

A Step Toward Humanizing Online Art-Viewing Experience

Master Thesis

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## Introduction

The main focus of the research is an online art-viewing with an emphasis on painting as one of the forms of visual arts.

When speaking about art-viewing, museum is the word which straight away comes in a head however today there exist many different digital solutions making it possible to view art online as well.

In his article “On Totalitarian Interactivity, Lev Manovich mentions following: “Internet is good for the people. Down with the museum. Down with the museum. Down with the museum...” (L. Manovich 1996. p. 3) but nowadays not all the cultural institutions think so.

The problem which research is based on is that nowadays museums (fully or partially) fail to effectively adopt ICT. Museums and ICT still co-exist separately, while if acted together they could provide better experience for the visitors.

Many museums are failing themselves and their users by creating a digital pastiche of the physical museum, rather than seizing the opportunity to extend and enhance the museum learning experience offered by effective use of ICT (C. Lang, J. Reeve 2016, p. 115-116).

Also another author, Ross Parry, in his paper “Museums in a Digital Age”, makes a following statement:

Museums might recall some of their initial defensiveness to Internet technologies that appeared to encourage an arms-length proxy contact with collections (Ross Parry, 2010, p. 19).

In order to reinforce the problem statement it will be relevant to go back to Manovich who claims that Internet is a great tool which can carry in art in the life of society. A western artist sees internet as a perfect tool to break down all hierarchies and bring the art to the people (L. Manovich 1996, p. 2). Also authors of one of the recent conference papers about digital heritage suggest that it is not only artist for whom the technology is a great tool to bring art closer to people but also museums can benefit from it a lot. Adoption of ICT creates big opportunities for museums to develop more engaging visitor experiences (M. Ioannides, N. Thalmann, E. Zarnic, A.Yen, E. Quak, 2014, p. 81).

The impact of the problem that the ICT and the museum don't ideally communicate with each other is also vivid in Estonia. In this research, the formerly mentioned is being validated through the interviews with the museum and art professionals claiming that many of the digital solutions, also including the usage of social media at Estonian museums today - fail.

The interviews, through which the data from the museum and an art professionals around Estonia was collected are the part of the Master's Thesis created in scales of the Baltic Film, Media, Arts and Communication School at Tallinn University by the Crossmedia Department, MA student Adriana Sandu, supervised by Dr. Pille Pruulmann-Vengerfeldt and used accordingly in this research as a core part of the literature review.

In scales of the interviews, data was collected from the representatives of the KUMU Art Museum, Maritime Museum, Tartu City Museum, Tallinn History Museum, Estonian National Museum as well the Estonian Ministry of Culture. Data gained from the interviews is discussed farther in this paper.

Before going online for viewing, typically art work goes through the process of digitization. Digitization is the way museums document their collections. In museums, libraries, archives, and archaeology, the effective use of ICT depends upon good documentation systems (S. Ross, M. Economou 1998, para 3a).

In his paper, *Museums in a Digital Age*, author Ross Parry speaks about the museums and their record-keeping (documentation) procedures. He claims that many times museums fail to properly (digitally) document their collections and goes to the root of the issue:

The institution establishes its own information management system, based primarily on the whims of the person – a registrar or curator – responsible for dealing with the records on a daily basis and influenced by the type of objects the museum is collecting at the time. Traditionally, little communication has existed either within the museum or between museums regarding proper record-keeping procedures. Consequently, a museum may suddenly realize that its records system is inadequate and its collection poorly documented because the registrar or curator was not informed in such matters and the administrator was concerned with other issues. (R. Parry 2010. p. 31).

However Parry re-addresses this problem mostly to the bigger museums:

Because the collection continues to grow while the museum searches for a cure to its ailments, a backlog of poorly documented objects and unorganized records accumulates... Usually the next sign of failure is when the museum can no longer maintain up-to-date records on the locations of object (R. Parry, 2010. p.31).

The same author discusses that this problem used to be actual in the past as well as is very timely to be spoken about today as well:

Such problems have affected a great many museums in the past and continue to plague countless museums today. However, today's museums can benefit from changes in attitudes, awareness, and communication (R. Parry, 2010. p.32).

The main goal of the research is to expose the importance of the effective communication between museums and the ICT and to get closer to finding out if the Internet can make an art-viewing experience more humanized.

Thus the research questions to be answered within the paper are:

Why is it so important that Museums and ICT effectively communicated with each other?

Are online art-viewing solutions capable of offering more humanized experience to the viewer than the one while real life observation?

Research methodology applied to the problem combines theoretical analysis and an expert evaluation of an existing online art-viewing platforms. Evaluation is executed by the pre defined inspection method (property checklists).

In order to reach the research goal, paper follows a logical pattern by first introducing the museums as the most important institutions nowadays having a greatest impact on educating and entertaining our society. Later on research moves on discussing an inevitability of the emergence of the Street Art as well as the Digital Art.

## Meaning Behind the term “Humanizing”

As the title of the Thesis incorporates the term “Humanizing Online Art-Viewing” it will be relevant to define what exactly this research tries to communicate through this formulation. Various definitions can be applied to the term “Humanization”. According to the Merriam Webster dictionary humanizing means making someone or something seem gentler, kinder or more appealing to people. Dictionary also gives another formulation of the same idea: “*to adapt to human nature or use*”. Same source tells that the first known use of the term has its roots back in 1603. What I mean by incorporating the term “Humanizing” as one of the keywords in my Master’s Thesis written in 2016 is somewhat similar to the explanation coming from 1600-ies.

By using the term “Humanizing Online Art-Viewing Experience” research means bringing art closer to everyone and in this case through the digital means; making it easier for all to be more connected with the art and to be able to better perceive it.



## Chapter 1: Art Beyond the Screen

### 1.1 Art, Museums and the Historical Context

Chapter 1 discusses art-viewing mostly beyond the digital environment, preparing a base for linking the physical with the virtual.

In this chapter museums, streets and even our houses are discussed as the primary settings hosting artworks before they reach our screens and as the main area of the research is shifted towards visual arts rather than generally speaking about the museums and galleries of any type, this chapter expands around art museums and art galleries while the subchapter 1.1 focuses more on the topic of art at museums and the historical context of museums in general.

The main difference between an art museum and an art gallery is the purpose of functioning. Reason why the regular person visits art museum usually is the will to view art however the purpose of visiting an art gallery is to view art from the perspective of acquiring it as a property. While art galleries usually are the business entities with the purpose to sell and promote art, museums depend on the governmental subsidies or on private donors. There are some exceptions as The Guggenheim Museum for instance which operates more as a business. Frey & Meier (2003) in their paper “The Economics of Museums” state that museums can take different organizational forms. Mainly they can be private for-profit organizations, private non-profit organizations, and public organizations run in a non-profitable way. For Europe and for United States, the non-profit organizational form is the predominant structure for museums (p. 13). Same authors argue that the formation of non-profit form of museums was conditioned by the educational circumstances. In Europe, governments started to support museums due to these educational externalities, while in the United States public provision was rejected as a socialist solution (Frey & Meier 2003 p. 13). Today museums both educate and entertain our society. But looking back in the history we see that the collections of early types of museums were not widely accessible for the public:

Early types of museums begun to emerge out of wealthy individuals’ collections of cultural religious or historical importance; these collections were often kept private and were only accessible within the wealthy circles of society. Public access was hardly ever granted or it was restricted to small groups or certain times. Since then these collections

have been opened up, they are now increasingly available to the general public (Linda Kronman; Andreas Zingerle. March 26, 2012, p. 13).

Nowadays, collections at the museums can be accessed by everyone onsite; also many of the museum collections are available online. Museums usually ban the commercial use of their content however viewing works through their web pages is greatly appreciated. There also exist some online art-viewing platforms which showcase the copyrighted versions of the works however the museums make their collections available through the web first of all in order to enhance the physical flow of the visitors:

The increase of communication and dialogue in museums has several consequences. On the one hand, the vast resources of cultural heritage can and are being made available through digital technologies. On the other hand, the dialogue at the museum level is much broader and has to be seen as part of the general democratization of society (P. Pruulmann-Vengerfeldt, P. Runnel 2012, para 3).

As the time passes by, not only the technology allowing us to view art online develops but also the museums are more and more trying to make a real life visiting experience engaging. History shows us that the early types of museums were not that much open to the general public as they are now. Pruulmann-Vengerfeldt and Pille Runnel in their article “When the Museum Becomes the Message for Participating Audiences” state: museums became public institutions only during the Renaissance (P. Pruulmann-Vengerfeldt, P. Runnel 2012, chapter 2).

Early types of museums are often compared with the universities, because they were also encyclopedic. By the time, it became inevitable to narrow down the focus. But unlike universities where large campuses provided a single home for dozens of specialists, museums tended to focus around single themes such as art, history, culture or science (G. Wayne Clough 2013, p. 17). According to the historical sources, Babylonian Palace is considered to be one of the oldest, early types of museums. Discovered in 1925 by an archeologist Leonard Woolley, history of the museum counts 2500 years.

Princess Ennigaldi of Babylon had created a museum to house the finds from her father King Nabonidus (Suzie Thomas, Joanne Lea. 2014 para1). Idea of creating a museum which Ennigaldi and her father came up with, has greatly changed and developed since then but it still maintains its significance, even after 25 centuries.

On June 23, 2015, CNN made a reflection about the most popular museums around the world. News titled as “Top 20 museums around the world” demonstrated the ranking of the world’s most popular museums from top 20<sup>th</sup> till the number one. Starting from the National Folk Museum of Korea and ending up with the most popular – Louvre, the ranking looked as following:

- 20) National Folk Museum of Korea, Seoul – saw around 21% increase in attendance between 2013 and 2014 with nearly 3.3 million people visiting it.
- 19) Science Museum, London – located in South Kensington hosted around 3.4 million visitors in 2014.
- 18) Centre Pompidou, Paris – attendance dropped by around 8% in 2014. Around 3.5 million people visited the museum in 2014.
- 17) Musee d’Orsay, Paris - hosted around 3.5 million people in 2013.
- 16) National Museum of Korea, Seoul – had 16% jump in attendance and hosted more than 3.5 million people in 2014.
- 15) National Gallery of Art, Washington – hosted around 3.9 million visitors in 2014 that is 5% less compared to 2013.
- 14) National Museum of American History, Washington – faced 18% drop in visitors compared to 2013; in 2014 hosted 4 million people.
- 13) Shanghai Science and Technology Museum – had 18% increase in visitors reaching 4.2 million in 2014.
- 12) American Museum of Natural History, New York – hosted 5 million visitors in 2014.
- 11) Natural History Museum, London – hosted around 5.4 million visitors in 2014.
- 10) National Palace Museum, Taiwan – in 2014 hosted 5.4 million visitors which is 22% more compared to the year before.
- 9) Tate Modern, London – in 2014 hosted 5.8 million visitors which is 18% more compared to the number in 2013.
- 8) Vatican Museum, Vatican City – in 2014 hosted around 6.2 million visitors which is 13% more compared to 2013.
- 7) Metropolitan Museum of Art, New York – hosted around 6.3 million people in 2014.

- 6) National Gallery, London – faced around 6% increase in visitors in 2014 and hosted 6.4 million people.
- 5) British Museum, London – hosted 6.7 million visitors in 2014.
- 4) National Air and Space Museum, Washington – hosted 6.7 million visitors in 2014.
- 3) National Museum of Natural History, Washington – in 2014 hosted 7.3 million visitors which is 9% less compared to the previous year.
- 2) National Museum of China, Beijing – hosted 7.6 million visitors in 2014.
- 1) Louvre, Paris – hosted 9.3 million visitors in 2014.

*(retrieved from: <http://edition.cnn.com/2015/06/05/travel/gallery/world-top-20-museums-2015/>)*

According to 2014 Museum Index released by the Themed Entertainment Association and AECOM, the Louvre is the most popular museum in the world (Top 20 museums around the world, 2015, June 23).

On January 7, 2015, online art portal “Artnet” published the text with the following title: “The Louvre is Still the Most Visited Museum in the World”. Disclosed data showed that nearly 70% of the visitors at Louvre in 2014 arrived from abroad. Also it was revealed that more than a half of the visitors were under the age 30 (retrieved from: <https://news.artnet.com/art-world/exhibition-and-museum-attendance-survey-463415>)

More than 4 650 000 young people visited Louvre in 2013. The administration of the museum considers the number of the guests to grow up to 12 million by 2025. These numbers all prove that nowadays art is an important matter to be viewed.

According to John H Falk, Lynn D Dierking (2013), most times visitors go to an art museum with the purpose to see a specific painting hung on wall or the sculpture. According to the “Artnet” the most-loved exponent at Louvre is Mona Lisa (1503-17).

Museums as well as the art exhibited in there fascinate and educate us. In the book “Best of Both Worlds: Museums, Libraries and Archives in a Digital Age” author G. Wayne Clough speaks about the fact that there are museums, archives and libraries that form the thirds leg of America’s public education stool (G. Wayne Clough 2013, p. 17). Author considers universities and digital technologies as other two “legs” of public education in USA.

Museum construction in the United States flourished in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, what is commonly known as the Museum Age; their role was to educate and inform the public through exhibitions and dioramas; conservators maintained the collections and curators developed exhibitions, but neither was commonly visible to the museum going public (G. Wayne Clough 2013, p. 17).

While speaking about the public character of the museums it will be relevant to discuss the matter from an economical perspective as well.

## 1.2 Museums in an Economical Context

Runnel, Lepik and Pruulman-Vengerfeldt distinguish the term visitors, audience and the public. According to this classification visitors are the ones who actually come to the museum whether onsite or online. Those having some online or offline connection to the museums are considered as an audience and the public is everyone out there with the potential of becoming or being interested in or connected with the museum (Runnel, Lepik, Pruulman-Vengerfeldt 2012, p. 222). Question is how easy is it to turn a certain individual from belonging to general public to becoming a part of an audience or the visitor.

In our century internet gives a possibility to easily research information but when it comes about actually visiting the place of interest and observing an original piece of art it might not be that cost-efficient as imagined.

In the last couple of years more public museums moved in the direction of private museums because state support decreased, especially in Europe; the government, as a consequence gave the directors more independence - both the discretionary room and the pressure to generate more income (Frey & Meier 2003, p. 17).

If as an example we take Amsterdam, just a one city in Europe, which is the home of world's famous art museums such as Hermitage Museum in Amsterdam, Stedelijk Museum, Rijksmuseum, Van Gogh Museum, Photography Museum FOAM and many more, it is obvious that one will be spending days observing all the above listed.

My personal experience while getting engaged in the museum life in Netherlands and specifically in Amsterdam was very pleasant and emotionally rich however it took me a half day to enter Van Gogh Museum and cover all the rooms and exhibits; another half I spent at Museum HET REMRANDTHUIS, so called Rembrandt House Museum where in fact I did not manage to see any of Rembrandt's paintings. House hosts etchings, coppers plates and drawings executed by the master and besides owns little amount of paintings of Rembrandt's teacher and his pupils. It is also possible to participate in the workshop held at the studio on the second floor of the museum. Workshop imitates the method of making a print the same way as in times of the master; these all made my visiting experience truly unique and interesting however other than engagement another very important issue is expenditure. Unlike Van Gogh Museum, many private museums are presented in the main European and non-European capitals. Private museums usually make profit through selling tickets, shops and restaurants and that is how they sustain their lifecycle. Paper called "The Economics of Museums" published at Zurich University puts museums in the financial scale and examines how the museum economics influences the visitor behavior; it also emphasizes the fee setting standard at museums and the way most museums are financed nowadays:

Directors of purely public museums rely exclusively on public grants; the government allocates them sufficient funds to cover the expanses considered necessary for fulfilling their tasks. Still today, most British museums don't charge their visitors; but even in the United States there are some museums, at least the national ones, which do not levy an explicit entrance fee...in the system where there are no charges, it is not only the majority who pays, but also the poor income group who benefits the least (Frey & Meier 2003, p. 17-23).

In their paper Frey & Meier (2003) state that while having no entrance fees, museum relies on the tax money and only those who actually visit it probably benefit the most. It is very hard to benefit equally from taxation while in most cases everyone benefits equally when viewing art online.

It is also common at museums that the collection turns out to be limited. In case of donor-funded museums, limitation often happens due to the reason of the donors themselves. Most donors want to highlight their own artistic visions; the curators normally win the battle over the display of the

paintings (Frey & Meier 2003, p. 20) while there is not such hierarchy when it comes about the works exhibited on the web.

Most of the public art museums nowadays do not allow selling works but there are cases when this happens.

When the painting is sold, the revenue gained is not added to the museum's disposable income but, according to the rules of the public administration in most countries, goes into the general public treasury...this institutional setting kills all incentives to manage the collection (Frey & Meier 2003, p. 22).

Archeologists argue that the very first art works created by humans are from the pre-historic age. It would happen in caves and the works would be open to everyone, therefore they would have a public character. In the previous pages of the research we witnessed the popularity and the visiting statistics of art museums nowadays, however we also witnessed the factor of taxation, connection with the government or the donors resulting in the limitation of collections at public museums while at private museums we face an entrance fee. Taking all the above mentioned into consideration it is natural that people in our era tend to be going back to the prehistoric roots and trying to make art public, therefore part of their everyday lives.

Today, high quality digital archives available through the web act as the best examples of bringing art closer to the general public. Besides the web, street is another place claiming that art has nowhere been as free and close to public as in the urban setting.

Also it is not only due to the cost or due to the reason that the museums nowadays do not give a possibility to the visitors to observe art in more personalized ways and other psychological, political or socio-cultural factors might be involved, still the emergence of new art form which is free for the public and yet does not rely on governmental subsidies is also pretty logical. It is being said that this new form of artistic expression is ugly, childish and irresponsible but the man being at the top of the new movement in the world of Street Art says that it is so only when the Graffiti is done properly.

### 1.3 Street Art

Unlike the art at museums, street art finds home in an urban setting. It is a public art form possible for everyone to access it without an admission fee. While generally speaking about street art any type of piece exhibited in an urban environment can be applied to the category however as research previously focused on visual arts (painting as one of the forms of visual arts) this subchapter will also discuss the visual ways of expression in scales of public/street art. Subchapter 1.3 discusses how and why visual art started to find a comfortable home in the streets and before moving into a digital space, underlines an essence of art being free and accessible for everyone.

In his book “Visible Signs: An Introduction to Semiotics in the Visual Arts” David Crow explores the visual ways of communication. Book is supposed to act as the textbook for an art or visual communication students and help them construct their art in a way that it clearly communicates the message intended by the author. David Crow draws the parallel to linguistics and semiotics with the works of art using both images and texts. Beyond the dispute Graffiti is one of the ways of such expression. According to Crow (2010), it is possible to make a communication rich by creating a freedom for the viewers, letting them make their own creative associations. Crow tries to explain how the meanings are formed through the visual language and for this he addresses the science, named as Semiology in Europe and Semiotics in USA, farther focusing on three main areas that form what we understand as semiotics: the signs themselves, the way they are organized into system and the context in which they appear (D. Crow 2010, p 15). According to him, meaning is in part formed by where the sign is placed (same author p. 32).

If we for instance take a traffic light as an example of sign, it will be easier to interpret the message despite the fact on which street the light is placed on; when it comes about the traffic light we all know green means you are allowed to proceed and the red means you better stop; we know these because it is a globally accepted rule however in case of arts there are no rules saying where is it better to place the piece - at museums, in the streets or on the website. It is hard to presume at which place the meaning will be formed better. Street as an open space can definitely be considered as an attempt to make art-viewing experience more humanized and bring art closer to everyone.



“Imagine a city where graffiti was not illegal, a city where everybody could draw wherever they liked. Where every street was awash with a million colors and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall – it’s wet.” - Banksy (Banksy, April 2002 Existencilism, p. 42).

Banksy is an English-Based stencil artist who, next to Barack Obama and Steve Jobs was selected among 100 most influential people in the world by the Time Magazine in 2010. During the last couple of years he has been creating public art pieces carrying deep political and social messages accompanied with the bittersweet humor. Having a strained relationship with the museums he manages to convince many of his followers in the belief that the only thing worth looking at in most museums of art is all the schoolgirls on daytrips with the art department (Banksy 2002, p. 47). Banksy is named as the most controversial street artists. Due to the large amount of his works presented on the walls of Bristol, UK he is considered to be coming from that region (real identity of artist is still controversial) however his pieces also appear in many other major cities of the world. One of the most famous homes for his works is the Bethlehem Wall separating Israel from Palestine.

Karl & Zoghdi 2011 in their book “Arabic Graffiti” state how Gaza has been influenced by the local residents and Palestinian fighters creating graffiti on walls. Gaza has witnessed strong political and religious local graffiti painted by Palestinian fighters and residents. No western graffiti art is present, since it is practically impossible for a foreign artist to enter Gaza (Don Karl & Pascal Zoghdi. 2011, para 2.1). Despite above mentioned and existent military activities, Banksy trying to bring art closer to everyone, has peacefully painted the walls in the West Bank. Reproductions of his works from the politically tensed region, closed for many street artists, are increasingly available through the internet nowadays for everyone.

Most of Banksy’s works executed on the Bethlehem Wall are the product of free artistic vision themselves demonstrating freedom and escape. According to him, the wall has always been the best place to publish your work (Banksy 2007, Wall and Piece p. 2).



Figure 1: A Palestinian boy passing by the drawing of Banksy, near the controversial Israeli barrier, Kalandia checkpoint (source of the image: telegraph.co.uk)

Banksy who unofficially is named as an international artist of the internet argues that the street art is the truly honest way to be an artist and expresses his opposition to the museums:

Graffiti is not the lowest form of art. Despite having to creep about at night and lie to your mum it's actually the most honest art form available. There is not elitism or hype, it exhibits on some of the best walls a town has to offer, and nobody is put off by the price of admission (Banksy 2007, *Wall and Piece* p. 2).

Street art in general is an interesting phenomenon to be discussed in scales of the research as alike to the art at museums art at street is also being hosted by the physical space however works are widely open to everyone without any pre-requisite for accessing. Also it is greatly linked with the internet and nowadays the former two are even discussed in collaboration, sustaining one another.

Marc and Sara Schiller argue that the street art is truly the first global art movement fuelled by the Internet (as cited in M. Irvine, 2012. P. 9). Also M. Irvine states that a well-placed street piece will reveal the meaning of its material context, making the invisible visible again (M. Irvine, 2012 p.3).

Looking at the history and development of Graffiti might help to define its essence and the role in today's modern culture.

Graffiti is considered to be one of the early-stage expressions of street art which first started to appear on the walls and trains in 1920-ies in USA, in New York. It is thought that creators of the early graffiti were those from gangs. Even nowadays it is still sometimes associated with the crime and vandalism and as the hackers on the web, graffiti writers are often considered as the ones hacking the walls in the streets. Despite all, it is not unusual to spot graffiti in the streets of big or small cities spread all over the planet.

Picasso once said that, he often payed attention to what happens on walls and as a young artist he often copied graffiti. Besides an appreciation from the great master nowadays street art and logically graffiti is more and more becoming the subject of an academic dispute. Martin Irvine in his paper "The Work on the Street: Street Art and Visual Culture" (Georgetown University), discusses the fact how street art has moved from the urban setting onto the pages of academic works:

No art student today experiences art and visual culture without a knowledge of street art, most art school programs continue an academic platform invested in playing out some remaining possibilities in a postmodern remix of Performance Art, Conceptual Art, Appropriation Art, Institutional Critique, and conceptual directions in photography, film, and digital media. Critics, curators, and academic theorists now routinely discuss art forms that are "post-medium," "post-studio," and "post-institutional," precisely the starting point of street art (M. Irvine 2012, *The Work on the Street: Street Art and Visual Culture*, p. 4).

These days, universities such as Harvard and Yale are actively drawing street art and graffiti in the academic life by means of making it a subject of workshops, courses and even an official curriculum, which again once more justifies an above mentioned assumption.

Throughout the 1990s, street art as city mural art was spreading across Europe (M. Irvine 2012, *The Work on the Street: Street Art and Visual Culture*, P. 6). Besides Europe, graffiti today is an organic part of everyday life in other parts of the world as well. The book "Arabic Graffiti" focuses on the relationship of politics with the street art and states that graffiti often appears in politically active regions such as Palestine and Lebanon for instance. Book also pays an attention on the fact that vast majority of the graffiti done in these countries are not in Arabic but in

English and in some cases in French which can be considered as an attempt to spread the message globally and reach out to the transnational audience.

