



# Storage Room Stories

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Creating an online archive to  
make museum collections  
more accessible.

By: Emma Burkhardt  
Colton Chung  
Hannah Goodsell  
Michael Rossetti



**WPI**



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Submitted to:  
Professor Balistrieri,  
Professor Peet,  
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# Dedications

We dedicate this report to those who preserve their culture through the arts and continue to share it through storytelling, who inspired us throughout our work. We would like to thank the following people for helping us make this project possible:

To Ms. Sigríður Sigurjónsdóttir, Ms. Þóra Sigurbjörnsdóttir, and Ms. Ingiríður Óðinsdóttir: for giving us such a meaningful opportunity to work alongside the museum and learn more about the beautiful storytelling seen in Icelandic art.

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# Abstract

The Hönnunarsafn Íslands museum has many items in storage that are not displayed. The purpose of our project was to create awareness of these designs and their creators. We conducted Zoom interviews with designers in the museum's storage room, where they explained the process for creating their work. We created a YouTube account and posted two videos to share these stories to a broad audience. To help the museum continue this project, we wrote a manual detailing the videography process.

# MEET THE TEAM



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Sharing the Museum's Story, Conclusion, User Manual

Each member of the team edited all sections and appendices of the report.

# OVERVIEW



Technology and the internet have become prominent sources of communication in the digital age. Online resources are easily accessible due to the increase of smartphones and personal computers. For many people, it is an easy way for people to connect to others and learn new information. In order to stay relevant in a world where information is easily accessible online, museums have begun to build an online presence to reach a broader audience. With the rise of digital technology and social media, many museums have started transitioning components of their exhibits onto an online platform.

Hönnunarsafn, also known as the Museum of Design and Applied Art, is an Icelandic museum that has some online presence, but the staff believe they need to improve their online resources to increase visitor interest in the museum's offerings. The museum has a website that is its main form of online communication with its visitors. The website has general information about the museum and features pictures of some artifacts with a brief description about each one. Their social media accounts also feature pictures of artwork and have short videos of artists working. Since the museum has a rotating exhibition system, many

pieces are kept in storage for significant periods of time, and therefore visitors have no way of learning about them until they are put into a physical exhibit.

The goal of this project was to create a YouTube account and two pilot videos to help the museum share more of their collection as well as a manual that explains the filming and editing process. Since many of the museum's pieces are not accessible to visitors, and many people rely on online resources, it is important for the museum to offer a way to make their artifacts accessible. We created videos consisting of interviews with two artists who explained their artwork and design process. To help the museum continue the videography process, we documented the steps we took as we planned, filmed, and edited the pilot videos. This became the Video Creation and Editing Manual as one of our deliverables.

Through our interviews, we discovered that Icelandic art and design continue to tell stories. Designers take inspiration from the natural landscape and limited resources found on the island. Even though the limited resources were an obstacle, designers saw it as an opportunity to think creatively through their design

process. However, designers also took inspiration from other European countries during their education and collaboration with production companies.

In conclusion this project used social media and technology to help the Museum of Design and Applied Art provide part of its collection to a wide audience in a permanent way and adapt to a more online world.

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# INTRODUCTION



Museums serve as community centers that guide self-learning. They have a diverse audience and attract many to their vast collections. Worldwide, museums struggle to provide content that is constantly accessible to their guests (Leong and Chennupati, 2008). A museum's accessibility is crucial to effectively educate its audience.

The Icelandic museum, Hönnunarsafn, (2019), also known as the Museum of Design and Applied Art, draws in visitors with its unique collection of design pieces. Its limited exhibition space forces the curator to have a rotating system to display different parts of its collection, which results in some pieces being stored for extended periods of time. Like many museums, Hönnunarsafn is looking for a way to display pieces excluded from its current rotations and make more of its collection available to interested parties even if they are unable to visit the museum.

In this digital age, the internet is usually the first form of contact between a museum and its audience. It allows museums to relay information about the type of exhibits they display, as well as programs they may offer (Clement, 2020). The Philadelphia Museum of Art uses its website to display its exhibits through an online source (Portman, 2019). The

archive is available to the public and provides a detailed description about the artwork, its creator, and its origin. More museums are using this technique to make exhibits accessible online and provide information about their artwork in the same manner that a visitor would see by visiting the building (Clement, 2020; O'Neill, 2020).

The Museum of Design and Applied Art uses its website and social media platforms to inform visitors about upcoming events, provide brief explanations about exhibitions, and provide basic logistics about its organization (Hönnunarsafn, 2019). There are video tours of the museum created by an external source and posted to YouTube (Valaogingi, 2011). These videos are from when the museum had permanent exhibitions, rather than the rotating ones that they currently utilize. At that time, locals would visit the museum once and not return since they would be seeing the same exhibits again. The museum's new system of rotating exhibits has alleviated that problem, but there is still an issue of displaying objects that are in the storage room since this area of the museum is not open to the public.

The goal of this project was to provide permanent access to art pieces that are kept in the storage room in order to educate visitors

and attract the museum's online audience. To achieve this, our team utilized an internet resource, YouTube, to post informational and entertaining videos that will reach the museum's pre-existing audience as well as a larger potential audience. The team recorded and created videos via Zoom that highlight specific artists and their artwork that are kept in the storage room of the museum. These videos allow the museums' collection to be accessible at all times and engage with the audience. A video manual was created for the Museum as a reference when continuing the production of these videos.

# A WALK THROUGH ART



Museums have had to adapt as technology has changed, and these technologies have provided more ways to communicate. In order to interact with visitors and continue to stay relevant, museums utilize different resources to ensure an engaging and educational experience. This chapter discusses how exhibitions, location, and technology can help museums achieve an engaging experience and reach a wider audience.

## The Purpose of Museums

Modern museums are no longer places of status or locations to solely view objects of significance (Günay, 2012). They hold a much greater role in our modern society as centers for education and history preservation. Part of this purpose began in 1660 when Charles Hoole discussed using objects in education, sparking the use of museums for such a purpose.

Physically engaging with objects from the past helps develop greater skills mentally and physically. This also highlights the additional sociological and psychological benefits that museums hold over other forms of education (Nature, 1922). The Children's Museum of Manhattan follows this strategy with its "Inside Art" exhibit (Timeout, 2020). The exhibition has life size sculptures that children can walk through and other hands-on activities that put



Figure 2.1 The Inside Art exhibit at the Children's Museum of Manhattan offers a hands-on activity for children (Timeout, 2020).

visitors into the art.

Museums offer more to our culture than other institutions that provide information to the public (Dean, 1994). In addition to being a resource, museums have the unique opportunity of collecting, preserving, researching, and displaying objects to the general populace. Museums continuously collect the history and

culture surrounding us. They ensure that the current generation, and generations yet to come, are capable of viewing and engaging with these artifacts and the techniques to create them. Visitors, whether they are a part of an educational group or on a visit alone, are able to learn about the past and see where innovation started to spark future ideas.

Improvements and engagement are important aspects of museums' purposes. People are not required to engage with museums, so the museum must effectively market and manage its collection to ensure that visitors are not wasting their time by mistakenly going to an exhibition where they could feel dissatisfied (Dean, 1994). Museums must constantly update their collections, create new public exhibitions or displays that can attract visitors, and communicate history and messages that are relevant to the world we live in today. The Reach Museum (2020) in Richland, Washington addresses this problem with rotating exhibits that are found in one of its galleries. In order to get visitors to return to the museum and avoid seeing the same artifacts every visit, museums change the permanent exhibitions to rotating exhibits and can offer workshops and demonstrations (Birmingham Museum of Art, 2017).

## Purpose of Design Museums

Design museums are institutions dedicated to the study of the history and role of design (Martin, 2016). Design is all around us and encompasses decorative art, furniture, consumer products, industrial structures, and architecture. Raymond Loewy, an American industrial designer, described his design experience as being, “from a lipstick to a steamship,” and Ernest Rogers, an Italian architect, similarly said that he wished to design everything “from the spoon to the city” (p. 1). Design museums showcase a community’s culture and history through their artistic process and craftsmanship.

Design museums focus on the object that was created and the art of its creation (Dimaki & Dimakis, 2006). Museums of applied arts fuse the concepts of art and design in their exhibitions. Design museums also offer visitors the opportunity to watch the process by which exhibition objects are made and learn the importance of their creation.

## **How Museums Attract Visitors**

An essential part of running a museum is the ability to attract visitors and engage with them

in a positive way (Sheng & Chen, 2012). A major factor in determining attendance is visitor expectations. Expectations are based on personal context, such as education level, income, and age. These different factors influence the type of exhibits and entertainment that a potential visitor would be interested in viewing. To attract a diverse audience of visitors, modern museums need to create new exhibitions that provide opportunities that may cater to different visitor interests while also maintaining the essence of the museum.

Many museum visitors are those who are on social outings (Black, 2005). These visitors are generally under the expectation that the trip will be entertaining and educational. Families with children are a large portion of the museum visitor demographic. Since the expectations of children and adults differ, museums attempting to attract families need to have exhibitions that are educational, enjoyable, and comprehensible by not only the adults, but also children. An exhibition at the Museum of the City of New York (2020) called “City/Game” has these qualities by combining the interests of different age groups. The exhibition displays the history of basketball in New York, has educational workshops for children and adults related to sports and youth culture, and the opportunity to see a basketball game.



Figure 2.2 The Museum of the City of New York advocating for the game of basketball in the city (Museum of the City of New York, 2020).

Besides tourism, a way to ensure that a museum will not “run out” of visitors is to structure and market the museum in a way that promotes repeat and regular visitors. Repeat visitors are aware of the museum’s programming and have explained that the main reasons they return to a museum are new facilities and special exhibits or programming (Black, 2005). Regular visitors will frequent a museum for educational advancement and are attracted by changing exhibitions, events, and additional opportunities, such as the ability to personally help the museum.

## Museums and Tourism

Museums draw in visitors from outside the community to learn more about the history, culture, and lifestyle of another community or region (Stylianou-Lambert, 2011). Tourists

who are interested in the culture of the place they are visiting are likely to immerse themselves and visit museums. Regardless of destination, museums are the most popular attraction amongst tourists. Tourists tend to visit cultural sites, which allow museums to have a greater chance of attraction. In the United States, there are around 850 million museum visits a year (American Alliance of Museums, 2020). In 2018, the most popular museum destinations worldwide were the Louvre in Paris, the National Museum of China in Beijing, and the Metropolitan Museum of Art in New York City, which attracted around 10.2, 8.6, and 6.9 million visitors respectively (The Art Newspaper, 2019).

