload of content (video, sound, image)
- Local hosting of content on the iPad for a use without connection
- Easy update
- Customising of the graphic interface: colours, logo, header, etc.
- Specific dashboard to explore, select and reuse external data (such as as Europeana data).

### ***Use cases***

The Urban Explore pilot was developed and tested for a collective visit, combining physical and digital mediation: the participants are guided by a speaker who uses the app to enrich the visit thanks to media. The participants are not autonomous, they browse content with the app after the speaker invites them to watch a picture or a video in link with a step of the visit.

Several other use cases are possible:

- In the framework of a solo visit: the user is totally autonomous in his visit path and his use of the mobile app. In this case, the user walks between different points of interest proposing media and the mediation is based on the mobile app.
- Outdoor touristic route
- Enriched urban promenades
- Indoor digital guide (in a museum, in a cultural institution, or a particular place)

### ***Selecting the content***

Urban Explore proposes several levels of content:

1. The main content  
this is made of digital resources collected, edited and integrated into the app directly by the Project owner.

## 2. The external content

these contents are used to enrich the main media and come from existing databases such as Europeana. They are aggregated into the app thanks to the search module of the CMS.

## 3. The User-generated content

this is a participative content layer directly harvesting on the social media like Youtube, Instagram, Flickr or Twitter. They are pushed on the app and aggregated to the other sources of content.

The Urban Explore application is also available in a web version for access to features and additional content. The web version is a transposition of the mobile application on the web. It retains the same design and the same content.

### ***Urban Explore Publication instructions***

The publication process requires first to [create and manage a project](#), and second to choose a publication mode.

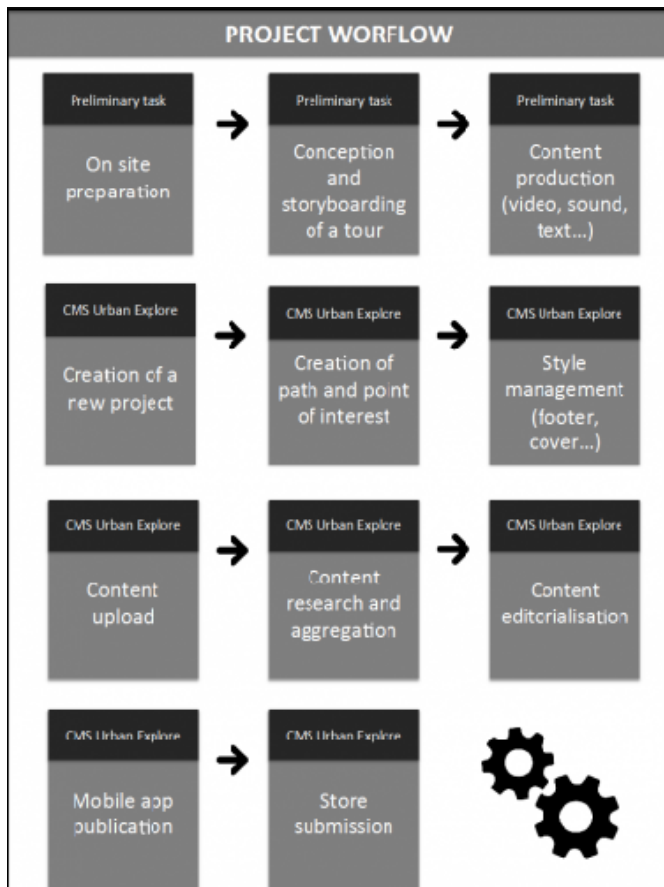
This could be a store submission (only iOS currently). Below are presented selected steps in process of creation the project. Full instruction is available at:

[http://wiki.athenaplus.eu/index.php?title=Urban\\_Explore\\_Publication\\_instructions](http://wiki.athenaplus.eu/index.php?title=Urban_Explore_Publication_instructions)

### ***Target users skills***

The editor is a tool for professionals from urban, culture, art and heritage fields. The use of the back office and the creation of an Urban Explore project require basic skills:

- Convert video and audio
- Image processing (resize, crop...)
- Knowledge of content management in a WordPress CMS type
- Knowledge of digital map editing with tools such as Google Maps Engine
- Knowledge of databases to harvest
- Knowledge of social networks



### ***Trip creation***

#### *Path management*

The edition of the course is the first step. It is accessible from the project dashboard and opens a mapping editor.