First Lebanese graffiti was heavily influenced by Western graffiti. The tags and drawings were done in English and French instead of Arabic, and the letters had no link to Arabic calligraphy whatsoever (Don Karl & Pascal Zoghdi. 2011 para 2.7). Ashley Toenjes in her MA Thesis “This Wall Speaks: Graffiti and the location of transnational space Palestine” submitted to the Illinois State University discusses the graffiti in relation with political activism. According to A. Toenjes 2014, banning a printing press in Palestine has greatly influenced the development of graffiti. She also states that the national flag, or simply the colors associated with the national flag as well as anything that might have had expressed the national identity were banned in Palestine which added up to an above mentioned inertia.

Besides the issue in Palestine, A. Toenjes argues that the two-third of the graffiti near to the east of Jerusalem is in English while the Hebrew is the second common language (A. Toenjes 2014, P. 56).

Other than carrying a political message, transnational character of graffiti supports an idea of bringing a meaning closer to everyone and in many cases this meaning might be simply artistic.

Also it’s a bit of a paradox how the couple of works of Banksy, the street artist who himself opposes the idea of museums, appeared exactly on the walls of the former.

“My sister threw away lots of my drawings when I was a kid and when I asked her where they were she shrugged and said: “well it’s not like they ever gonna to be hanging in the Louvre is it? – Banksy (Banksy, Wall and Piece 2005, p. 140).

In 2004 he made an installation of Mona Liza with a smiley face and hung it on to the wall inside the Louvre. Duration of the installation is unknown.

Banksy himself explains this attempt by saying that what is necessary is to simply be good at cheating but the cheating is not the only way which brought his works at the museum.

One of his works called “Mobile Lovers” actually did appear at Bristol Museum & Art Gallery after it had been removed from the street – this time legally.

It is not only museums being interested in humanizing art-viewing but also the certain businesses good examples of which are IKEA and IBM with the campaign Peace, Love & Linux.

On April 1, 2015 IKEA launched a campaign to bring art into the homes of people. Company invited twelve international street artists who created unique interior design pieces.

“Our aim is that the different styles and expressions will create a better everyday life – for everyone who loves great art” (IKEA ART EVENT April 2015).



*Figure 2: “Message in a Bottle” created for the IKEA ART EVENT 2015, by Christian Rebecchi and Pablo Togni (IKEA ART EVENT p.10)*

Campaign is a good example how the business tries to personalize art-viewing by bringing it into an everyday life of people through the industrial design however it is not an industry, museum or the street the way Banksy and besides him many other contemporary artists became hugely popular but the internet.

There are many people in the world who have never seen any of his works in an original form but they know it through the Google Image search. That is how Banksy’s style is recognizable by many. According to Will Ellsworth-Jones 2012, Banksy became the international internet artist

and what others for a long time are trying to achieve, he achieved in months. He was not creating art digitally but was creating a network of followers on the web (W. Ellsworth-Jones 2012, para 10). According to the same author, those were people who were unlikely to visit a gallery but would be more than happy to go on the website (W. Ellsworth-Jones 2012, The Man behind the Wall, para 10).

## Chapter 2: Art on the Web

### 2.1 A Brief Overview

Work of the art has always been reproducible (W. Benjamin, 1936 Ed H. Arendt 1968, p.218), but art has never before been that much reproducible as it is in our era.

The World Wide Web has made anything you dare to dream possible and even a reality.

It is possible for an independent artist such as yourself to reach out and share your music with a global network of fans and industry at the click of your fingertips (Amato & Moore 2006, p.9).

Since the emergence of digital technologies it has been more than possible to reproduce, create, preserve and destroy art.

Observing a reproduced art piece, might motivate or de-motivate the viewer to keep exploring an art work farther in real life. It is often argued that experience gained through the discovery of the reproduced art is not as complete as the real life observation. Even the most perfect reproduction of work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be (W. Benjamin, 1936 Ed H. Arendt 1968, p. 220). Speaking about visual art pieces such as paintings, finding the reproduction on the web which lacks in quality might lead the person to observe it in an original form however it may as well deliver such a wrong emotional experience that one will never want to explore the piece farther.

Unmistakably, reproduction as offered by picture magazines and newsreels differs from the image seen by the unaided eye (W. Benjamin, 1936 Ed H. Arendt 1968, p. 223).

Nowadays it is possible to view art online through very high quality digital archives and programs such as the Art Project by Google for instance.

People visit museums in order to satisfy specific, often highly personal and/or socio-cultural needs (J. H Falk, L. D Dierking 2013, p.33). In their book – *The Museum Experience Revisited*, John H Falk and Lynn D. Dierking state that museum experience starts before visiting museum and continuous even after when the one leaves the place. This theory might support an idea that before and after the real life experience, person might want to visit the museum virtually.

Many artists today themselves agree how the digitization of art-viewing is changing the whole museum experience. Today it is not necessary to mail off the transparencies to the galleries, instead the broadband connection is exactly what's needed (W. Ellsworth-Jones 2012, para.10).

Web nowadays offers wide variety of existing online art viewing platforms and archives, such as:

Europeana, Asia Art Archive, WebMuseum, Virtual Museum of Canada, Rhizome ArtBase, Google Art Project, Artchive, ARTstore, Colossal, CGSociety, Contemporary Art Daily, Concept Art World, National Gallery of Art, Museum of Modern Art Online and many more.

Decent amount of the well known art pieces are available to be viewed online through the above listed platforms as well as the websites of the certain museums themselves. Even the street art is becoming more and more digitalized not only through the snapshot versions of the large-sized works but through the methods such as mapping and tagging for instance.

Through individual and collective artists' Websites, Flickr image galleries, Google Maps tagging, and blogs, the faith of street art has migrated to the digital city, achieving visibility of all cities (M. Irvine, 2012, p. 11). It is not just art which is being digitized but the art itself has brought the urban environment into the digital world.

Lately especially the lifelong educative character of the online art-viewing is being emphasized. Museums nowadays are presented as the great platforms for the visitors to view art and share the experiences while the digitized catalogues can provide unlimited opportunities for the indefinite duration of time.

The physical museum offers visitors the opportunity to experience the real object and to share their impressions with family and friends, and also provides the content, expertise, and collections that digital museums draw upon. Digital access can then provide limitless opportunities for engagement and lifelong learning (G. Wayne Clough 2013, p. 4).

Contrary the Vint Cerf the vice president of Google and the co-founder of the Internet doubts that the lifelong availability of the digitized works will be a reality. In his interview given for the BBC News, Cerf states that nowadays it is not a problem anymore to digitize things, because the price of storing a data is getting cheaper but the real problem might show up in future while facing a trouble of displaying the data in a way it is being preserved today. And so what can happen over time is that even if we accumulate vast archives of digital content, we may not actually know what it is"- V.Cerf (P. Ghosh. Google's Vint Cerf warns of Digital Dark Age).



According to Cerf our devices and the software might not be able to read the files because of the obsolescence. There is no guarantee that the next century's computers (if computers exist at all) will support today's hardware and software (L. Maffeo. Google's Vint Cerf on How to Prevent a Digital Dark Age).

In the same interview Cerf discusses the matter that the encryption method used widely nowadays is not really reliable. According to him if the society is willing to preserve the digital content accessible today, then businesses, state and the people should all look for the compelling ways of encryption. He names the copyright as one of the ways the digital data can be better stored for the upcoming years.

Cerf is not the only one thinking this way as today lots of new possibilities are emerging which allow the users to legally view the content (including artistic content) through the web and the presumption regarding the availability of more humanized art-viewing possibilities through such platforms is worth having a deeper look.

## 2.2 Digitization at Museums – How it All Started

Before moving on to the discussion of specific portals on the web offering copyrighted digitized art content it will be relevant to discuss how initially the process of digitization started at museums.

In his work *Museums in a Digital Age* Ross Parry discusses the process of digitization at museums from the beginning of time up to today. According to him in USA it started in 1960-ies by the “first adopter of automation”, followed by the emergence of museum information management standards in 1970-ies and the rise of micro computing and multimedia in 1980 – ies. The emergence of the web in 1990-ies was followed by the process of mass digitization while the mobile and the social media started a complete new century in the digital age (R. Parry, 2010, p. 27).

According to the same author in the beginning only those museums which could afford expansive devices were able to digitize collections (R. Parry, 2010, p.27). Computers in 1960-ies were considered as magical and their work as wizard (R. Parry, 2010, p.33).

On the same page author tells about SELGEM a digital tool created by the Smithsonian Institution and intended to ease the information management process at museums:

An acronym for “SELf GEnErating Master,” SELGEM was a replacement for an even earlier Smithsonian information management system, SIIR. Developed during the 1960s and first placed in operation at the Smithsonian in 1970, SELGEM was soon made available to nonprofit organizations free of charge. Composed of thirty-three unique programs, the package was issued as “a generalized system for information storage, management, and retrieval especially suited for collection management in museums. (R. Parry, 2010, p.33)

Author argues that SELGEM has not lost its effectiveness. Even now many museums are still using SELGEM (R.Parry, 2010, p.33).

Today digitization of art works can be reached by many different methods. It is also possible to archive works in home conditions by just choosing a proper scanner but it very much depends what is the medium in which the art work is executed as many scanners are not capable of

scanning different paint at all or doing it without ruining the quality of the work. This might be especially common while trying to scan acrylic paintings for instance.

The process of digitization as scanning the works is not that difficult as it might sounds. One of the websites, [www.colortrac.com](http://www.colortrac.com) suggests that basically any scanner with at least 600 dpi of optical resolution can fulfill the task.

The main challenge for the museums nowadays should not be the scanning itself however organizing archives might be problematic for bigger museums such as the Louvre for instance, which gathers around 30 000 works in its digital *Atlas* Database.

The very first solution for this issue can be found back in 1968. According to R. Parry one of such solutions was the GRIPHOS:

Originally developed and used for library bibliographic record keeping at the Indexing and Retrieval Division of the United Nations, GRIPHOS was first adapted for museum use in 1968. Like SELGEM, it had its benefits and drawbacks. GRIPHOS allowed direct access to records and provided for the creation of indexed files on items in the collection. (An example of an indexed file is a file of all a museum's paintings listed alphabetically by artist's name.) (R.Parry, 2010, p. 34).

According to the author, back then users of this package had to pay an annual fee and neither were they allowed to modify the package in order to meet particular information needs (the same author, p.34).

Unlike museums there exist institutions and platforms whose primary aim is to effectively digitize the culture heritage.

## 2.3 Web Portals with Copyrighted Content

G. Wayne Clough in his book “Best of Both Worlds: Museums, Libraries, and Archives in a Digital Age” discusses how in recent years number of museums in USA started to digitize their collections and make it available for the public. According to him the leader of the movement in USA was the Indianapolis Museum of Art followed by the National Gallery of Art and the Los Angeles County Museum of Art. In the past year the National Gallery of Art and the Los Angeles County Museum of Art each put more than 20,000 high resolution images from their collections online (G. W. Clough 2013, p. 47). According to the same author digitization of the collections in US primarily started from those museums which themselves wanted to create the digital catalogues of the works owned and even now is significantly dependant on the idea of receiving the material through the volunteer participation (G. W. Clough 2013, p. 53).

In United States art and the digitization would straight away be associated with the Smithsonian Institution which was established in the first half of 1800-ies and nowadays groups 19 museums and the research centers governed by the state. Institution has taken the process of digitization as far as the possibility to scan the leafs of the trees through the smart phone and access the information regarding the species online; information might farther be linked to any longer informative wiki.

Institution has also been making it available to legally copy the material for personal and educational use.

Already the Smithsonian is producing such files, which can be used with 3-D printers to allow objects from museums to be copied at schools and homes; using digitized collections in this way enables members of the public to put together their own stories and exhibitions without the help of the museum that maintains the collections (G. W. Clough 2013, p. 34).

Even thou the fact that the Smithsonian does not focus exceptionally on the art museums, digitization of art is included as a core component in the project. Also unlike the art museums science museums usually have smaller collections and the digitization is not a primary focus, instead stronger emphasis is being made on the real life participation. Their use of digital

technology focuses more on experiential activities such as field trips, presentations, and demonstrations than on providing access to digitized collections – (G. W. Clough 2013, p. 48).

In the conference paper titled as “Museums in the Digital Age, Museums and the Development of Active Citizenship authors discuss internet’s relevance in regard with the shared cultural heritage today. In today's world, the Internet's relevance for our shared cultural heritage depends upon its open structure and how it is shaped by civil society, by companies that pursue commercial aims and by public institutions. Archetypes of these three different actors are Wikipedia, Google and Europeana (L. Bergamo, K. Donahue, P. Klimpel, K. Leva, M. Negri, J. Pagel, E. Pagella, N. Poole, V. Rodekamp, M. Sani, Ch.Sexton, D. Tsolis, H. Verwayen, J. Wagnesberg, S. Weide, H. Zipsane, 2013, p.9). Alternatively to Smithsonian in USA, in Europe, Europeana is the project of the same character uniting the digitized versions of the works having a cultural significance.

In Europe, work began in 2005 on a digital archive to capture its cultural heritage, which in 2009 became known as Europeana; Sponsored by the European Union, Europeana includes a large collection of digital books and library resources, but it also has a strong focus on museum collections, demonstrating that traditional institutional boundaries break down in the digital world...The content is drawn from 31 countries, and the website had 5.3 million page views in 2012, up from one million in 2010 (G. Wayne Clough 2013, p .45).

Millions of objects on the website come from all around Europe. Collections are constantly expanding. Biggest amount of objects on the website come from The European Library which is the organization of the non-profit library services.

Current amount of objects from the library are as much as 53,011,968 uniting 1 221 922 images while the rest are texts, sound files, videos and 3D models.

Material found on the website of the Europeana can be used with the attribution, with the permission or with the restrictions. When it comes about image files, therefore the visual material, most exhibits on Europeana website come from Netherlands, followed by the Sweden, Italy, United Kingdom and Belgium. Out of 35 countries sorted by the amount of the works, Estonia ranks as number 33 with only 49 images to have available for the public display. Two more countries below Estonia are only Ukraine and Luxemburg. Also the comparison with

another Baltic country, Lithuania would be pretty dramatic as the neighbor country ranks 15<sup>th</sup> in this list.

Speaking about Estonia, MUIS ([www.muis.ee](http://www.muis.ee)) is the platform where the art works from all around Estonian museums can be viewed.

So called MUIS, therefore the Museum Public Portal is the main portal of Estonian museums available in three languages – Estonian, English and Russian. Works can be viewed after selecting the specific museum or by filtering the search through the keywords such as the name of the object, date, place and the description. Website has Wiki and “My Story” sections intended for the personalization of the museum experience however the reproductions themselves are not of a high quality and the online database of the collections is limited as well. This assumption is also farther validated by analyzing the data gained from the interviews with the museum and art professionals in Estonia where respondents basically complain about the user friendliness of the platform.

Interviews themselves are attached in the Appendix of this paper while the analysis is presented in the upcoming chapter.

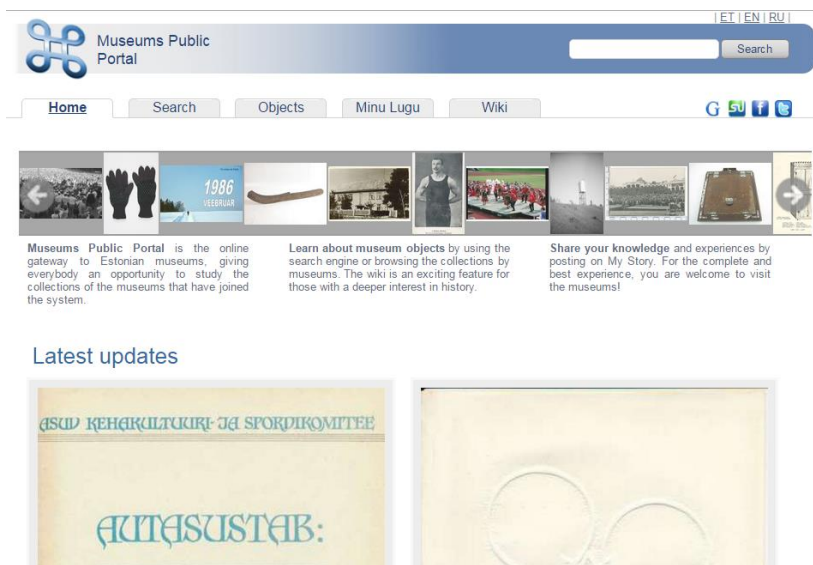


Figure 3: MUIS database/ Museum Public Portal (image from: [www.muis.ee](http://www.muis.ee))

### Chapter 3: Analyzing the Interviews with the Museum Professionals in Estonia

In scales of the Master Thesis work titled as the “Relativity of Objects, Transmedia Project” submitted to the Crossmedia Department of Baltic Film, Media Arts and Communication School at Tallinn University, supervised by Dr. Pille Pruulmann – Vengerfeldt and written by the MA student Adriana Sandu, interviews with an Estonian museum and art professionals were conducted in 2015. Accordingly, the data collected was analyzed and used in this research by farther referring to an author. Transcript of the original interviews can also be accessed in the Apendix 2 of this paper.

Adriana Sandu in her thesis work states that initially interview invitation was sent to 7 different museums.

Invitation for collaboration were sent to the following museums: Estonian National Museum, Estonian Literary Museum, History Museum, Tartu City Museum, Narva Museum, Maritime Museum, Kumu Museum. Six museum’s professionals agreed to participate: Maarin Ektermann from Kumu Museum, Triin Visnapuu-Sepp from Seaplane Harbour (Estonian Maritime Museum), Kaie Jeesser from Tartu City Museum, Krista Sarv from Tallinn History Museum, Piile Runnel and Agnes Aljas from Estonian National Museum (A. Sandu 2015, p.55)

For drawing the conclusions out of the interviews, for this research no specific software was used. Instead only the general steps of the process of qualitative data analysis were taken.

As the data had already been collected by other parties, within this research I went through the process of only decoding and describing the data.

Steps followed were:

Conceptualization, classification, categorization and identifying themes



Connecting and inter-relating data



Interpreting, creating explanations and providing the meaning

As the interviews were quite long and informative it was possible to focus on aspects relevant specifically for this research. Therefore it was possible to find out what are the digital drawbacks existing at Estonian museums and which digital solutions work better.

In total, A. Sandu in her MA thesis work depicts six different interviews from which the one with the KUMU Museum representative is exceptionally interesting for this research as KUMU itself is an art museum. Based on the analysis, in future it should be possible to farther focus on the digital solutions working well and on the digital shortcomings existing in regard with this museum. However other museums were also relevant as history museums usually also focus on art history topics and often house visual works of art as paintings or photo materials. Besides it was possible to have a look what kind of digital solutions are the museums of different profiles using and if they can be adopted as a successful practice also by the art museums.

Respondents touched the topics such as social media usage as well as the usage of different digital tools accessible for the particular museum.

Each interview is being accompanied with the short introduction by the respondent. According to the answers of the respondents the following has been highlighted:

Museum	Digital solutions which work well	Drawbacks
KUMU	<i>New website works better than the old platform</i>	<i>In general museum uses very little amount of digital platforms</i>
	<i>Pretty active Facebook page with 8000 followers</i>	<i>EMT (Estonian mobile phone company app) works in rare occasions.</i>
	<i>Museum also uses Instagram</i>	<i>Museum does not have any special mobile app</i>
	<i>Facebook page in two foreign language: English + Russian</i>	<i>Digital archive is separated from the museums' website</i>
	<i>Using YouTube for promoting the museum activity</i>	<i>Russian Facebook page is slower than the English one</i>



	<i>Based on an audience research, not only young but many elderly people use the website of KUMU</i>	<i>Boring Facebook page with just announcements</i>
		<i>No specific strategy for social media</i>
		<i>No definite technological development strategy</i>
		<i>Website is purely informative and not interactive</i>
		<i>Delayed issues related with the website development</i>
		<i>Mostly museum professionals and not the users can benefit from digital collections</i>
		<i>Lack of gamification strategy</i>

*Table 1: Data from the interview with the KUMU Museum representative*

Museum	Digital solutions which work well	Drawbacks
Maritime Museum	<i>Webpage, special webpage &amp; mobile page</i>	<i>RFID cards, intended for each user have many technical problems</i>
	<i>Instagram + Facebook</i>	<i>RFID cards can't contain photos and videos due to copyright reasons</i>
	<i>Estonian + English Facebook pages</i>	<i>Online &amp; Offline solutions are not often well connected with each other</i>
	<i>Planning to integrate mobile guides soon instead of audio guides</i>	
	<i>Quickly reacting on posts in Instagram &amp; Tripadvisor</i>	
	<i>Customer e-mails always getting answer</i>	
	<i>Attempt to use media effectively in order to reach the stories to the</i>	

	<i>society</i>
	<i>It's possible to take a photo at the photo booth at the museum. Photo later on is sent on your e-mail</i>
	<i>Gamification elements are integrated on the museum website</i>

*Table 2: Data from the interview with the Maritime Museum Representative*

Museum	Digital solutions which work well	Drawbacks
Tartu City Museum		<i>Bad online profile with old webpage</i>
		<i>Rarely using Facebook (museum professional explains it due to the special aura inside the museum)</i>

*Table 3: Data from the interview with the Tartu City Museum Representative*

Museum	Digital solutions which work well	Drawbacks
Tallinn History Museum	<i>Facebook page is actively used (posting everyday)</i>	<i>Website with only basic information; no time to work on virtual exhibitions</i>
		<i>Lack of human resources to deal with the social media management</i>

*Table 4: Data from the interview with the Tallinn History Museums Representative*

Museum	Digital solutions which work well	Drawbacks
Estonian National Museum	<i>New website (in process of developing in 2015)</i>	<i>Using Twitter &amp; Facebook mostly for only marketing purposes</i>
	<i>Besides Facebook, also using a</i>	<i>Using Facebook only informally</i>

	<i>special page for photo submission. Page is linked with the Facebook</i>	
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*Table 5: Data from the interview with the Estonian National Museum representative*

Along with the analysis of the museums in Estonia and their relation with ICT, also main drawbacks appearing in the MUIS (Museum Public Portal) were identified while interviews. More specifically respondents are mentioning that many of the components on the website don't work. It has been suggested that the story section on MUIS portal had some kind of filtration method or the limitation while inserting the words in the field.

KUMU Museum representative mentioned that the idea of having a story section in MUIS portal is good however the expression might kill this idea.

Also reviewing the interview data identified that what's good regarding the portal is the fact that all museums can insert information which later can be reused. Also museums don't have to pay for it as it is funded by the state. Portal is open to public and it is possible to collect information around the piece however it lacks interactivity.

One of the respondents named the portal as an "unfriendly platform" while other referred to it as "complicated". It was also stated that MUIS is currently more useful for the administrative purposes rather than for the general users.

## Chapter 4: Digital Art Archives and the Mobility of Frame

### 4.1 Cases of the Louvre and the Van Gogh Museum

Chapter 4 focuses on the benefits of the “mobility of frame” integrated in couple of online art archives nowadays and arises an idea that though such observation of the art piece outcome might be different than the one possible to gain at the museum while real life observation.

Subchapter 4.1 discusses such possibilities on examples of the museum archives while subchapter 4.2 discusses the same idea offered by the private corporation.

In one of previous chapters research showed the visiting statistics at Louvre brought by one of the online art news portals. On January 2, 2015 the same portal published a text titled as: “Which Five European Museum Directors Are Doing the Best Job” where the head of the Louvre mentions that his aim is to make the museum “More open, easier to understand and access” (news.artnet.com). Logically this might be achieved through the digital solutions as well.

Website of the Louvre ([www.louvre.fr](http://www.louvre.fr)) offers any online visitor a possibility to explore an Atlas Database of Exhibits. Catalogue covers all the art works exhibited in the museum number of which is around 30 000. Items are accompanied by explanatory texts. Database is being constantly updated and new images of the exhibits are being added. It’s possible to brows an art work by including all words, any word or an exact phrase into the search line on the web page.