## Museum Exhibitions

A museum exhibition is a means by which an institution can display a comprehensive group of artifacts and other significant objects in a way that is educational and promotes interest in the museum (Dean, 1994). Object-oriented exhibitions showcase exhibits and artifacts hold most of the value. Many museums use this style by displaying an artifact or a collection and information about it that allow the artifact(s) to tell a story (Smithsonian Institution, 2002). Concept-oriented exhibitions convey an idea or message utilizing artifacts, replicas, and other

media (Dean, 1994; Smithsonian Institution, 2002). The Shackleton Endurance (2020) exhibition at the American Museum of Natural History for example, uses photographs, maps, text, and a replica of the boat used to tell the story of Sir Ernest Shackleton's journey to the Antarctic.

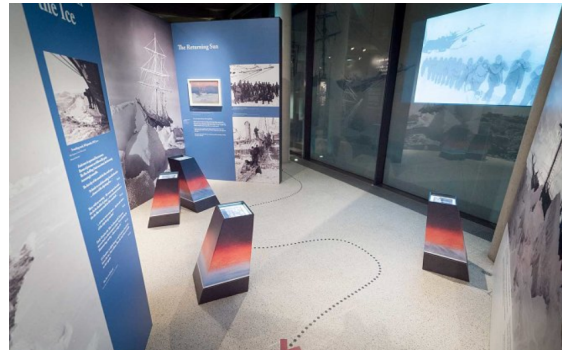


Figure 2.3 The Shackleton Exhibition uses pictures and text to show visitors about the Antarctic journey (Maracchioni, 2015).

Activity based exhibitions engage visitors by providing experience and learning through their interaction and personal development, and questioning of the visitors to the exhibition (Smithsonian Institution, 2002). Sir Isaac's Loft at the Franklin Institute (2020) allows visitors to interact with pulleys, pendulums, and other devices to learn firsthand about physics and its understanding on the world. Environment exhibitions allow users to walk around in a structure and experience the senses of another location while in a museum (Smithsonian Institution, 2002).

The Japanese Teahouse exhibit at the Philadelphia Art Museum (2020) allows visitors to walk around in an authentic ceremonial teahouse built by the Japanese architect Ōgi Rodō.



Figure 2.4 Ōgi Rodō's exhibit allows visitors to walk in and experience the environment of an authentic Japanese teahouse (Philadelphia Museum of Art, 2020).

A museum must decide what type of exhibition they want to provide to visitors and what they want visitors to take away from their viewing. Museum exhibitions are created in hopes of completing the following goals: providing visitors with an enjoyable, educational, and worthwhile experience, supporting the museum through donations or payment, and showing that a museum can properly handle its collection in the hope that donors may give additional pieces. An exhibition is supposed to

make a viewer do more than just think about the artifacts or message. The ability to actively experience art or an artifact can be considered transformative and reaffirms the society's value in having museum exhibitions (Lord & Piacente, 2014).

## Conveying a Message

Museum exhibitions provide a unique experience and understanding of their collection and its message (Lord & Piacente, 2014). Museums offer people the authentic opportunity to see a part of history or the culture from the world around them. Technology can be used in exhibitions to engage visitor's other senses or present a different style of experience. Audio-visuals, interactive multimedia, and simulations all add unique content to exhibitions that are used to enhance interest or value, but they do not overshadow the main purpose or artifacts presented.

Incorporating a narrative throughout the exhibition is an effective way of conveying a message or telling a story in an exhibition (Bedford, 2001). It is important not to force beliefs upon viewers, but to present the material in a way that can affect their attitude, awareness, and thoughts regarding the subject (Lord & Piacente, 2014; Bedford, 2001). The

United States Holocaust Memorial Museum uses a narrative approach to their exhibition. Jeshajahu Weinberg, the founder, edited the text of the exhibit to remove words that may suggest certain beliefs or attitudes as to not interfere with the visitors' own thoughts and reaction to the story presented to them (Bedford, 2001). Museums ensure visitors are able to come to their own conclusions about the meaning of their exhibits, while also being entertained and informed in order to create a powerful experience.



Figure 2.5 An exhibit from the United States Holocaust Memorial examining Nazi racial ideology (US Holocaust Memorial Museum, 2020)

## Creating an Exhibition

Museums create exhibitions in the same way that a business might operate (Dean, 1994;

Lord & Piacente, 2014). With a specific goal in mind, the museum staff have to create a plan to implement and operate their exhibition. The project first enters a conceptual phase where the resources of the museum are evaluated, and ideas are proposed. Ideas for exhibitions can come from research done by the museum or from public interest. Next comes the developmental phase. This is where planning of the exhibit happens through goal setting, story writing, design of the layout, promotion design, educational plan design, and financial evaluation. Additionally, production of the exhibition happens during this phase as the components are prepared and installed, the promotional plan is implemented, and other prepared plans are implemented to ensure the exhibition completes the goals set by the staff. Following this comes the functional phase with opening the exhibition to the public, getting feedback, and managing resources and security. The final stage of managing an exhibition is assessment. The museum staff should view the feedback they received during the exhibition along with other statistics tracked while the exhibition was open to the public. With this information, the museum staff can evaluate the exhibition and adapt, change, or keep methods used to create messages and exhibitions in the future.

## Museums in the Digital Age

Social media, the Internet, and other online resources have become a part of everyday life. With a large amount of information and many distractions on the Internet, museums must compete to gain the attention of users. Museums are able to gain a user's attention by incorporating engaging videos and online resources into their online presence.

Prior to the 1990s, when interactive and multimedia exhibits were just being incorporated into museums, kiosks were used to connect visitors to online exercises (Leong and Chennupati, 2008). Online resources focused heavily on teaching an impactful and lasting lesson to visitors, and they were used to help guide educational groups who visited museums. However, the kiosks could only be accessed in their designated spot in the museum; they were not accessible to visitors who were not in the museum, and visitors could not save their work from the exercises. As scientists have improved on technology, more resources have connected museums to their audiences when visitors cannot physically walk through the galleries and exhibitions.

As the Internet and online tools continue to improve, information providers must also learn

how these tools have changed. Not only do they have to learn new improvements, but they must also learn how it affects the expectations of visitors (Marty, 2006). There are four main online resources that museums have and continue to use: social media, virtual tours, electronic educational programs, and online exhibitions.

### Social Media

Newer tools that are being utilized more recently are social media platforms. With more than sixty-five platforms and 3.08 billion users (Clement, 2020), there are more ways to communicate and interact with potential visitors. The social media that museums use “... [represents] audience development, marketing, personalizing their offer, and seeking to ‘prove’ their vitality, diversity, and relevance ...” (Kidd, 2011, p. 65). When museums use social media, they need to understand that they need to rebuild their platform to fit whichever site they use that will help develop their social media following. From there, they can post marketing information about different events and opportunities held at the museum to draw people’s attention to it. In order to draw in the desired audience, the museum will need to include specific information within the constraints of the social media site(s). Social

media are tools that can help museums reach a larger audience.

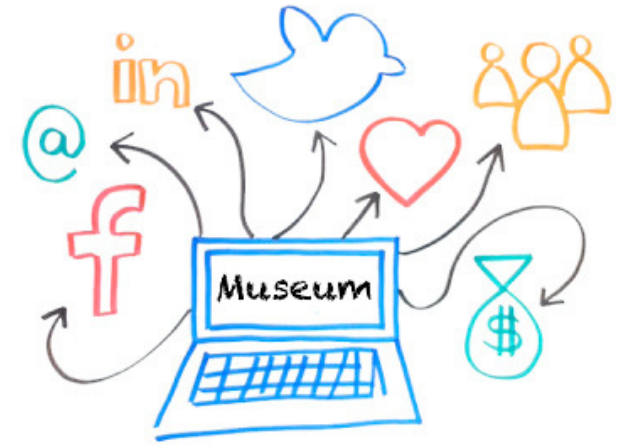


Figure 2.6 A graphic displaying different social media platforms that museums use (De Gottardo, 2013).

In the midst of the COVID-19 pandemic, museums around the world shut down their facilities but not necessarily their operations. Many museums have focused on utilizing their online presence to continue teaching and engaging with visitors. Museums use social media as their means to distribute educational programs for students who are unable to be in school and to give virtual tours to online visitors. Museums have challenged online visitors to recreate famous pieces of artwork, write stories about different pieces, and even follow an employee as he or she does his or her job in order for visitors to dive deeper and learn more about specific museum pieces and

stimulate creativity (Souza and Lee, 2020). While some museums have focused more on individual work and learning, others have used hashtags and collective threads to create a unique online experience.

The Albright-Knox Gallery participates in the Art madness hashtag where different pieces of artwork from multiple galleries are put into competition brackets as seen in Figure 2.7 (O'Neill, 2020). Museums will post a poll asking Twitter users to vote for their favorite work in a show-off. This draws in sports fans and museum visitors, so they can directly interact with the museum. An engagement like this sparks conversation and curiosity that can be directed to the comment threads of the post. Even if this is not direct interaction with other visitors, online visitors can still learn and work with one another to learn more .

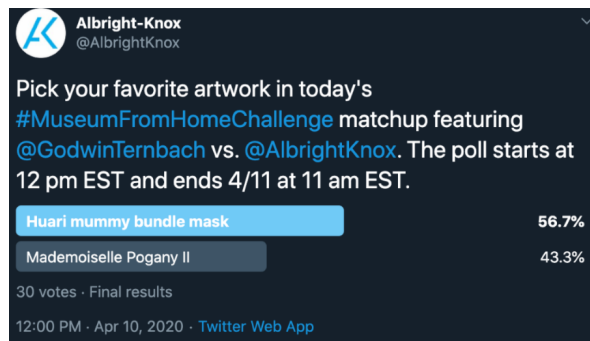


Figure 2.7: A tweet for the Godwin-Ternbach Museum versus Albright-Knox Gallery art showdown (Albright-Knox, 2020).

Another type of interaction is also seen in the hashtag MuseumFromHomeChallenge, where museums showcase one gallery a day and take online visitors on a tour of it through multiple posts about the individual works found in the individual galleries (O'Neill, 2020). This strategy allows for each piece of artwork to have its own highlight and discussion as shown in Figure 2.8. It provides one space for online visitors to focus on that particular artwork and learn more about it. With the possibility of posts being added at different times of the day, online visitors have a moment when they can stop what they are doing and focus on the beauty shared with them.

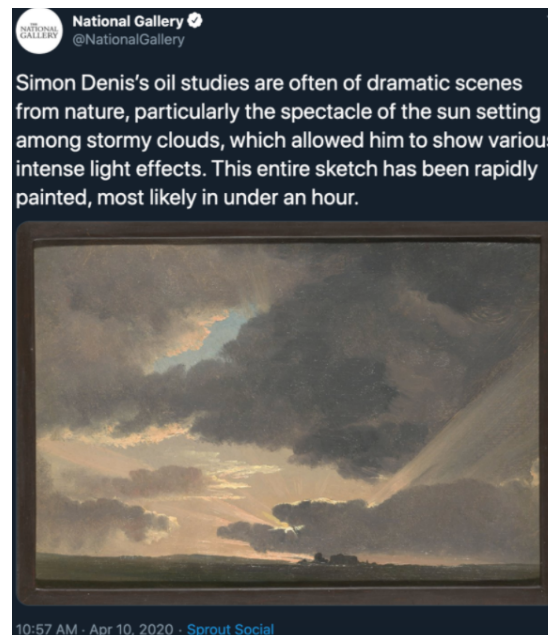


Figure 2.8: Tour segment from the National Gallery in the MuseumFromHome tag (National Gallery, 2020).