The editor enables to draw a route on the map and change the parameters of the line:

- Color
- Thickness
- Style

The editor enables to add or remove a waypoint on the map with a pictogram and define:

- Name of the step
- Position of the stage in the course (number)

All information entered in this part is automatically reflected in the table project dashboard part.

Cliquer sur la carte pour ajouter un marcker puis cliquer sur le marcker pour le personnaliser. Il est possible d'ajouter un seul marcker à la fois.

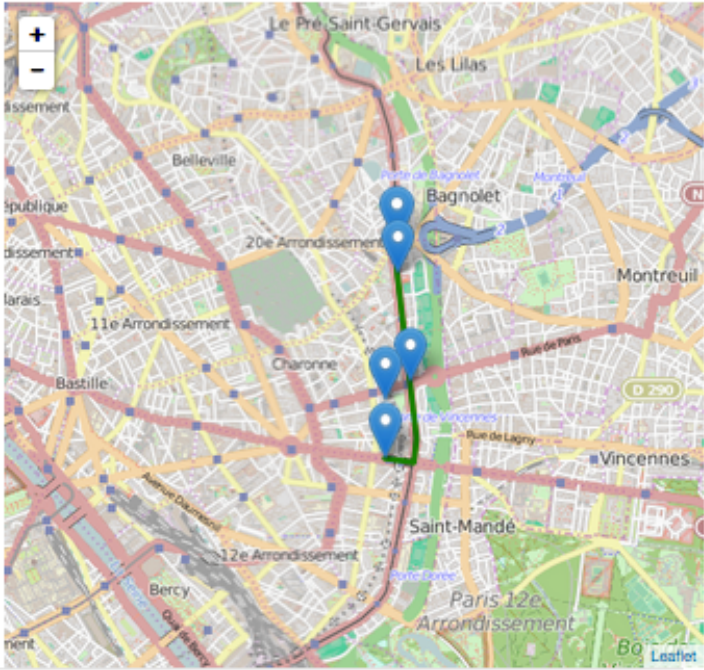
**Step**

**Title**

**Marker position**

**Position**

**Step visible**  
 Visible  Non Visible



♥ from Ooffee team

### Home page management

The home page of a project displays a visual cover for the project, the editor enables to customize it by uploading an image. A simplified map editor can manage the zoom level of the default home page.

The editor enables to modify the content of the home page texts, 3 text fields are provided:

- Project Name
- Project Description
- Text of the party "learn more"

The text editor allows formatting rich text:

- Bold
- Italics
- Underscore
- Typo size
- Font color
- Justification
- Bulleted list / Number
- Link



## Management home page

header



Parcourir... Aucun fichier sélectionné.

upload me

Title

Les coulisses de l'art public

Description



Découvrir les dessous du parcours artistique du T3

*Parcours : De la porte de Vincennes à la porte de Bagnolet*

La promenade revient sur les étapes du chantier de la réalisation des œuvres et dévoile

Learn more

Valider

♥ from Ooffee team

## Search module

Access to the search module can be done from the overall dashboard, the project dashboard and the part on step management, as well as a permanent link on all pages.

The search module enables research, selection and allocation of content from existing database and web platforms: Europeana, Wikipedia, Youtube (for now). It displays the selection of media types, selection of sources and fields of advanced search criteria.