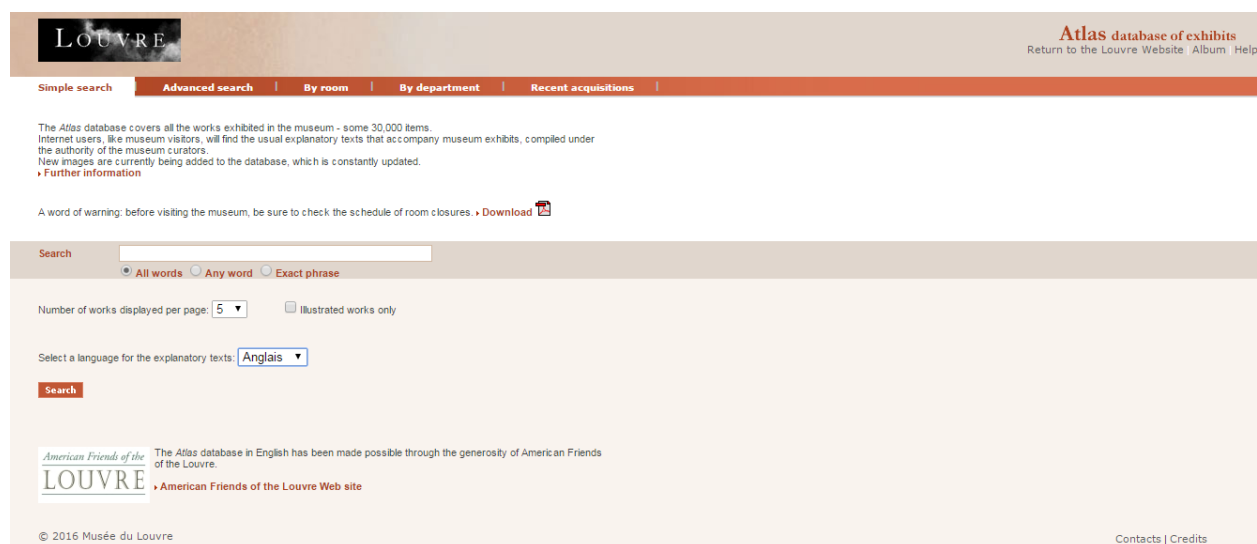


Figure 4: Louvre’s Atlas database of exhibits (photo from: [www.louvre.fr](http://www.louvre.fr))

Maximum number of the images which page can display at one time is 20. It's also possible to filter search by the language of explanatory texts accompanying art works. Texts are offered either in French or in English. For this purpose, Louvre has been co-working with the corporation named as "American Friends of Louvre". English version catalogue features 22 000 works of art, including: Near Eastern, Islamic, Egyptian, Greek, Etruscan and Roman antiques as well as sculptures, decorative art pieces, paintings, prints and drawings. On the website of the museum it's mentioned that the main purpose of organizing an English version online catalogue is improving museum visiting conditions for the foreign (English-speaking) visitors.

Another option to find an art work through the Louvre's digital catalogue, is to narrow down the search by an Advanced option; It's possible to choose the category where the art work belongs and the department from the list. Visitor can enter the name of the artist, title, material and technique used and also an inventory number if applicable.

Third and not the last option to access an artwork digitally through the Louvre's catalogue is searching for it by the room. Visitor should select the Wing (*Sully, Richelieu or Denon*) and the Floor of the building, after which page displays a map. One can easily select desired room by simply clicking on the map.

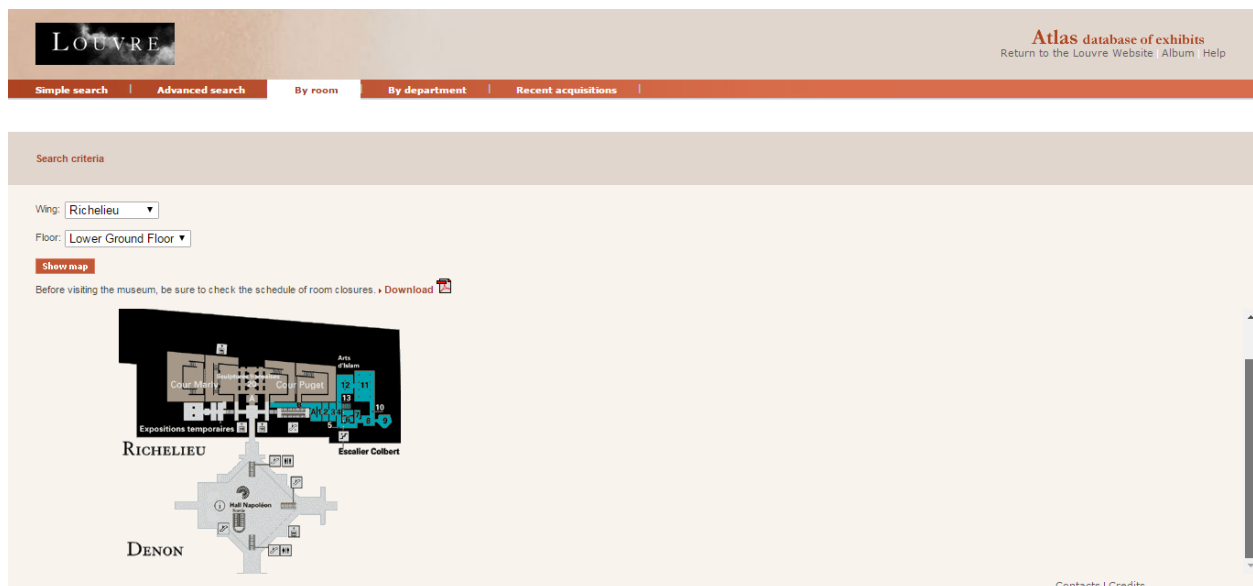


Figure 5: Louvre's Atlas database of exhibits/ "by room" search option (photo from: [www.louvre.fr](http://www.louvre.fr))

Last two options to find art works inside Louvre's web catalogue are browsing by Department and by Recent Acquisitions. By help of the last category it's possible to brows items acquired over last five, four, three, two or one year by using the filter.

Digital archive of the Louvre faces some shortcoming while accessing the pieces by inserting the date of creation. Such search line simply does not exist on the page.

As for this part of the research combination of immersion and the property checklists methods of expert evaluation were used it was relevant to test how the archive displays works.

For this purpose the painting by Francisco de GOYA's (Y LUCIENTES) Woman with a Fan/Mujer con abanico had been chosen from the Spanish catalogue.

Belonging to Romanticism style, it's a female portrait painted in oil, however the page does not display this information. Louvre's digital catalogue provides an online visitor with information when the painting was purchased and where exactly in the museum it's located.

As for the visual image it's possible to have an insight about the original dimensions of the painting (H 1.03 m; W 0.84 m). Also zooming in and observing a close up of the reproduction is not possible through the website.



Figure 6: Francisco de GOYA's Woman with a Fan/Mujer con abanico (Photo from: [www.louvre.fr](http://www.louvre.fr))

Situation does not change dramatically while displaying other reproductions. Catalogue gives basic information without the possibility to get a close-up view.

The recent addition to the web catalogue of the Louvre is “A CLOSER LOOK” series. Also this way Da Vinci’s greatest masterpiece Mona Lisa can be viewed. Visitor can start observing the painting by help of the short video where the camera is scrolling up the portrait revealing the most precise details of the painting. Later on it’s possible to view a very high quality image from different latitudes by zooming in and out.

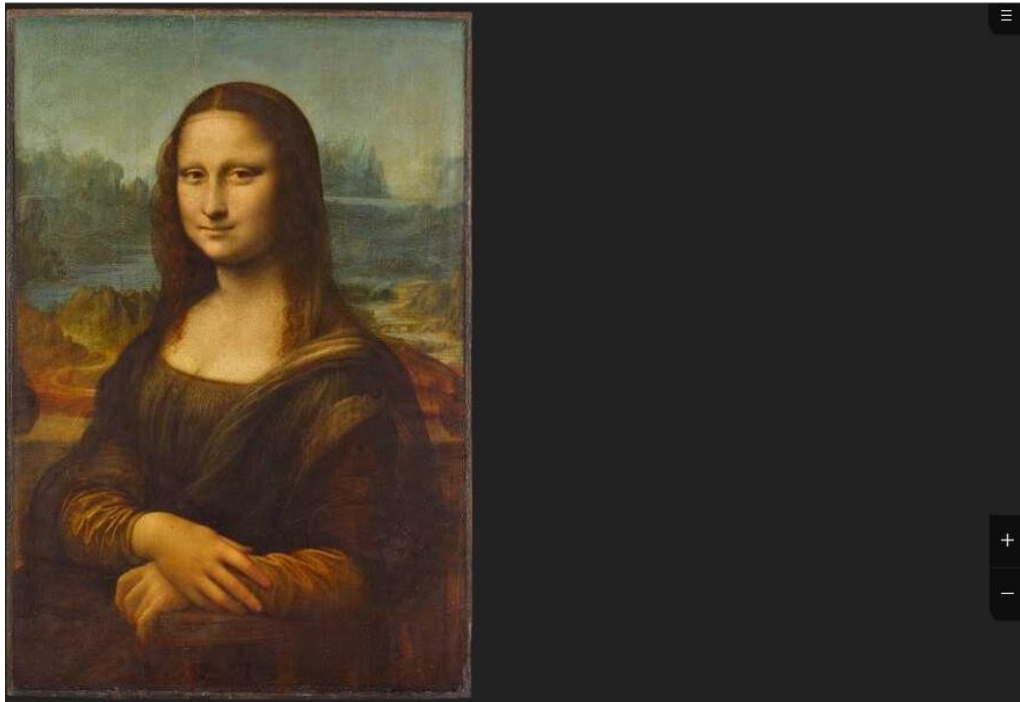


Figure 7: Leonardo da Vinci, Mona Lisa (“A CLOSER LOOK” – photo from: [www.louvre.fr](http://www.louvre.fr))



Figure 8: Leonardo da Vinci, Mona Lisa (“A CLOSER LOOK” – photo from: [www.louvre.fr](http://www.louvre.fr)). Close up of the portrait by using online zooming in option.

In his book, *The Language of New Media*, Lev Manovich mentions following: “Just as a rectangular frame of painting and photography presents a part of a larger space outside it, a window in HCI presents a partial view of a larger document. But if in painting (and later in photography), the framing chosen by an artist was final, computer interface benefits from a new invention introduced by cinema: the mobility of the frame. As a kino-eye moves around the space revealing its different regions, so can a computer user scroll through a window's contents” (C. Matteo, D.R, Giovanna 2015, p.236).

Kino-eye itself is defined as “that which the eye does not see”, as the microscope and telescope of time (*Visualizing Vetrov*. L. Manovich, p. 4).

By introducing a “Closer Look” series Louvre is definitely making an attempt to benefit from the mobility of frame. In this case computer user can scroll through the painting and observe brush strokes and artistic technique from a closer perspective than possible at the museum. Something that eyes do not see at museum is captured on camera and accessible for the computer user for free however the fact is that Louvre currently allows only two of the works from its catalogue to be observed this way.

In case of Van Gogh Museum’s the web catalogue allows the user to get to the details by using four different zoom views. Starting from the long shot of the whole frame, ended up by the



extreme close up where it's possible to distinguish even the brush strokes on the painting. The web catalogue of the museum allows dragging the photo reproduction in the desired direction and observing it precisely.



*Figure 9: Vincent van Gogh, Sunflowers 1889 (extreme close up of the painting from the online catalogue of Van Gogh's Museum/ [www.vangoghmuseum.nl](http://www.vangoghmuseum.nl))*

With the same purpose, museum also uses a special app. Touch Van Gogh is an English-language, award-winning application aimed to explore Van Gogh's painting style. Application which had received the gold for the category of the best app of the Interaction Design and Communication Award can be found in App Store or Google Play. Through the app it's possible to analyze artist's technique on the level of sand grains.

In his work, *The Work of Art in the Age of Mechanical Reproduction*, Benjamin notices:

With the close-up, space expands; with slow motion, movement is extended. The enlargement of a snapshot does not simply render more precise what in any case was visible,

though unclear: it reveals entirely new structural formations of the subject. So, too, slow motion not only presents familiar qualities of movement but reveals in them entirely unknown ones "which, far from looking like retarded rapid movements give the effect of singularly gliding, floating, supernatural motions. Evidently a different nature opens itself to the camera than opens to the naked eye – if only because an unconsciously penetrated space is substituted for a space consciously explored (W. Benjamin, 1936 Ed H. Arendt 1968, p. 236).

Alike to Benjamin's vision, having a possibility to enlarge the snapshot, glide and float through the artists style and technique can open up an artwork for the spectator from a very different perspective and help perceive details which in real life observation might not be that vivid.

When speaking about close-ups, slow motion and enlarged snapshots while viewing art it will be relevant to also shortly discuss one of the leading online art viewing platforms nowadays, the Google Art Project - offering the similar possibilities.

## 4.2 Google Art Project

In their work *Google Art on Canvas*, authors L. Leggero and F. Lorenzin speak about the project with the similar title. What artist did in scales of the project was collecting cropped images of high quality reproductions of different painting available at Google Art archive.

Leggero manages to show the inaccessible secrets and flaws in the grain of some best-knowing paintings in the history of art. A contemporary readymade in which the micro formal aspect of those paintings is magnified and is scrupulously exposed, challenging the viewer's perception, artist plays with the medium and the technique, where new and old has merged, revealing that the stylist "footprint" can uncover a complete artistic manifesto (L.Leggero, F. Lorenzin 2016, p. 23).

The same authors in the similar work speak about Google's Data archive and refer to the company with the word "immense" (L.Leggero, F. Lorenzin 2016, p.22).

The Google Art Project is an online tool used for the art-viewing. It started out on February 1<sup>st</sup> 2011 by putting more than 1000 works together. Authors of the project were the people passionate about arts. They say that they were long thinking about how to use technology to bring art closer to the people (source: googleblog). Today the tool helps museums in doing so.

Authors of the conference paper "Museums in the Digital Age, Museums and the Development of Active Citizenship, state:

While Google's projects were, and still remain controversial and contested, they have been very successful and many museums are currently cooperating with them, for example within the Google Art Project" (L. Bergamo...2013, p.9).

Project today gathers pieces not only from museums but also from archives such as of White House for instance. It is a free tool created with educational purposes, currently featuring 249,351 items in total and accessible in 28 different languages. It also features street art pieces which is one of the rare occasions when public artworks are so massively exhibited in same setting next to the works of famous masters.

Project which belongs to Google Inc gives the user possibility to virtually visit galleries of the partner museums and explore informative as well as the physical side of the art work.

Walking feature is based on the Street View option, same as used in Google Maps and Google Earth which provides panoramas enabling the user to choose the direction for the walk through.

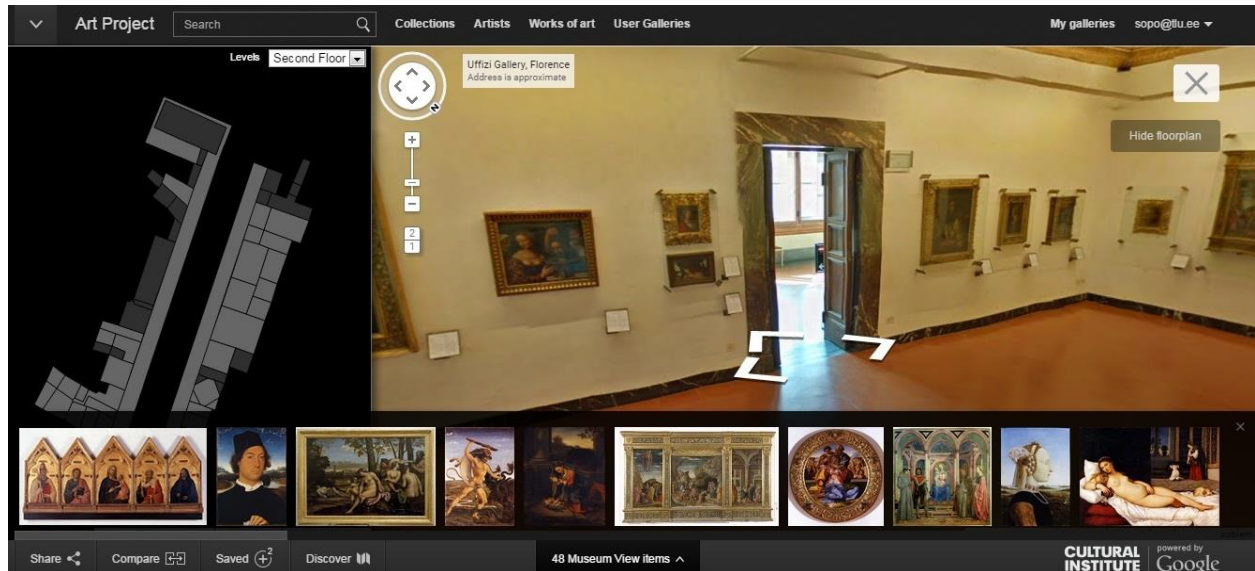


Figure 10: Screenshot of the museum view from the Uffizi Gallery, Florence (source: the website of the Google Art Project).

Street views can also be accessed directly from the Google Maps. Once the user is inside the gallery he/she can freely walk in between the rooms. Also it's possible to directly access paintings from the Street View. Once approached to the reproduction visitor can click on the annotation which directs the user to the photograph of the art piece. Walk through function is very much imitated to the real life as while walking one can stop and explore chosen works. Annotations also allow jumping to another section and exploring related works from the same artist or the YouTube videos about the piece.

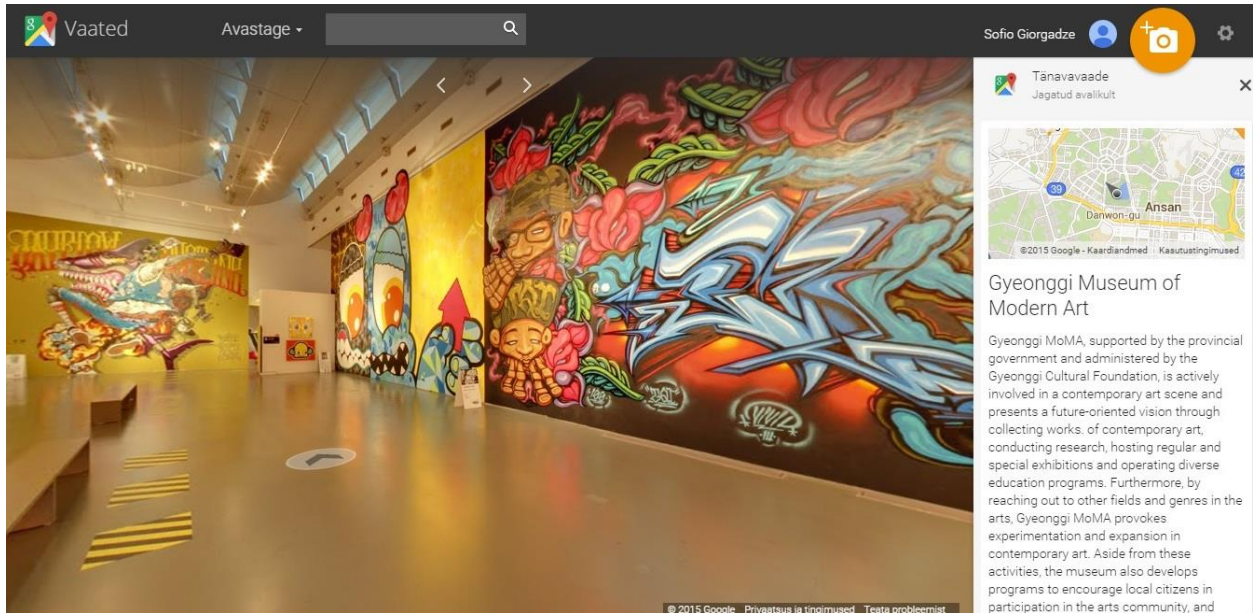


Figure 11: Gyeonggi Museum of Modern Art accessed from the Google Maps' street view (source: Google maps)

Another catchy feature of the project is enabling visitors to create their own galleries. This feature is not just about putting favorite art works together under one folder but here one can save specific views of the works. Project also allows creating personalized collection. For creating an own catalogue user needs to sign in with the Google account. User is not limited in amount while adding the works in the collection. Also it's possible to include any of the artworks in the collection. From the same section one can comment art pieces and share it on the web by using URL shortener.

Today Art Project also integrates Google + in it, which means that the user can add audio or the video products to their collections.

While viewing artworks visitors also have a possibility to access information about an art piece such as a title, size of the frame, material (s) used and the name of the author. Amount of information changes depending on a piece.

While speaking about the differences between the real life observation and an online art-viewing, one of the cases from the project can be drawn as a successful example.

*"No Woman No Cry"* (1998) is a painting by Chris Ofili. Work contains phosphorous colors and can be differently illuminated during the night, so in the darkness. Project offers both versions of the painting for the display while at museums such viewing not always might be possible.

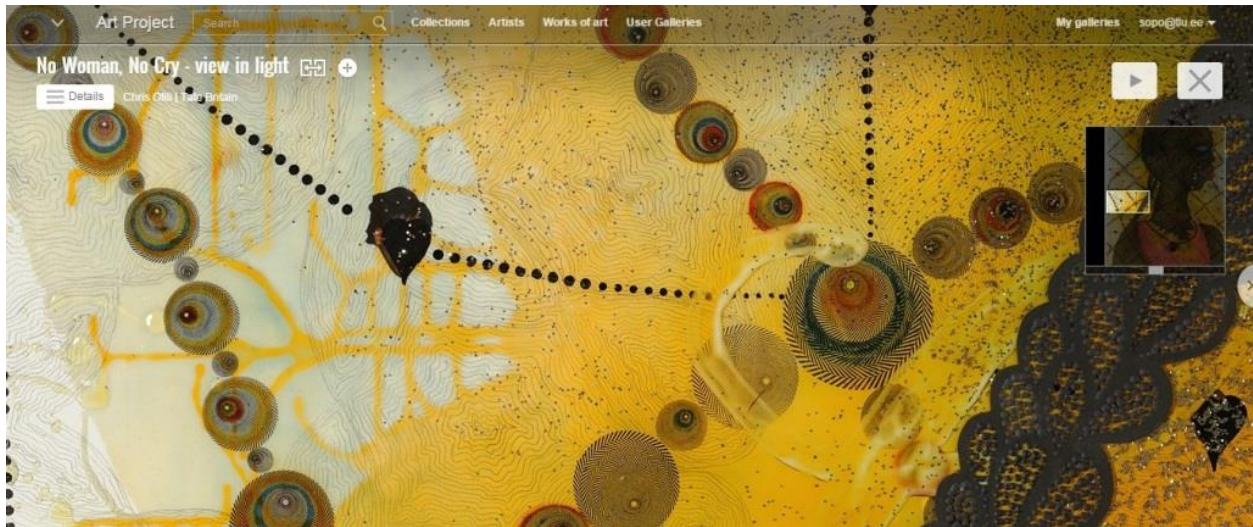


Figure 12: *No Woman, No Cry* (1998, Chris Ofili) – close up of the painting. View in light (source: Google Art Project database)

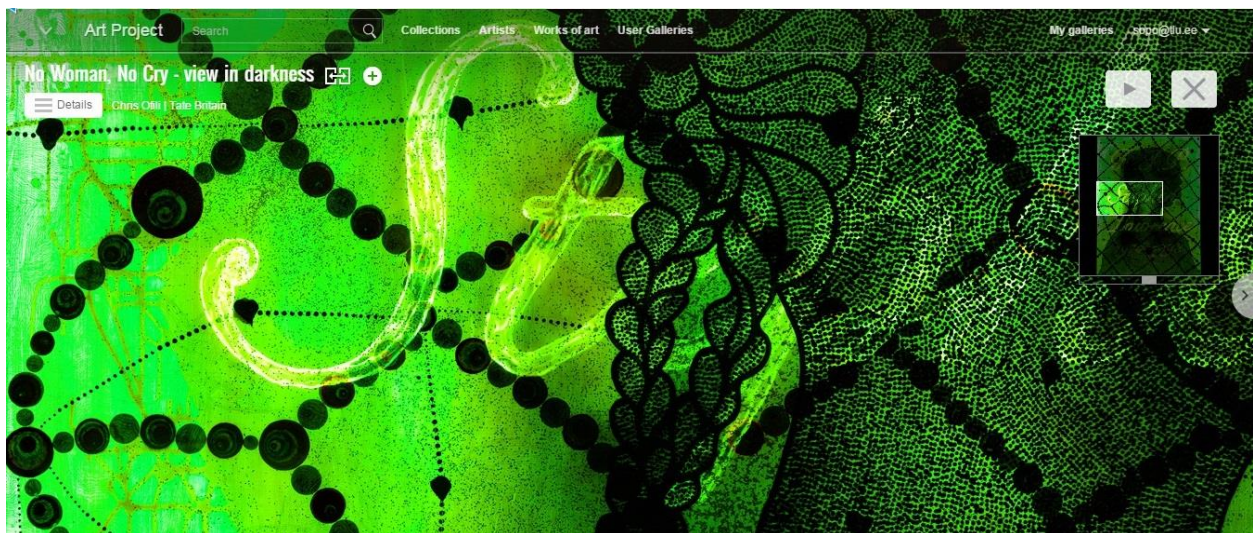


Figure 13: *No Woman, No Cry* (1998, Chris Ofili) – close up of the painting. View in darkness (source: Google Art Project)

Besides all the good, GAP has already faced couple of copyright cases. In some occasions owners of the artworks still hold the copyright on them, even thou they are exhibited in the museums. In such cases Google blurs the reproduction and it's not possible to see it not even from the street view which makes the whole experience incomplete.