## Virtual Tours

Virtual tours allow visitors to visit a historical site or museum without physically going there. This allows more visitors to be able to learn and explore the sites by accommodating limitations like disabilities and distance. Historical and cultural sites in remote locations, like the Arvia'juaq National Historical Site in a remote part of Canada, attract fewer national and international visitors than sites or museums in more populated areas (Dawson et al., 2018). Due to the harsh Arctic weather where the site is located, many of the elderly Arvia'juaq and potential visitors cannot make the visit. Virtual tours allow different people to have access to sites like these no matter what the visitor's health status is or how much travel would cost.

Virtual tours and experiencing the site in real life are not mutually exclusive (Dawson et al., 2018). They should work together to bring in more visitors through either means. Virtual tours work to bring a global audiences' attention to the site, and they can look into it more and possibly plan a trip there. The virtual tour will pique their interest in the site, which

works to “... [encourage] people to visit and experience the actual site ... in the real world” (p. 254). By using the virtual tour as a supplement to the physical site, historical sites and museums continue to spread information and teach people while encouraging them to visit in the future. However, some researchers fear that people will only utilize a virtual tour, which is not the same as the real experience (Leong and Chennupati, 2008). Nevertheless, there are certain instances where some people can only access the virtual segment. That does not mean that a historical site or museum should completely switch to being only online. Virtual tours are an excellent way to engage a broader audience who may not have been able to physically visit the location.

## Electronic Educational Programs

Educational programs were the first use of online resources to connect with museum visitors and improve their experiences. Kiosks would include small assignments that asked the visitor to think about the works in the gallery or exhibit. What was lacking in this original resource, though, was interaction among visitors: “... the requirement to create an interactive multimedia presentation to teach others about what has been learned through an authentic opportunity for learning such as a

museum visit ... affords exactly this kind of knowledge transformation and consequent deep learning” (Wishart and Triggs, 2010, p. 677). Many learners find that when they teach another person about what they learned, they are able to understand the topic better by putting it into their own words. The additional element of presenting what they learn allows them to collaborate on a project with another person as well as give them the opportunity to be questioned about the topic. Presentations require that the presenters have a deep understanding of the topic in order to explain it to other people and to answer any possible questions.

As people move towards using the Internet as a means to research and learn, researchers have become worried that they are not utilizing the required skills that prepare them for careers (Leong and Chennupati, 2008). Researchers are concerned about the following skills being lost: critical thinking, reading, writing, and a lack of real life experience. Small educational programs that allow visiting groups to interact with one another provide a safe space for learning and discussion. A program run in Europe, MuseumScouts, creates projects that different museums and institutions can use when school groups visit there; “[all] participants were given training in using the

online authoring tool, Evolution. At the core of the activity was one or more visits to a ‘museum’” (Wishart and Triggs, 2010, p. 671). The tool discussed allows users to collaborate and create presentations about what they learned in the museum with other users online. This particular program is geared towards students, but it could be used with any age group. By engaging with other learners or people, visitors can utilize their critical thinking and research skills.

## Online Community Education

As we move into a digital age, museums need to incorporate online resources and utilize online community platforms in their long term-strategies (Valone, 2011). Museums can now utilize different platforms to educate people about their collections, but people need to realize that no matter how they are accessing the information or collections, they are still visiting a museum (Vitali, 2016). Museum staff and educators need to see social communication and online platforms as ways to establish learning communities that allow user conversations to be about the learning material or museum collections (Valone, 2011).

In order to make a successful community like this, the community administration needs to

make it a learning centric and inquiry-based structure to promote users to coeducate one another (Valone, 2011). Participation in online communities comes as a response to the material presented and how it is presented rather than coming from an organized lesson plan. With the growth of technology, there is a concern about the lack of real life experience in museums, as we have discussed earlier (Leong and Chennupati, 2008). To address this concern, museums need to incorporate human interactions that can include discussions between experts, discussions among users, or discussions among experts and users (Vitali, 2016). For example, the Smithsonian Museum has a YouTube page where they have educational videos about different types of artwork and artists (Smithsonian Museum, 2015). One series that the museum has on their YouTube page includes interviews with artists about their craft, which was featured during the Smithsonian Craft Show. The videos are created from different video clips of the interview with the artist, footage of them crafting, and footage of the art on display in the show. Online videos are an engaging way to convey an artist or an artifact's story to a larger audience. YouTube gives its users a platform to post videos and have discussions in its comment section. Online discussions and platforms allow anyone to gain access to this

knowledge without having to travel (Vitali, 2016).

With a globalized world and access to any information desired, people can seemingly visit anywhere they want online with limited restrictions. With this access, museums need to plan their communities and online exhibitions with their local and global audience in mind (Valone, 2011). They need to specifically look at how they address these broad-ranging audiences. The way museums address an audience's needs and identities shows that they can respond to the global world and stay relevant in everyday life (Vitali, 2016)



Figure 2.9: A clip of an artist and her work in an online video from the Smithsonian Craft Show (Smithsonian Museum, 2015).

## The Museum of Design and Applied Art in Reykjavik, Iceland

Iceland offers natural beauty and national pride that can be seen in the country's landscape and museums. The Museum of Design and Applied Art was founded in 1998 as a private collection in order to preserve Icelandic culture and history by showcasing well designed crafts and artwork (Hönnunarsafn Islands, 2015). As it has gone through its own changes, from opening to the public to moving to a larger location in 2010, the museum has continued to focus on its main objectives:

- To contribute to broader knowledge and recognition of Icelandic design history domestically and abroad.
- To be on the watchful role of pioneer in the preservation of new species of collections such as computer graphics.
- To increase access to source and book resources that students, academics and professionals can use.
- To improve the library's accommodation to meet the needs and general requirements of museums and improve the visibility of the museum in its surroundings.

- To enhance the visibility of the museum as an important center of knowledge and cultural heritage that preserves unique sources of Icelandic design (Hönnunarsafn Islands, 2015).

Not only is the museum concerned about protecting and educating visitors about Icelandic culture and history, but it is also concerned about including future media that have come out of technological changes (Valaogingi, 2011). In its collection are included pieces that relate to the country's past and its development. Modern pieces continue telling Iceland's story and how it has evolved.



Figure 2.10: Wool pieces from a show at The Museum of Design and Applied Art (Hönnunarsafn, 2020).

While the museum is concerned about preserving the past and preparing for the future, it faces a new challenge in terms of recognition. Many of the museum's pieces are kept in storage and therefore are not accessible to the public. The museum hopes to utilize online resources to showcase artifacts in storage in a way that engages with more people in Iceland and around the world. By utilizing new tools, the museum wants to make its resources and knowledge available to the public. This project's research team was tasked with creating a permanent exhibition that can be accessed through the Internet. In the following chapter, we discuss what research methods were used to plan and create an online exhibition that is used to serve as a long-term solution to visitor accessibility.

# HOW TO VISUALLY TELL STORIES



# How to Visually Tell Stories

Since the museum did not have a dedicated YouTube channel, our team created an account for the museum under the discretion of our sponsor. This account had to be accessible between us and the museum. To accomplish this, we created a new google account with a shared password.

## **Determining Whom to Interview**

When we met with our sponsor to discuss how we can adapt our project to best support the museum while working remotely, Ms. Sigurjónsdóttir suggested that we filmed inside the museum's storage room. We also decided to produce two videos that highlight different Icelandic designers who have their work in the museum's collection. Instead of focusing on the story that the museum has already told through their exhibitions, we wanted our interviews to tell the designer's story and provide a new perspective on how they created their art. The interviews were conversations that focused on what it means to be an Icelandic designer. Hosted in the storage room, the interviews gave viewers a peek into both the life of the artist, but also the life and inner workings of the museum.

Just as the designers share stories about their work and experience, we wanted the interviews to share stories that are hidden away in the

storage room. The YouTube account is the gateway to these interesting stories and gives anyone with a little internet access the opportunity to experience them. In the beginning of week three, our sponsor reached out to Icelandic designers that were interested in getting interviewed. She set up the interview dates and helped us reschedule times if there were any difficulties. A few days before each interview, our sponsor gave us a brief overview of the designer. This allowed us to research our interviewee to create specific questions regarding their work (see Appendix F). During this time, we assigned two members to conduct the interview, while the other two members took notes. All of our group-mates ran an interview by the end of the project.

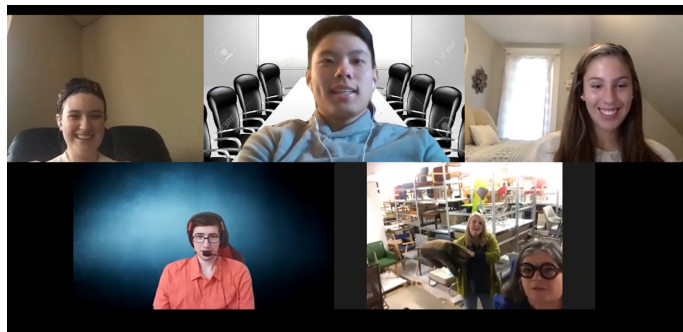


Figure 3.1 Gallery View of a Zoom meeting

## **Interview Procedure**

The beginning of each interview started with

Ms. Sigurjónsdóttir joining a zoom call with our team. We corrected any audio or video difficulties in her office. After the call was ready, our sponsor walked down to the museum's storage and mounted her phone on a tripod, pointed at the interviewee. Once the phone was stable, our team started by introducing ourselves to the designer. We then stated our project's purpose and one person read Appendix B, the interview protocol. After all the technicalities were settled, two members began the interview by asking the questions found in Appendix F.

During the Zoom call with the designers, each member of our group recorded their screen from a different perspective. One person recorded the call in gallery view and another would record using the pinned view. The gallery view can be selected on the top right section of the call. The pinned view is found after right-clicking a person's video. These different camera views allowed us to incorporate the appropriate perspectives for the video. Mainly, our videos were composed of the pinned view, where the video only contained the artist on the screen. After the interview, our team thanked the designer and our sponsor for their time.

# How to Visually Tell Stories

We then sent follow up emails to the designer to thank them again and to ask permission for using images of their designs. After we finished the final edits of our video, we sent the MP4 to our sponsor and the interviewee for approval. After both of their approval, we posted the video to the museum's YouTube channel.



