



ATHENA PLUS

Access to cultural heritage networks for Europeana



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AthenaPlus is a CIP best practice network started in March 2013 and ending in August 2015. The consortium is composed by 40 partners from 21 Member States countries.

The principal objectives of the AthenaPlus project are to:

- **Contribute** more than 3.6 millions metadata records to Europeana, from both the public and private sectors, focusing mainly on museums content, with key cultural stakeholders (ministries and responsible government agencies, libraries, archives, leading research centres, SMEs).
- **Improve** search, retrieval and re-use of Europeana's content, bettering multilingual terminology management, SKOS export and publication tool/API for Content Providers;
- **Experiment** with enriched metadata their re-use adapted for users with different needs (tourists, schools, scholars) by means of tools that support the development of virtual exhibitions, tourist and didactic applications, to be integrated into Europeana repositories and the repositories of national aggregators or individual Content Providers.

DOWNLOAD THE PDF FACTSHEET OF THE PROJECT IN YOU LANGUAGE

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News

2014-05-03 [D5.4 Training materials for supporting the use of the](#)
[AthenaPlus tools](#)



AthenaPlus

MOVIO Training session 20/05/2014

Agenda

Intro digital exhibition
MOVIO short video
Getting started: preparation
First look at training materials
MOVIO for mobile
Practical training
Evaluation & translation

AthenaPlus

What makes a virtual exhibition besides a technical interface?

**Restricted meeting reserved to WP5 Working Group,
WP6 leaders and pilot makers**

Maria Teresa Natale (ICCU)

- One of the main goals of public and private cultural institutions (GLAMs) is **the promotion and dissemination of knowledge**.
- 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**) made it necessary in Italy in 2011 to draft **shared guidelines and recommendations** to encourage the use of the web and maximize its potential.





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

These guidelines, edited by MiBAC, aimed at:

- Illustrating the **state of the art (2011) 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**
- **clarifying some concepts** that in literature were not yet fully codified, and giving some **recommendations and a tool kit** to institutions who want to realise projects.
- Served as basis for INDICATE Guidelines (see further)

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**.



Current debate: digital exhibition vs. virtual exhibition

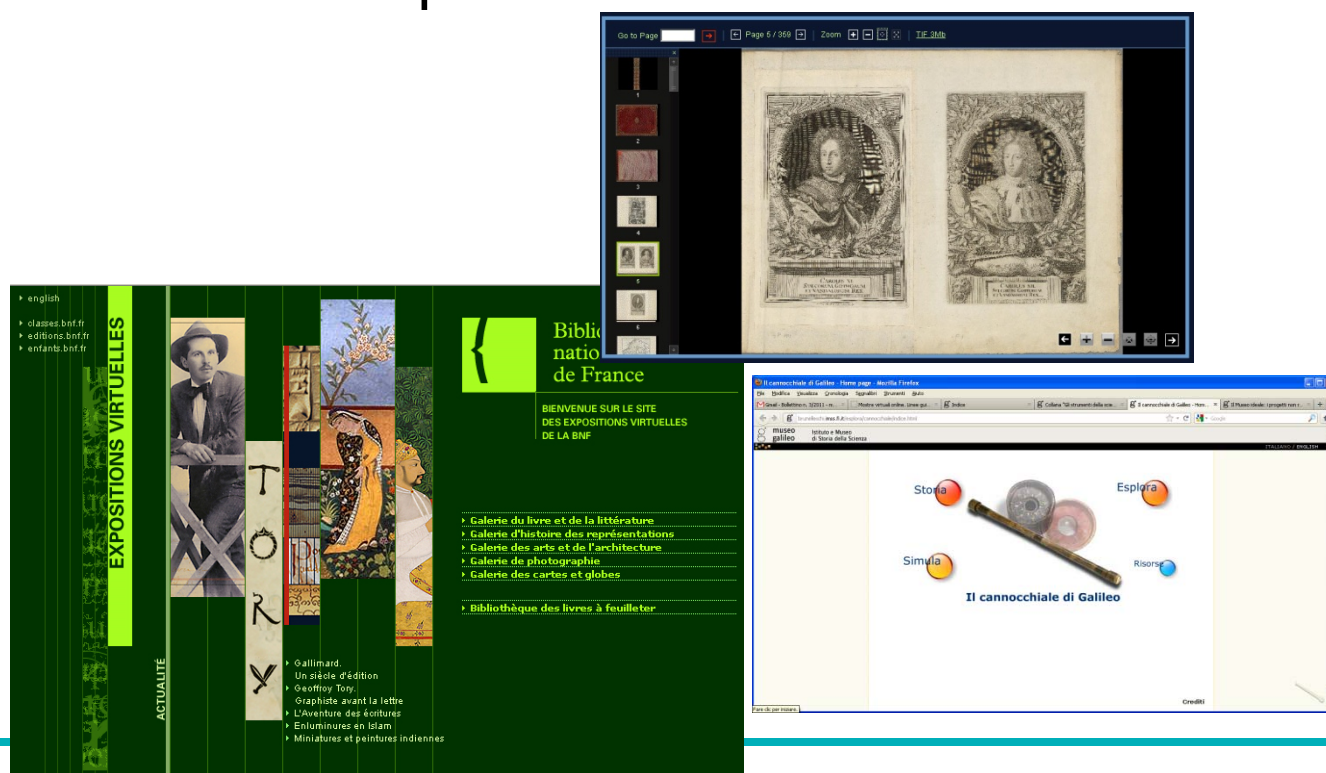
Virtual exhibitions: to be used mainly in the case of 3D reconstructions in which there is actually also a virtualization environment in which the works are located (e.g. walk through old Rome)