## Summary

Initially research had two questions two answer:

Why is it so important that museums and ICT effectively communicated with each other? & Are online art-viewing solutions capable of offering more humanized experience to the viewer than the one while real life observation?

Through the research the answer to the first question is tried to be found mostly in the theoretical analysis. To approach the answer of the first question, first the nature of art itself as something free is being emphasized. Literary sources showcase the fact that in past museums were not open to general public but by the time it became inevitable to open up archives.

Museums became public institutions during the Renaissance. Based on literature analysis, from this point research shows the inertia of the art trying to become more and more public. First it moves in the streets and the new art form street art is being formed. The significance of the street art as an art form is being validated by the works of authors such as M. Irvin or by the fact that street art more and more becomes a dispute and the part of an academic life nowadays.

Research shows how the street art is fueled by the internet, making it possible for everyone to be aware of such works which for instance are executed in politically tensed regions and which without internet would never reach that level of visibility as they do know. However on the other hand research makes it clear that another side fueling (street) art is a museum. The case of the street artist Banksy and his work from street moving into the museum is one of such examples. By drawing in the visiting statistics at different museums, research also shows how hugely popular these institutions are today. These all leaves us with an assumption that today still museums and the internet are two most powerful actors when it comes about viewing art.

Idea that along with the museum, internet is also a powerful player, in preservation of cultural heritage, is validated by the presence of such online archives as Europeana and Google Art Project, owning a copyrighted material for viewing and in case of the last one with a very high quality.

Besides the theories brought as the base to validate the problem that nowadays museums are not using the ICT capabilities as it would have been in an ideal situation, the existence of the

problem is also supported by the interviews held with the museum and art professionals in Estonia. Interviews reveal the drawbacks existing in the main portal of museums in Estonia - MUIS (Museum Public Portal). In the interviews MUIS is named as not user friendly platform which might aid more to administration rather than to the users. Also it's been mentioned that the "story" section in the platform is not well integrated and it would have been better to improve it with some kind of filter not to kill the idea by the expression, so users would enter more polished ideas.

MUIS is a free platform for museums and the data entered there can be re-used but it might have worked better for creating a more humanized experience for the viewers. One of the respondents mentioned that MUIS portal is good for finding information around the piece but not for the viewing.

Similarly to Europeana in Europe, Smithsonian is the initiative digitizing cultural heritage in USA. Research showed that project still today is sustaining its life by the volunteer participation. Nowadays this might be something museums should focus more on. As also the interviews reveal, implementing ICT solutions at museums is still a very much subject of budgeting therefore a volunteer participation might greatly ease the situation in this sense however this is the subject to be discussed farther.

Europeana database greatly lacks visual exhibits from Estonia. Out of 35 countries, Estonia is 33<sup>rd</sup> while the neighbor Baltic state, Lithuania ranks 15<sup>th</sup> in the list. In itself, The Google Art Project also seems to be very promising platform however as the research outlined, the main challenge for the platform is still a copyright. Many of the exhibits are blurred out cause of the copyright issues and this again makes the experience incomplete. Speaking about all these a new question arises why not to stop relying only on external institutions (such as Europeana and Google Arts for instance) and try refine things from inside of the museum, maybe again through the volunteer participation?!

What we see at museums today based on interview analysis is that in many cases museums use very limited amount of digital solutions, websites are purely informative rather than interactive. In case of KUMU museum for instance, digital archive is separated from the KUMU website and belongs to the Estonian Art Museum. In the interviews it's also mentioned that it's due to the



lack of human resources that social media is not used effectively (Tallinn History Museum). What is the worst is that in case of KUMU, interviews reveal that the museum does not have any definite technological development plan. But it's not only in Estonia where the shortcomings exist, but they are also present in the digital catalogue of Louvre for instance. Today Internet can be a driving force to minimize these shortcomings.

Paper highlights the power of internet making artists popular and imposing totally new approach one can observe art by help of the mobility of frame, by zooming in and being able to follow the rhythm and the style of the artist, by immersing into brush strokes on a sand grain level and by benefiting from the lifelong educational character of high quality online archives. On the one hand these all serve as a reasonable grounding to assume that internet and the museum nowadays can definitely reinforce each other and it is increasingly important that these two effectively communicated while on the other hand the subject is really vast and suggests to be researched farther.

As the title of this paper is The STEP Toward Humanizing Online Art-Viewing Experience it will be relevant to say that this thesis can only partially answer the second question if the online art-viewing solutions are capable of offering more humanized experience to the viewers. Again the paper depicts differences while viewing art through high quality online archives that definitely suggest viewers some personalized experience, like the possibility to benefit from enlarging the reproductions, observing high quality art pieces in a detailed manner and by zooming in and out and this way identifying with the style and the mood of the artist. At the same time outcomes gained leave a room for farther development of the topic and other steps to be taken in this direction.

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## Appendix 1. Interview Questions

The interview is about the relation between crossmedia/transmedia concepts and museums and has three main areas: The integration of multiple platforms in museums activities; the role of audience from museum perspective; constraints in developing the “ideal” exhibition; The purpose of the interview is to reveal the perspective of museum professional on the topics mentioned before.

### **Introduction**

Can you please say a couple of words about your experience as a museum professional? Can you point out your fields of interest?

Can you please describe the profile the museum you are working for?

Please describe your favorite museum exhibition and motive your choice.

### **The integration of multiple platforms in museums activities;**

The use of multiple platforms lately has changed the relation between audience and museums. How do you feel these changes from a museums professional point of view? What are the online extensions for the museum that you represent? (Webpage, mobile app, social media accounts) Can you describe the profile of your museum, as shown in the online environment?

Can you please describe the process of creating new exhibitions and museum projects starting from the artifacts and their stories?

Besides museums’ professionals who else is involved (marketers, designers)? What are the challenges when it comes to designing exhibitions for multiple platforms?

How would you describe the connection between the museum and an online environment? Is the online used for promoting real exhibitions or for the expansion of the content also?

### **The role of audience from museum perspective;**

What are the museums functions in the actual social context?

What is the profile of the audience that you feel it is not present in the museums and should deserve more attention?

What do you consider about the concept of participatory museum? Do you think it is just a concept or could it be actually applied? Please offer some arguments.

In a social media context, how does the museum engage audience?

Please give some examples of interactive elements designed for engaging audience for your museum?

### **CONSTRAINTS**

How do you measure the success of an event/exhibition?

What is the economic model of the exhibition? How does it get financed?

What is the impact of financing on engaging audiences? Do you feel that the financial part of the project guides its success?

In an ideal situation (having all the money from the world) if you would design an exhibition what are the things you would focus on?

Appendix 2 – Interviews Transcript

## **Interview with Maarin Ektermann Kumu Museum**

#00:00:13-6# **Interviewer:** As an introduction could you please say a couple of words about your experience as a museum professional? Giving a context to this interview and what's your field of interest.

#00:00:30-7# **Maarin Ektermann:** I work in here as head of Education Department and under this department we try to organize every kind of communications and events with our audiences. It means that through our department there are audience programs from kinds starting 3 years old and ending somewhere with our seniors club. Mostly our events have been for a long time related with programs for schools and kindergartens - they come very regularly and now we are trying to add more and more events to individual visitors and also trying to develop tools for individual guests, for their better viewing experience in exhibitions.

#00:01:40-0# **Interviewer:** Can you please describe the museum environment, the profile?

#00:01:45-9# **Maarin Ektermann:** Kumu was built in 2006. It's a new environment. Next year it's turning 10 and I think by now it's quite visible on what it can be used for and what kind of functions are here easier to serve others. It's actually one branch of Estonian National Art Museum. It means that Kumu is focused on the period of 20th century art and contemporary art. Actually it has lot of different formats under one roof because we have both temporary exhibition and permanent exhibitions. We are also producers, so we produce contemporary living artists' exhibitions, which means a different role from being an exhibition venue. We are hosting in collaboration from partners from abroad a lot of traveling exhibitions. It means that Kumu is actually in a very different position towards what kind of exhibition is happening. Either its artist is living or dead is also influencing the program that we're attaching to the show.

#00:03:21-2# **Interviewer:** Can you please describe your favorite museum exhibition?

#00:03:28-5# **Maarin Ektermann:** My favorite museum exhibition I think it should have an element of surprise. I really like exhibitions that are working as a whole, as an environment. It means that the exhibition design is not only, I don't know, that you painted the walls in different colors, but it's installed even. The design is physically in strong dialog with the works exhibited. So, my preferences are mostly towards contemporary art exhibitions that allow the bigger playfulness from the side of curators, artists and designers. Of course the works have to be very good, or the topic itself interesting, but the exhibition is a very physical experience. I don't like exhibitions with many screens and I think that exhibitions that I see immediately that they are demanding something from me, some kind of interaction, are making me a bit skeptical. Part because I've seen a lot of interactive solutions that are not actually working, so there's this certain skepticism towards this concrete medium, plus I think it's also important to meet the art work as an original, and try to be physically present as much as possible. I think I like a bit more old-school exhibitions; if there's a lot of flashing screens everywhere I rather not engage with them.

#00:05:18-9# **Interviewer:** Do you have a specific example?

#00:05:26-9# **Maarin Ektermann:** Not immediately. Because my interest as an art historian or art critic has been for quite a long time in self organized art practices. Really like, I don't know, the first Athens biannual, a couple years ago - it was actually 10 years ago. If the exhibition is organized in a non-traditional space, for example either occupying apartments or buildings and it's narrated as chapters, not as individual work, but really strong chapters.

#00:06:16-8# **Interviewer:** When we talk about the integration of multiple platforms in the museum activities (I'm referring not just as a marketing tools, not just promoting the exhibitions for museums using platforms and this type of things) what are the platforms that you use here in Kumu Museum?

#00:06:42-3# **Maarin Ektermann:** We use very little right now. We have some plans for developing this area. But right now Kumu has been working as a quite conventional art space. It means that we have sometimes created together with the partner EMT (the Estonian mobile phone company) special apps related with exhibitions, but it's



been really rare occasions. Actually when you are going to an exhibitions almost everything is there, on paper or on the wall.

#00:07:34-7# **Interviewer:** Can you give me one example about using a mobile app?

#00:07:40-9# **Maarin Ektermann:** For example, we had last spring an exhibitions by Raul Meel, a conceptual artist from the '60s and '70s continuing to nowadays. He had this huge installation piece - big dices that in the '60 they used be movable, the exhibition guests could move them. But because now they are quite fragile you can't move them. Instead of numbers they have small fragments of words or letters, characters. If you rolled them you can actually construct abstract poetry or abstract phrases. EMT create a mobile app where you can shake the phone and you can use the dices again as they were meant. That was a quite nice dialog because we also exhibited original dices and on the side you had the opportunity with your own phone or tablet to use the same program.

#00:09:09-7# **Interviewer:** How did it go from the point of the user? Did he just went and there were QR codes?

#00:09:17-9# **Maarin Ektermann:** I'm not if you were able to access it through QR code or download it somehow from the webpage. But there were also some phones present in the exhibition, so you could use that device which was already opened there.

#00:09:44-9# **Interviewer:** What are the online extensions for Kumu Museum? Do you have a webpage? Maybe adapted for mobile or different mobile app, or social media accounts?

#00:10:02-2# **Maarin Ektermann:** We don't have a special app now. We are actually applying for funding. We are writing a quite big application right now in order to introduce the virtual tour. We decided that we are not investing not at all money to hardware, but more to software. In a close future we are trying to work more with what people have already so we're not buying a lot of tablets or something like that; but whatever device you have you can use it here. This app is hopefully coming in the next few years. Besides that we just moved our webpage from older platform to newer one and it should be now more adjustable to different screen sizes. We also have a Facebook which is quite active. We have over 8000 followers there and we also recently started doing Instagram as well. So again, it's quite traditional and plus we have digital archive; it's also online; it's for the whole art museum and you can find works there, get some basic information, see the images and so on. So it's the digital archive of Estonian Art Museum. We are trying now to bound this archive that has many pictures there already that are on exhibitions or permanent exhibitions to connect it more with our actual webpage and actual traffic because it's sitting separately now.

#00:12:02-5# **Interviewer:** I've seen on the web platform Europeana that you have a high presence. What is your experience with that?

#00:12:15-3# **Maarin Ektermann:** For me it's complicated to answer because we have a different department for communication and marketing. This is department is for the whole museum. It means that they are taking care of every branch. Where our information actually moves I even don't know because I'm working mostly with the social media and our home page. We also have a newsletter now for about a year. This is something that we send out directly to our visitors who applied for that.

#00:12:54-0# **Interviewer:** When we talk about social media, let's say Facebook, what is the strategy? What are the posts that reach the audience better? What do you post there?

#00:13:08-1# **Maarin Ektermann:** It's also administrated mainly by this communication office in our organization. I'm just adding there something. It seems that mostly what's going up is our events. We have a lot of opening, meetings with artists or our studios - a lot of workshops. It's basically just sharing what is the next thing happening here. Sometime in our Instagram we are trying to do a bit more familiar, behind the scenes type of information - the everyday life in the museum and not so formal speech type of thing. We also, quite often, do bigger exhibitions and because one exhibition can be up for 3 or 4 months we create a separate Facebook page and we the Facebook on contemporary art in Kumu is also in English and we also have a Russian page that's been a bit slow, but now it's starting up again because we have a new person administrating it. A lot of exhibitions are creating their own

communities; it's especially true for our 5th floor exhibitions, the contemporary arts. They are attracting a lot of people from the art and cultural scene who are mostly online and getting their information from there. The pages are publishing what kind of press coverage it has been and what is going on now type of information. Our main Facebook page is, I would say, sometimes quite boring because it's just announcements. I think that's also because I don't think we actually have a strategy towards social media. It's kind of learning by doing. On the Facebook we have 8000 likes, but actually the posts reach 300 up until 800 likes. And on how to get more people actually seeing the page they like I think we are now considering paying for it or making certain campaign on Facebook and also trying to post more about the social aspect of the museum or the familiar or human aspect, not only that something is happening here or you can meet this artist or go to that workshop, but more photos of the openings and tagging more people so getting Kumu into circulation not as a bulletin board but actually to other people's walls as well. I think we are somewhat trying to start a strategy - it's been something that we know we have to do but I believe there hasn't been special development of plans and I'm trying to take the social media back from our main communication department because they are running all 3 museums so it means sometimes it's easier from here to do this type of communication than it is for them. We are somehow negotiating what is going to happen.

#00:17:37-7# **Interviewer:** What about Instagram; are the photos an integrating part of the project?

#00:17:50-1# **Maarin Ektermann:** What do you mean by integrated project?

#00:17:53-5# **Interviewer:** Have you thought more in the terms of: "Ok, this month we're going to post every day two photos with what's happening behind when we build this exhibition"? Or is it not so strict?

#00:18:13-8# **Maarin Ektermann:** Right now it has been silent for some couple of weeks because it's also the question who is doing that. I wouldn't like the main communication doing that because it seems that they don't have enough initiative or enough time, but it looks it's my job, the task I'm taking on myself to do and right now only 3 people have access rights: the curator, me and my co-worker from the Education department. It's quite constantly running like it's the new thing and it doesn't have any planned events yet. What I was trying to do is that when we have the installation process to the new exhibition just to give peeks behind the scenes and also I had this idea to show the audience more how the exhibition halls look like when the installation is happening. So I've been taking a lot of pictures of things you don't expect to see in a white cube - ladders, tools lying around everywhere. I was trying to give those insights a little bit and also I was just trying to pick random works either from the temporary exhibitions or our permanent collections and make something like the pick of the day. What's been really popular, because I've started following other art museums and institutions to see what they are doing: For example Guggenheim or MoMA are very often updated, maybe a couple of times a day. Our page had maybe 2 new photos a week. I always see works by some artist because it's his birthday and I even don't know if we have this kind of information - if an artist in our permanent collection has his birthday today. It would be a huge research to put it all together. I'm trying to increase the circle of people who are responsible for that account so there would be different hand writings. I actually really have to do the next post today or tomorrow because it has been silent for quite long and it's very obvious that one post per day is quite demanding so I think 2 or 3 per week is quite good.

#00:22:01-9# **Interviewer:** Can you please describe the process of creating new exhibitions or museum projects?

#00:22:12-7# **Maarin Ektermann:** In Kumu we have staff curators. It means that we have one curator that is working with the period between 19th century and the first half of 20th century. We have one curator who is working with the art after the Second World War and then we have another who is working with contemporary art, plus one that's a really grand old lady and very legendary curator who is working with all the periods. We have an official project manager who is also sometimes in a function of either project manager when she's bringing in exhibitions from different institutions and sometimes she's also curating together with someone. Then we use guest curators, but basically the main exhibition plan is made around 2 years in advance usually with the staff curators together with the director of Kumu who is also an art historian and sometimes curating. Everybody has some idea on what they like would to work with and then they start to discuss the actual timetable and when the exhibition could happen. It really depends a lot if it's a cooperation with an artist abroad or, more importantly, some kind of institution abroad. When sometimes they travel the exhibition we have a different slot that we have to just put it there. The negotiation is between the projects that are invading us, something that we are asking for from abroad and the individual or

independent ideas that the curators are working with. The logic of Kumu is that our great hall next to the information center is usually for traveling exhibitions and big cooperation with different foundations or museums. Fifth floor is contemporary art gallery, which means that it's a very different production cycle. The third and fourth floor "A" wings are for permanent collections and "B" wings is art from the same period but kind of a deeper insight. There is some logic in the building. It's basically staff curators in negotiation with different interests from outside the building.

#00:25:06-1# **Interviewer:** If we take one exhibition as example. Only the curator is involved in the creation or do you work with marketers, designers from outside? We're talking about exhibitions that are created here, not traveling collections.

#00:25:25-8# **Maarin Ektermann:** In the exhibition team there is usually a space designer or architectural designer, there's a graphic designer, also an installation team that has to build all the wishes that a curator and designers have. Usually the spatial and graphic designer are outside contracted, so for every project they are different people. Also usually there's usually me from the education team and a bit later communication and marketing step in. Sometimes we use separate project managers for bigger things, even if we are producing them ourselves. The project manager is somewhere between the communication department and my department. They are doing events and programs and also are trying to get people to come there. I or someone from my department is trying to get involved as much as possible from the very early stages; For example now, next February we have a big occasion - our 4th floor permanent exhibition is going to be totally renewed and it's a very big thing because this one has been here for 10 years, since the museum opened. We are starting to plan this process and it means that we have to think through the communication, what kind of people we want to engage or contract outside of the organization, also the program and the actual changing process - how to make it interesting for the audience or how to engage them. I think my position is not only education and making programs or inviting speakers, it's also thinking about how to communicate all that, what are the messages and how to engage people from different target groups. The set exhibition making team is the curator, two designed, communication and education.

#00:28:07-6# **Interviewer:** What are the challenges when it comes to designing this multiplatform exhibitions?

#00:28:25-1# **Maarin Ektermann:** I think nobody has time for that. It's something that you know you have to do or you should do, but there is no position for that, who know what you can do in this area; there's no competence in the building, because all our backgrounds are mostly art history, even from the same school. I think there's also a question for the bigger strategy in the organization - What is our technological development plans and where are we even going in relation with all the new possibilities and I don't think we have that yet. \_\_\_

#00:29:18-1# **Interviewer:** Who should answer these questions?

#00:29:20-7# **Maarin Ektermann:** We have an official IT developer so maybe you should also ask him. He's working part time and I'm not sure what he's doing. From my point of view I think those things in multiplatform are happening when somebody has either a very concrete idea or the energy left over. It's really random. If EMT is sponsoring, they have been sponsoring also our sound art exhibition, they have their own initiative. They know they can provide the know-how. If we have the content idea they can provide the solution. That's a very good cooperation for us because we're art historians and we don't know what we can even wish for. It basically decided if it happens or it doesn't, it usually doesn't.

#00:30:57-1# **Interviewer:** If we talk only about the web platform and the social media, is this only for promoting the exhibition, or do you have any examples where the content was actually expanded or the story was told in a different way?

#00:31:19-7# **Maarin Ektermann:** Our webpage is very traditional and it's mostly used to give out information, but it's not the page that you can surf around in your free time and you learn something new from there; you just get information. This is also something that we've decided to change and to make it more into an environment that you can explore, discover and prepare yourself better or afterwards find extra information; this isn't there right now. We now did with Stella Sarter, she's also studying crossmedia but at BA level, an internship. Her practice was to make some

very short video clips that we wanted to use on the homepage as teasers - creators talking about one art work for one minute. Now they aren't even up there in our homepage because the developers can't figure out the size of the box or something like that. It's very annoying and it's not happening; this is the reality, I have 9 videos and they are only on YouTube which is not separately visited because we're not uploading interesting data there. It's another problem I have to deal within this week. Mostly I think we should use a bit different voice and pieces of information on our Facebook and our Instagram. I think the Instagram is the best way to tell a story because for technical reason it's not blocking you for most of your viewers because it's free for everybody all the time. You can create quite visual narratives; they're interesting moments that are telling more than these announcement that we have a meeting or artist talk. I think the main problem is the webpage - it's not a site that you can use for discovering. The only part for that is the digital archive of images, but you can just watch them; there's no interactive activity. I know it's going to be a huge race right now. There will be very soon only 3 state museums in Estonia, so all the others will be private enterprises. The official state museums will be the Art Museum, Estonian National Museum and the History Museum, which means that between these 3 we will have a very harsh race in the next few years about digital development - what will we do with our archives. There's a lot of push right now to digitalize everything and upload everything online but there's no development from there. What do you do with, for example, this image bank that's sitting there?

#00:35:29-6# **Interviewer:** How the users interacting with it?

#00:35:33-7# **Maarin Ektermann:** I don't know. I think that if they're interested in one artist's work then they can simply browser the different works in our collections. I don't know what the actual use of that is. For us it is useful to digitalized the images and systematize it in this way, also because it's very easy to refer to a picture not only from our server but also from the online platform and it's very convenient. But for users if you just don't want to scroll around artists I don't how why is it for.

#00:36:26-6# **Interviewer:** So it's mainly designed for museum professionals?

#00:36:29-5# **Maarin Ektermann:** Yes, exactly. Some kind of research: "Art from this period, art from those key words, styles, schools, etc.", but for the common audience I don't see any use of that; in the shape it is right now.

#00:36:53-6# **Interviewer:** How would you describe the museum's function in a social context?