### Search

Search Selection - UCG

#### Types

- Image
- Video
- Text
- Sound
- 3D

#### Sources

- Europeana
- Wikipedia
- Youtube
- Flickr
- Twitter
- Instagram

#### Advanced search




Search

### Results

Cart - Add to cart -

View all carts

Add to medias

View all medias

Nothing selected

View step :

Show 10 entries

Search:

IMAGE link Title

No data available in table

Showing 0 to 0 of 0 entries

First Previous Next Last

♥ from Ooffee team

### Media module

Access to the module Media and baskets is made from the overall dashboard, the project dashboard and the part for step management, as well as a permanent link on all pages.





This part of the CMS includes all the content uploaded by the user to create his visit projects. This system allows to share the content; content can be consumed in various projects.

Editing of media elements (title, description text) is done at the level of the step management, not in the MEDIA module.

The media are integrated in modules displaying a player, the title of the media and the media description. The Urban Explore application displays a module per media and several modules by step, all module elements are editable in the step management part. The editor enables to add and remove media modules in a step. The editor allows to upload or remove media and edit associated text information: title and description. Once uploaded the media can be viewed in the editor.

## Medias

Media	Title	Type	Source	
<input type="checkbox"/> 	Diaporama > L'OEUVRE DE NUIT	video/3gpp	interne	<input type="checkbox"/> <input type="checkbox"/> <input type="button" value="Add to cart -"/>
<input type="checkbox"/> 	Diaporama > MONTAGE DE L'OEUVRE...	video/x-m4v	interne	<input type="checkbox"/> <input type="checkbox"/> <input type="button" value="Add to cart -"/>
<input type="checkbox"/> 	Diaporama > GRAND PROJET DE RE...	video/x-m4v	interne	<input type="checkbox"/> <input type="checkbox"/> <input type="button" value="Add to cart -"/>
<input type="checkbox"/> 	Diaporama > SÉRIE DE TRAVAUX A...	video/x-m4v	interne	<input type="checkbox"/> <input type="checkbox"/> <input type="button" value="Add to cart -"/>

## Carts

The carts are accessible from the modules SEARCH and MEDIA. The notion of cart is transverse to the project and path, the media recorded in a cart can be consumed in different projects.

From the results of a search or uploaded media, the user can create two types of carts:

- Fixed cart: displays a selection of content identified in a search at a M moment, generating a fixed cart saves the research results that have been checked.
- Dynamic Cart: displays a result according to research criteria / changes over time, the generation of a dynamic cart saves all search result items, which are then automatically updated.

## Paniers

<input type="text" value="Enter cart name"/>		<input type="button" value="New Cart"/>			
Name	Nb of medias	Created			
Coulisses Etape 3.23		04/06/2015	View 3	Empty	
Coulisses Etape 1 4		04/06/2015	View 4	Empty	
Coulisses Etape 3.10		04/06/2015	View 0	Empty	
Coulisses Etape 2 4		04/06/2015	View 4	Empty	

### Content

#### External content

The CMS allows to search, browse and select 2 external content sources.

#### Europeana

Images, videos and sounds from Europeana are displayed into the CMS, by default the CMS provide 5 elements which can be associated to a visit project:

- Content (image...)
- Title
- URL
- Data provider
- Licence

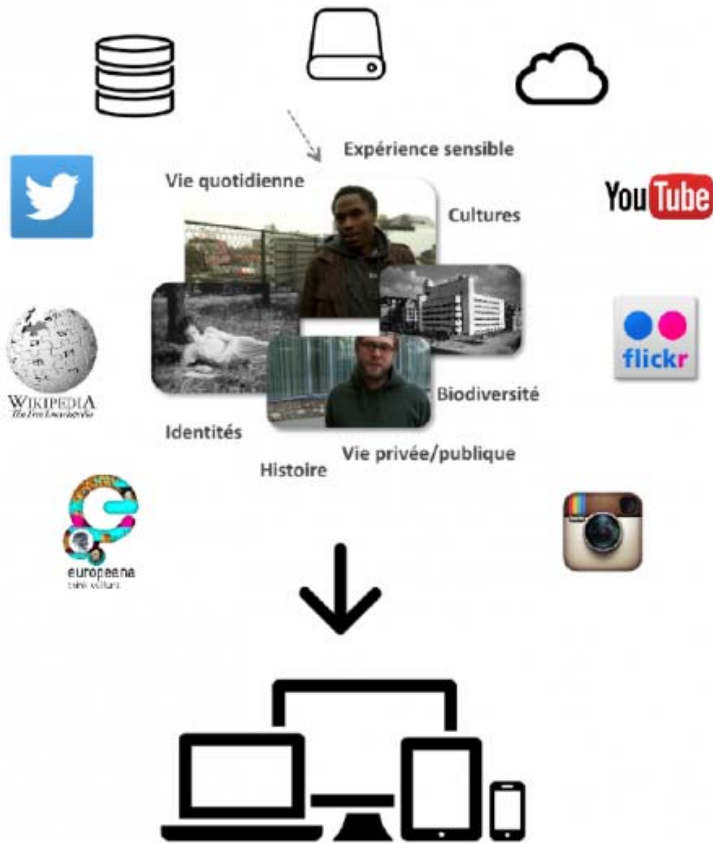
#### Wikipedia

The CMS allow to search and select text from Wikipedia and extract them from a a form by default the CMS provide 2 elements which can be associated to a visit project:

- Article title
- Article sum up (first text paragraph on the top of the form)

#### User-generated content

The CMS also allows to search, browse and select content from social media as User-generated content. The research is made by key words or ID of user account. You can use the content from YouTube, Flickr, Instagram and Twitter.



**FUNCTIONNALITIES**

Medias module allows to manage media upload, media display mode, media distribution from user library

Possibility to upload new media

Possibility to delete media one by one

Possibility to select media to make action on it: deleting, add to cart...

Possibility to add media to a cart

Possibility to add a media to as step within the path, select a step inside the select box

**Urban Explore**

Home **Medias** Search Users Login

Home / MÉDIATHÈQUE & PANIERS

**Medias**

Media	Title	Type	Source
	Diaporama > L'OEUVRE DE NUIT	video/3gpp	interne
	Diaporama > MONTAGE DE L'OEUVR...	video/x-m4v	interne
	Diaporama > GRAND PROJET DE RE...	video/x-m4v	interne

More examples available at:

[http://wiki.athenaplus.eu/index.php/Urban\\_Explore\\_Create\\_new\\_Project#CMS\\_User\\_Guide](http://wiki.athenaplus.eu/index.php/Urban_Explore_Create_new_Project#CMS_User_Guide)

## 4. HELP-DESK

If you would like to make a suggestion, report any problem or obtain additional information, you can address your questions to the developers with the following forms:

UrbanExplore	<a href="https://docs.google.com/a/i2cat.net/forms/d/1tGn4imqICMHWu-VZYQs1PZcPnaVOyCRHUCUFm6ge-XQ/viewform">https://docs.google.com/a/i2cat.net/forms/d/1tGn4imqICMHWu-VZYQs1PZcPnaVOyCRHUCUFm6ge-XQ/viewform</a>
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Don't forget to add a contact email to your comment so that we can reach you!

## 5. FAIR USE AND BENEFICIARY OBLIGATIONS

Several of the creative applications prepared in the framework of the AthenaPlus project are available for free use as based on the open source. Therefore the interested institutions are welcome to use the created software just for a simply use for their needs or also for further development. In the case of development and improvement of the software they are obliged to offer access to this new release on the same conditions i.e. for free.

Each institution interested in the software use is expected to sign a short form of cooperation to let the developers know how good and popular their product has been. In a case of any bugs or disfunction such partnership agreement can also be used for communication and possible improvement.

## 6. ACKNOWLEDGMENTS

This manual is based on the creative applications developers instructions, and include materials from printed articles, leaflets, and the project blog. Apart Claire Loucopoulos and Julien Brouillard, the main authors of instructions to this creative application, we thank to the project coordinators Maria Teresa Natale, Rosella Caffo and Simonetta Buttò who inspired and managed the entire process.