Figure 3.2 Pinned View of a Zoom meeting

## Editing Process

WPI has a subscription to a video editing software, Camtasia, that our team had access to on any computer on campus as well as one of our team member's, Hannah Goodsell, laptop. We abided by any and all campus guidelines while on campus to edit the footage to ensure our safety and the safety of the people around us. WPI's Global Lab offers training on how to use the tools in Camtasia.

One of our team members, Hannah Goodsell, had already been trained in and has used Camtasia before. We created a video production process template, that way the museum can continue posting videos after we have completed the IQP. To make the video dynamic and interesting, we gathered different footage from the internet to add to our videos. We often found the designer's Vimeo, which had clips of them working on various projects. With their permission, we used these clips and overlaid them on sections of our videos, in conjunction with the designer's voiceover. We also added relevant images to the videos. They appeared on the side of the designer or take up the whole screen at times. These images gave the viewers more context to what was being discussed. Some of the images were high quality photos of the designer's products, which gave viewers different angles they could not see during the interview. Each video was edited in stages, which allowed a majority of our teammates to edit. The first person spliced the video. They removed any unnecessary sections and improved the flow of the video by reordering clips. The next person enriched the video by adding auxiliary media such as videos and pictures. The last person added finishing touches for the final edit. They added text cards to indicate the questions asked as well as additional media.

During the seven weeks we worked with the museum, we documented our process and created the pilot for their online exhibition. This was a long-term project that the museum will have to expand upon after we completed our IQP, so we documented our process and methods to create the videos. This will allow for the museum to carry out the project and build on the pilot videos we create for them after our IQP.

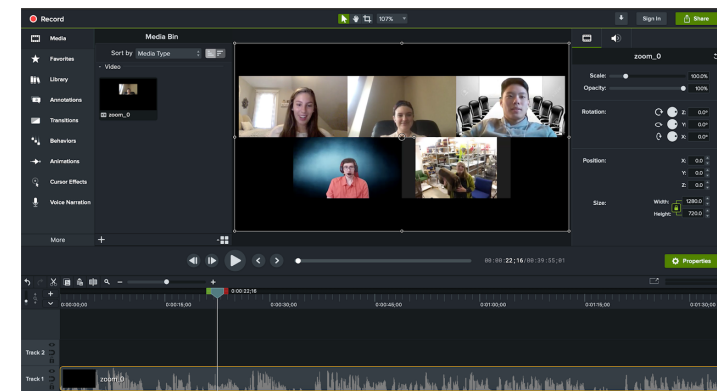


Figure 3.3 Video Timeline in Camtasia

# SHARING THE MUSEUM'S STORY



# *Sharing the Museum's Story.*

Stories connect people by conveying their message through common themes. As we helped establish a different form of storytelling for the museum, we discovered common themes amongst the designers we interviewed:

- Deep connections between art and nature.
- Limited resources and production is an opportunity to think creatively.
- Design backgrounds that consists of the influence of multiple countries.

After we have discussed the common themes that we discovered through our work, we will conclude the chapter by critically looking at the work we have done. This will include what we could have done better with this project and what other museums or researchers can take away from our work.

## Storage Room Stories

The Museum of Design and Applied Arts, is unique in regards to Iceland, but also the world. While the idea of a design museum is not a distinctive Icelandic concept, the museum specializes in promoting and teaching about Icelandic style and design (Hönnunarsafn Islands, 2015). The geography and limited resources found in Iceland have inspired designers and influenced their work. From its natural resources to its climate, artists have taken inspiration from nature, myth, and necessity (Pétur Lúthersson, personal communication, 2020; Brynhildur Pálsdóttir, personal communication, 2020). You may be wondering what makes this museum so special and that is not a question that is easy to answer in just words.

The Museum of Design and Applied Arts gives people more than the opportunity to just view art. They get to live and experience the designs from discussions to construction to brainstorming to the finished piece hanging from the wall or sitting on the floor before you (Sigríður Sigurjónsdóttir, personal communication, 2020). Art is more than the piece, it's a story full of connections.



Figure 4.1: A photo of the IQP team conducting a Zoom interview with Pétur Lúthersson in the storage room

The museum brings these stories to life for people and our project does the same thing by bringing this experience into the virtual world.

As we have previously discussed, the Museum of Design and Applied Arts is currently working on how they can reconnect and interact with their local community (Sigríður Sigurjónsdóttir, 2020). The cause of this disconnect was the museum focusing on only displaying one exhibition at a time. This display would be out for multiple years and kept many items locked away in storage unable to be seen by the public. Currently, the museum has changed their exhibition style to replace their main exhibition with multiple rotating exhibitions that change every few months.

However, the museum still struggles to share all that they have to offer given the limited display space. To address this, their goal is to open the storage room to a small, private tour once a month where visitors can explore more of the museum's expansive collection (Sigríður Sigurjónsdóttir, 2020).

To help them introduce this opportunity and increase possible interest, the curator suggested that we film the interviews in the storage room. This project can be used as a way to not only publicize what is currently happening at the museum, but it also archives stories that are hidden in the storage room.

# Brynhildur Pálsdóttir

Brynhildur Pálsdóttir is an Icelandic designer and one of the three co-owners of Vík Þrjónsdóttir, a project founded in 2005 that uses wool from Icelandic sheep to design and produce high quality products (2015). She attended the Reykjavik School of Visual Arts for her pre-studies with the intent of studying architecture, but became more interested in learning about 3D design. Brynhildur also attended Gerrit Rietveld Academy in Amsterdam for an exchange semester. Studying abroad opened her eyes to Dutch design and allowed her to see the big world picture that design has to offer. She later returned to the academy for her bachelors of arts degree from the Design Lab department.



Figure 4.2: A portrait photo of Brynhildur Pálsdóttir (Pálsdóttir, 2020).

There are not many natural resources in Iceland due to its small, island nation. This inspired Brynhildur to focus on utilizing local

materials for her works such as porcelain, clay, food, and most importantly, wool.

Wool is a sustainable resource in Iceland and has played an important role in their society. The sheeps' coats grow back every year with unique fibers that have been cultivated from the harsh climate. It is composed of inner and outer fibers that provide insulation, resistance against the cold, and protection against water (Vík Þrjónsdóttir, 2015). Working with wool is an Icelandic tradition that dates back to the Viking settlers. In the 1990s, wool production was at its peak and there were many factories across the island. When Vík Þrjónsdóttir formed in 2005, the wool industry only had a few factories in Iceland that were still operating. The project was a way to redefine the industry and increase their production. Incorporating design into the wool industry allowed for growth of the trade and more collaboration with local factories.



Figure 4.3: There are more than two times as many sheep than people in Iceland (Phelan, 2019).

# Brynhildur Pálsdóttir

Vik Prjónsdóttir has created a variety of wool products such as blankets, scarves, and mittens. Each product has a unique story that Brynhildur emulates through the design. Many of the pieces resemble wildlife in Iceland. Birds are an important animal to Icelanders. "The birds are the clock" by helping Icelanders determine the time and seasons. One significant bird is the Icelandic Sea Eagle (Brynhildur Pálsdóttir, personal communication, 2020). Brynhildur took inspiration from this bird to design and create the Shield of Wings blanket.



Figure 4.4: The Shield of Wings blanket (Vik Prjónsdóttir, 2015).

The Shield of Wings blanket resembles the Icelandic Sea Eagle with a 2.5 meter wing span (Brynhildur Pálsdóttir, personal communication, 2020). The sea eagle is a strong bird that protects its nest and is loyal to home. Brynhildur used these features to design the blanket. She wanted to keep the same colors as the eagle so it can be as realistic as possible. The blanket is the actual size of the bird and by wrapping it around one's body they're able to feel protected, similar to how the sea eagle protects its nest. It also is heavy, which makes whoever wearing it, feel strong by holding its weight.

Brynhildur also made blankets similar to The Shield of Wings to represent other birds in Iceland (Brynhildur Pálsdóttir, personal communication, 2020). These blankets are smaller in size and resemble the Raven, Swan, King Eider, and Parrot. The Raven symbolizes cleverness, while the Swan symbolizes loyalty. King Eider represents "a beautiful relationship between the animal and humans that work together." Humans protect the nest of a King Eider because they take their feathers from it as a resource. and the Parrot shows the warmth of colors and a step outside of local animals in Iceland.



Figure 4.5: The wings of the Parrot compared to the Parrot blanket (Vik Prjónsdóttir, 2017).

Vik Prjónsdóttir is currently inactive, but Brynhildur is continuing her work as an artist (Brynhildur Pálsdóttir, personal communication, 2020). Her current projects still work with local materials from Iceland outside of the wool industry. She is working on projects such as Designers and Farmers and the Search for Porcelain. She also is working with architects to create a hydropower plant. The energy company is collaborating with her to redevelop the area surrounding the power plant.

# Brynhildur Pálsdóttir

The Designers and Farmers project aims to bring together two different professions to produce high quality products (Brynhildur Pálsdóttir, 2020). Farmers are one of the oldest professions in Iceland whereas product designers are one of the youngest. With the help of local farmers, Brynhildur and another product designer believed that they could bring good design and uniqueness into food produce, They wanted to demonstrate new opportunities in food production by incorporating design .



Figure 4.6: Butter from the Designers and Farmers Project (Pálsdóttir, 2020).

Brynhildur also works with chocolate mountains (Brynhildur Pálsdóttir, 2020). She worked alongside a graphic designer to create the package design for the chocolates. There are several types of chocolates that resemble different mountains in Iceland. Each chocolate has a unique design, flavor, and packaging . Some of the chocolate mountains include Jökull, Drangar, and Stapi.



Figure 4.7: Jökull chocolate mountain (Pálsdóttir, 2020).

The Search for Porcelain is another project that Brynhildur has been a part of (Brynhildur Pálsdóttir, personal communication, 2020). She collaborated with a ceramist and geologist to find materials such as minerals and rocks that can be used to make porcelain. Many people do not view Iceland as a geologically fit place, but these designers thought otherwise. Inspired by the history of porcelain and how it has traveled around the world, Brynhildur wanted to continue its search in Iceland.



Figure 4.8: Products from the Search for Porcelain Project (Pálsdóttir, 2020).

# Pétur Lúthersson

Pétur Lúthersson is an Icelandic designer specialized in creating and manufacturing furniture. He was born as a farmer's son and grew up in western Iceland (Pétur Lúthersson, personal communication, 2020). When he turned 17, he moved to the capital city, Reykjavik, to study cabinet making. He worked for Architects Interiors before traveling to Copenhagen. In 1960, Pétur attended the International Design School in Copenhagen. During this time, he was determined to study more design. He pursued furniture design since it was the most interesting to him.



Figure 4.9: Pétur Lúthersson (Jónasdóttir, 2020).

At the school, he entered a design competition with his colleague Jón

Ólafsson (Pétur Lúthersson, personal communication, 2020). Together, they created the Hekla Lamp, which won first place in the contest. Their goal when entering the competition was to create a "solid and sturdy light fixture" that effectively distributes light around a room. He wanted it to be used mainly for above a dining room table because it projects light well.