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 thread, an interdisciplinary topic, a concept, an idea, an anniversary, a special event, or a physical person – **mostly curated**
- **displayed in 2D or 3D**
- 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.

- 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.



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.).

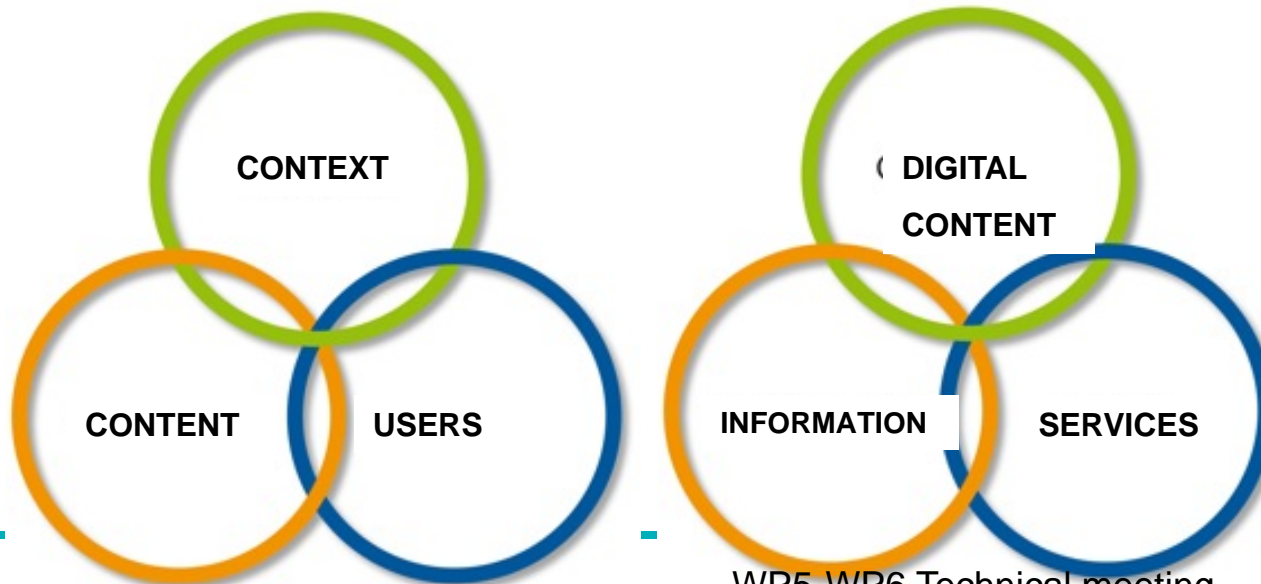
- help **promote** the cultural heritage preserved by the institution
- are a **learning** tool that helps enhance knowledge
- can make accessible an **amount** of documents and items that is much greater than what any material exhibition could ever manage to display
- can make accessible to the public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

- 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

- 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**.

