Multimedia Tours

New Interpretative Tools for the Cultural Heritage Sector

Silvia Filippini Fantoni
Antenna Multimedia System™ Projects to date

1. Audi *museum mobile*, Ingolstadt, 2001
2. Tate Modern Multimedia Tour Pilot Phase 1, London 2002
4. Orbus Medical Technologies, Hoevelaken (Paris & Washington D.C.) 2003...
5. Tate Modern Multimedia Tour Pilot Phase 2 (English and BSL), London 2003–4
6. Tate Modern Collections Guide *pilot phase 1*
7. A corporate museum, USA opened 2003
8. Royal Institution, London 2004
9. Great Blacks in Wax Museum, Baltimore, MD 2004...
11. Van Gogh Museum Multimedia Highlights Tour, Amsterdam 2004...
12. Tate Modern Permanent Collection Multimedia Tours (English and BSL), London 2005...
13. Tate Modern Collections Guide *pilot phase 2*
14. Frida Kahlo Exhibition, Tate Modern 2005
15. Rousseau Exhibition, Tate Modern 2005
17. High Museum Multimedia Tour Pilot 2006
19. Tate Modern Permanent Collection Tour, May 2006
20. Tate Britain Permanent Collection Tour, June 2006
25. Mémorial de Caen RFID pilot, December 2006
27. Gilbert & George Exhibition, Tate Modern, 2007
28. Dali & Film Exhibition, Tate Modern, June 2007
Upcoming projects 2007

- Sculpture Project (City of Muenster): Mid–June
- Reina Sofia Sign Language Tour (July)
- Tate Teacher’s Tool (End of the Summer)
- Centre Pompidou: Erice/Kirostami Pilot (September)
- George Bush Presidential Library & Museum SL Tour
- FWMHS, *Star Wars* Exhibition Tour, Fort Worth, Texas
Multimedia Tours in museums: the pros

• Offer the opportunity to introduce rich layers of interpretation and comparative material into the gallery
• Relatively unobtrusive (particularly in sites where it might be difficult to introduce kiosks, labels and panels)
• Intensify the personal experience of the visitor by allowing choice and interaction
• Useful tool to attract new categories of visitors (students, children, schools, visitors with hearing impediments)
• Offer potential for post-visit follow up on line (bookmarking, annotation, etc.)
Multimedia Tours in museums: the cons

• Multimedia Tours are expensive:
  - Content
  - Technology
  - Maintenance
  - Copyright clearance

• They are not as intuitive and easy to use as traditional mp3 players

• They present more challenges from the distribution perspective
  - Longer time for charging
  - Longer time to explain usage, etc.

• Museums have to depend on the market offer:
  - PDA models change
  - Operating systems changes
  - Screen resolution change
How have audio tour company address these challenges?

Companies that specialize in audio and multimedia productions are trying to overcome some of these limitations by developing:

- Their own PDA players
- Software that allow museums to assemble and update their own Multimedia Tours
- Standard tested interface
## Is it possible? The Tate example

<table>
<thead>
<tr>
<th>Exhibition</th>
<th>Start Date</th>
<th>End Date</th>
<th>Attendance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tate Modern perm</td>
<td>22/5/06</td>
<td>9/5/07</td>
<td>35,026</td>
</tr>
<tr>
<td>Tate Britain perm</td>
<td>22/6/06</td>
<td>9/5/07</td>
<td>6,481</td>
</tr>
<tr>
<td>Gilbert &amp; George</td>
<td>15/2/07</td>
<td>7/5/07</td>
<td>9,004</td>
</tr>
<tr>
<td>Kandinsky</td>
<td>22/6/06</td>
<td>1/10/06</td>
<td>31,811</td>
</tr>
<tr>
<td>Frida Khalo</td>
<td>1/6/05</td>
<td>10/10/05</td>
<td>31,435</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td></td>
<td><strong>113,757</strong></td>
</tr>
</tbody>
</table>
What is bookmarking?