Figure 4.10: The Hekla Lamp (Lúthersson, 2020).

The lamp is composed of 13 rings made of aluminum. The aluminum was formed into these rings by "turning around the steel form and afterwards it is connected with screws." The ring design allows for the lamp to provide surrounding light without being blinding. Pétur Lúthersson and his colleague chose to make the lamp white because "therefore you can see the light is playing a lot with these different rings."

# Pétur Lúthersson

The lamp has been manufactured since 1964 at a well known company from Denmark (Pétur Lúthersson, personal communication, 2020). It was produced for 15 years and is still sold in some auctions worldwide. The limited manufacturing possibilities in Iceland prevents designers from producing their work on a commercial scale. Because of this, Pétur worked with companies from Germany, Holland, and Denmark where he says he "got his best results..." .

The limited Icelandic market, made it hard for a designer to make a living (Pétur Lúthersson, personal communication, 2020). This led Pétur to sell his products overseas in Europe and the United States. Expanding outside of Iceland was successful for him. He says, "the main interest for the Icelanders are buying high quality furniture from Italy, from Scandinavia and lamps also."

His experiences abroad allowed him to use what he learned and continue his career in Reykjavik. When he returned to Reykjavik, he worked with architects trying to sell his own design (Pétur Lúthersson, personal communication, 2020). With the small industries in Iceland, Pétur was determined to improve upon the furniture industry. Along with lighting, Pétur is well known for his chair designs.



Figure 4.11: Ekta Chair (Lúthersson, 2020).



Figure 4.12: Stóllinn (Lúthersson, 2020).

One of the chairs made from a German company that he worked with, Rosenthal, is an expensive chair that is still in production today (Pétur Lúthersson, personal communication, 2020). Pétur highly valued his experience working with this company because they utilized high technology to create high quality chairs. Pétur is proud of his work and is pleased that people value his design and use what he creates.

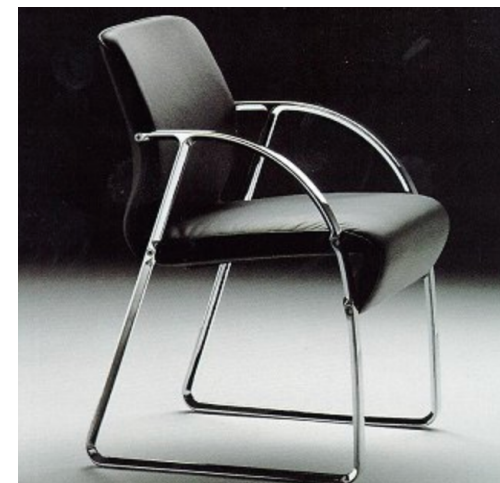


Figure 4.13: Teso chair produced by the German company Rosenthal (Lúthersson, 2020).

## Team Reflection

As we began this project during the beginning of quarantine, March 2020, we knew we needed to make our project flexible due to the limitations presented by the COVID 19 outbreak. We adapted to these limitations by making our project more media based. For those who are interested in creating and maintaining an online archive similar to the one we have detailed in this report, try to keep in mind the following:

- Research what social media platform best works for the organization or sponsor.
- Be aware of how another country's business culture could be different.
- Include a way for viewers and followers to engage with the content created.

In Iceland, Vimeo is more commonly used, compared to YouTube, for museums and artists who wish to create videos about their work. We were unaware of this information until we spoke with our sponsor after starting our project. Vimeo allows users to upload higher quality videos to the platform as a paid service. Vimeo's copyright system is more lenient compared to YouTube when using music in their videos.

Other countries' business cultures could have different protocol regulations that are not the same as what one may be familiar with. It was brought to our attention that Icelanders do not commonly sign consent forms. Consent forms can be intimidating for some people

which could lead to them possibly not wanting to participate in the project. If you do use a consent form in your project, write it with clear, common language that way it is easily understandable and do not make it too elaborate or lengthy.

When we originally began this project, we wanted to interact with the museum's local community, either online or in person. We planned to do this by surveying the public to gauge their interest in different exhibitions and voice their preference of what they would like to see in the museum. This would allow the museum to maintain a relationship with their local community and create a human connection between their social media accounts and their audience. Instagram and Youtube have polling features that provide an opportunity for an account to interact with their followers.

# CONTINUING THE STORY



Through working with the museum, we learned that not many people know what it has to offer in terms of both entertainment and information. This problem arises from both a lack of community outreach and advertisement and a lack of access to the museum's resources. In order to address these issues in an increasingly digital world, it is important for the Museum of Applied Art and Design to expand their digital space. The next three sections offer recommendations to the museum to do so.

## **Increase Social Media Advertisement:**

Although the museum already advertises itself on both its Instagram and Facebook, there are ways to further expand this to interest the public. All of the social media platforms can be used to advertise upcoming events and the goals of the museum. When videos have been uploaded to the museum's YouTube, it would be beneficial to inform followers of Instagram and Facebook as they have much larger audiences than the newly created Youtube channel. While talking with the curator, we also learned that an important goal of the museum is to offer small private tours of their storage room. The videos we created hope to introduce the public to the space and show that there is much the museum has to see that is not currently on display. It is advised to create short teaser videos, tours, or posts can be uploaded to increase the community's interest and highlight this and other opportunities the museum offers.

## **Create a Videography Position:**

The museum does not have a large staff and the curators are busy running the museum and working on exhibitions. This means they may not always have the time to create and expand the video presence of the museum. We recommend that the museum creates an internship for one of the local colleges that creates a more permanent role for a video creator. By assigning the task of video creation to a local student, more time can be spent on the entire video process. The intern would be able to utilize social media to survey the public about interest in the museum's collection to emphasize the human connection aspect of these videos. Due to Covid-19, we were unable to reach out and connect with the local community and this new role would have the opportunity to do so and increase interest and connection between the museum and the city of Reykjavik. Reaching out to the online community is important as well to engage with viewers. By managing the YouTube channel, the new role could view comments and respond to questions that viewers from all around the world may have. The new internship would also have more time and museum resources to interview and film artists for videos that would be posted to YouTube and, potentially, Vimeo.

## **Expand Online Video Presence:**

With the completion of our project, the Museum of Applied Art and Design will have two artist interview videos uploaded to their YouTube channel. These videos offer a different insight into the museum's unique collection and allow the public to learn from the artists themselves about Icelandic culture and design. With issues such as museum closure caused by Covid-19, these videos offer a way to address the problem of accessibility. Viewers from all around the world are able to view these interviews and get a glimpse into the museum. This project recommends that the museum continue to create these videos and expand its YouTube presence by designing new series of videos as well. While YouTube is a common platform in the United States, Vimeo is commonly used in Iceland. Vimeo is generally used by filmmakers, artists, and museums to create portfolios and also allows for higher quality footage to be uploaded. While speaking with the curator, it was discovered that the Icelandic art community recognizes this platform more than YouTube. By adding the videos to a created Vimeo channel, the museum will be able to reach a wider audience.

# TAKE-AWAYS



This project aimed to utilize technology to showcase artwork in a format that creates a human connection. These videos benefit the Museum of Design and Applied Art by making more of their artwork accessible to a broad audience as well as sharing the designer's story. Interactive videos with the artists and their work allow the viewer to better understand the design process that goes into creating a piece of art. The viewers are also able to see pieces from the storage room that they would not be able to see by visiting the museum. The videos we created serve as a pilot for the museum's online archive. This can be further developed and expanded upon by the museum or other students at WPI. The user manual we created documents our video production and editing process, which allows anyone to create videos similar to ours.

By sharing these stories through social media platforms, they reach a larger audience and expand the number of potential visitors. It's vital for art and culture to continue to be shared as the world continues to change. Technology can be used as a tool to help preserve culture as well as create new forms of art. Instead of dividing art and technology into two separate categories, they can be used together to make engaging content that is accessible to a large audience.

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# Appendix A: Sponsor Description

The Museum of Design and Applied Art, founded in 1998, focuses on the preservation of Icelandic culture and history through its collections of well designed artwork and crafts (Honnunarsafn, 2016). Originally located in a hall in Garðabær, the museum was moved to its current location in May of 2010 where it began showcasing regular exhibitions. Today, the museum is still located in Garðabær, and its hours of operation are 12:00pm to 5:00pm everyday with the exception of Mondays when it is closed. Visitors pay an admission fee based on their age from a range of 500 ISK to 1000 ISK (about US\$3.50 to US\$7.00), excluding children under eighteen years old and visitors with disabilities who may attend the museum for free. Inside the museum a visitor can find one permanent exhibit and two rotating exhibits (Honnunarsafn, 2019). While there is room for an outdoor exhibit, they do not currently have one. While the museum is under renovation, it has the possibility to designate and develop an outdoor exhibition area.

The museum is a member of three organizations: the Icelandic Museums Association (FÍSOS), the International Council of Museums (ICOM), and The Association of Icelandic Visual Artists (SÍM). The museum is a private, non-profit organization where the staff are entirely composed of volunteers. The museum staff consist of five people: the director, Sigríður Sigurjónsdóttir, the curator, Þóra Sigurbjörnsdóttir, the reception manager, Ingiríður Óðinsdóttir, and two assistants, Signý Þórhallsdóttir and Sigríður Lína Daníelsdóttir (Honnunarsafn, 2019). During the course of our project, we will predominantly work with the director and curator in order to ensure our recommendations fit the museum's goal and aesthetic. Some of the collections have been donated by patrons while some of the artwork was bought by the museum. The museum receives 25% of their funding from Iceland's government while the municipality provides the rest of the museum's funding (Sigríður Sigurjónsdóttir, personal communication, April 22, 2020).

# Appendix B: Interview Protocol

1. Greet and thank the interviewee for their time.
  - a. Ask how they would like to be addressed.
  - b. Ask how much time they have available for this interview.
  - c. Introduce the team by our first names and assure them that we will only take up that much time, not anymore.
2. Explain and receive verbal confirmation if it is acceptable to publish their responses, names, titles, and any affiliations that they may have with groups we may discuss during the interview.
  - a. Explain that their responses will be kept anonymous unless they permit otherwise.
  - b. If they agreed, explain that their name will appear in our published IQP, which will be stored and published in the WPI library.
3. Participation in this interview is completely voluntary, and you may end the interview at any time or skip any questions you wish not to answer.
4. Ask for their permission to use their picture, when applicable.
5. Introduce the project and explain how the interview will help the project.
6. Explain that we hope to include their interview as an audio recording or part of the video footage in some of the videos. Ask for their permission, and receive their written permission if applicable, to record the video and/or the audio of the interview.
  - a. “It would be very helpful to us if we could record this session. Do we have your verbal permission, consent, to record and use your quotes in our project?”
  - b. Your information, the footage and audio not used in the videos, will be retained by us and destroyed upon completion of the IQP.
7. Explain the key topics for this interview.
  - a. We aim for the interviews to be more conversational, so we will keep track of time and move from topic to topic.
  - b. Explain who is taking time and taking brief notes or recording.
8. Start the interview
  - a. Ask prepared questions and let the interviewee set the flow of the interview.
    - i. Prepared questions can be found in Appendix E.
  - b. Ask follow up questions if applicable or guide the conversation to a follow up topic.
  - c. Ask the interviewee if they have anything else to add or if there is something we should have asked that we did not.
9. Send a thank you email
10. Analyze the data from the interview and begin editing the recording is applicable.