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.





**In the framework of the
INDICATE project**

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

More than 150 pages

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.

Production process of a digital exhibition - INDICATE

- 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 **[but also: who is your audience?]**
 - 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



THEORY

PRACTICE



MOVIO project

MOVIO project (24 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



Use in AthenaPlus

Based on recommendations from the

- WG on digital exhibitions
- WG in the framework of WP5

MOVIO has been further refined to accomodate better the needs of you: professionals from the (digital) cultural heritage sector.

Further iteration and improvement starts today: as a pilot partner, you will set up a trajectory that renders feedback and is the input for enchancing the tool (technically, usability, ...)

Session 20/05/2014

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Getting started: preparation

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MOVIO for mobile

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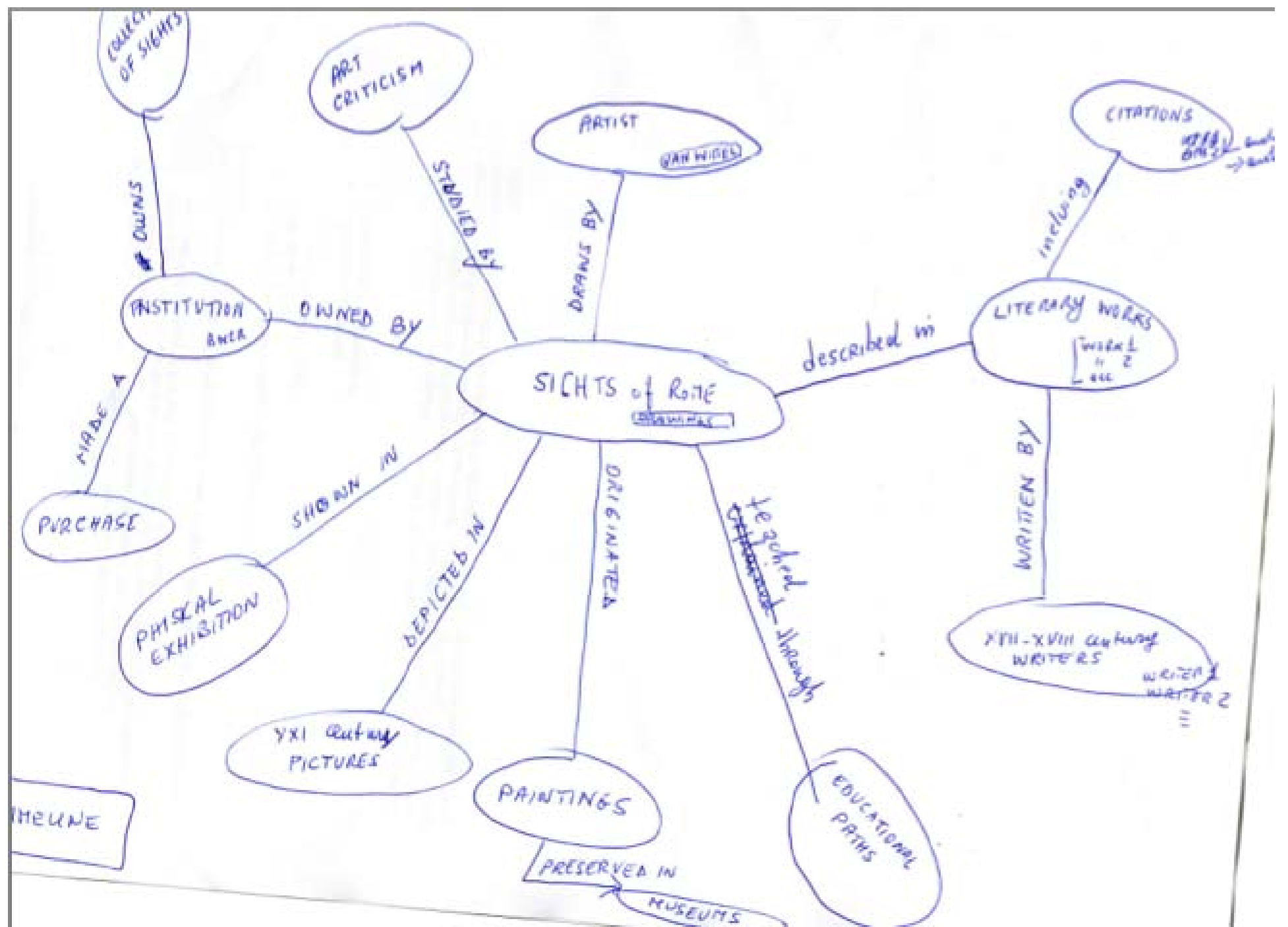
MOVIO for mobile