#00:37:02-6# **Maarin Ektermann:** I really like the idea that the museum is a place for slowing down and having a discussion, a very critical discussion. It's also important that you are encountering original works here and I think that in a time when all the images are passing by all the time the idea of unique creation or unique thought behind something is really democratic - everybody has their one thought of an interesting picture or photo, but the museum is the place where you can put those individual ideas into larger context and in a larger narrative; It's telling you about yourself in some sense. I like the idea of the physicality of a museum that you actually have to come here. Especially with Kumu it's a big challenge because it's out of the city center and know we are trying to work more with the Lasnamäe suburb and to work with the Russian speaking community for whom we are really centrally located. I think socially Kumu should also be more of a public space and we should acknowledge that although the architecture is trying to impress you and be a bit intimidating it's actually the space that you could use for other purposes, not only for coming to exhibitions. Last summer we had in our court yard a ping-pong table and we were planning to put it there this year as well and also work more with our court yard. People should have this confidence that you don't have come here just to see the exhibitions, take a coffee and cake then go away. We have an auditorium that works really well with the film program and it's very popular. We are trying to push more those events and also different workshops, but also this as a public space. I think this year we're not going to be able to, but I'd really like to invest in our outside furniture and to create more types of environments inside. Our court yard, which is largely unused, is not a very friendly place - it's a large concrete, impressive circle, but it's very empty all the time. We are trying to work more with the actual physical space, but also to communicate Kumu not as a high art place, but like it's not a big effort to go to the museum and with Kumu you don't get that exhausted because in big museums usually you get really tired wandering around halls after halls. It's the place where you can see art from the 20th century and what's happening now in the 21st so it's a very compact overview of a huge period of art but it's very dynamic - there's a possibility to communicate so many different aspects of it.

#00:41:14-0# **Interviewer:** If we would talk about audience numbers, what's the percentage of tourists from outside Tallinn who want to know more about Estonian art do you have? And also what's the number of local visitors?

#00:41:34-1# **Maarin Ektermann:** We don't have that type of statistics because we usually map our foreign visitors if they come with travel agency groups. In 2014 there were around 140.000 visitors and it's been going down in the last few years because the new factor of Kumu has vanished. Now we have to work very hard in the entertainment oriented fields. We are competing with Lenusadam which is very popular and interactive; also it's much easier to market than art, which might be very interesting but it's not very marketable. It's very interesting how to market art because it's already an interpretation and if you're creating an interpretation of the interpretation it might turn out quite embarrassing. It's easier to market and make interactive exhibitions based on every day culture or submarines.

#00:43:25-5# **Interviewer:** Do you know if they are more around 50-50?

#00:43:29-3# **Maarin Ektermann:** It's very seasonal; the tourist season start around end of April and lasts around August, beginning of September. Then it might be even something like 65% - 70% tourists. The last remaining months of the year I think the percentage is around 40%-35%.

#00:44:33-7# **Interviewer:** In an ideal way, in a social media context, how would the museums better engage the audience?

#00:44:45-3# **Maarin Ektermann:** I think we should produce more social media oriented projects, or generally engaging projects. For example we found out from the audience research we had last year that actually a lot of elderly people are using our web page. It means that for them social media is not that important, but we could engage them somehow through our web page- making polls or "insert your memory" or something like that. We should just try to connect more the social media aspect to our exhibition activities and to create an image of Kumu that it's not just a high art museum but it's just there, it's always there: in your news feed, in your Instagram feed, even if you're checking the newspaper it's still there. I think we have tried sharing games, but I think we should first try to pay a bit for our posts to get our page likers.

#00:46:14-6# **Interviewer:** What kind of games?

#00:46:16-1# **Maarin Ektermann:** There was one exhibition called "Cold War and Fashion"; it was around two years ago. It had a massive Facebook sharing game where you had to take a picture in a vintage dress that you have, upload it and share your story. You could also send it to e-mail and someone would have uploaded it to Facebook. That was very popular and afterwards we made a special gallery, not here on site, but it was on Facebook and also the best dresses got tickets to exhibitions and invitations. A lot of people shared their stories, they had to talk with their mothers and grandmothers about that. Some dresses from that interaction ended up here on the exhibition as well. At the last Kumu birthday we did a "pay attention to Kumu" kind of photo competition. People sent their pictures with their favourite corner of the museum. This year we had instructions where you had to make a selfie with a certain artworks and all the people who did that got catalogues or books. Under 10 people participated so that's really not good so I don't know in that sense what to do.

#00:48:43-2# **Why these bad results?**

#00:48:45-1# **Maarin Ektermann:** I think people are not expecting this from us so it takes actually a lot more effort to communicate first that you can expect something like that happening here and it also...if you launch something like that combining online and offline we have to have a better communication. We did the posters here and we had it online in our newsletter and so on. It was quite visible but probably we could find more places to communicate that this is happening. But I think that people still think that in an art museum you have to put your phone away, tip it to your pocket. We are not communicating Kumu like as a interactive place. It's a matter of grand narrative. We could do one event after other, but I don't think it's reasonable. I think we should have big exhibition first and then games or sharing or something like that. So we should have a bigger message first.

#00:50:05-8# **interviewer:** Can you please 3 negative aspects of social media use

#00:50:08-3# Maarin Ektermann: Facebook is very hard to understand, how it's hiding posts and what do you have to do to get the information from the page that you booked or liked, because there is always a changing period. After two weeks from posting if you don't get any likes it disappears completely and then you have to go to the page and get the notifications again so there is no clearness in how it works and even if you are paying for that I don't think it's also clear, it just shows some reach. It's very sneaky platform and not very friendly in that sense, but in Estonia is very big, because Estonia it's so small so you really have everybody there and it's very functional tool. The other thing is that being a professional art institution, what are the images that would attract people. We are competing on the level of sharing images. What is the great image? It's not like Matisse made this painting, but you are still on the screen and it's like one after another. I think our museums are not used to competing images in that terms. Matisse is Matisse, it's great, it's there. But now you have to approach it totally different like what is your set up with this painting. You have to think a lot of this: what's the competing cool image? It's a completely different logic that art historians need to operate now, if they want to play this game as well.

#00:52:34-5# How do you measure the success of an event or exhibition?

#00:52:41-1# Maarin Ektermann: It's by participant number. For us for an event the maximum is 50 persons. If it goes over 50 it's complicated because we try to make it still intimate, we don't want to use mass and stuff like that so it's not like this mass audience in front of you. It should be more like a private opportunity or like exclusive opportunity. Over 50 it gets complicated already, in the same space and time. If we do a bigger event like Kumu birthday or party type of event I think 150 persons would be ok already. Social media is another way. You see how many are attending, how many people shared your event or the media covering about that or how many people are commenting and posting. I think in Estonia people are sharing but don't comment a lot. If you find it interesting you are only sharing. And also with our newsletter, we can see how many people returned to our homepage for more information and how many people are opening it or how many read it immediately and so on.

#00:54:50-2# interviewer: How do the exhibitions get funded?

#00:54:55-7# Maarin Ektermann: Most part comes from museum's annual budget. Also all audience things are coming from the annual budget and we apply for cultural funds. Mostly from outside professionals. For example graphic designers get money from there and also when we are working with living artists they are also getting quite a lot of the production money from there. And then we work with cultural institutes or Embassies who are supporting traveling exhibitions, traveling costs for artist coming from their country. They help with the practical costs, but usually because we are state institution all our money come from annual budget. We have sponsors, but they are mainly sponsoring the museums, which means that they decide what exhibition in what branch they are actually supporting and Kumu doesn't have a big exclusive sponsor just for himself.

#00:56:52-6# interviewer: What about the money from ticket sales?

#00:56:52-6# Maarin Ektermann: The State supports salaries and the costs for the building maintenance like electricity and others. We also do big, quite expensive client events here in the lobby and auditorium so we sell out our spaces as much as possible. This is also a big part because from event and educational programmes we don't expect to earn money, but to become even. So this is how we earn money: by events, renting technical stuff, people's competences. Without state money it wouldn't be possible to sustain ourselves just from state money.

#00:58:15-6# interviewer: What's the importance of financial part in designing an exhibition?

#00:58:18-8# Maarin Ektermann: I think there is a certain level of uncertainty because you have to apply very early. It's difficult with contemporary art production and sometimes up till last moment we don't know what will happen. We plan with some time ahead what's happening, because we have to apply for funds. For example for money for catalogues we get from special funds and we always know in the last moment if we get them. So state money are for the building and salaries. It's a tendency right now that even if we are state owned museum and remaining state museum, I think state really wants to pull back from it's responsibilities and it's actually not so good system that state institutions have to ask money from cultural fund which is actually meant for individual artist's projects and for the

smaller exhibitions and it's been discussed that the state financing should go under different finance model, but now the state doesn't have the resources to support all arts more. State wise, all the money that goes to art it's 70% lower than it goes for films, theatres and others. So art has the smallest budget from the state. It's very restraining and you have to be very creative and very well connected. You have to find money for your exhibition even if it's decided that this exhibition is going to happen. It's never enough money. We always have to negotiate. We have different budgets for marketing department, so the marketing funds need to be negotiated with them plus 5 other branches. It's complicated with day to day expenses, it's from one pocket to another, because it is the same organisation.

#01:02:43-5# interviewer: Having all the money in the world, what are that things that you would focus on when designing an exhibition?

#01:02:49-3# Maarin Ektermann: I think first would actually be paying artists more than we are paying because the artist's fees are also quite problematic. We are trying to do as much as possible, but we are systematically there are negotiations. And then I think it would be good doing bigger communication and marketing campaigns and actually to have marketing person working with you only for that project who would know exactly what type of games in Facebook to design and how to design these campaigns so actually to hire more people to work with concrete product because right now it's a problem with human resources. Curators could also use assistance, because now they are dealing with all logistics and all the pragmatic details by themselves, but it could be actually easy to delegate some tasks. Maybe this way we could be ahead with our programme.

#01:06:51-5# Last question is connected with MuIS database. What do you think about it?

#01:06:51-5# Maarin Ektermann: Well, I used to work with it when I worked in the painting department. I know that many components are not working properly. I think people have stories to tell, but there needs to be some type of categories because otherwise the expression might kill it and it should be better structured, not just upload something here. No one has the time to go over all these fragments of the world. We see so many subjective information from everywhere and personally I feel I care less and less about everyone feels in that sense if it's not a good point that we can work further. If it's just like or dislike it's not interesting. Justifying the likes, through association would be interesting. If people write 500 characters or something like that you would see that they have thought it through before. I don't want to know what everyone is thinking on Facebook. I want to know the next phase of that, some polished ideas. I think writing more text is challenging and I think people should practice this more.

## **Interview with Triin Visnapuu-Sepp Maritime Museum**

#00:01:02-1# **Interviewer:** Can you please tell me a couple of words about your experience as a museum professional?

#00:01:10-7# **Triin Visnapuu-Sepp:** My masters was about communicating in the museum in Tartu University. I've been working at Estonian Maritime Museum for 4 and a half years, meaning that I've been more connected with the museum world for almost 6 years; first with Estonian National Museum with my masters thesis and later on with Maritime Museum. At first I came to develop the Seaplane Harbor as a product, or as a place where everybody would like to come. I started 2 years prior the opening and storytelling was a big part of our success. I work in marketing and communications, but since in Estonian museums in general we don't have too many people, the marketing department is very strongly connected with developing new exhibitions, developing products to the shop, even the menus in the cafe, also with all kind of audience research because we're looking more and more into that as well. In this year, 2015, it will be the kind of big leap for us, research wise.

#00:03:11-0# **Interviewer:** For an audience that hasn't visited the museum yet can you describe the profile of the museum?

#00:03:18-5# **Triin Visnapuu-Sepp:** Estonian Maritime Museum is almost 80 years old, we have two big exhibitions - one is at the Seaplane Harbor, this was opened almost 3 years ago so it's relatively new. It has a big exhibition inside, mainly consists of 20th century naval history and some exhibits from the earlier times concerning the ship-building era: shipyards or special ships from thousand years ago. We have few museum ships here and a working harbor so we can host yachts. We also have another exhibition that has been open for 34 years; it's in old town, called Fat Margret Tower, in an old canon tower with mainly older naval history. We separate them so that Seaplane Harbor has big objects, mainly 20th century history. At Fat Margaret Tower we have a more traditional maritime museum: paintings, ship models, models on how you can make rope and stuff like that. Since the exhibition at Fat Margaret Tower is so much older these multiple platforms have been used more at the Seaplane Harbor. Of course, being a newer museum with a bigger exhibition, last year we had nearly 300.000 visitors. At the Fat Margaret Tower we 88.000, which in Estonia is quite a lot already as well, but for was they are very different marketing-wise.

#00:06:25-8# **Interviewer:** Can you please describe your favorite museum exhibition?

#00:06:41-7# **Triin Visnapuu-Sepp:** I really like our Seaplane Harbor because it's my baby and I think we've managed to bring out the architecture in its best way possible, because the building itself is a value and the exhibition gives a little bit extra. However I've visited France and in Lyon they have a new museum - "Musée des Confluences", they just opened in December and they have fantastic exhibitions. Their permanent exhibitions are crazy-beautiful, they are a knowledge museum on one side and kind of a zoological museum on the other - more stuffed animals which I wouldn't prefer to see normally, but they managed to exhibit in such a beautiful and natural way that it blew our minds when I went there with some colleagues and I recommend anyone to see quite traditional exhibitions put in such a great way. They also had a quite interesting permanent exhibition about how the area of Lyon is quite industrial in its history and how they brought out the geology and how the stones have influenced our life; for example diamonds, what we have today thanks to diamond, not only rings and ear pieces but much more important stuff like space travelling. So that was also an interesting way of telling the story from a different angle - talking about geology in a way that it would interest me is quite astonishing. Right now I think the Lyon museum is definitely my favorite from the latest ones.

#00:09:31-4# **Interviewer:** The use of multiple platforms lately has changed the relation between audience and how they perceive museum and artifacts. How do you feel this changes and what are your thoughts?



#00:09:45-4# **Triin Visnapuu-Sepp:** I think the biggest change that the museum professional have to start rethinking how they do things, and it's very complicated to change this mindset. As I said I haven't been working in the museum field for too long so it's easy for me to adapt to new things and try to adopt them to our exhibitions as well and luckily we have a team where we have professionals that have worked in museums for a long time and professionals that are fresh so it's very easy to adopt those changes. Of course you don't always have all the resources to do it, you might have ideas more than resources, but at least the mindset is setting in. Even the exhibition I've talked about earlier, in Lyon, it was still quite traditional, although it was beautiful the platforms used were still very traditional. It's not necessarily a bad thing, I don't think if something new comes along we all have to adopt it and take it with us; however we have to acknowledge that it's there and if we see more use of it we should start using it. We do accompanied visits here at the museum and it was astonishing for me that one time the visitors have been in the museum for 2 minutes or so when the lady said to her husband: "Give me your phone, I want to check-in". I don't check-in anywhere, I don't want everybody to know where I am, I like my privacy, but for her was almost the first thing she thought about when she came to the museum; it was her first time and she wanted to show everybody where she is, that she's taking part in this great experience. Marketing-wise it's a great thing - she's going to talk about our museum with her friends. On the other hand there have been a lot of tests on how to engage the audience more and more. We haven't done too much yet, we are trying out a few this year as well, because since we have such a new exhibition that was developed very quickly there wasn't too much time to start engagement projects. We just had a year to make an exhibition and engaging people takes time; but we have time now, so we'll try it out. I think the hardest part is that if you've been working in the museum for 15 or 20 years and everything has always been the same, the amount of given information has been the same of course it's very hard to start thinking in the lines of "Don't give so much information, give less text. Give more visual information, more hands-on information". Museums have always thought they are educational organizations, however they're telling you what they know instead of letting people experience what they know, letting people understand, absorb it and thanks to that later on know it, because if you just read something you're not going to know it. It's a big change but I think Estonian museums have made a big step forward already. In recent years it has been bustling; it's really cool to watch. So many people visit museums already and the community really thinks it's a good thing to visit a museum, it's respectable, etc. We've gone a great way so now it's more the question on how we really engage these audiences.

#00:14:50-1# **Interviewer:** What are the online extensions that this museum has?

#00:14:56-3# **Triin Visnapuu-Sepp:** We have the traditional things: webpage, special webpage for mobile. Since we have so many tourists it's very important that our mobile webpage won't take too much space or so much data. We have social media accounts on Instagram and Facebook. The reason we went to, for example, Facebook was to engage the people that really want to be a little more engaged. Our main target hasn't been to get as many fans as possible, the quality of fans is more important to us than the quantity. While we've grown and became more known in Estonia there are of people that just like it. We have English and Estonian page separately because the Estonian page was more about community building, however I don't think we've used it as wisely as I first thought we could. It's also connected with the fact that Facebook has grown so much and the privacy settings have changed so now it's more of a communication channel rather than a community channel. Although we try not to be marketing only. We also have a newsletter. We are thinking whether to make a mobile app or something connected with mobiles. Since we haven't come up with a great idea we'll most probably go towards mobile guides. Because we don't have audio guides here at Seaplane Harbor the easiest way is to go straight away to mobile and skip other techniques altogether. We have a strategy concerning these platforms, but it's not too strict. We've decided what are our target groups mainly, a bit more fans. For newsletter it's even more fans, people who really want to know. We don't want to give information to people who don't want it.

#00:18:13-5# **Interviewer:** How you select people for the newsletter?

#00:18:16-9# **Triin Visnapuu-Sepp:** They can subscribe themselves, either via our website, either via, for example, in some fair or something. We talked to people and if they say "We want more" we just

subscribe them. Also, since we have RFID cards then if you get the information with the RFID card to your email there is a link whether you want to get the newsletter as well.

#00:18:54-9# **Interviewer:** How is Instagram integrated in this strategy?

#00:19:02-9# **Triin Visnapuu-Sepp:** We started the Instagram just a few months ago. In Estonia Instagram isn't very popular, it hasn't grown as big as it is in some countries, the same as Twitter for example. We see it as a channel to talk with the youth because when we look at the Instagram users in Estonia they're very often younger people. We just try to get pictures as cool as possible there to make them follow us at one point and to make them start thinking to maritime history in general and maybe one day come to the museum and get connected with that, because as a museum we really have to educate people. But it's relatively still kind of testing it out. For example we had an exhibition last year called "Sea in the wardrobe" where we asked people to hashtag their pictures and they were rolling on Instagram. The really cool thing about Instagram and hashtags in general is that you find information that you wouldn't find otherwise. You find your fans; you wouldn't know they are fans if you wouldn't check Instagram daily or check social media daily in general. You'll find people talking about you, you can chat with them. We usually comment back, if it's possible to comment back - many people turn their comments off, but if we find a cool review about us we try to make them know that we know they said something nice about us. On TripAdvisor we would also react on negative comments; with more positives we try to react and say "Thank You!" but there are so many reviews coming in and we don't have some much resources. I would like if we could give feedback to each TripAdvisor review and I hope we would come to that by the end of this year. Right now there are very many problems because you would have TripAdvisor or on any comments in any social media platforms that are in so many languages; if you have only one person that deals with it as part of their job and they only speak Estonian, English and German, but the reviews are in Russian, Italian, Finish, etc. you would have to kind of divide them and unfortunately we don't have so much energy. For customer feedback that comes to our emails it always get answers from us, because there are fewer of them. In my imagination we will answer to each TripAdvisor comment - I personally love it.

#00:22:51-0# **Interviewer:** Can you mention 3 feedback examples that you got?

#00:22:57-3# **Triin Visnapuu-Sepp:** On TripAdvisor?

#00:22:58-8# **Interviewer:** TripAdvisor or email.

#00:23:02-0# **Triin Visnapuu-Sepp:** We mainly have positive reviews on the Seaplane Harbor exhibition. On TripAdvisor when I went through the comments a few months ago there were only two comments that had 2 points. Main comments were 5 or 4 points. I think 3 had 3 out of 400 so really great and positive reviews. We're second in Tallinn, only the Tallinn Old Town has more reviews and has more feedback and it's higher up. But that's ok, second place is great for us, we don't even actually want to be first, we think Old Town should be first. Actually we are very often surprised when they comment on our cafe, that they enjoyed the food, they decide to mark it out as well. Of course people love that they can go in the submarine, they love the architecture. They think it is crazy interactive that they can try out everything. Of course there are also people that think the price is a bit too high or it's too far from the city, it's actually just 15 minute walk, but it seems remote. People complain about a lot of things as well, but mainly they are very constructive in their criticism. Things that we can change, we change; things that we can't, well - we can't do anything about it. Some people are a bit disturbed that it's maybe too "wary" - I mean too much about war, especially Germans get annoyed by it; but what can we do? It's Estonian naval history. We are a little country by the sea. This is the only way we protected ourselves, it is a big thing and we have an original submarine here and of course it's a war weapon unfortunately. Submarines weren't developed for fun journeys across the sea.

#00:25:42-5# **Interviewer:** Can you tell us how the story of the museum expands somehow on the webpage, on the social media? Or better said, let's start with the story of the museum.

#00:26:00-9# **Triin Visnapuu-Sepp:** In Estonia when you start building something new people will only talk about the process of building and renovation and get stuck in it, like it has happen with Estonian National Museum - people talk more about the house building and how expensive it is and not really going into the good side of it, or the good side is so weak. With building something it's always very easy to have problems. Building is delayed or gets more expensive, etc. Two years before we opened the museum we decided that we have to start telling the stories about exhibits that are in the museum to make sure people would understand why we're building it. So if we would come across problems with the building people wouldn't first think about the building but "Oh my God, but they want to put that into it!" So any kind of problems connected with the building have to be solved because otherwise this other thing can't be done. The story really started with submarine "Lembit". It is our main exhibit, it was in the water and we really built up the story on this - the submarine will get a home, it's going to be out of the water, you can visit it, it's going to be renovated, it's one of the oldest submarines still surviving in the world and it is, because there are very few submarines from pre-Second World War era that are even intact nowadays. That it's British built, it's very stylish, etc. It was in the water still when we started telling the story and in 2011 we had to pull out the submarine from the water, we made a big event out of it. Since it was still part of Estonian Navy we made an official flag taking off and the news was broadcasted for a week on how the "Lembit" will come out of the water and we a big taking out of the water online broadcast during the night. In total it was 22.000, I don't know how many people watched it at 3 AM, but it started at 12 AM and finished at 7 AM. It lasted for a bit longer, so on Saturday when the "Lembit" wasn't out but it should have been out already, all Estonia was watching the news to see wheatear the "Lembit" gets out or not. We got it out centimeter by centimeter and all the news were like "And it's 10 centimeters out, out of 60 meters of submarine". It was making "Lembit" a national pride and it worked quite well. From then we still had a year until we opened the museum. We then broadcasted how we took "Lembit" into the hangar, how we started the renovation from the inside, etc. One of the big stories has always been "Lembit", the second big story have been the hangars themselves. Since they're 100 years old, they've been here for the entire life of us who are still alive. Since this area was closed during the Soviet Union era most people wouldn't know that this building existed, even people that lived next door, because there were very big walls next to it and since it's a landmark in a sense of architectural history we started telling this story, that it was the biggest shell concrete building at that time, the first one with no supporting posts, etc. Really starting telling the story on how the hangars are extraordinarily unique. This story really carried on, we still tell it - next year the hangars will turn 100 years old so we'll tell the story again. These are the kind of two main stories and then there are a few more exhibits inside the museum where we try to tell the whole story and interact with the people. For example, there's a yacht from the '30s, people came and renovate it for a bit and it's so beautiful - people love it. We also have a seaplane that Estonians built and everybody was watching how it was lifted to the ceiling. We've put a lot of effort into not telling not about the building process; of course during the hangar story we talked about how difficult it is to build this house or to renovate it, because it is difficult, nobody has done it, it's new, surprises come out. I remember when approximately 6 months after our opening I took a taxi here and the taxi driver said "Yeah, it's the new museum, it's very unique". He told me! He understood the story correctly. Right now we started telling the story of the Fat Margaret Tower because this building needs renovating as well and with that we've actually went a step further - we're making an exhibition about the history of the building to make sure everybody will start understanding that it's a very important house and it need to stay intact and it needs to stay in use. A lot of historical towers in Tallinn aren't taken into use again and haven't been in use for years. We've start a little already, but at the end of April we'll start banging the drum with Fat Margaret Tower. We're trying the same kind of model with our other exhibition as well.

#00:33:46-2# **Interviewer:** What is your communicating strategy for this story?