# Appendix C: Interview with Dr. Sarah Montross, Curator of the deCordova Museum

We began our interview by explaining what our project was and what we hoped to accomplish with the Museum of Design and Applied Arts. Our interview was semi-structured where we had a conversation around a set of guided questions. In the following table, a summarized version of the questions asked and Dr. Montross' responses are included. She did give permission to us to use her name and responses in our report.

Q: What are some examples of online exhibits that you know of?

A: There are virtual tours and other new resources that are coming out which allow online users to experience museum collections online. Some museums are seeing tenfold use of collections online due to the Pandemic. Storytelling is an engaging, online format to utilize. It's important to think about how online viewers will interact with the collections online, so think of the visual effect, texture, and other online interpretations.

Q: Does the deCordova Museum have a strong connection with the local community? How do you foster that?

A: Yes, the museum utilizes their audience and lets them be involved so they feel connected to the museum or artifacts as a community.

Q: How do you get Internet viewers interested in the material? Is language something that makes this difficult?

A: The museum is thinking of ways to make their online presence stronger during closure. They have brainstormed ways to gain viewers attention by finding the weirdest artifact in the collection that will catch a viewer's eye. They think about the attention economy and what will be the most attractive feature for viewers to keep their attention. They incorporate artifacts with the biggest hook or most interesting stories and use multiple voices to break up the display and keep it interesting. Language can be an issue, but in the case of the deCordova museum, they rely on english.

Q: What were the initial challenges with moving the museum online?

A: Their museum website was out-of-date and it took some time to transition to a digital space. An important part of curation is to provide a good visual and bodily experience for the viewer. It's essential to be creative with these online resources.

Q: What is your piece of advice for grabbing a viewer's attention?

A: Find a hook to another online trend to get involved within the online community.

Q: How can you tell an online exhibit was successful?

A: You can measure the analytics of the page such as the number of views and what was clicked the most. Surveys can be used for feedback of the exhibits. They also gauge what the public wants to see in the future.

# Appendix C: Interview with Dr. Sarah Montross, Curator of the deCordova Museum

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Q: How are online exhibits typically managed?

A: There needs to be a technical team or person who can run that is designated to that specific job. Patience is important as it may not always look the way you want it to tight away. You should have a really good designer who will move the museum's branding to their online platforms. You need to have a consistent brand in order to be recognizable and create familiarity between online users and the actual museum. Create parameters and guidelines for your project. This will let the technical team or person be able to continue making videos even after you leave.

Q: What are your experiences with collaborating with local businesses?

A: She explained how the museum collaborates with local businesses by hosting parties supported by the local businesses that advertise their work and the work of the museum. There have been food truck festivals at the museum to do this as well. They focus on commercial and content related collaborations.

Q: How do you design and organize your exhibits?

A: You could create the exhibit through its category, theme, or organizations most interested in the topic. An example: if the topic is landscapes, look into local farms and see if they would like a place to share their information. Museums were a place of culture and just galleries to see preserved history. Now, there is an expectation that museums are a forum for discussion. They need to be experience based.

Q: How do you tell the exhibit or artifact's story?

A: An artifacts story can be told with basic questions such as who made it, the physical description, when it was made, how it was used, etc. The artifacts' physical features should be analyzed and connected to the social or physiological features. Small physical observations can connect to bigger ideas and meaning to create a story. People like hidden details, so if the artifact has something that reveals something else, it is appealing to visitors.

# Appendix C: Interview with Dr. Sarah Montross, Curator of the deCordova Museum

We began our interview by explaining what our project was and what we hoped to accomplish with the Museum of Design and Applied Arts. Our interview was semi-structured where we had a conversation around a set of guided questions. In the following table, a summarized version of the questions asked and Dr. Montross' responses are included. She did give permission to us to use her name and responses in our report.

Q: What makes working in a museum special?

A: She described her experience working in a contemporary art museum and the opportunities it provides her. She is able to research interesting artists and do studio visits to see what art is being created and work with artists to determine the best way to display their work. She also gets to commission artists to create original outdoor artwork for the sculpture park and artists are able to submit proposals. The hardest part is making the design, or the process of moving concepts and artistic vision to a physical design. Seeing the process from start to finish, and being close to it the entire time, is very rewarding. Additionally, being able to see the public and their perception about art and sometimes the unpredictable responses to art pieces.

Q: It seems like museum work comes down to collaboration between multiple interested parties, would you say this is true?

A: Yes. There is great collaboration between parties. Museum work is a balance of what the staff wants to do, what the curators want, what artists create, and what the public wants to see. In regards to curators and the public, it is best for curators to find their most interesting objects that will involve the public in some way. Curators want to use their own storytelling, while also creating content for people that cannot physically be in a location which involves creatively using media.

Q: Do you have any questions for us?

A: No. Please remain in touch and reach out when we become more involved in the project design.

# Appendix D: Interview with Professor Forgeng, Curator of Arms & Armor and Medieval Art

We began our interview by explaining what our project was and what we hoped to accomplish with the Museum of Design and Applied Arts. Our interview was conversational, and we also had a set of guided questions. Professor Forgeng began the interview by asking us to describe our project so he could better understand our goals and objectives. Unless otherwise noted, the questions were asked by Professor Forgeng, so he could have a better understanding of the scope and details of our project. He did give permission to us to use his name and responses in our report.

Q: What is the museum's mission statement?

A: The Museum of Design and Applied Art collects and preserves Icelandic culture and history through the use of design.

Q: What is their collection's profile?

A: The Museum of Design and Applied Art has artifacts related to Icelandic design. Some of these artifacts are in storage as the permanent exhibit was removed.

Q: Who uses their museum?

A: Our sponsor described their audience as mostly tourists and they are looking to increase their engagement with locals. These were his thoughts: You need to build on who is going to use the museum. It is important to see what engagement is happening and find ways to tie the collection to pop culture. School groups engage children with a history component about real objects. Families want hands on components and to ask questions or to make conversation about the collection.

Q: What is the potential of this collection, the one you are creating, supporting their mission statement?

A: The museums' collection has potential to expand and become more accessible to educate locals and tourists about Icelandic culture. They have many pieces in storage that can be displayed through an online platform.

Q: Are there volunteers that have engaged with the museum?

A: The museum staff is run by volunteers. We will be interviewing them and asking why they got involved with the museum.

Q: Are there other institutions with similar collections or missions?

A: We responded that the Museum of Design and Applied Art is the only design museum in Iceland. He responded that we could look at design museums in other countries. He specifically mentioned a large design museum in Slovenia. Professor Forgeng explained that smaller museums can use ideas from larger ones.

# Appendix D: Interview with Professor Forgeng, Curator of Arms & Armor and Medieval Art

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Q: Do you have a collaboration with other businesses/organizations? \*Our Team asked this question

A: The Higgins Armory had a festival of ale and collaborated with a local liquor store to set up a tasting booth. The armory sent a suit of armor to the store for a cross promotion.

Q: What are your thoughts on an online archive or exhibition? \*Our team asked this question.

A: You want to find a way to get the public involved. This may be getting someone from the public to come in to talk about an object they feel connected to to increase engagement. Neil McGregor had the history of the world with 100 objects. It focused on objects that were prehistoric to modern day. It was a podcast about less than 5 minutes where a contemporary person would talk about an artifact if they have used something like it or have an interesting take about it. These were short and sweet (to the point) and informal, but also personal.

Q: What structure are you going to make for the online exhibition?

A: We responded by telling him we aim to create two to three minute videos with voice overs for the audio. These were his thoughts: With a two to three minute video, you're focusing on the big picture story. Your strategic goal is to re engage with the local population which will help you prioritize what needs to be included in each video. To choose the artifacts that will work best for this, work with the curator of the museum and connect with the local interest. Two to three minute videos are very quick, so they need to be focused. Film still shots of the artifacts, and then include voice overs for the story. Focus on one major concept or message for each object. On script, it's probably only a page or page and a half of content. You need to bring in the human connection and aspect of going into a museum. People respond to human connections and stories, so you need to try to connect with the lives of other human beings. These videos can't be too abstract. We then told him that we hoped to conduct interviews with different types of people to include in the video series. These were his thoughts: That's a good way to create a human connection. Collaborations with educational institutions can be an important part of this. Having interviews with the artists who are involved in the design of an object is good, because they will not be around forever and the video will create a momento. Professor Forgeng also recommended us reaching out to members of the local population to get people involved and create a network for the museum. He said that we should get people who are featured in these interviews to promote them and spread the word to their friends and family.

# Appendix D: Interview with Professor Forgeng, Curator of Arms & Armor and Medieval Art

We began our interview by explaining what our project was and what we hoped to accomplish with the Museum of Design and Applied Arts. Our interview was conversational, and we also had a set of guided questions. Professor Forgeng began the interview by asking us to describe our project so he could better understand our goals and objectives. Unless otherwise noted, the questions were asked by Professor Forgeng, so he could have a better understanding of the scope and details of our project. He did give permission to us to use his name and responses in our report.

Q: What's the importance of museums? \*Our team asked this question.

A: In person experience is important and allows us to process information better. 2D visuals on a screen do not provide the same emotional connection as visiting the museum in person. However, online platforms are improving and achieving connections that were unachievable before. They allow people to virtually connect to the real objects with a digital community. Non object public programs allow visitors to talk to an artist, see them at work, and work on their own craft. With low funding, regular scheduled programs help and deliver similar components of an exhibit without the cost of doing so.

Q: What has been your favorite moment working in a museum? \*Our team asked this question.

A: Professor Forgeng enjoys going into galleries and seeing visitors interact with the objects he created or helped create. It gives him a sense of success knowing that visitors like engaging with his work.

Q: How would you handle working in two different languages?\*Our team asked this question.

A: Ask your sponsor what languages they would want your videos in. Creating your videos in English with Icelandic subtitle will probably be fine since it will appeal to a greater audience. Learn more about cultural sensitivity in Iceland.

# Appendix E: Interview Questions for the Design Artifact Artists

Q: Could you tell us a little bit about this piece?

A:

Q: How did you make this piece?

A:

Q: What was your inspiration for this piece?

A:

Q: How did you learn about this technique or become interested in it?

A:

Q: What's your thought process when making a new piece? How do you take your initial idea and then create it?

A:

Q: How would you describe your design style?