Practical training

Evaluation & translation

Training materials available online

<http://wiki.athenaplus.eu>



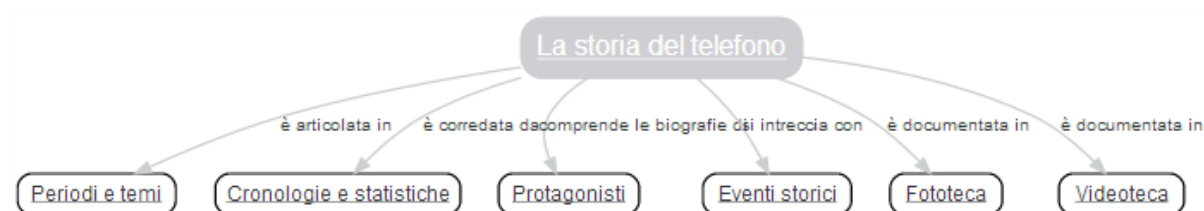
L'Italia chiamò!

Racconti per immagini dall'Archivio storico Telecom Italia



Percorso: L'ITALIA CHIAMO! » Mappa concettuale

Mappa concettuale





**ATHENA
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networks for Europeana

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Protagonisti

- ▼ AGLI ESORDI
- ▼ FRA LE DUE GUERRE
- ▼ LA GUERRA E DOPO
- ▼ FINO A IERI
- ▼ CRONOLOGIE
- ▼ LA TECNICA
- ▼ LA LEGISLAZIONE
- ▼ MAPPA CONCETTUALE