#00:33:56-2# **Triin Visnapuu-Sepp:** We are quite strong in PR in general. We very rarely send press releases. I think we send 5 press releases a year - maybe a bit more, but generally not even every month. Some museum send them out every week and are surprised that they're not published. We do a lot of classical PR work. We think about topics that could be interesting for media, we pitch this information, we sometimes write the stories ourselves and get them published. We make sure our scientists or our director is in public attention quite often. This year the Maritime Museum turned 80, which means we have a jubilee year and we really want to make sure that everybody understands that the sea, the culture of sea and naval things are all

around you so we have an extensive PR plan. The Minister of Cultural Affairs names every year somehow. This year is Year Of Music and since next year in Estonia is Year Of Naval Culture we're going to lead that project and we try to make everybody realize that a lot of things in their culture are connected to the sea that maybe aren't that obvious. At the end of this month we talked with Estonian broadcasting "Radio 2" and they're doing a 2 hour discussion in Fat Margaret Tower about the future of museums. Of course it needs a lot of work, but we have a great team, people with 10-20 years of experience.

#00:36:22-3# **Interviewer:** You're basically the initiators of these kind of discussions?

#00:36:27-1# **Triin Visnapuu-Sepp:** Yes, we try to do that. More and more. Also we're asking different TV shows if this sort of topic is suitable for them. Of course some of these things are connected with the exhibitions. But this year we have gone a step further and coming over to the main overall general discussion as well. Now we're stepping into this discussion about the future the museums as well, which we have been thinking about the last 3 years and we've been asked to talk about it, because we're the newest museum, most popular museum and doing the craziest things, taking a lot of risks as well. The public loves us in that sense, and the journalists love us because I think they're waiting for us to fail to make sure they write about that as well. And we try not to fail, we try to surprise and surprise. Most our PR work is proactive, very few of our work is reactive.

#00:37:58-9# **Interviewer:** Can you give me 3 examples of things that really engaged your audience and connected it to your story?

#00:38:11-8# **Triin Visnapuu-Sepp:** I think the first one and the biggest one was bringing out the submarine. That was definitely a strong milestone for us. We had over 2000 people coming here to watching it. And we actually told them not to come because it was very dangerous, so we asked everybody to sign that they are aware that they're entering a danger zone. Of course we tried and made it as safe as possible, but people would come at 3 AM. And that was where we saw our fans for the first time. Before that we only gave out information and not really receiving back too much. Although that same summer we had a series of events where we asked people to come and share their thoughts about some of the topics. We showed some ships and whatever we could show. We had excursions to still half built hangars just to make them our fans and they love us

#00:39:32-8# **Interviewer:** Do you think this story works somehow because it's culturally connected with Estonians?

#00:39:41-5# **Triin Visnapuu-Sepp:** Yes, because we were pressing on the stress points. The submarine was bought when Estonia was still independent in the '30s as part of Estonian pride then and actually even during Soviet Union time the story a bit still asked it. This time we just brought it back out to the public and we made it something to be proud of. It works with Estonians every time. We're a small nation, so we stress on our national pride, of course you have to be careful with that - you can overstep it. It's not really engaging the audience. As I said, we haven't done audience engaging projects too much. It started with this one yacht and from then on just small things in the exhibition. But things where we really managed to tell the story were in our opening weekend. We were opened for 33 hours in a row. We opened on Saturday at 10 AM and closed on Sunday at 7. We were opened during the night. During that night, around 1 o'clock, we had a huge queue. We managed to tell the story so people felt that they have to come and see it immediately. We opened on 11th of May for smaller public, and on 10th my boss asked me "So Triin, will people come?" and I said "I don't know. I know I've done my best". I saw them coming and experiencing everything we've been telling them - people not believing you, saying "Oh, you're crazy. It doesn't work" or "It can't be that cool", "So many people visiting the museum... I don't believe you". People started telling our stories themselves, so we only had to make sure the queue is short enough for people to stay there. The same kind of story was with the Titanic exhibition; we managed to bring people back to the museum almost 2 years later and show the general public that it is possible to take quite costly risks and earn money. We didn't think that the Titanic would be such success as it was.

#00:43:45-0# **Interviewer:** If you would describe your audience as a matter of persons, how many foreigners did you had?

#00:43:52-6# **Triin Visnapuu-Sepp:** It depends on the month and period of the year. At Seaplane Harbor it's almost half and half, but in 2014 there were more tourists than locals. The year before and the opening year it was the other way around, we had approximately 60% locals and 40% tourists. Now we have 60% tourists and 40% locals. During the Titanic exhibition it turned around again. We had 60-80% locals and 30-20% tourists. With Fat Margaret it's 80% tourists. Since during winter time there are so few visitors it's very violent to work with percentage anyways. We have said that our audience it's families, however with tourists it's very often couples. We are contacting our new audience research this month so I don't know the results yet.

#00:45:23-2# **Interviewer:** You have already mentioned that the marketing department is involved in the creation of the exhibition and the museum. What are the other resources involved when creating an exhibition?

#00:45:40-6# **Triin Visnapuu-Sepp:** The permanent exhibition at Seaplane Harbor is different because the exhibition was actually built with outside sources because the Maritime Museum back then was so small. I started working with the project then from outside the museum as well and joined the museum later on. That was a bit different; with our temporary exhibitions we have 3 departments that are mainly connected: the research department, program department and the storage department. The exhibition process starts with brainstorming topics that could interest the public. The heads of the department and the museum director are there. For example a week ago we had a discussion about which exhibitions to bring in 2017, 2018 and from there on. Since we've decided that at Seaplane Harbor we have one exhibition of our own and one temporary in the port that we bring in every year. So we work with that model and change it a bit when we need to. We have around 20 topics and we decide on 3 or 4 and then the science department goes and looks into it more - how many things we have, how much information we have, how much effort it takes to do it, whether the topic is wide enough to cover thousands of square meters. Then we come back and decide which will be the next ones, which have more information, etc.

#00:48:38-1# **Interviewer:** Can we say that the exhibition starts from a concept and not from the artifacts?

#00:48:48-1# **Triin Visnapuu-Sepp:** Yes, mainly it starts with a general idea or topic, the core idea. But it can't start without the artifacts. If we see we don't have the artifacts, then we can't start the exhibition.

#00:49:09-0# **Interviewer:** This idea is market connected?

#00:49:14-4# **Triin Visnapuu-Sepp:** Two things: we take into account what we think the public would like, then we take into account what are the stories we want to tell, because our research department is quite small - with just the research department, just based on their small research, we couldn't have such big exhibitions as we need to have in this building. Normally we would include a grader out of our house who has more expertise in the subject. We would have a project manager that's from inside our house for all the technicalities and also for the idea and concept. Project managers are also curators. From the research departments there's one or two researchers/curators. It comes from what we want to tell, but also what we think it's interesting enough to attract 100.000 people. Sometimes maybe less, depends on how long the exhibition is opened, but in general we're not talking about 10.000. Ten thousand visitors for us is a failure. Although I understand that in Estonia in general 10 or 20 thousand visitors per exhibition is actually a good number, but we're not happy with that. From there on, when we have a general topic, we decide on the core message we want to tell with this exhibition. It's not the slogan of the exhibition, definitely not, but it's the core idea, core concept - when a person leaves the museum we want to think about it. For examples we had an exhibition about sailor letters and what we wanted people to think about when they left was "I need to call my grandma", "I need to be connected with the people I love".

#00:51:49-5# **Interviewer:** Can you tell us more about this exhibition?

#00:51:53-7# **Triin Visnapuu-Sepp:** There were seaman letters. The main exhibition was about how men a hundred years ago wrote home from different destinations to Estonia. We had original letters, postcards. We also had pictures about the postcards; we had smells and stuff like that. At the end you could write your own postcard and send it off to somebody. I don't remember whether we had it also online. We wanted to make a call station to the end as well, but we didn't have that money anymore. That would have been "Call your grandmother", literally. We gave them the idea that maybe you should. If people connected with their loved ones with so many obstacles they had back then; they didn't have Skype or phone. They didn't even have normal postal service. But these letters still came, people wrote back, people were connected and they told their loved ones how they loved them and what they think, what's going on the ship. Just telling that's so easy now, just write a text. It didn't come out so lovely as the idea but it started working. However back then we didn't do temporary exhibition audience feedback, or audience research. We just started with that this year. The next one we're going to have is SOS where our main idea is how can you save yourself and your loved ones in a sea tragedy. The main thing is that you would have some kind of knowledge.

#00:54:24-1# **Interviewer:** Are you using the online part just for promoting the exhibition, the events and everything that's happening here? Or you try to expand the story?

#00:54:37-0# **Triin Visnapuu-Sepp:** As I said, we have RFID cards for every visitor. Although we have a lot of technical errors with it and we're constantly working on fixing them - even right now we have problems with a lot of kiosks. You get the RFID card and on each screen we have in the exhibition - there are 50 screens - you can ask the screen to send the information that's there to your email address. If you don't have the energy to go more into the topic at the museum you could do it at home. "It seems interesting, but my child is running away so I'm going to read it at home". We can't include pictures and videos there due to copyright issues, but the texts were written by ourselves so we can put them. That's kind of expanding the museum experience - they go home and the museum is still there. We've tried to make quite an extensive information about our exhibition online as well; however by now 3 years have passed and it's not too user-friendly anymore, but our idea has never been that we'll keep the information from the audience just because we want them to come to the museum. I think the more information you give the more they come to the museum. We also have a photo booth at the exhibition that sends you the picture you took there to your email so the museum kind of comes back into your mind. We have web games. We are coming out with one in a week or so. There are a few more on our website as well, but this one is an actual cool game and I hope it's going to be popular. The game's name is "Sail or Sink", as our exhibition right now and it's an easy one. It shows a picture, for example about money, and it asks you whether it sails or sinks. Then you press what you think. It tells you if it's a correct or wrong answer and it gives you an explanation why it's correct or wrong. For example money is lighter than water so it's going to stay on the water. More scientific explanations, but easy enough for everybody to understand. You also get scores and you can be on the score table.

#00:57:58-1# **Interviewer:** Have you previously used this type of games?

#00:58:01-1# **Triin Visnapuu-Sepp:** Not with scoring so I'm a bit skeptical about the game overall, because it had to be ready 2 months ago and the exhibition is already opened. I don't know how much time we have to talk about it, but we also have this game with real cards. With this "Sail or Sink" exhibition we did it with AHHAA Science Center, but some of the products we developed them separately because they weren't interested in the product. So you have the same game with cards, it's the question whether it sails or sinks and then you can play and who gets the most right answers wins. It's more for children of course, but even for grown-ups it's actually once or twice quite interesting. For us it's an educative tool - telling about the physics in a way everybody can understand, not in a way only a physicist or a person with a very big brain can understand.

#00:59:20-1# **Interviewer:** What do you think about the concept of the participative museum and the idea that the museum should be more like a tent pole for the community?

#00:59:36-7# **Triin Visnapuu-Sepp:** It depends on the museum. In Estonia when we divide museums then we are general topic museum - overall naval history, not the community museum or something like that. I think for community museums the only way to survive is participative museum. Otherwise they will never surprise with crazy exhibitions or something like that. If they bring people in, make them connected, make them feel that they're part of the story as well, they're part of the storytelling and they can tell the story. I think it's very important, it should be done. This doesn't mean we're not going to use it ourselves as well. With the Fat Margaret project, since we want to renovate the house and renew the exhibition, we will include our audiences. However I don't think it's going to be a participatory exhibition. It's more just engaging them in the really core concept process - getting their ideas in. Probably contacting the exhibits ourselves, not letting the audience to curate the exhibition as well. At least not with the permanent exhibition. For example at Fat Margaret in May we are going to try a like it or not kind of thing where we ask people to tell which exhibits should be in the new museum.

#01:01:29-5# **Interviewer:** What's the method?

#01:01:32-0# **Triin Visnapuu-Sepp:** We're still discussing it. It's probably going to be so that on museum night, which is in 16th of May, we're going to do it with post-its. We're actually going to do it with pen and paper because we can't put technological stuff there. With tourist apps it won't work that well because a lot of people wouldn't use their roaming and in that house getting normal WI-FI it's quite complicated. Since we're really trying it out, we wanted to be as low cost as possible. There will be paper and rounds and you can see how many votes have been given already. It's very very easy, it doesn't take any effort from the person - the pen is there and the paper is there. You really don't have to do anything, just put a mark. We hope it's so easy that people will try to do it. From there we will pick those exhibits that got more votes, we're going to take their sign away and ask people what they would like to know about these objects - what they think they are and what they want to know. This should give us more data on what is the type of information the audience wants from us from the new exhibition as well. In general I think community museums and small museums should definitely use more participative models.

#01:03:21-4# **Interviewer:** How do you measure the success of an event or exhibition?

#01:03:29-7# **Triin Visnapuu-Sepp:** Right now we mainly measure it by visitor numbers. But, as I said, from this exhibition on we are including small audience research as well. Whether you like it or not, whether you recommend it to your friends - very simple. This will be part of the process. The other parts are: how well it worked in our house, how well we as a team managed to do it - what were the problems there, also the budgets - did we stay in budget? How much we over did it? Etc. One side is really about how much money came in, the other side is how much money came out. The second part is the collaborative process because we only really done 2 big temporary exhibitions and a number of smaller ones, but we as a team are still learning to work together with new exhibitions. For us the success also comes from how much we learned. For example we had an exhibition here in autumn that wasn't so successful in visitor number, but it was a lot to learn from.

#01:05:04-1# **Interviewer:** What's the economic model of an exhibition? How do you get the money for doing it? Do you receive money from someone?

#01:05:21-3# **Triin Visnapuu-Sepp:** The general model of the museum is that approximately 40% of our money comes from the government and 60% we earn ourselves. The government gives money and doesn't say for what exactly it is, but right now we're still a state owned museum. We have a special law that says what we as Maritime Museum have to do - to collect, to show, to educate, etc. From there on we decide ourselves. For example, in the first 2 years we didn't write to many projects to get money from I don't know, the cultural fund. More and more we're going into that as well because everybody else is getting money from there, why shouldn't we? Since we've been quite well of with visitor numbers we managed ok, but of course as you're not very new anymore you kind of have to remodel your financing. We also look for sponsors. It's not very popular in Estonia to sponsor a museum so we're really trying it out right now. We have a few big sponsors, but not really a yearly one.

#01:06:58-8# **Interviewer:** Have you tried at least partnerships with companies that provide some kind of support?

#01:07:04-4# **Triin Visnapuu-Sepp:** For example with the last exhibition we had Reet Aus and jackets that the company provided with a little logo or barter deals. These are somewhat very small, but I think the program department said that in the future they want to make sure that 15% of exhibition costs are covered by project money at least or even more with some exhibitions. Next one will going to make the SOS one. Since it's something that has to be really collaborative we have some funding from EU funds and hopefully some from the search and rescue departments. We're more going into that, we're trying it out. Right now we don't actually have a model. We fund them quite extensively from our own budget. That's why visitor numbers are so important to us, otherwise we would collapse. I think it's more and more important in every museum. Also selling of the program - it's quite a lot of effort as well. That's the kind of model, but with Seaplane Harbor the percentage is actually bigger, we earn for ourselves and this museum keeps up the rest of the place. The ships for example are very costly.

#01:09:14-5# **Interviewer:** What are the main things that you would focus on when you design an exhibition?

#01:09:34-2# **Triin Visnapuu-Sepp:** If I would make an exhibition in Estonia I would bring in artifacts that are so rare that you wouldn't other way see them in Estonia. \_

#01:09:46-9# **Interviewer:** From Estonia or from abroad?

#01:09:48-2# **Triin Visnapuu-Sepp:** From abroad maybe. Something that has been. Or if you restore something that hasn't been able to be renovated before. So something for those who are really interested in history and who really want to know more. A lot of interactivities for children and adults, because we see that adults use interactive things more than children, so that people can really experience and to make sure they know later on as well. The last one is not about the design of the exhibition, but I'd want to make sure that those people that who normally wouldn't come to the museum or who can't come to the museum can visit it. So I would make it definitely understandable for blind and deaf people - our exhibitions are wheelchair accessible anyway - for all kind of groups to make sure they can get something out. That's I think the main things.

#01:11:10-2# **Interviewer:** If we would talk about gamification and its importance in the context of this museum how would you describe it? What is your approach to this?

#01:11:23-7# **Triin Visnapuu-Sepp:** Our programs which we do a lot of them are games. They're not very strict. However we haven't gone into gamification in a very wide sense like putting online and offline together, working as a kind of a collaborative thing. Right now we haven't done it because we haven't found a way to do it or a reason to do it. People still come to the museum because they want to see something real. If you make everything so interactive then I can watch it from my TV at home. It's not really necessary. Our museum some say it's Disneyland although it has a lot of knowledge as well in it. In May we're going to have one seminar on our ship which is organized as a game. We're going to check it out, we'd love to use it more in the museum as well. With interacting online and offline - maybe in the future; we have thought about it, but if we come across a great idea I'm sure we're going to do it. We love these kind of things. We want to be innovative, we want to be the flagship of Estonian museums in the sense of changes and bringing new things in the museum life. If somebody has a great idea they can come and share it with us.



## **Interview with Kaie Jeesser Tartu City Museum**

**Interviewer:** short introduction about cross media and transmedia

#00:01:14-1# So first, can you please say a couple of words about yourself, as a museum professional and your interests connected with this field

#00:00:46-7# **Kaie Jeesser:** I have worked in museums for over 20 years, first at all with collections and at the moment I'm Head of Collection Department at Tartu City Museum and I am responsible for collection policy documentation, conservation, MuIS documentation and organize work with collections and people who work here in collection. But anyway, Estonian Museums, most of them are so small, that all people who work in collection must make exhibitions too. It is normal. It is not possible that you work only in collections, but you must make the research work and make exhibitions too. And so of course I have some experience with exhibitions also.

#00:02:46-5# **Interviewer:** Can you please describe the profile of Tartu City Museum?

#00:02:58-0# **Kaie Jeesser:** Tartu City Museum is City Museum. This means that it's history museum. We collect all object that are connected somehow with Tartu. That means that our collection is arhi collection, historical objects collection that means: furniture, clothes, numismatic collections and photo collections and our museum is very popular and I think that most valuable is archeological collection. Tartu is a very old city, Tartu is hansa city so our oldest object is from the XI th century.

#00:04:58-0# **Interviewer:** Can you please describe your favorite museum exhibition? Not only from here...

#00:05:05-5# **Kaie Jeesser:** It is so that I worked also for the Estonian internet data system, that includes all museums from Estonia and this work gave me the possibility to take part in different conferences abroad so I visited very often exhibitions outside Estonia. The fact is that in Estonia I don't visit as much exhibitions as I would like. My last visit had been in Italy, in Modena where there is Ferrari Museum. It is a very modern museum. It is private museum and I really like it, because when I go first into an exhibition I look at all the room and if the exhibition catches me I go in, but if not I will go look at some objects and read the text.

#00:07:09-6# **Interviewer:** And why did you like this exhibition?

#00:07:09-6# **Kaie Jeesser:** Because the space was very big, white and there are a lot of nice car models and there is text, but all this material is presented in a way that you can see them right away and if you want for info you can check the archive material. What is interesting is that this room is white and in some point this room went black so you couldn't see anything and then a movie started. Because the wall was white it acted like a projection surface, panoramic. Maybe I like this museum because I also like modern architecture. Another exhibition that I like is from Germany, near Dresden. There is a archaeological collection. And because in our museum we also have archeology I knew that it is very difficult for people to understand, specially is they know nothing about these objects. You need a good overview, because it's not possible to read all the stories of the objects. There was also an interactive map that people could observe from above. I like the materials used for augmenting small archeological objects. What I liked the most was a 3D build mammoth. I also liked an interactive installation where you were able to see yourself through the history using a photo camera and screen. I think that what people look for when they go to exhibitions is the experience, how do you see yourself in this and that works very good when people find in exhibition something that is similar or related to them.

#00:16:00-7# All the questions that will follow will be about Tartu City museum. The use of multiple platforms lately changed the relation between visitor and museums. How do you feel that these changes affect the way exhibitions are made or the way museums should behave?

#00:16:42-8# In our museum, our exhibitions are a little old-fashioned and in this moment I think this is good because 10 ten ago all these technology was something new, but now people can use internet and computers and mobile apps in your home and I think that at the moment when you can show here some old objects is the most important. And of course all these technology helps opening the object, because it is possible maybe to show the structure and different layers for objects and maybe it is useful to put the object in a context so these technical tools could be very helpful. But, first at all I think the object is more important. Technologies can help, but it is not first.

#00:18:28-2# **Interviewer:** What's the way that you use for telling the story behind the object now?

#00:18:32-2# **Kaie Jeeser:** I read the text that you sent me and I highlighted some words, because I want to ask you about this part artifacts as media and object as story. I agree with you, but I started working with the information system in museum and I say that nowadays there is a very good possibility to open this object not through stories, but to open these objects when we put them into the info system. We describe this objects so all this data is different. There is historical, chronological, persons, events and when we put their data different it is possible that people outside the museum go to this exhibition portal go and make exhibition by themselves. For example, when we use the search function it is possible that people go there and inquire about all objects in Tartu from XVII century and because we have all these objects described with all these data fields it is possible that all these objects get in this. It's not working now in our system. I hope it will.

#00:21:30-6# **Interviewer:** Are you talking about MUIS?

#00:21:30-6# Yes, I'm referring to MUIS. All museums input data that can be reused. This means open data and so on. This means that all the data we put here must be very well structured. It is possible to use it in many way, telling multiple stories, from different angles. Because artifacts and media it is the second level. First level is artefacts and data. In these information system is possible to open the object. The public can take this data and write themselves these stories. Different people read in different way this objects. When we open exhibitions it's already an interpretation from museum professionals" part. It's not the real object. If we open the data through this first level people can do exhibitions by themselves. This is my research work. I think we don't use this possibility for the moment, but I would really like it to happen. The portal is opened for public but at this moment there is no interactive possibility, but I think that because we describe the data very precise it would be possible to use it.

#00:25:26-9# **Interviewer:** Let's turn things around. Would you say that a teenager for example who just graduated from high school will use this system for find information about the objects?

#00:25:43-6# **Kaie Jeeser:** Yes I think so, because we try to put there the picture of the object. I think that if there is this possibility for them to create their own exhibitions it's possible to. And maybe it's possible to make some interactive maps in this. I really like open collections.

#00:27:06-5# **Interviewer:** What does this mean?

#00:27:06-5# **Kaie Jeeser:** It means that storage rooms were closed. Nobody can go there and see the artifacts. But I really like to open these storage rooms and in my previous workplace in Sport Museum of Tartu we opened the storage rooms. All these big objects could be seen. It is very popular. We worked so that school want to go to museums and see these things. It was very popular among teenagers.

#00:28:27-7# **Interviewer:** How would you describe the online profile of Tartu City Museum?

#00:28:44-2# **Kaie Jeeser:** I think it's not so good at this moment. It is an old webpage. It has there what

time is opened, what are the brach museums in Tartu City Museum and some pictures and some information about what will we do in this month, but I think it's not a very interesting webpage.

#00:29:26-0# **Interviewer:** Do you have social media accounts like Facebook and others?

#00:29:26-0# **Kaie Jeeser:** Yes, yes. And sometimes we use these possibilities. For example in our last exhibition connected with the special wallpaper, found in an old house and this wallpaper was from XVII century. The object is very valuable. We didn't used interactive tools, but we communicated through social media. It was in a very bad condition and we shown people through social media the process of restoring.

#00:31:21-9# Do you have comments, like?

#00:31:36-8# Yes, yes. But it was only one object.

#00:31:53-2# **Interviewer:** Can you please describe us the process of creating new exhibitions?

#00:32:01-2# **Kaie Jeeser:** Maybe I'm not the best person for this subject. I have made exhibition, but not from technical point of view. I only do research work. The preparation of the exhibition is the research work and after that we put objects into the room and try different possibilities.

#00:32:56-6# **Interviewer:** How do you get the ideas for the exhibitions?

#00:33:23-8# **Kaie Jeeser:** Of course it's not so easy, because it must be something that interests also persons from the street.

#00:33:46-8# **Interviewer:** So you have an idea and then you discuss? You have also marketing department?