A:

Q: How does your style differ from other Icelandic designers?

A:

Q: What's the significance of this piece?

A:

Q: What was the challenging part of making this piece?

A:

Q: Looking at this piece, and knowing how you made it, is there anything you would change or improve?

A:

Q: What does it mean to be an Icelandic designer?

A:

Q: What is your favorite part of being an artist?

A:

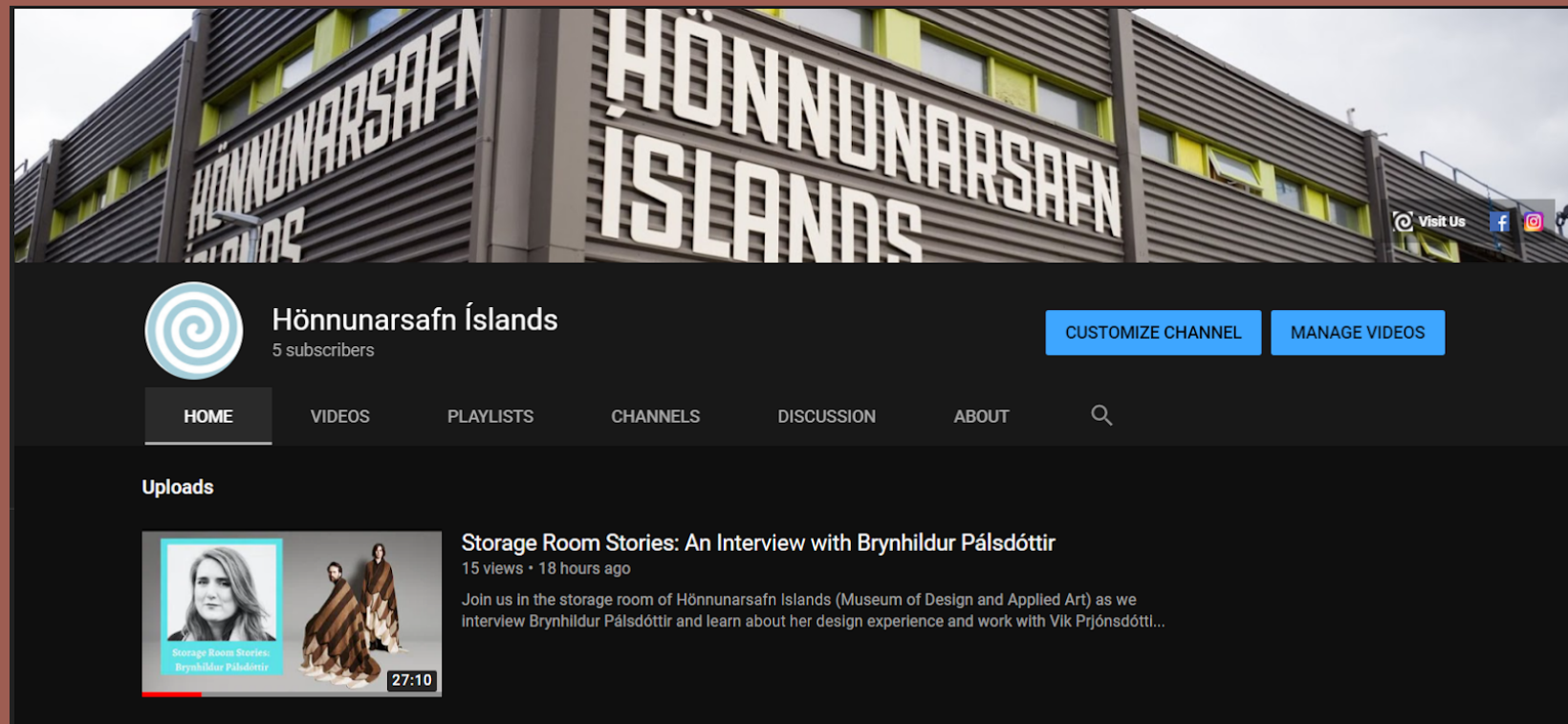
Video Creation  
and  
Editing Manual  
Version 2.0

The background of the cover is a scenic photograph. In the foreground, there's a dense residential area with houses featuring colorful roofs in shades of red, orange, and blue. Beyond the town, a calm body of water stretches across the middle ground. In the background, a massive, rugged mountain rises, its slopes partially covered in snow and patches of brown earth. The sky is filled with soft, white clouds, suggesting a bright but slightly overcast day.

# **Video Creation And Editing Manual**

**Version 2.0**

This document goes through the process of creating and editing artist interviews for YouTube. These techniques can also be used for FaceBook and Instagram videos. In each section, different parts of the process will be explained and walk the user through creating a video in detail. Pictures have been added to help the user follow along. The video editing software used in this manual is Camtasia. This is not the only available software and instructions have been made in respect to multiple editing softwares. By following this manual, users will be able to create videos that help create and maintain an online presence.



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# 1.0 Determining the Type of Video and Its Purpose

This chapter introduces different types of videos and how they can be helpful for a museum.

## 1.1 VLOGS

Vlogs (virtual blogs) are short videos that engage with viewers by showing what the museum does during a specified time range (either a day or week). Many vlogs are recorded to feature events to increase interest for future events. Vloggers are the subject in front of the camera, and they document what they do in their daily life through these videos for viewers to see. In the art world, a vlog can show how an artist makes their artwork. The artist goes through the steps of making their piece and documents the information in a video format. Vlogs can also detail the typical day of a museum employee or events being run at the museum.



Figure 1.1: A camera setup for a daily vlog

## 1.2 TIMELAPSE

Videos featuring how an artwork is created could be shown as a timelapse if the process spans over a long period of time. A timelapse is a filming technique where sequences of frames are taken at set intervals over the period of time. When these frames are played at normal speed, the actions in the video look sped up and create a condensed version of the creation process. This technique is good to implement when an artist spends a long time creating a piece. This allows the viewers to watch the entire creation process, which can take hours in real time, in minutes. Montages can also be used to show the creation of art. A montage is an editing technique where rapid clips and images are pieced together to make a continuous sequence.



Figure 1.2:  
Timelapse of city traffic



Figure 1.3:  
Filming a timelapse while an artist works

## 1.3 INTERVIEWS

Recorded interviews of artists will give viewers insight on how the art is created. These interviews will allow the artists to explain their creative process when creating their pieces. Interviews of the museum staff will explain to the viewers the history of the artwork and its significance to the museum. Interviews create a personal connection between the viewer and the artifact that cannot be created with only visiting the exhibition.



Figure 1.4:  
An artist being interviewed in front of her work



Figure 1.5:  
Filming an artist interview

## 1.4 TOURS

Video tours allow visitors to see a particular location without physically being there. The video walks the viewer through the location by moving from one point to another. There are also virtual tours that allow the visitor to see a wider range of the area. If a person is unable to travel to the museum and physically see the exhibition, a virtual tour allows them to still experience the exhibition as if the viewer is there. They accurately show a space and allow the visitor to get a preview of what they would see if they were physically there which also increases interest to visit the museum.



Figure 1.6:  
A virtual tour of a museum

# 1.5 COLLECTION INFORMATION

Collection information allows for a viewer to learn about the piece of art in a more in depth point of view. They have the opportunity to learn the specific facts about the piece of art which could include how it's made, information about the artist, and information about the art movement the artist belongs to. An overview of the newest exhibition in a museum is an example of this, as it would summarize what the exhibition will be and provide facts about it specifically. For example, this can be done through interviews with an artist or the curator, or a tour where there is a narration explaining what the viewer currently sees on screen.



Figure 1.7:  
A description of the exhibition at the beginning of the museum section

# 2.0 Identifying and Introducing Artifacts

This chapter discusses different ways to choose the subject of a video.

## 2.1 ART & HUMAN CONNECTION

To identify what artifact to highlight in the video, the videographer needs to think about whether it has a human connection that can be conveyed to visitors. For example, if there is an Artist in Residence or student artist working on a piece withing a museum, it would be a valuable filming opportunity. The video allows the artist to showcase their craftsmanship, answer a few questions about their work, and make a connection to the local community. Social media is a useful tool to use when trying to connect with a local community as well as potential visitors.



Figure 2.1: A designer working

## 2.2 SOCIAL MEDIA

Poll features or question features on social media platforms allow museums to engage with their audience. These features provide an opportunity to gauge what their audience would like to learn more about. By listening and acting on visitor interest, the

musuem conveys that they care about the feedback and interaction with their audience. However, the museum staff can choose which artifacts they would like to showcase in addition to what their audience wants to see.



Figure 2.2: A museum announcing their poll results

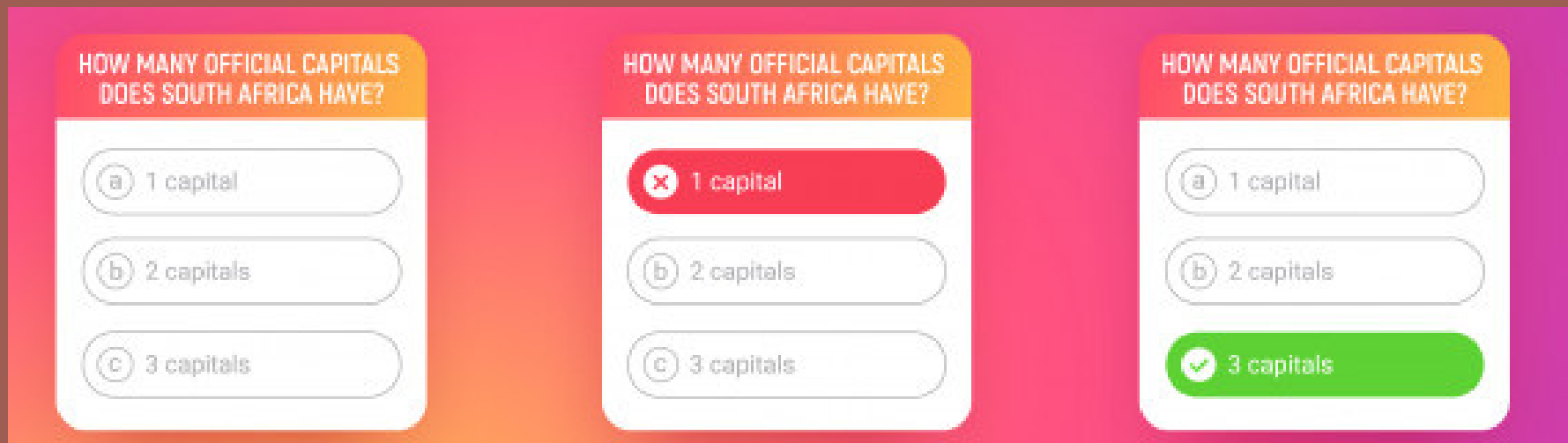


Figure 2.3: A poll on Instagram

## 2.3 ARTISTS IN RESIDENCE

Museum staff can also choose what artifacts they highlight in a video as a video segment (for example, Staff Pick of the Week). When Artists in Residence are not available to be featured in a video or the museum's social media engagement is low, it is still possible to continue making content without these other two resources. Museum staff can choose an artifact that they personally like within the museum's collection, and they can convey their connection to the artifact as well as the artifact's general history.