Alexander Graham Bell



Andrea Viglongo



Antonio Meucci



Elisha Gray



Gian Giacomo Ponti

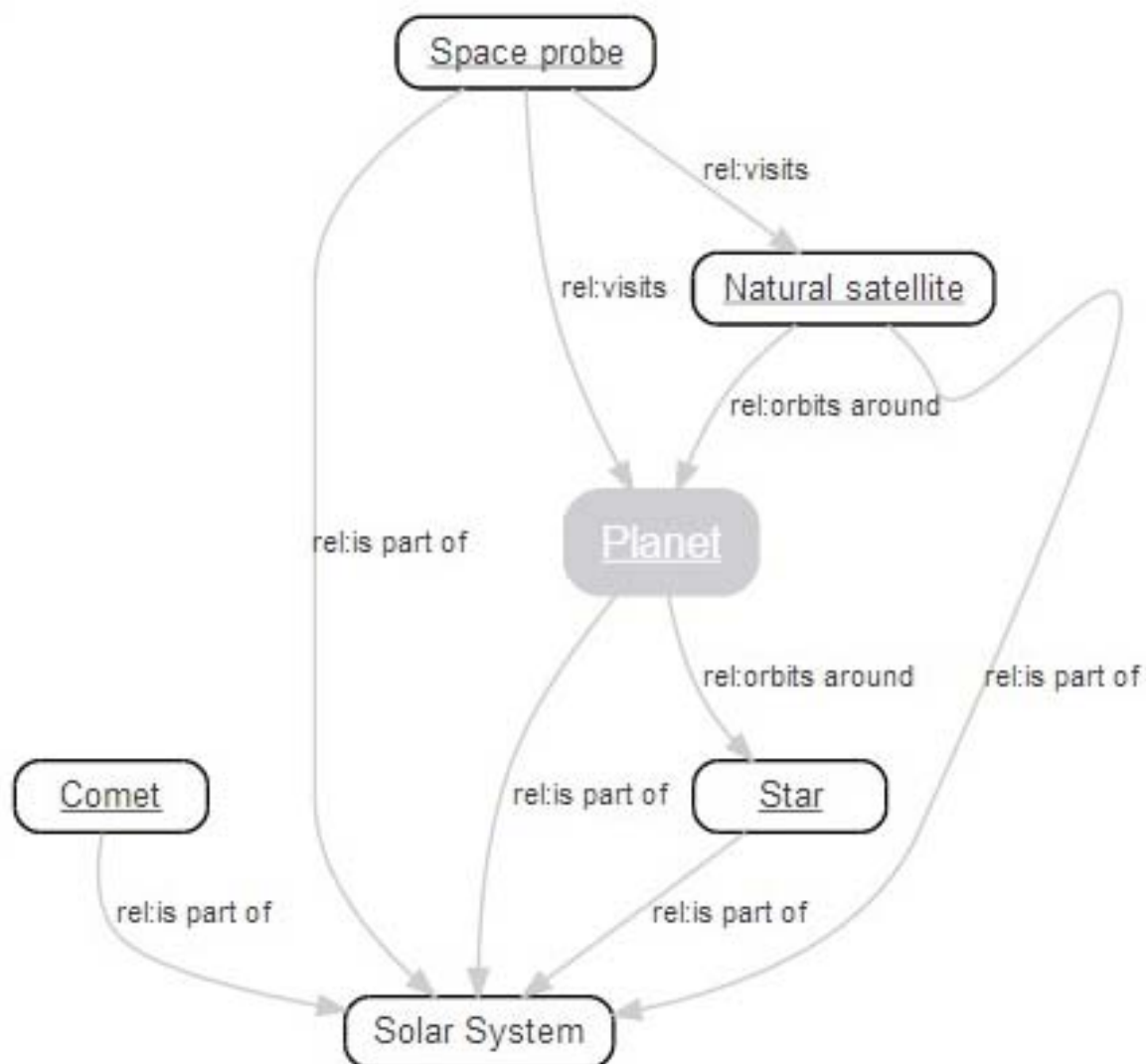


Guglielmo Reiss Romoli



Guglielmo Marconi

Spatial relations



MOVIO for MOBILE: Tablet / Smartphone

MOVIO App & MOVIO HUB



menu



Informazioni sulla mostra virtuale

2014-02-28



Utenti: Tutti
Tema: Libri barocchi illustrati
Testo: Italiano

[Link alla mostra](#)[Link alla mostra fisica](#)

Descrizione

Questa mostra è il risultato della sperimentazione nell'ambito del progetto [Movio \(Mostre Virtuali Online\)](#) coordinato dall'Istituto Centrale per il Catalogo Unico e cofinanziato dalla Fondazione Telecom Italia.

La mostra ha avuto una [prima versione digitale](#), realizzata nel [2010, che ripropone](#), con un percorso obbligato, le 16 sezioni e le 65 tavole offerte nel percorso espositivo. Con questo progetto la mostra prende una nuova veste, con percorsi diversificati che l'utente può utilizzare in libertà, creando il "proprio percorso espositivo": un valore aggiunto sia per la mostra, sia per il patrimonio librario della Biblioteca.

La mostra è recensita e commentata da Anna Giulia Cavagna nel contributo ***In margine a una mostra bibliografica: osservazioni su un catalogo cartaceo e una versione digitale*** (in "L'almanacco bibliografico. Bollettino trimestrale di informazione sulla storia del libro e delle biblioteche in Italia", n. 16, dicembre 2010).

[Introduzione](#)[Crediti](#)[Recensioni](#)



Vedere la Grande Guerra

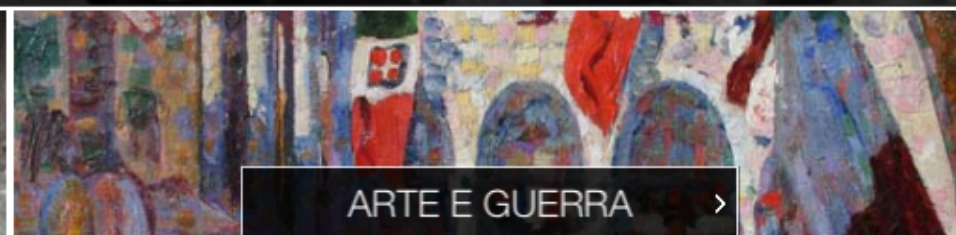
Immagini della prima guerra mondiale



In trincea



L'IMMAGINE DELLA GUERRA >



ARTE E GUERRA >



DONNE E GUERRA >



Vedere la Grande Guerra

Immagini della prima guerra mondiale

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- > Percorsi tematici
- > Gallerie fotografiche