- It is a feature available on some museums multimedia tours
- It allows visitors to save information of interest for later use
- Visitors can retrieve the “saved” information:
  - Via links in an e-mail sent to the visitor’s address
  - On a personal page created for the visitor on the museum website accessible via a username and a password
Bookmarking in museums: why?

- It can be a powerful tool to support the learning experience:
  - It can help retaining memories over time
  - It allows to pursue “individual interests”
  - It allows the user to focus more on experimentation, discovery and the aesthetic experience during the visit

- It can strengthen the relationship between the visitor and the museum:
  - By driving traffic to your museum’s website
  - By stimulating further interest in the collection
  - By providing a useful service to the education & research communities
### Bookmarking: One Tool, Multiple Platforms

<table>
<thead>
<tr>
<th>Online</th>
<th>Kiosks</th>
<th>PDA</th>
<th>Mobile Phones</th>
</tr>
</thead>
<tbody>
<tr>
<td>MET</td>
<td>GettyGuide</td>
<td>Tate Modern MT</td>
<td>My Art Space</td>
</tr>
<tr>
<td>MIA</td>
<td>Ingenious (London Science Museum)</td>
<td>Star Wars MT (BOS)</td>
<td></td>
</tr>
<tr>
<td>Getty Bookmarks</td>
<td>TechTag (The Tech)</td>
<td>Visite + (Cite des Sciences)</td>
<td></td>
</tr>
<tr>
<td>Virtual Museum of Canada</td>
<td>Visite + (Cite des Sciences)</td>
<td>NHM, London</td>
<td></td>
</tr>
<tr>
<td>FAMS</td>
<td>PEM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal Egypt</td>
<td>Orlando Science Center</td>
<td></td>
<td></td>
</tr>
<tr>
<td>National Museum of Australia</td>
<td>Gulf of Maine Research Institute's (GMRI) marine science education center</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NMWA (Art Tales)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>UK NMSI (Create)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Seattle Art Museum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEM</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MFA Boston</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tate online</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cleveland Museum of Art</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>CAI (Art Explorer)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Multimedia Tour: Tate Modern

select work

Yves Tanguy
Azure Day, 1937

The Shale 1933
L’Escargot
Gouache on paper, cut and pasted on paper mounted on canvas
support: 2894 x 2870 mm
on paper, unique
Purchased with assistance from the Friends of the Tate Gallery 1962
T00540

© Succession Hélène Tanguy/ DACS 2002
Multimedia Tour: MOS, Boston

Your Exhibit Bookmarks

Thank you for visiting Star Wars: Where Science Meets Imagination at the Museum of Science.

Below is the link to the content you selected when using the Multimedia Tour. Access your bookmarks.

Enjoy your Online Exhibit.

And may The Force be with you.

Please Note: This email was auto-generated through the Multimedia Tour of the Star Wars: Where Science Meets Imagination exhibition. Your email address was entered by you, or someone else, as the recipient for these bookmarks. Your email address will not be used or stored by us or by any third parties after this message.

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Welcome to Tatooine | Troglodyte air conditioning | Subterranean homes around the world

Welcome to Tatooine

The planet Tatooine is a hot spot. Beneath its hot, blinding sun dwell humans, Jedi, and Sandpeople, all adapted to the harsh, arid environment. The stories that take place on Tatooine were filmed in the village of Matmata in the Saharan desert of Tunisia in North Africa. For more than 100 years the Bedouin nomadic Breker people have dug underground homes out of the sandstone here in large craters, some more than 30 feet deep. About 100 subterranean homes exist today. A subterranean hotel, in the village, the Delia, not only provided the name of the desert village in which Aunt Beru and Uncle Owen Lars live in Episode IV, but also served as the actual location for the Cantina public scene (with the addition of a few droids and a cantina.)

Troglodyte air conditioning

The Bedouin people live in underground homes that trap cool air, allowing them to stay cool when it is hot above and warm when it is cold below. The heat of the day escapes from the underground home at night, when this area is cooler. Subterranean homes provide a relatively constant temperature living environment.

