The Collaborative Work of Cultural Heritage

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Cultural Heritage

Definition:

- Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values. Cultural Heritage is often expressed as either Intangible or Tangible Cultural Heritage (ICOMOS, 2002).

- As part of human activity Cultural Heritage produces tangible representations of the value systems, beliefs, traditions and lifestyles. As an essential part of culture as a whole, Cultural Heritage, contains these visible and tangible traces form antiquity to the recent past.

http://www.cultureindevelopment.nl/cultural_heritage/
what_is_cultural_heritage
Cultural Heritage

Cultural Heritage types

- Built Environment (Buildings, Townscapes, Archaeological remains)
- Natural Environment (Rural landscapes, Coasts and shorelines, Agricultural heritage)
- Artefacts (Books & Documents, Objects, Pictures)

- Museum missions – see https://www.slideshare.net/vina/museum-mission-statements
- GLAM= Galleries, Libraries, Archives and Museums
The focus of CSCW (Ciolfi, 2013)

Visitor studies - actually investigating what people did in museums, and how an exhibit was perceived and understood

- in-depth studies of museums as settings for social interaction, collaboration and co-participation, whereby visitors’ practices are illuminated and detailed with regard to their relationship with each other and with what is exhibited

- the range of places of heritage worthy of investigation extends to cities, historic buildings, open-air parks and other sites, where groups and communities congregate for leisure, study or work.

- how is the notion of heritage changing in light of new organisational approaches to involving visitors? How is technology playing a different role in this respect?
Three major areas for CSCW

- visitor activities and social interactions at heritage sites
- design, deployment and evaluation of heritage technologies in ‘companion’ roles, such as aiding the interpretation of an exhibit or site and for visitor guidance;
- the creation of interactive artistic installations that are themselves newly realised heritage artefacts (e.g. interactive art and performance)
Collaborative work done by visitors

- Visitor engagement – dwell time
- Relationship between visitor and exhibit & relationship between visitors
- Museum Guides
- Tagging and sharing
- User generated content
Interactive technologies

- interactive exhibits - a way to augment the visitors' experience
- supporting opportunities for interaction between visitors to an exhibition
- media spaces in CSCW - interweaving spaces to enhance informal sociability and interaction (Gaver et al., 1993)
- Co-participation; co-visiting;
- collaborative learning; tools and technologies to organise innovative collaborative experiences;
- the design of coherent assemblies of interconnected and interrelated artefacts rather than single user interfaces;
- various co-existing contexts: social, organisational, interactional and material contexts.
Reminisce- Ciolfi&McLaughlin 2010

@ Burren Folk Park

“*A stroll down high-tech memory lane*”
interactive installation

August 25-27, 2010
Bunratty, Co. Clare
Designing for cultural heritage professionals

- Content generation and selection

Toolkits
- 7scenes
- meSch
Bringing magic around the world with the Loupe
Prototype building: The Loupe
The Atlantic Wall Exhibition, Museon

https://youtu.be/sK3AdQU9kkc
Technologically-enhanced art and performance pieces

- Relationship between artist/creator and the public
- Relationship between visitors, between visitors and exhibit
- Born digital – work created through interaction
Creating Assemblies

- Reverse scalability; Mixed reality
The Jurascopes
Orchestrating performance and spectator experience

“Day of the Figurines” (a multi-media experience centred on involving participants in the life of a fictional down over 24 days) (Benford et al. 2011)

https://www.blasttheory.co.uk/projects/day-of-the-figurines/
Play time!

“Strike a Pose”, Gallery One, Cleveland Museum of Art
Cliffs of Moher exhibition – Martello Media
Interactive Art

- "I Want You To Want Me", by Jonathan Harris and Sep Kamvar, commissioned by the Museum of Modern Art, for their "Design and the Elastic Mind" exhibition (2008).
- [https://youtu.be/GZUaXDm4qik](https://youtu.be/GZUaXDm4qik)
Class Quizzes so far
Quiz Week 2

Q1. Give one example of a coordination mechanism you are using in your daily life.

Q2. Think about a situation of mutual awareness in your coop place. Summarize in writing.

Q3. The following are example of activities you do in college. Tick the ones that represent “articulation work”:
   - checking the text of the assignment and the deadline in Sulis
   - looking for literature on the topic
   - writing the report
   - submitting the report via Sulis
Quiz Week 3

Q1. Give one example of two or more actors collaborating in healthcare work. Who is collaborating with whom?

Q2. What kind of information does an Electronic Patient Record contain?

Q3. Which of the following are coordination artefacts?
   - Paper record
   - Electronic Patient Record
   - Stethoscope
   - Whiteboard
Quiz Week 4

- Q1. In relation to the Bossen and Foss 2016 paper, what made their presence visible after the introduction of the TMS?
- Q2. Give an example of a crisis situation you personally experienced. What was the role of technology (if any)?
- Q3. What would be the 3 applications/tools you would consider using in an emergency?
Quiz Week 5

Q1. Give an example of a Common Information Space you are involved in.

Q2. What are 2 of the main motivations of software developers that contribute to Open Source projects?

Q3. Name at least 4 components of the Marketing Mix (the 4P or 7P).
Individual assignment due on 13 March

- Outline will be uploaded to Sulis this afternoon – use as checklist
- Grading: 30p
Group Assignment

- Decide on a collaborative tool that you would like to redesign. It could be one of the 4 you previously chose in your group or something else.

- Form groups of 4 and decide on the tool by the end of week 7.

- Read this article: [The UX Redesign Process](#)
Group Assignment

Week 8
- Identify the audience of the tool & brand
- Map all stakeholders currently interacting with the brand
- Get to know their interaction stories: happy and sad
- Create a user journey map

Week 9
- Collect insights and design an action plan
- The redesign can target usability, UX, marketing or business model
- Think about how you will promote the redesigned product
Group Assignment

Week 10
- Create a medium fidelity prototype for the redesigned version. The medium fidelity prototype could be a wireframe, a video or a Wizard of Oz prototype.
- Test the prototype with users.

Week 11
- Present your redesign.

Week 12
- Submit group report