Segnalibri



Recenti



Mostra digitale

Strumenti



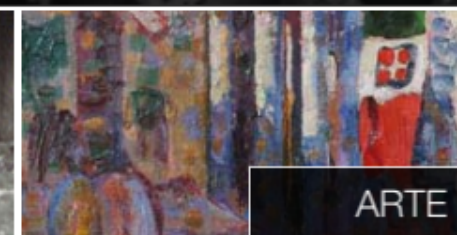
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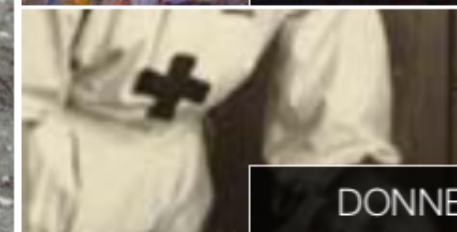
Foto di gruppo tra forze interalleate in A



L'IMMAGINE DELLA GUERRA >



ARTE E



DONNE





Percorsi tematici

La memoria moderna

La Grande Guerra si rispecchia nella contemporaneità attraverso un diverso utilizzo delle testimonianze documentarie pubbliche e private. I monumenti ai caduti diventano il mezzo per recuperare le fonti private e personali ancora custodite dalle famiglie. Diari di guerra, cartoline, lettere diventano il pretesto per far affiorare le proprie "radici" in cui pubblico e privato si intrecciano....



• Temi



• Relazioni



Arte e guerra

Sul fronte presero posto anche dei pittori-soldato che ritraevano i luoghi del conflitto con la loro arte. Dipinti e disegni divennero dei "diari" personali in cui i loro pensieri prendevano forma. Ma l'arte fu anche oggetto dell'attività bellica mediante una costante protezione del patrimonio artistico.



• Temi

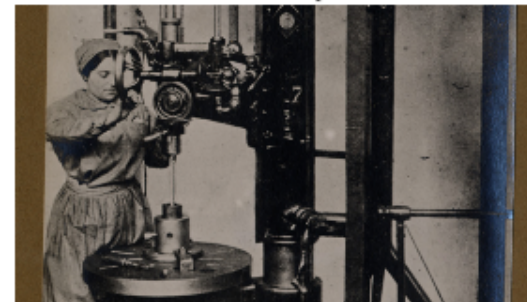


• Relazioni



Donne e guerra

Durante la Prima Guerra Mondiale si assiste ad un radicale mutamento, anche se già avviato nell'Ottocento, delle funzioni e dell'immagine femminile. Madri, mogli e figlie lavoreranno nelle fabbriche di armi, si occuperanno dei feriti e dei prigionieri di guerra, realizzeranno artigianalmente specifici abiti per i soldati in trincea (guanti, corpetti di lana, calze, ecc.), *scenderanno in campo* anche attraverso la scrittura epistolare che...