Learn more about Bedouin houses at Matmata:

- Matmata: Interior of troglodyte homes
- The Lars Family: Remade
- Interior

Subterranean homes around the world

Bedouins are not the only people to have discovered the charms of underground living. Around the world one can find numerous examples of "remade" architecture, that employ various building techniques to create a cozy, comfortable living environment that escapes heat and isolate against the cold. Some of the most famous troglodyte houses are found in...
Multimedia Tour: Visite +
### Are visitors bookmarking?

<table>
<thead>
<tr>
<th>Facility</th>
<th>Bookmarking rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tate Modern Multimedia Tour</td>
<td>43%</td>
</tr>
<tr>
<td>Star Wars Multimedia Tour (MOS)</td>
<td>10%</td>
</tr>
</tbody>
</table>
Why are visitors bookmarking?

1. Out of curiosity:

2. Specific interest in the subject matter:

3. Other:
   • Send it to other people,
   • check out the technology,
   • popularity of the artist, etc.
Why are visitors not bookmarking?

1. Lack of interest

2. Lack of time

3. Fear of information overload (e.g. junk mail)

4. Lack of visibility (e.g. Did not notice the feature)

5. Wrong use of terminology
   • The word “bookmark” is confusing for the user because it doesn’t convey the idea that the system allows the user to save information for later use at home
   • When visitors think about retrieving information from home they think about e-mail.
Are visitors following up?

<table>
<thead>
<tr>
<th>Facility</th>
<th>Clickthrough rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tate Modern Multimedia Tour</td>
<td>44% (19% of total)</td>
</tr>
<tr>
<td>Star Wars Multimedia Tour (MOS)</td>
<td>37% (3.7% of total PDA users and 0.2% of all the exhibition visitors)</td>
</tr>
</tbody>
</table>
Why not many visitors are following up?

- People that use these applications mainly for educational purposes (teachers, students, researchers, etc.) are more likely to click through than those who use them mainly out of curiosity.

- It may very well be that the process of bookmarking is much like gathering postcards of favorite artifacts at a physical museum: the fun is in the creation process.
How should we interpret these data?

• We need to look at the data in a wider context of use:
  - The more museums are introducing these tools the more visitors will become familiar with the technology and start using it more

• Are the visitors who use them benefiting from an educational point of view?
  - Preliminary results of a study of the Tate Modern application show that at least those that bookmark for reasons other than curiosity did learn something from the experience
  - Results of the Star Wars evaluation pointed out that bookmarkers had better retention of some concepts and learned additional info, beyond the exhibition.

• Did we focus on the right target? Is bookmarking for the general public or for a selected group of frequent and specialized visitors?
  - Star Wars: Great Star Wars fan, visit the museum more often, interested in science
Conclusions & Recommendations

- Be realistic in setting your expectations
- Target the right audience (e.g. teachers, students, repeat visitors, researchers, etc.)
- Make sure that you have sufficient funding to promote these applications.
- Make sure your own staff is aware of these tools, ready to promote it and able to train the visitor to do so.
- Involve the final user in the development process to make sure the system is intuitive, simple and easy to use
Conclusions & Recommendations

- Make sure to carry out evaluations of your application after you launch it!!! There is always a margin of improvement.

Example: the Tech

<table>
<thead>
<tr>
<th>Year/months</th>
<th>Bookmarking rate</th>
<th>Click-through rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004 Mar-Dec</td>
<td>28%</td>
<td>12%</td>
</tr>
<tr>
<td>2005</td>
<td>52%</td>
<td>17%</td>
</tr>
<tr>
<td>2006 Jan-Jul</td>
<td>54%</td>
<td>21%</td>
</tr>
</tbody>
</table>
Bookmarking in the classroom: an upcoming project

Tate Modern Teachers’ Tool Pilot

Enhanced bookmarking:

– Record comments
– Annotate artwork
– Save sketches
– Retrieve the info on website

Upcoming!!
Questions/Information:

Thank you!!!

Silvia Filippini Fantoni

silvia_fantoni@discovery.com