#00:34:05-6# **Kaie Jeeser:** No, no. We are so small museums. Same people do the research and manage the exhibitions also. We don't have separate department. We have exhibition department. One of the two persons does the communication work and they work with public, they think public program. We teach how it's possible to create old wallpaper, how to conservate some old wallpaper and it is very popular.

#00:35:28-9# **Interviewer:** Is your audience mainly from here, local community from Tartu or is it mixed tourist and local people also?

#00:35:34-8# **Kaie Jeeser:** Local people not only from Tartu, but lot of them are from Tartu because of schools. Because we have programs with teachers and some historical period and the some courses are taking place not in school.

#00:36:15-3# **Interviewer:** If you would have to quantify in % how many foreigners and how many locals?

#00:36:32-2# **Kaie Jeeser:** Sorry, I don't know to say exactly. We have tourists too. But our location for this museums is not very good because we are not in the centre. Tourists not very often cross the river. It is problematic. There are a lot of museums in the centre that are visited by tourists. In this building there is the exhibition about the history of Tartu. But very popular is the KGB exhibition that is not in this location. Another thing that's popular is a house from XIX century that is located near the church. It's a small house without electricity. If we calculate all the visitor from all museum branches we can say that yes, there are a lot of tourists.

#00:38:18-2# **Interviewer:** Is it like 50% 50%?

#00:38:18-2# **Kaie Jeeser:** No. More like 70% 30%.

#00:38:28-5# **Interviewer:** How do you adapt your programs and exhibitions to local audience?

#00:38:33-8# **Kaie Jeeser:** For example we started now one project. The translation would be “Over the river” because this area is over the river. We started working with local audience trying to find new objects and stories, people memories and we work with 20 University Students at the moment and we make interviews with people from this area and I think it’s a good possibility to communicate with this local people.

#00:39:41-5# **Interviewer:** So you are gathering stories?

#00:39:45-4# **Kaie Jeeser:** Yes, but objects too and pictures, photos.

#00:39:55-5# **Interviewer:** What are the criteria? How would you consider an object and story being valuable?

#00:40:00-9# **Kaie Jeeser:** It is not very easy. First we search for example what was the main factory here in old times and who are the people that lived here for a very long time. We find these people and started discuss. It is not so that we go somewhere and just knock at the door. No. First we started so that we try find...

#00:40:45-1# **Interviewer:** Reconstruct the social environment?

#00:40:46-4# **Kaie Jeeser:** Yes. And find this people who are related with this old factory.

#00:40:58-6# **Interviewer:** And what is more important when you find them? Is it the story or the artifact?

#00:41:05-9# **Kaie Jeeser:** Of course stories because it is not possible that we collect here all the artifacts. Nowadays is very problematic to collect artifacts because there are so many things. It is very important that once we collect artifacts, we collect the context too. We must write all the context related with these objects. We collect photos, but anyway it is very problematic because nowadays it’s easy to collect stories, objects but we must document these objects, we must write the data connected with these objects and these needs human resources and time, and while collecting is easy we must document them. Without information is information noise. All objects and stories that we collect without documentation are useless. The biggest work is documentation at the moment.

#00:43:50-7# **Interviewer:** What is the last artifact that you have collected, the most recent?

#00:43:50-7# **Kaie Jeeser:** Yes, we have objects collected that are connected to Tartu Government, City Government and objects that are related with previous elections, advertising, posters and that kind. I think that now it’s difficult to collect. Most of all we collect old objects.

#00:44:47-0# **Interviewer:** Have you used multiple platforms in connection with exhibitions from here?

#00:45:05-6# **Kaie Jeeser:** No, here no. I think somewhere they do it, but not here.

#00:46:02-9# **Interviewer:** How would you define museum’s functions in this social context?

#00:46:14-5# **Kaie Jeeser:** I think that museum has changed. Museum used to be only here, inside only. We made these exhibitions and the public came here and look at them and so. But nowadays, museums must be more opened. And first of all museums have to open through the information systems and with the help of this information system we can collect information from outside, that means that not only museum research must describe these objects, but there are possibilities now that all the people interested in objects from our museums can send feedback. It’s possible to visualize the object in the portal and when people open photos

for example and see photos they say “Oh look, there is my uncle. I know these people there.” and they send back these information. This works very good. Song music festival pictures work very well, because the festival is very popular and all people take part. We don’t know the names, but people recognize themselves and their friends and send the names. It’s not possible that this research is made only inside. By opening the museums we get more stories and research works. Museums’ first task today is to make the collections opened to the public. The museum used to be only inside, but now it has to go outside.

#00:49:46-7# **Interviewer:** So the museum is not just one building

#00:49:57-7# **Kaie Jeesser:** Yes, yes. I think that maybe we can teach a little bit the community so they could help collection objects and information, because our system is on web, web-based. We could make people users in this system so they could also write information.

#00:50:44-0# **Interviewer:** Are the people opened to share their stories and objects?

#00:50:54-2# **Kaie Jeesser:** Yes. People want to tell stories. Of course people from museums must earn trust. They have to also filter this information, but anyway people can send this information.

#00:51:43-0# So what about participatory museum?

#00:52:18-8# **Kaie Jeesser:** As I said we must offer the people the opportunity to help us collect and share their stories. There is one concept called information flow system. So all info should have name, data, location, situation and then is the story, the context. It is very popular in Estonia to collect something and it is easy to teach people what and how they must collect and not only to collect objects, but what are the first steps of this process. And I think this is the participatory museum.

#00:53:43-0# **Interviewer:** How do you measure the success of an exhibition in the museum?

#00:53:49-9# **Kaie Jeesser:** Usually it’s about the public, how many people have visited this.

#00:54:06-5# **Interviewer:** So it’s only about the number of the visitors?

#00:54:07-8# **Kaie Jeesser:** There is the financial side also. When we make the exhibition with big budgets they aren’t so visited. This is not very good exhibition. The tickets are not so important because the price is very low. It’s 2 euro per ticket. The family ticket is 5 euro. It’s not possible to charge people more because there must be something expensive and valuable what we present here.

#00:55:48-3# **Interviewer:** So you can’t rely on ticket sales?

#00:56:20-7# **Kaie Jeesser:** No, we can’t.

#00:56:31-2# **Interviewer:** Do you feel that the financial resources have a big impact on the success of an exhibition?

#00:56:43-8# **Kaie Jeesser:** Yes. When you have enough money you can use good materials. You can make good photos. In Tallinn City Museums there is a good exhibition. There is an open collection. For example the stands are very example. When you have money you can use quality materials. The money is important but you must know how to spend them, because not all expensive exhibitions are good. The object by itself must be very valuable so this could work very well. When you have valuable objects it means you don’t have to spend so much money, you must open this object very well and it works very good. In Stockholm there is a good example.

#00:59:44-1# **Interviewer:** In an ideal situation how would you design an exhibition, how would you do things differently?

#00:59:57-1# **Kaie Jeeser:** I think that first I would try finding valuable objects and open these objects in different ways. If it's possible to see the structure, the materials, what is the color and I think it needs some kind of interactive possibility, tools for expanding the stories. But I think I would concentrate on the object. Less objects, but much better opened. When we put lot of objects it's not so good idea. I think that we must find possibilities to open the storage rooms. That needs funding.

#01:01:45-6# **Interviewer:** Have you thought opening these exhibitions virtually, construction 3D models, and environments?

#01:01:45-6# **Kaie Jeeser:** Yes, but when people go in the museums they want to see real objects, not a 3D model. The online part should support this, but it is not the most important thing. I think people like much more looking at real objects. Of course online could help them remember the experience at home.

#01:02:56-2# **Interviewer:** If we talk about gamification, as a method for exploring artifacts, what do you consider?

#01:03:13-0# **Kaie Jeeser:** I think that it's good. It works too because it could help how the object works or how it was made.

#01:03:34-2# **Interviewer:** What do you think about MuIs in terms of "user-friendly" interface?

#01:03:55-9# **Kaie Jeeser:** At the moment the MUIS portal it's not very friendly, it doesn't work very well. I think that for me is the biggest problem. Museum professionals work a lot for describing the data behind the objects perfectly. But at the moment MUIS doesn't support all this. And the platform is not very friendly. I think that's very for people to find what they need. I would really want our government to change this.

### **Interview with Marju Reismaa Estonian Ministry of Culture**

Short introduction

#00:00:23-7# **Marju Reismaa:** My name is Marju Reismaa. I have been working in the Ministry since 2004. Before that I worked in the Museum of Architecture for seven years in different positions. But I studied Philosophy and in the Ministry interviewer I was dealing first with cultural heritage in general and with museums I work since 2009. At the Ministry our main job is to create legislation and manage the state budget and also the Council of Museums is situated here.

#00:01:40-0# Are there changes in the regulation regarding museums?

#00:01:46-7# **Marju Reismaa:** No, we are not changing regulation. It doesn't have anything to do with the Museums' Act because foundations can be found in every field they are not museum specific organizations. The first two museums foundation were created in 2002 and 2003 so it's not a new thing, but till now for some reasons government didn't want to create foundations anymore. In 2012 we started again the process of creating foundations out of state museums. It depends on the location of the museums, if they have City Museums in the neighborhood where we can create a combination of state and municipal museum. For example in Haapsalu: city had 2 museums and state had one museum with five branches so we combined all these in a foundation owned by the city and the state and it's a different management system. That's the different thing. In the state museum you have one director, but in the foundation you have management board and supervisory board so it's more flexible because state agencies as form of organization it's not suitable for

a museum, because state agencies are for administrative executing legal power. It's not something that museums do. They are more like enterprises. They operate in a different way, not like a Tax Board or this kind of bureaucrat institutions. It's more flexible management.

#00:03:51-6# **Interviewer:** What results do you expect?

#00:03:54-6# **Marju Reismaa:** They will be more independent, more flexible in their economic activities. Budget-wise there are some simple things, for example for state museum, in the end of the year you have to spend all your money because otherwise you have to give it away so you're more flexible to your everyday work.

#00:04:26-0# **Interviewer:** What's the financing model used now for museums?

#00:04:27-3# **Marju Reismaa:** The financing model doesn't change. The state will be the founder and we will continue financing so there is no difference.

#00:04:41-1# **Interviewer:** But what are the criteria used now?

#00:04:42-7# **Marju Reismaa:** We don't have specific criteria for that. The collections are owned by the State so it depend how big are your collections, how many branches you have so the actual costs depend on the location. If you have a castle for example you can earn more ticket money so it depends what are your possibilities to earn your own income.

#00:05:30-3# **Interviewer:** Museums have freedom regarding the price of the tickets?

#00:05:40-5# **Marju Reismaa:** The State does not regulate this. All prices are set up by museums.

#00:05:57-4# **Interviewer:** Regarding online platforms, do you have special regulations?

#00:06:06-0# **Marju Reismaa:** The only one is MuIS.ee, which is in the Museum's Act. Why it's in the law it's because it's not for audience only but it's also management system for museums, how to keep records. Otherwise it's liberal, you can do whatever you want.

#00:06:31-8# **Interviewer:** Regarding the funding part. Are there special funds for this?

#00:06:34-3# **Marju Reismaa:** MUIS is state funded. Museums don't have to pay for that and now we have open data attached to it, which is obligation from different law.

#00:06:56-6# **Interviewer:** But if museums want to develop different apps or extensions?

#00:07:03-1# **Marju Reismaa:** They can do whatever they want. It's not state regulated.

#00:07:07-7# **Interviewer:** What is your opinion regarding the participatory museums?

#00:07:45-0# **Marju Reismaa:** I know that there are different levels for this participatory museum and Estonian National Museum in Tartu is very much into this subject.

#00:08:30-4# **Interviewer:** In your opinion could this concept work for all museums?

#00:08:30-4# **Marju Reismaa:** I personally think that it's possible for every museum to have this approach, but I don't know if they want too and don't think they have to. I think it's more interesting if you have different kind of museums. The middle way could be that you only have some projects, but again it's not something that the state could say to be like this. Of course the engagement of the audience and being relevant for the society, this is something we as a state would expect.

#00:09:31-6# **Interviewer:** If we take into consideration the economic function of museum: being state funded and also operating on a free market, what are the things museums should focus more on?

#00:10:07-3# **Marju Reismaa:** You can be popular in a sophisticated way. You don't have to be Disneyland. You don't have to choose. You can be both if you are clever enough. I don't see actually a conflict.

#00:10:41-2# **Interviewer:** So if you would have to mention some main problems that museums have, what would they be?

#00:10:50-3# **Marju Reismaa:** Money. So the salaries of the museum people are very low. Every year we are trying to make it better, but the general economic situation doesn't allow it as much as we would like. Keeping the collection, housing them it's a problem because the buildings are old. The building that the National Museum will have it will be of great help, because some of the collections are in a very bad shape.

#00:11:41-3# **Interviewer:** How does the Ministry support innovation in museums?

#00:11:42-6# **Marju Reismaa:** We have special financing programs, but it doesn't say specifically innovation. Now we will launch one connected with digital heritage. It would be first time this summer. It's not big money, but ....

#00:12:15-2# **Interviewer:** And what's the purpose of funding?

#00:12:20-7# **Marju Reismaa:** Creating apps or whatever new way of presenting heritage to the audience.

#00:12:25-9# **Interviewer:** Regarding the organizational structure of the museums. There are different departments, that don't always collaborate in all phases of the project. How do you feel about this?

#00:13:05-2# **Marju Reismaa:** It depends on the museums. In big museums that's a problem, but in small museums they don't have departments, any marketing. So it could be a problem for big museums. But since I haven't worked in a big museum I don't know.

#00:13:28-4# **Interviewer:** But what about the museums that don't have a marketing department?

#00:13:30-6# **Marju Reismaa:** There are so many ways to have free advertising, to create free content. They don't have to make special advertising, because local media takes up these type of stories easily. They find other ways to do this.

#00:14:01-4# **Interviewer:** From the interviews conducted till now I have noticed big differences regarding the financing part. How do you see this?

#00:14:41-8# **Marju Reismaa:** It's easy to explain because City Museums don't have money for their basic needs, but bigger museums have. For example the State did a big investment in Seaplane Harbor so they have income now to manage things for themselves.

#00:15:08-7# **Interviewer:** And could the same be done with the smaller ones?

#00:15:11-3# **Marju Reismaa:** You have to invest something, that's the trick. Now we made a proposal to combine Tartu City Museum, Toy Museum and Tartu Art Museum that belongs to the Ministry. We are negotiating combining these three in a foundation.



## **Interview with Krista Sarv Tallinn History Museum**

Short introduction

#00:00:39-4# **Krista Sarv:** I'm The Research Director from Tallinn History Museum, but before that I was curator and we are here in this quite renewed building where is this exhibition about the Estonian History and I was curator of three themes. I have quite good experience because it was made four years ago. My background is in archeology.

#00:01:22-3# **Interviewer:** Can you please the profile of the museum?

#00:01:25-7# **Krista Sarv:** We are Estonian History Museum. This means that we have no time limits and no borders. We deal with Estonian History, especially with political history, because we have Estonian Ethnographic Museum, National Museum and our perspective is political development. It means of course also everyday live, because without people there is no politic. It means that we are not a local museum. County Museums deal with their region, but we have no boarders. We are here in the Grand Guild Hall and in Maarjamäe Manor and there is also the Film Museum, but it's in the process of being developed. We are state museum. One of the three sate museums from the Minister of Culture's plan.

#00:03:25-4# **Interviewer:** Can you please describe your favorite museum exhibition?

#00:03:30-2# **Krista Sarv:** I like very much Amsterdam City Museum. There was quite good balance between these pictographically material graffiti and some artifacts and third part was multimedia.

#00:04:17-5# **Interviewer:** What are the 3 things that you appreciate at a good exhibition?

#00:04:22-0# **Krista Sarv:** Text must be minimal and there must be some extras like multimedia, films for people who want more and of course artifacts. People want to see real things, not to read. And all these must be balanced.

#00:04:55-6# **Interviewer:** The use of multiple platforms lately has changed the relation between audience and museums. How do you feel these changes from a museum's professional point of view?

#00:05:23-4# **Krista Sarv:** I think that there are two levels. First level is museum itself. If I remember how we made this exhibition...there is quite hard to explain why we need this film, why we need this screen, multi-touch screen for some of our colleagues. It was not so easy as we might think. But in connection with the reaction with the audience, they like it. It offers multiple possibilities. I want to be active in the museum, I can put hands on and I think it very useful from the perspective of museum-public point of view. People were waiting for these kinds of changes. In Estonia we were the first so called modern museum. After that Seaplane Harbor was opened. Now people are used with museums. It's not only text and you can be more active.

#00:07:19-3# **Interviewer:** What's the profile of your museum in the online environment?

#00:07:23-4# **Krista Sarv:** We have the web page, but I think it's our weakest point because it's just common information about activities, opening and programs, but I know that we need to work more with virtual exhibitions, but we have no time to fulfill this. The web environment it's not used 100%.

#00:08:10-0# **Interviewer:** What about social media? Facebook page and others?

#00:08:14-0# **Krista Sarv:** Yes, Facebook is very useful. We try to post something every day. Our dream is to connect somehow with “artifact of the day but we have so many events that we have to write about. One post is good, two is too much and three it’s crazy. It works very well and it’s a no charge service.

#00:09:01-6# **Interviewer:** Have you tried TripAdvisor or Instagram?

#00:09:05-8# **Krista Sarv:** No. We use only Facebook because of the lack of human resources. Only one person deals with this.

#00:10:08-2# **Interviewer:** What’s the process of developing on exhibition?

#00:10:08-2# **Krista Sarv:** We start discussion with all our colleagues. We all give ideas and then this circle goes smaller and smaller and we make the main concept of how it must be, what teams we must talk about. And then we derive these teams. Each team gets its main curator and if it’s needed then we ask for curators from outside. Of course from outside consultancy, but we try as much as possible to make it ourselves.

#00:11:15-5# **Interviewer:** Communication and Marketing Department is integrated in this process?

#00:11:17-3# **Krista Sarv:** Yes, of course. For example we stated new exhibitions in Maarjamäe Castle. Right now we are looking for marketing specialist that could work with the selling part. We will open in 2018. Right now we started the Communication work. We try to integrate them as early as possible. Other important people involved are the teachers, the Education Department.

#00:12:45-9# **Interviewer:** What are the main challenges when it comes to designing for multiple platforms?

#00:12:48-0# **Krista Sarv:** Main challenge is the space, because all our buildings are under heritage protection. Other task is to find technical and artists balance in design. I think that this artistic part and scientific part it’s equal. We are dealing with Estonian History and we try to come up with new approaches, not this old chronological approach. The facts are always the same, they don’t change. This is why we try to integrate technical things and multimedia. Our hit is the time capsule. For example this room is the educational center, curated by our teachers and it’s a rooms where you can run some seminars and here as you see. It’s open for everybody and we try to encourage hands on activities. You can open the drawers and discover objects, watch and touch. We try to do things opposite from the old times. The museum is not a church or a theatre.

#00:15:51-2# **Interviewer:** What about mobile apps?

#00:15:53-2# **Krista Sarv:** We have audio guides and two years ago people from the communication firm decided to make an app to integrate these audio guides. You can download it from your phone. But you can hear extra information about all the text that are on the walls. We were first in Estonia who did this.

#00:17:16-6# **Interviewer:** What are the museum’s function in the actual social context in your opinion?

#00:17:22-8# **Krista Sarv:** We worked a lot with naming out target groups and here in old town are tourists, but the other target group is school children when talking about Estonian History. In Maarjamäe Castel, which is further away from the city, center there are local communities and we try to integrate them. We have meetings about what they want to see in a renewed museum and I don’t know if it works or not but we really try. We want to inspire our community, to make people wiser. For example we had this exhibition about Tallinn suburbs and now hipsters live there so there are cool and popular places so we try to special

communicate for them. Our target group is not closed. We try to be as opened as we can.

#00:19:45-8# **Interviewer:** Have you used user generated content in your projects?

#00:19:51-2# **Krista Sarv:** Now there is a process going on. We open in the middle of May new exhibition and it's stated from collecting memories, collect things about children in the 2nd World War. In Maarjamäe there is this new exhibition about this German occupation and we tried to make this campaign and ask people to work with us and it works.

#00:20:52-3# **Interviewer:** Can you describe this campaign?

#00:20:53-5# **Krista Sarv:** We try to target elder people. We go to TV and radio shows and talk about this subject. Of course older people read newspapers and we also try to write article there and of course Facebook. People usually call or write old fashioned letter with stamps on them. If they want just to tell the story it goes to the archives or they can give objects for the exhibition. People want to see their names there.

#00:22:36-0# **Interviewer:** How do you measure the success of an event or exhibition?

#00:22:40-9# **Krista Sarv:** One way is through statistical data: how many visitors are there. Other way is to think of how many different events you can create with one exhibition and how many people visit these events and third way is the classical media coverage.

#00:23:37-2# **Interviewer:** Do you also use online tools?

#00:23:37-2# **Krista Sarv:** I don't think that we have this.

#00:23:49-2# **Interviewer:** What's the economic model of the exhibition, how does it get financed?

#00:23:58-7# **Krista Sarv:** From the museum's budget come just 30%. Other part is through sponsors. We try to obtain smaller prices and to establish partnerships. We invite young designers, not very famous, but very good. Another story is about the permanent exhibition. This was made with European Funds. But in Maarjamäe the money come from the state.

#00:25:34-0# **Interviewer:** What do these partnership mean?

#00:25:41-7# **Krista Sarv:** Some firms offer money, for example in Maarjamäe castle we have an exhibition about electricity and for that one the Electricity Company just gave us money. We also find building materials from some firms and in the next exhibition we try to recycle. It's more like a barter partnership. We try to find partners that are connected with the stories. We give our partners guided tours or discounts for renting our rooms. But we try to be independent and not to let them affect the story behind the exhibition.

#00:28:31-5# **Interviewer:** In an ideal situation, if you will have the all the financial support, what would you like to exhibit and how?

#00:28:41-6# **Krista Sarv:** I would like to make an exhibition about Estonian History through folk songs. I know that it's not quite our specific field, but we can do the political story through these songs. Of course it would be interesting to make just a technical exhibition, with no objects, just with holograms.

#00:29:44-9# **Interviewer:** What's your opinion about MUIS?

#00:29:57-2# **Krista Sarv:** It's quite complicated, because of the searching part. I, as a museum worker have a password and I can manage, but normal people have to be real clever to find what they search for. You

must think too much and it's impossible to find what you need. But the idea of having this online database is very good. Plan is good, but system doesn't work.

#00:32:52-6# **Interviewer:** What about gasification?

#00:32:52-6# **Krista Sarv:** I like it very much and it's in fashion too to make these hands on parts. We are fighting for each one visitor and I think that it shows from museum perspective interest for more groups of people. We have lot of visitors more because of this hands on activities and different possibilities to learn.

#00:34:10-8# How many local visitors do you have and how many tourists?

#00:34:13-2# **Krista Sarv:** In this place, because of the location it's 60% tourists, but in Maarjamäe it's not easy to walk so it's complicated for tourists. We try to organize there more activities for our local community.

### **Interview with Agnes Aljas and Pille Runnel**

#### **Estonian National Museum**

Short introduction about cross media and transmedia

#00:01:56-6# **Agnes Aljas:** I'm Agnes Aljas, I work in the field of research. Besides being a researcher I'm working also for exhibitions for the museum new building. I'm also doing my PhD in Tartu University.

#00:02:26-0# **Pille Runnel:** I'm Pille Runnel, head of research department and my background is in ethnology and media communication studies. In the Museum I'm responsible for integrating different departments and guiding research, but I'm also working as a curator, involved in actual exhibition preparation as a regular team member. Related to my museum work is also a Film Festival I'm running. It's a Documentary Festival which is mainly organized by the museum and it has a lot to do with audiences, because we are trying to attract different types of visitors and not only museums' visitors. It's 12 years of doing it.

#00:03:52-2# **Interviewer:** Can you describe one exhibition that you saw and that you really like and also motivate your option?