• Temi



• Relazioni





Arte e guerra

- Relazioni





Vedere la Grande Guerra

Immagini della prima guerra mondiale



Reparto di cineoperatori sul fronte



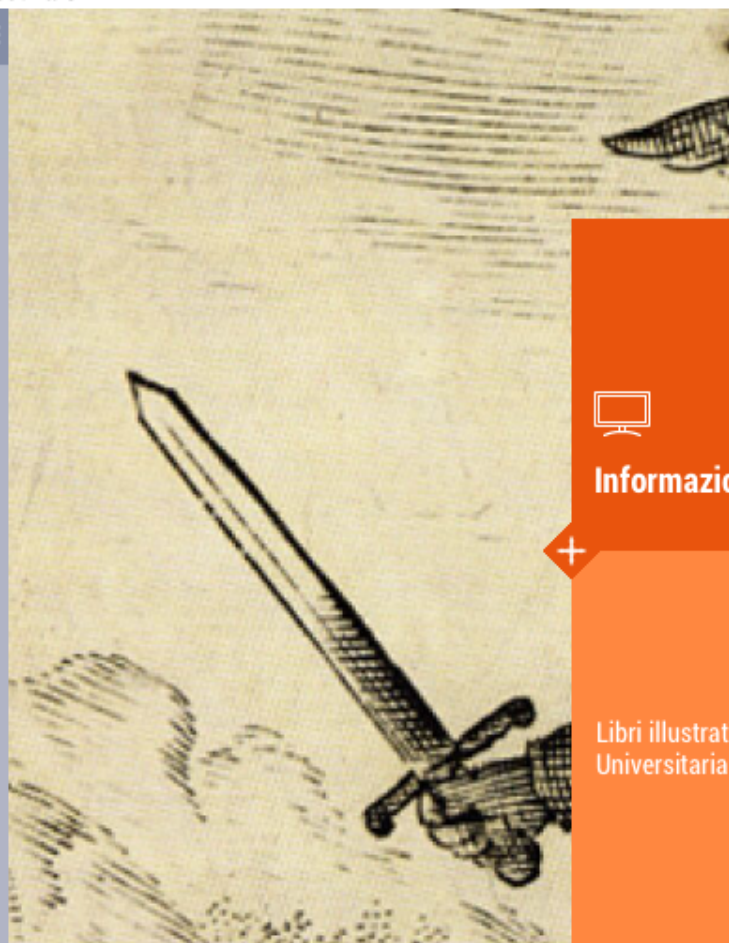
L'IMMAGINE DELLA GUERRA >



ARTE E GUERRA >



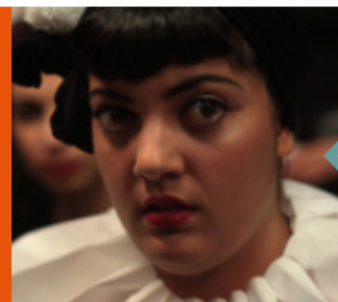
DONNE E GUERRA >



Informazioni sulla mostra virtuale



Libri illustrati barocchi della Biblioteca
Universitaria di Pavia



12x12

Die IBB-Videolounge in der
Berlinischen Galerie



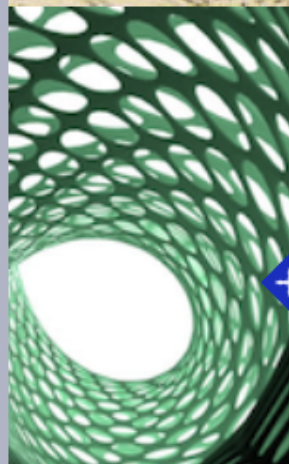
20th Century...

20th CENTURY MEDIA
COLLECTION



9' Unlimited

Beatrice Pediconi



**Scheda mostra
digitale**



Architetture e
allestimenti dei musei
locali del Lazio



**Società, sindacato,
politica**



Roma, l'Italia, l'Europa
all'alba del Novecento
(1900-1910)



Aboa Vetus

permanent exhibition



chiudi 

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Mostre Digitali



Mostre Reali



Mostre vicino a te



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(1900-1910)

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Die IBB-V
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20th CEN
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Beatrice



Ab



permanen



Informazioni sulla mostra virtuale



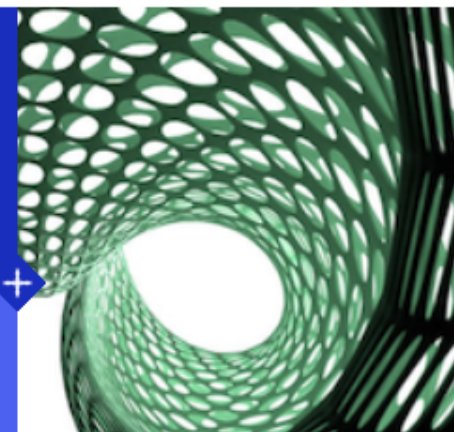
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Roma, l'Italia, l'Europa all'alba del Novecento (1900-1910)