## **APPENDIX 1. GUIDELINES FOR INVOLVING USERS IN THE DESIGN OF YOUR PILOT**

Innovation is a very important asset for organisations. However, innovation driven only by technological push has a market risk. Companies may find themselves in a situation where they have a promising engineered innovation in their hands while users will ignore it, because it was designed and marketed out of the user experience. Hence, it is essential to reach out to external stakeholders, and organise actions in which we can hear their opinions and suggestions.

One proven and tested way to solve the gap between technology and society is to involve the prospective users into the process of developing these innovations. The involvement of users on innovation research ensures that the products and services have not only a “user touch” but also a user point of view and the user experiences included. Including users as participants, co-creators, co-designers, first usability evaluators and other roles on the innovation projects diminishes the risk of project failure and increases the probabilities of a successful technology.

To this end, the purpose of this document is to provide pilot partners with a set of recommendations to assist them in organizing sessions in which the external users’ feedback, both professionals and prospective visitors, can be generated and collected.

### ***Before the session...***

#### **Strategies to launch sessions with users**

The main point for you to consider is to seek synergies with your own activities, so that you can add a “Get to know our project” session at some convenient point. Here’s a set of things you can do:

#### *End users*

- Schools and high schools visiting your institution are a great opportunity. Before the visit, discuss with the teacher the possibility of using some time to present your project to the students and the teachers, and have them fill a feedback questionnaire afterwards.
- Organise a session to present your project at a local library or community center.
- If you have an open museum day (i.e. in Barcelona many museums have free entrance every Sunday after 3pm), you can consider setting up a small stand in a corner. This stand would have some promotional posters, a few computers in which the interested visitors can check out your creative project, and a staff member answering questions and making sure that each visitor who has accessed the creative project fills in a questionnaire.

## *Professionals*

- For large institutions, you can organise a training session with the creative tools with participants from other departments.
- Organisations which have a budget to organise training workshops are strongly encouraged to administer the questionnaires and/or the interview guide to the workshop's participants, either as a paper form at the end of the session or via an online form a few days after.
- You can also organise a dedicated creative tools training session for the local professional associations (this is especially indicated for those organisations interested in the education and tourism sectors).

## **Tips for recruiting users**

Here are a few tips to recruit users:

- Communicate with the prospective participants through your usual channels. If you have a monthly newsletter, announce that you will be holding a session to present your project. If you have a website or presence in social media, run a short newspiece on it.
- If you'll be offering some refreshments, do not fail to mention this fact in the recruitment communication: believe it or not, it does make a difference ;)
- To manage the registration of participants, you can use a free event planning tool such as [www.eventbrite.com](http://www.eventbrite.com)
- In cases in which you recruit the participants individually (that is, not as part of an organisation such as a school or a professional association), you may expect as many as half of the registered participants to not show up.

## ***During the session...***

The realisation of a user involvement action integrates, generally, a six-step process:

1. Welcoming
2. Presenting the activity
3. Preparation for the activity
4. Core activity
5. Feedback collection
6. Thanking, rewarding and closing

The core activity of the session may be different depending on whether the participants are end users or professional users:

- In the case of sessions with professionals, the core activity will be a short training session, in which the workshop leader shows the promotional material available on the creative tool, goes over some examples of projects created with the tool (so that attendees learn about the possibilities of the tool), and gives some basic ideas on how to work with the backend.
- In sessions with end users, the core activity will be promotion and dissemination, in which the staff member running the event tries to get visitors to access the creative project and provide their feedback afterwards.