#00:03:56-4# **Agnes Aljas:** I have seen many good and bad exhibition, but as a visitor I like exhibitions where you have people also beside yourself and I like when I know the subject or the title of the exhibition and I have some kind of ideas of what I think it will be in the exhibition, but still I would be like surprised from different angles. For example we were together in Berlin in Communication Museum and normally Communication Museum is something related to post marks or stamps and old telephones, but then it was the exhibition about gossips and how the gossips are moving around so I have this positive feeling of museum concept on communication and audience idea of the exhibition and I could see that the museum had done some research and also the exhibition was very participatory, so people could explain their own ideas about gossips and how it's moving so it's something what I like in exhibitions when you have something that is surprising you. It doesn't have to be very multimedia but it should be more people who also put some content in there, beside the museum.

#00:05:50-7# **Pille Runnel:** I think that for me very different exhibitions have been interesting and it maybe depends on the entry point, but somewhere in the middle of the 90 I remember visiting National Museum in Copenhagen where the ground floor was about archeological findings and I remember that I didn't manage to visit the rest of the house because I stayed all day there and why I did was because I attended an archaeological course recently so each single item was so interesting and I could relate to that, but I literally spent one showcase after another. It was a very traditional exhibition and nothing multimedia or interactive devices. On the other hand, from last years as we were doing this studies about participatory museum ourselves I think that the City Museum of London was very interesting because of the part of Roman London that was redesigned. There was this original exhibition content and there were the layers added by youth groups and kids that have been working with the materials and their interpretations just openly there, next to the original items. I saw mostly only interested people but I know that for me it was like the highlight of London museums because there I was trying to think of how the production process happened. I also wanted to meet the curators, but they were already reorganizing the department so they I didn't meet any of the people in charge.

#00:08:35-7# **Interviewer:** The usage of multiple platforms change the relation between the audience and the way they experience the museums. How do you feel about these changes, from museums' professional perspective?

**Pille Runnel:** Firstly, whatever we can say is rooted in our own museum and I think that while we are developing the new environment along with digital layers, but actually the ENM is step by step integrating the platform, like social media. I'm not interactive myself with our Facebook account or Twitter, but how I see the use is more from a marketing perspective and not so much connected with the other functions of the museums' like collecting or research or so on. It's disconnected between many parts of the museum although I hope that one day everything will emerge together.

#00:11:33-0# **Agnes Aljas:** I think every year we use it more and more. I think in our museums depends of how museum professionals themselves are users of social media.

#00:11:48-8# **Pille Runnel:** I was just thinking that me as museums professional and the museum as a institution, we are using it very differently. For me it is different. We use Facebook very informally and not thinking about my professional background and profile and not editing content, but Twitter I'm more using it as news feed. Twitter account is for connecting museums professionals out there, media scholars out there, but our museum is doing kind of the same. There is no distinction in the use of different channels. It's in the test phase. We have had smaller experiments where I think we have used it very differently two years ago while developing a participatory experiment where we tried to link online with offline and we had to design the process. It was not just a matter of opening Facebook and posting something, but we had to design and discuss the timing. It was about collecting food photos. Extra effort is needed and in daily museum life I think we are not still putting the extra effort. Only the person that manages it directly. She has to spend time to do this, but she is not exactly designing the user experience there, but she is pushing information there in a very friendly way.

#00:13:52-6# **Agnes Aljas:** In the official collecting policy, collecting through social media is not the official part of the collection strategies. People are using it sometimes, but it's still not the official thing. We should do also something in the collecting media process connected with social media if the museum is collecting something.

#00:16:32-9# Technical issues with Skype connection

#00:20:10-0# **Interviewer:** What are the online extensions of ENM now?

#00:20:20-5# **Pille Runnel:** Right now there is the web page and there are some social media accounts, mainly Facebook and Twitter. The museum it's in the process of starting to develop a new webpage and in the process we have coming and going employees. I think that in the opening of the ENM we will have a very basic webpage. At the same time there have been plans to integrate all the exhibitions and to link it to the online environment which it would be more than a web page so you could not only prepare your visits, but special target groups could do different things there, like teachers or students. At the moment there is no clear plan.

#00:21:47-2# **Agnes Aljas:** But me as a curator, I plan the exhibition in a way that parts of it are online also.

#00:21:55-3# About the process of creating new exhibitions...how does this process happen? Idea comes from artefacts or from their stories or the context?

#00:22:25-3# **Pille Runnel:** Right now it more about the large topic. We will have two permanent exhibitions: one about the Finno-Ugric people and the other one about the Estonian Cultural History. It's not a history exhibition, it's more about people and their experiences and the environment, both physical and cultural environment. So the two exhibitions are talking very different approaches. Finno-Ugric exhibition has some kind of a scenario that is a story about man and women culture and it's based on the Estonian National Museum's collections. The Estonian exhibition is a very big one that consists of almost 12 different parts and some of them are story based but some are rooted in research, archaeology part, what did they know about life back then, so this doesn't start from artifacts, it starts from a topic or an approach to Estonian cultural history.

#00:24:24-3# **Agnes Aljas:** It depends a lot on the subject that is chosen for the exhibition. Museum has different obligations in the end. If you have national art exhibitions then the curator starts from the creations. If Pille and me are responsible for modern food culture exhibition then we start from the ideas or the concepts or people who should be presented in the exhibition or from an empty room. And if you have Estonian language exhibition then they really think how it's possible to visualize the exhibition, its different concepts. You can't say that's only one idea. But about marketing, yes, it's involved.

#00:25:34-9# **Interviewer:** In which way? Do they have anything to do with the story behind the exhibition?

#00:25:47-5# **Pille Runnel:** The ones that are involved they are not part of the discussions like curators' groups meetings or curators, designers and education people. They mostly try to understand what we are doing. But the staff from marketing and PR is quite new. The new ones have different approach: that's too early to tell detailed story so the messages they deliver right now are very general and not particular about the stories within the exhibition. They are mainly talking about the building itself and now recently and now we move to the level of content, like exhibitions level. But two years ago when the building has been in the attention the focus was on how the building emerges and not so much of what will be inside.

#00:27:23-6# **Agnes Aljas:** So the marketing goes now about all the exhibitions so it's not about just one exhibition. We have an exhibition in the exhibition house at the moment and then you have the question like who is the audience how is going to come there. With the new building it's not going by the exhibitions basically at the moment. It will be like this in the end, but at the moment it's too big.

#00:27:58-9# **Interviewer:** You have previously mentioned about one project that involved collecting pictures on Facebook. What were the main challenges when it comes to designing exhibitions for multiple platforms, involving online and offline? Or maybe you have also other examples.

#00:28:26-7# **Pille Runnel:** This experiment was part of a set of experiment. Many of them were mainly on site exercises with museums visitors so no we try to emerge different online environments. Beside Facebook we had a special page where you submit photos. It was a special page. We linked Facebook there. As a publicity it was the news portal Delphi. So I think the main challenge...I was not designing it technically. My colleague was responsible for this detailed building step by step. But the main challenge when the project was on was to keep on the activity so it doesn't feel abandoned and deserted and neglected. The curators had to be there and see what's happening and we brought in some experts or at least we tried to offer feedback and we also promised to make later an onsite exhibition. So we had to work with the material all the time also, without being invisible for the people involved. Once the project was over, of course the biggest challenge was at the collecting level, physical collecting. There were no clear ways to keep the information across platforms together. There are no rules or procedures of how to do it and how to make sure that the material is later usable so I think that right now we did empirical work and downloaded the photos, but futures users who are interested in these materials don't get the same experience, because in online it was a live action and once it's over it changes already so you can't phrase this. Of course we don't do it with the collection of other things, it's a very careful selection step by step, but I remember feeling this type of helplessness that actually with cross platforms we have to use different experiences of doing online ethnography and I couldn't act as a museum curator who has some guidelines from the memory institution side.

#00:31:52-6# **Agnes Aljas:** Mostly, if I think of my role as a curator of some subject, if I have some kind of project at this moment and mostly it doesn't really require so much of my research ability, it more requires my social abilities. It important to be a social person who knows what could be the purposes, why the people need, where do they situate in the internet or physically. It's more about these questions and it's very important, being a very good researcher. So you have to be both.

#00:32:47-8# **Pille Runnel:** Digital methods require some skills. I moved quickly from this actual campaign to collecting, but I remember these differences. Of course I assume it would be different set of people who will be involved online, but it's slightly different if you are running in the same time a very traditional collecting campaign where collaborators send in long descriptions of their food habits and then the photos were about contemporary eating habits as well, but how people said it was completely different. So you need to be literate in different modes of collecting and interacting with people. Like these old collaborators sending us long writings that you have to approach them differently and you have to read them differently. You get their attention differently. They need to have the whole circle of the whole year so we can send them feedback and in online we had to be 24 h there, acting there.

#00:34:17-1# **Interviewer:** So there are different collecting models for online and offline?

#00:34:21-8# **Pille Runnel:** There is a tradition of having this long questionnaire in collecting data through this method. So doing something online with the people was opposite to this experience.

#00:34:39-7# **Interviewer:** What were the strong point and the weak points of this type of online collecting photos and stories?

#00:34:55-4# **Pille Runnel:** For the researchers this criteria is insufficient for doing the study but it is actually with every single mode of collecting and studying that you need to have multiple sources so it's like triangulation from researchers' point of view so once the action is over you need to acknowledge multiple sources, but I think it was really important in terms of collecting to different kind of people and to those people who are not primarily interested in their photos getting into collections, but they were interested in interacting with the museum and interacting with each other's, see what others do and all this...I think that they were involved more into the event basis then cultural heritage and future generations learning about what they eat. It was an online event so the entertainment aspect I think it was good, it suited into this environment.

But as a researcher, of course I want to further study it, it was just a tiny bit and you have to spend a lot of time to gather and create contacts. Of course I would have opportunity to build longer connections after this campaign to this smaller part of participants, but we haven't done it. Consumer exhibition of food it wasn't the topic at all. Different audiences, finding different audiences it's the main benefit.

#00:37:14-3# **Interviewer:** What's the profile of the audience missing from museums and that should deserve more attention?

#00:37:14-3# **Agnes Aljas:** In the case of Estonian Museums you can't find any minorities, you can't find contemporary subjects in the end so all these subcultures are missing from museums. In many ways, we try to make disappear this kind of gap in the new museum, where we have this open curatorship exhibition hall which is meant for different so said sub-cultures

#00:38:13-5# **Pille Runnel:** or interest group or communities.

#00:38:20-4# **Agnes Aljas:** Most of the exhibitions are for educated Estonian white people or school children. These are the main target groups of exhibitions from Estonia. Then you have Maritime Museum who is more to men also and you have Art Museum which is more interesting for Russian minority for example.

#00:39:34-0# What do you think about the process of participatory museums and is it possible to be applied in all museums?

#00:39:37-2# **Pille Runnel:** It's debatable. In some extent, yes. I think the museums lose their main thing if they are only for display. The whole cultural society becomes more participatory like people are expressing more their opinions politically and so on. It was going on in Estonia recently and some think that maybe they shouldn't be so opinionated and we don't even want to hear them. But I think that this role for the museums it's even more crucial if it's applied, but maybe it's not in every museum, it's not among museums' functions. I'm not sure. Each museum with its own profile has to find the logical entry point which balances both people and the museum itself. This is what we learnt: we knew it theoretically, but we learnt that there is no point of doing just some actions just for the sake of saying that is participatory. It always has to bring some benefits somehow. Otherwise it wouldn't work. If you do it only for the sake of cutting the costs, if museums think that we would involve many people with our small budgets and how we overcome it. It is expensive and time consuming, or even more expensive. So you need to do it for a reason, but I think there is a reason in every museum actually, whether it's an art museum or a national museum or a small community museum.

#00:41:38-9# **Agnes Aljas:** Big, national museums like ENM can't be fully participatory. It's pointless. With the community museums I think it's necessary to have this kind of museums. When I was researching a local small museum...it was a museum in a local community, no one from the local people goes there and all the people working in the museum are local so it's my question like for whom it's the museum, if even locals don't go there and so in this kind of local community cases it's impossible not to use the idea of participatory museums. But with the National Museums, you have so big structure and to change all this classical organization and to do all this...in many ways it's possible, but in many ways it may be also not reasonable. So you always have to calculate when to use it and when not to use it and have this kind of balance in the end

#00:42:59-9# **Pille Runnel:** With this participatory element you turn participants into experts

#00:43:11-8# But in our museum, in the exhibition environment and in some other places the participatory ideas have been working very well but is it's the question of collections been really participatory I think it would take some time, decades, that the collections would be like fully participatory. Of course we have a lot, most of the collections are collected from people but the idea how the collections are formed it can never be fully participatory.



#00:43:42-5# **Pille Runnel:** The reason here is not about the museum institution only, but it's also the legislation and framework, like the responsibility given us from the state. The Museum Law for example that we have to write about every item we collect long explanations and expert acts like why are we collecting this and that so it's a raw of restrictions for change. New Museum law was introduced two years ago so it makes it quite complicated, even to discuss it. But of course we do it. ENM historically is rooted in collaborating with people and all these correspondence networks so it is part of the museum

#00:44:50-4# **Agnes Aljas:** So for example if you have a community who wants to give these to the museums we can't take it because we have some legislation problems which are coming again. So it's not so easy.

#00:45:03-7# **Interviewer:** What is your opinion about MUIS Database?

#00:45:51-0# **Pille Runnel:** I say that it's more useful for administration purposes and it's less friendly for the users, like average users. We are many steps away from being fully kind of opening the collections and integrating knowledge and so on. But I think it's the first step at the moment.

#00:46:16-4# **Agnes Aljas:** It depends what you want. If you just want to see what you have in different museum collections, then of course you can see thousands and thousands of pictures of the grand things from there. ENM has hundred thousand of artifacts.

Technical problems.

#00:50:54-4# **Agnes Aljas:** So basically it's nice if you want to see large quantities, but it doesn't really support many things at the moment. But maybe in the future. There are many development plans.

#00:51:15-2# How does the financial part affects the creation of an exhibition?

#00:51:46-1# **Pille Runnel:** The financing, it's not even the main thing. We are right now in a lucky situation when we are developing a lot of exhibitions and there is quite a lot... But the main question is what we able to do with them are. We have had long conversations and we have 2 designers involved and also multimedia designers. Items just don't go anywhere. The main thing is actually the ideas and quite often you can discover that the ideas that you have you can do it with very simple tools maybe and the result it's the same regarding the level of the engagement. So time and knowledge are crucially the reasons.

#00:52:51-8# **Agnes Aljas:** and some money

#00:52:53-6# **Pille Runnel:** Money is needed, but we are in the situation where the budget is not a guarantee but how much are we able to learn and the collaboration with the designers. I remember two years ago we had another colleague, an architect who was designing multimedia objects and we got in endless discussions whether game, like an interactive table is an educational tool or not. And we simply got stacked into these concepts. And in the end we didn't develop it because it would have been very expensive probably.

#00:54:10-6# **Interviewer:** Do you think there is a difference between participation and participatory?

#00:54:57-8# **Pille Runnel:** We don't equalize the interaction with participation. The participatory museum starts with turning tables around and talking about museum so that you have the concept of audience in the center and then you start to put the other functions and activities around so that participatory museum it's visible in all museum's functions. Maybe not actually, but potentially has to go through all these things

and activities. So yes, participation has its own practice, while in exhibition is a smaller thing.

#00:57:18-0# **Agnes Aljas:** I think participation is connected with power. I can't avoid it in any way. It's always a question for the museum of how to be opened or how to present the things. Like in one exhibition that I remember when you have a question of science research and the visitor's understanding of the archeological ideas or frames and I remember that they didn't represent people in the exhibition as people with clothes because they didn't know how they looked like, so people were presented like shadows. These kind of small things was for me very meaningful as we don't know what they look like and the museum didn't invent the people from old times. For me it's also a question of power that how much do you really let people to think. Finding a balance between science and how people are thinking or how they understand and how they feel an exhibition, how to find the balance between the technology and how to present it to people so that it would make a point.

#01:00:00-2# But in a concrete way, what would the ideal exhibition focus on?

#01:00:03-4# **Agnes Aljas:** In my opinion if there are in the world some song discussion points it would be interesting that museums would do exhibitions connected with these subjects and the scientific knowledge and peoples assumptions and ideas, how do bring them together in to the exhibitions so that it would really come out something that would put people to think differently or to understand new things. These type of exhibitions would be for me the ideal ones. In ENM if the curators have done exhibitions on the soviet period you need to have at least 2-3 different sights who say that exhibition is bad because their point of view is not in the exhibition or exhibition is too neutral or whatever. The ideal would be bringing different points of view together, for me. It should be in the same time about discussing the exhibition.

#00:59:16-8# **Pille Runnel:** I think we haven't reach this stage yet. I recently stepped into curating so I just had to do it at one point so I'm actually still in learning phase and I would actually do different kind of exhibitions to learn. We started from historical or kind of traditional formats and quickly moved to studying urban spaces and urban experiences for kids and the process was studying with children, not about them. The process was intriguing and we ended up with this process in an exhibition where children point of view was more or less visible so now the next ideal formats maybe is moving in the direction of art and anthropology. It is about searching for different languages. I'm searching different languages and trying them out. So I don't have this ideal thing. It's more about looking on how one topic or story goes together in some kind of approach. Is it discipline or is it rooted in production process collaborative or artistic or so on. I think we're pretty lucky because now we are in the phase of experimenting. I wouldn't rush to define an ideal approach.

## Summary in Estonian

Antud uurimustöö üritas algselt vastata kahele küsimusele:

Miks on nii oluline, et muuseumide ja IKT vahel toimuks efektiivne suhtlus? & Kas võrgus olevad kunstivaatlemise lahendused on võimelised pakkuma vaatajale inimlikustatumat kogemust?

Uurimistöö käigus otsiti esimesele küsimusele vastust põhiliselt teoreetilise analüüsi kaudu. Vastus teisele küsimusele leidis uurimistöö käigus automaatselt, sünteesides teoreetilise analüüsi võrgus olevate kunstivaatlemise platvormide eksperthinnanguga.

Esimesele küsimusele lähenemiseks rõhutatakse esiteks kunsti enda väga vaba loomust. Kirjandusallikatest selgub, et minevikus ei olnud muuseumid laiale üldusele avatud, kuid hiljem muutus arhiivide avamine paratamatuks.

Renessansi ajal muutusid muuseumid avalikeks asutusteks. Kirjandusliku analüüsi põhjal võib väita, et sellest ajast alates hakkas kunst muutuma aina rohkem ja rohkem avalikuks. Kunst liigub esimest kord tänavatele ning tänavakunsti näol tekib uus kunstivorm. Tänavakunsti kui kunstivormi tähtsust rõhutavad nii erinevad kirjutised, sealhulgas M. Irvini teosed, ning samuti fakt, et tänavakunst on tänapäeval aina enam arutelu teema ja akadeemilise elu osa.

Uuringud näitavad, et internet toetab tänavakunsti, kuna see võimaldab kõikidel inimestel olla teadliktöödest, mis on näiteks teostatud poliitiliselt pingelistes regioonides ning mis ilma internetita ei saavutaks kunagi sellist nähtavuse taset. Kuid teiselt poolt toetavad uuringute järgi (tänavakunsti) muuseumid. Selle näiteks on tänavakunstnik Banksy ja tema töö liikumine tänavalt muuseumi.

Erinevate maailma muuseumide külastuste statistika näitab, et need asutused on tänapäeval väga populaarsed. Sellest saab järeldada, et tänapäeval on muuseumid ja internet kunsti vaatlemisel kaks tugevat osalist.

Internetil on muuseumide kõrval oluline roll kultuuripärandi säilitamisel, mida kinnitab võrguarhiivide olemasolu, nagu Europeana ja Google Art Project, mille kaudu saab vaadata autorikaitse all olevat materjali, ning viimase puhul väga kõrge kvaliteediga.

Muuseumide vähest IKT võimaluste kasutamist kui probleemi kinnitavad lisaks teoreetilisele põhjale ka intervjuud Eesti muuseumides ja kunstivaldkonnas töötavate isikutega. Intervjuudes tulid välja puudused Eesti põhilises muuseumide portaalil MUIS (avalik muuseumide portaal). Intervjuudes nimetati MUISi kasutajate jaoks ebamugavaks süsteemiks, millest on rohkem kasu administreerijatele, kuid mitte lõppkasutajatele. Samuti mainiti, et platvormi „lugude“ osa ei ole hästi integreeritud ning seda oleks hea täiustada mingit laadi filtriga, mille vorm ei pärsiks idee edastamist, nii et kasutajad sisestaksid rohkem lihvituid ideid. MUIS on vaba muuseumide platvorm ning sinna sisestatud andmeid tohib taaskasutada, kuid see võiks paremini töötada, kui see pakuks vaatajatele inimlikustatumat kogemust. Üks vastaja mainis, et MUIS on hea portaal eseme kohta teabe leidmiseks, kuid mitte selle vaatlemiseks.

Smithonian viib läbi kultuuripärandi digiteerimist USAs, sarnaselt Europeanale Euroopas. Töö käigus selgus, et seda projekti hoitakse isegi tänapäeval töös vabatahtlike panuse kaudu. See on midagi, millele muuseumid võiksid tänapäeval rohkem keskenduda. Nagu intervjuudest selgus, seisab IKT lahenduste kasutuselevõtmine muuseumides paljuski eelarve taga, mistõttu vabatahtlike kaasamine võiks olukorda leevendada, kuid seda teemat oleks vaja enne lähemalt uurida.

Europeana andmebaasis on väga vähe Eesti eksponaate. 35-st riigist on Eesti 33. kohal, samas kui lähedalasuv Balti riik Leedu on nimekirjas 15. kohal. Google Art Project näib iseenesest olevat väga lootustandev platvorm, kuid nagu töö käigus selgus, on platvormi põhiline väljakutse seotud autorikaitsega. Paljud eksponaadid on autorikaitse tõttu udustatud, mistõttu kogemus on mittetäielik. Sellest rääkides kerkib pinnale uus küsimus – miks toetuda ainult välistele institutsioonidele (nagu näiteks Europeana ja Google Arts), kui eksponaatide esitlust saaks paremaks muuta muuseumide sees, näiteks vabatahtlike kaasates?

Intervjuude analüüsi käigus selgus, et mitmetel juhtudel kasutavad muuseumid digilahendusi väga piiratud mahu ning nende veebilehed on eelkõige informatiivsed, mitte interaktiivsed. Näiteks KUMU muuseumi puhul asub digiarhiiv KUMU veebilehest eraldi ja kuulub Eesti Kunstimuuseumile. Intervjuudes mainiti ka seda, et sotsiaalmeediat ei kasutata efektiivselt väheste inimressursside tõttu (Tallinna Ajaloomuuseum). Halvem veel on see, et nagu intervjuudest selgus, ei ole KUMU puhul muuseumil olemas selget tehnoloogilise arengu plaani. Kuid taolised puudused ei eksisteeri ainult Eestis, vaid ka näiteks Louvre'i digitaalse kataloogi puhul. Tänapäeval võiks internet olla nende puuduste vähendamisel edasiviiv jõud.

Antud töö toob välja interneti mõjuvõimu kunstnike populariseerimisel ja täiesti uue lähenemise sisseviimisel, kus kunsti saab vaadelda kaadrit liigutades ja suurendades, kunstniku rütmi ja stiili saab jälgida, süüvides tema pintslitõmmetesse liivatera tasemel, ning kõrge kvaliteediga võrguarhiividest saab hariduslikku kasu terve elu jooksul. Ühelt poolt on see kõik piisav järeldamiseks, et internet ja muuseumid võivad tänapäeval üksteist tugevdada ning on üha olulisem, et need kaks omavahel suhteksid. Teiselt poolt on antud teema väga lai ning eeldab jätkuvat uurimistööd.

Kuna antud töö pealkiri on “Samm kunsti veebisvaatlemise kogemuse inimlikustamise poole”, siis on oluline mainida, et teisele küsimusele – kas võrgus olevad kunstivaatlemise lahendused on võimelised pakkuma vaatajale inimlikustatavat kogemust? – vastab see magistritöö ainult osaliselt. Töö kirjeldab erinevusi kunsti vaatlemisel kõrgekvaliteedilistes võrguarhiivides, mis annab vaatajale võimaluse saada isikustatud kogemust, kuid samas jätab ruumi teema edasiseks arendamiseks ning järgnevateks sellesuunalisteks sammudeks.