Titolo Mostra digitale



sottotitolo Mostra digitale



Vedere la Grande Guerra



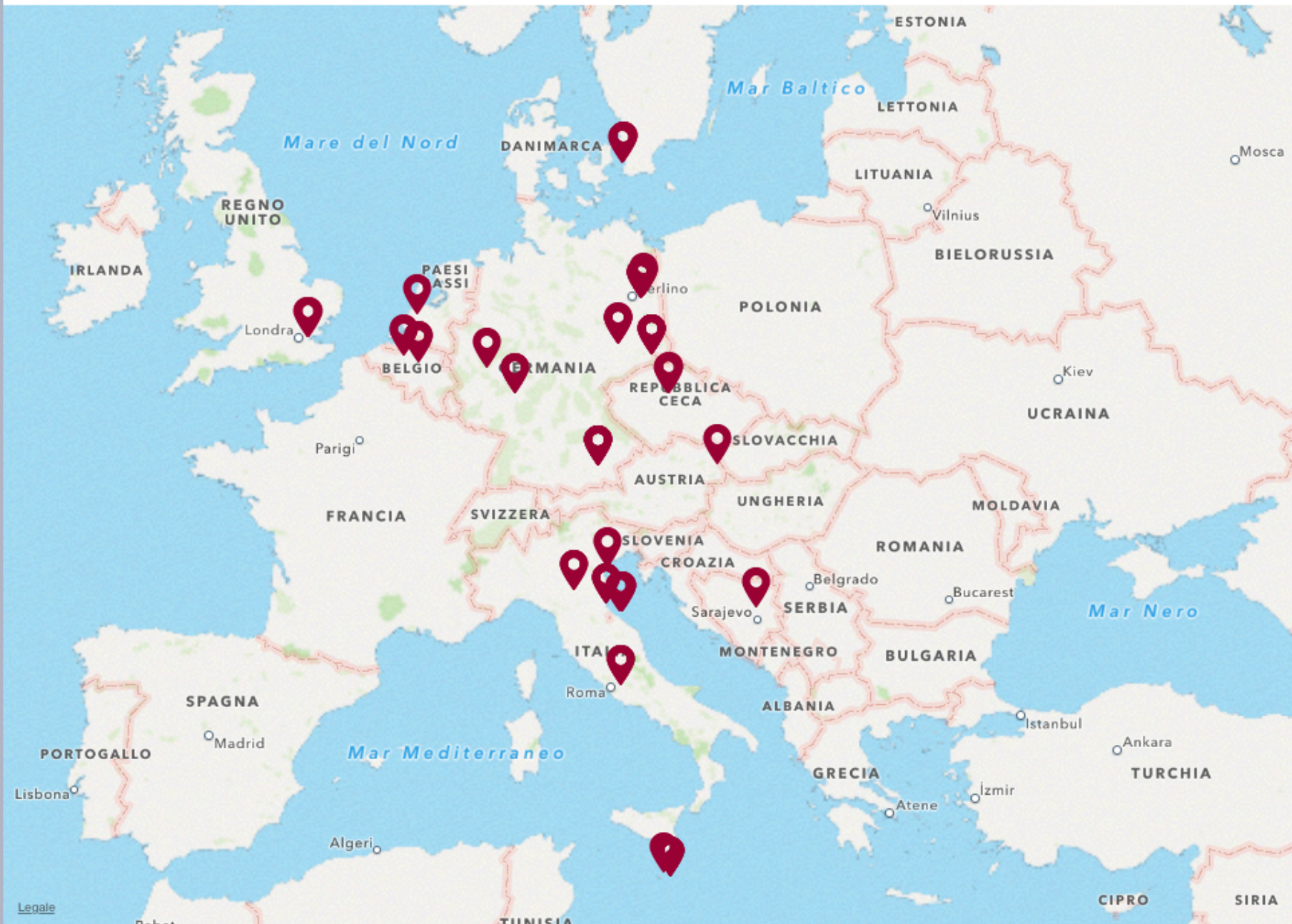
Immagini della prima guerra mondiale





Da:

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Maggio 2014

cambia data



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Questions and open issues?

Maria Teresa Natale

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mariateresa.natale@gmail.com

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