## **General principles for user involvement**

During the preparation and coordination of user involvement actions, the project partners will keep in mind general principles such as:

- Users are helping you. They have no obligation to you or your research in spite of their potential interest in your technologies.
- Ask them if they would like to be involved in this research and commit them to give insights.
- Remember them that the research takes some time and effort both for them and you as a researcher.
- Remember that they are very generous to assist to your activities and to give you their time.
- Treat them very respectfully.
- Be patient with their ignorance of the technology that they are exploring.
- Facilitate their participation.
- Make the event a good experience to them.
- Thank them for everything.
- Share some photos with them as a souvenir of the activity to share with others (and the odds to come back next time will increase)

## **Tips for running sessions with users**

- The main gold rules to be considered when preparing user involvement activities are:
- Activities have to be prepared in a positive and non-stressful mood for everybody, including the researchers.
- First at all, be sure that technology is really working and ready to be used for the users. Don't make users wait for technical preparations. When they arrive, everything should be ready to be tested or displayed. Respect their time.
- Don't forget items for registering data on the event (photo camera, notebooks, etc).
- Don't forget any printed questionnaire you consider necessary to use and enough copies and pen/pencils for each user.
- Foresee any additional material you'll need such as promotional material, markers, etc.
- It is much recommended to have an assistant researcher to help you making pictures; observing and interviewing the users as you'll do run the workshop.

## ***After the session...***

After the session, it's time to collect the feedback and report the event. Generating feedback on the participants' experience is what gives you the ability to adapt to their recommendations and make use of their suggestions.

### *Collecting the feedback*

Several feedback collection tools, ready to use, were included in D6.1 of the AthenaPlus project, which you can access [here](#). These comprise end user questionnaires, professional questionnaires, interview guides, etc.

Pilots are encouraged to adapt these to their contexts, for example by:

- Translating the questionnaires to their local language
- Adding, removing or rewording questions if needed
- Changing graphical elements (i.e. adding the pilot institution's logo)

An online version of the questionnaires can also be easily created with Google Forms, which sometimes helps in administering the questionnaire after the event and analysing the results.

## APPENDIX 2. RECOMMENDED LITERATURE

Ciurea Cristian, Dumitrescu Gabriela, *Developing Virtual Exhibitions on Mobile Devices for the Educational Sector*, Uncommon Culture: Virtual Exhibitions, 2015 vol. 6 no 1 p. 144-149

Ciurea Cristian, Filip Florin Gheorghe, *Multi-Criteria Analysis in Choosing IT&C Platforms for Creative Digital Works*, Uncommon Culture: Creative Digital 2015, vol. 6, no. 2 p.21-27

Dierickx Barbara, Julien Brouillard, Claire Loucopoulos (2013). *Report on existing tools and devices related to narrative approaches and requirement functionalities*. <http://athenaplus.eu/getFile.php?id=178>

*Digital storytelling and cultural heritage: stakes and opportunities*, edited by AthenaPlus WP5 "Creative applications for the reuse of cultural resources"; texts by Julien Brouillard & Claire Loucopoulos, Dédale (France), Barbara Dierickx, Packed available for free download at <http://athenaplus.eu/index.php/en/169/publications>

Dziekian Vince (2012). *Virtuality and the Art of Exhibition. Curatorial Design for the Multimedial Museum*. Chicago, 207 p.

Habibi Minelli Sam, Natale Maria Teresa, Dierickx Barbara, Ongaro Paolo, Ugoletti Daniele, Saccoccio Rubino, Aguilar Santiago Marc, "MOVIO: A semantic content management and valorization approach for archives and cultural institutions," *Girona 2014: Arxius i Indústries Culturals*, 2014, Available at: <http://www.girona.cat/web/ica2014/ponents/textos/id234.pdf>

Hagedorn-Saupe Monika, Peukert Arlene, [New Ways of Presenting the Past | Work, Research, and Findings of the International Digital Exhibitions Working Group](#), Uncommon Culture: Virtual Exhibitions, 2015 vol. 6 no 1 p. 37-42

*Handbook on virtual exhibitions and virtual performances* – version 1.0, August 2012, MIBAC and INDICATE.

Hearn Gregory, Bridgstock Ruth, Goldsmith Ben, Rodgers Jess, *Creative Work Beyond the Creative Industries: Innovation, Employment and Education Creative Digital*, Edward Elgar Publishing, London, 2014.

Katona Júlia, *Structuring and Visualising Information in Digital Story-Telling Applications. Use of Two ICT Tools in Hungarian Museums: MOVIO and HOMM*, Uncommon Culture: Virtual Exhibitions, 2015 vol. 6 no 1 p. 132-137

Meštrović Iva, *Digital and Virtual Exhibitions – A Glance at the Situation in Croatia*, Uncommon Culture: Virtual Exhibitions, 2015 vol. 6 no 1 p.114 - 119

*Metadata for the description of digital exhibitions: the DEMES Element Set Version 0.9* (August 2015) available for free download at <http://athenaplus.eu/index.php/en/169/publications>

Mukienė Danutė, *Virtual Exhibitions of Lithuanian Museums*, *Uncommon Culture: Virtual Exhibitions*, 2015 vol. 6 no 1 p. 138-143

[Museums' Experiences in Creating Cultural Narrations Using the AthenaPlus Tool Called MOVIO](#), Authors: Sam Habibi Minelli, Iva Meštrović, Petra Milovac, Orsolya Veress, Donatas Snarskis, Jovita Vilimaitiene, Linnéa Karlberg Lundin, Karin Glasemann, Piot Kožurno, Marek Wieczorek, *Uncommon Culture: Virtual Exhibitions*, 2015 vol. 6 no 1 p. 67-87

Natale Maria Teresa, Habibi Minelli Sam, Dierickx Barbara, Aguilar Santiago Marc, *Innovative approaches for narrating tangible and intangible cultural heritage: the AthenaPlus creative tools*. *Uncommon Culture: Virtual Exhibitions*, 2015 vol. 6 no 1 p.20 - 36

Natale Maria Teresa, Habibi Minelli Sam, Dierickx Barbara, Ongaro Paolo, Piccininno Marzia, Ugoletti Daniele, Saccoccio Rubino, Raggioli Alberto, *Exhibiting Intangible Cultural Heritage using MOVIO: a multilingual toolkit for creating curated digital exhibitions, made available by the AthenaPlus project*, ICOM 2014 - Access and Understanding – Networking in the Digital Era: Intangible Cultural Heritage, 2014, available at: [www.cidoc2014.de/images/sampleddata/cidoc/papers/H-2\\_Natale\\_Minelli\\_et-al\\_paper.pdf](http://www.cidoc2014.de/images/sampleddata/cidoc/papers/H-2_Natale_Minelli_et-al_paper.pdf)

Schweibenz Werner (2012). *How to create the worst online exhibition possible - in the best of intention*. <http://swop.bsz-bw.de/volltexte/2012/1064/>

Towse Ruth, Handke Christina, (Eds.). *Handbook on the Digital Creative Economy*. Edward Elgar Publishing, USA, 2013

*Uncommon Culture: Virtual Exhibitions*, 2015 vol. 6 no 1 available at: <http://uncommonculture.org/ojs/index.php/UC/issue/view/459/showToc>

Van Eyck Griet, *Leonardo da Vinci's Last Supper in Belgium: Traces of Humanism Preserved in a Once Flourishing Abbey*, *Uncommon Culture: Virtual Exhibitions*, 2015 vol. 6 no 1, p. 98 - 105

Vassallo Valentina, Hermon Sorin, *Creative Re-use of Data: a GIS Tool to Trace the Provenance of Cypriot Cultural Heritage*, *Uncommon Culture: Creative Digital* 2015, vol. 6, no. 2 p.110-115

Wouters Peter, *Virtual Exhibition from the Flemish Art Collection*, *Uncommon Culture: Virtual Exhibitions*, 2015 vol. 6 no 1 p. 90 - 96

Zakrajsek Franc J., Vodeb Vlasta, [Geocoded Digital Cultural Content. Available from the AthenaPlus website: http://athenaplus.eu/index.php?en/169/publications](http://athenaplus.eu/index.php?en/169/publications)

Zakrajsek Franc J., Vodeb Vlasta, [Guidelines for Geographic Information, AthenaPlus website: http://athenaplus.eu/index.php?en/169/publications](http://athenaplus.eu/index.php?en/169/publications)