Figure 2.4 An artist demonstrating their craft

# 3.0 Determining the Speaker or Expert

There are multiple groups of people who can uniquely contribute to a museum's video archive. If the artist of the artifact is available to interview, an interview with them provides insight into their process. Visitors get a preview about the creative process that goes into creating the artifacts they see when they visit a museum. However, if the artist is not available to interview, the museum staff is knowledgeable about the pieces within the museum's collection. The staff would be able to tell the artifact's story and history. Lastly, locals in the community around the museum have personal connections and stories about the museum. It's important to make a human connection to pull more interest to the museum. If someone sees their friend speaking about how they have a connection to the museum or enjoy visits there, that potential visitor would be more likely to visit.



Figure 3.1 Conversation with an artist

## 4.0 Storyboarding

Storyboarding is drawing out each shot of a video into a sequence of panels, similar to a comic strip. This helps plan out videos and effectively film.

Storyboarding begins with a team meeting where one person will be designated as the storyboard artist, and they are responsible for drawing all the panels. The remaining members of the team have a discussion on how each panel should be drawn. The storyboard artist conveys the team's artistic vision into the drawings. Arrows are used in storyboards to direct movements of characters, objects, and the camera movement. Each panel will have the scene number and shot written above it. Below the panel, there will be a brief description of the shot type.

Title:

Scene No.

Shot No.

Scene No.

Shot No.

Scene No.

Shot No.

Scene No.

Shot No.

Figure 4.1: Sample storyboard pannel

# 5.0 Filming Process

This section will explain what happens during each production phase and provide advice to keep in mind while working.

## 5.1 PREPRODUCTION

Video filming can be produced from different types of media. Typically a camera capable of taking videos is used to capture the footage. The video process should begin with a pre-production phase. First, a storyboard must be created to plan what footage will be captured. This will save time in the filming process if the videographer has a script of the necessary footage. Next, the subjects being videotaped should be aware of what is expected of them so there is less unnecessary footage. The videographer should have an idea of what extra footage they may need that isn't their primary footage so they capture it during this process.



Figure 5.1 A camera used for videotaping

## 5.2 PRODUCTION

Once the pre production phase is completed, the filming process proceeds to the production phase.

### 5.2.1 Rule of Thirds

When beginning filming, the videographer should follow the rule of thirds in which the primary subject is in a position in the shot that draws the viewer's attention to them. The figure to the left shows how the shot is divided and how to position the subject to grab the viewer's attention.

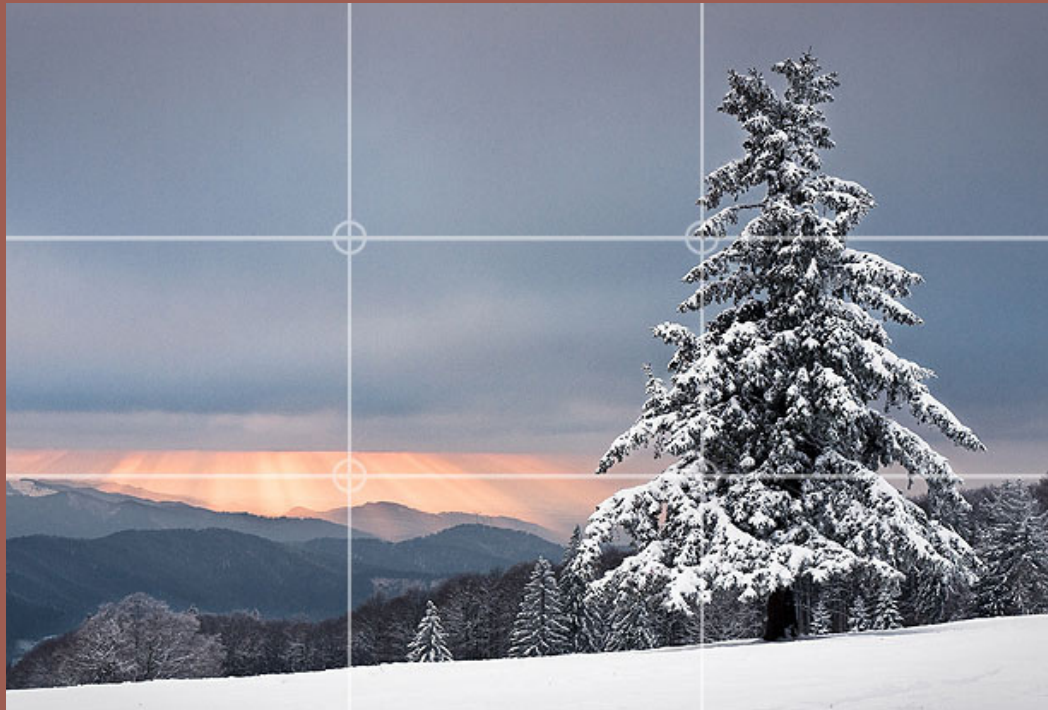


Figure 5.2: Image of tree following the rule of thirds

## 5.2.2 Lighting

Next, the appropriate lighting should be considered for production. Different types of light have different temperatures associated with them. When these different lightings are meshed together, they do not work well for the shot. Warmer or colder temperature lighting should be chosen based on the corresponding shot. The lighting should be positioned so that it displays the subject best. Different angles and reflectors can be used to create shadows or highlight wanted areas of the subject. Along with lighting, correcting the white balance manually on the camera can create a crisper image.



Figure 5.3: Different types of lighting

## 5.2.3 Background Noises and Takes

The videographer should be aware of the surrounding noises where the shots are being taken to ensure that the viewer will be able to hear the video clearly.



Figure 5.4: Filming an Interviewee

## 5.3 ZOOM

Filming on Zoom, when in person filming is not available can be an alternative way to gather the information you need. While Zoom does not have as much clarity as a camera, it is still a good way to gather footage. For Zoom, storyboarding can be helpful, but if it is an interview, the storyboard may just include a list of questions to be asked during the filming process. Since it is one continuous video, you do not need to think of each scene individually. Similar to recording on a camera, the subjects being videographed should be aware of what they need to do in order to make the video smoother and clearer.



Figure 5.5: Zoom logo

## 5.3.1 Recording

For a Zoom video, the footage must be recorded, in which anyone designated as a host or co host can record the session and it will be converted to a mp4 file once the Zoom call has ended. Before recording, the host should confirm that the subject is following the rule of thirds, in the correct lighting, and can be heard clearly.

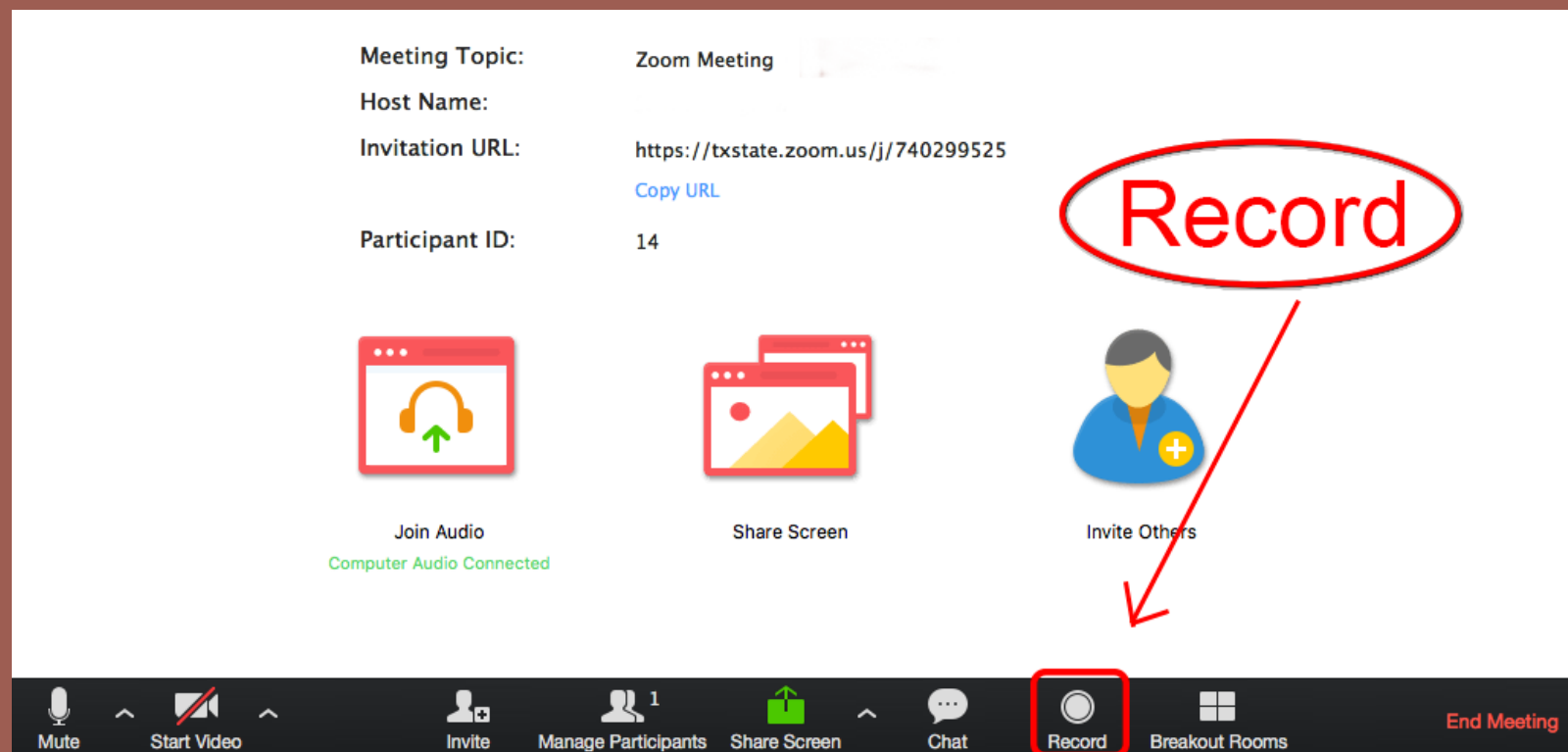


Figure 5.6: Record button on Zoom

## 5.3.2 Views

There are different types of views that can be used on a Zoom interview to get different shots. Speaker view displays who is actively speaking, which could be the interviewer or the interviewee. A pinned view displays one designated person on the screen and they will be recorded for the entirety of the video. Gallery view displays all participants on the screen simultaneously. This view is useful when every participant needs to be seen at the same time.

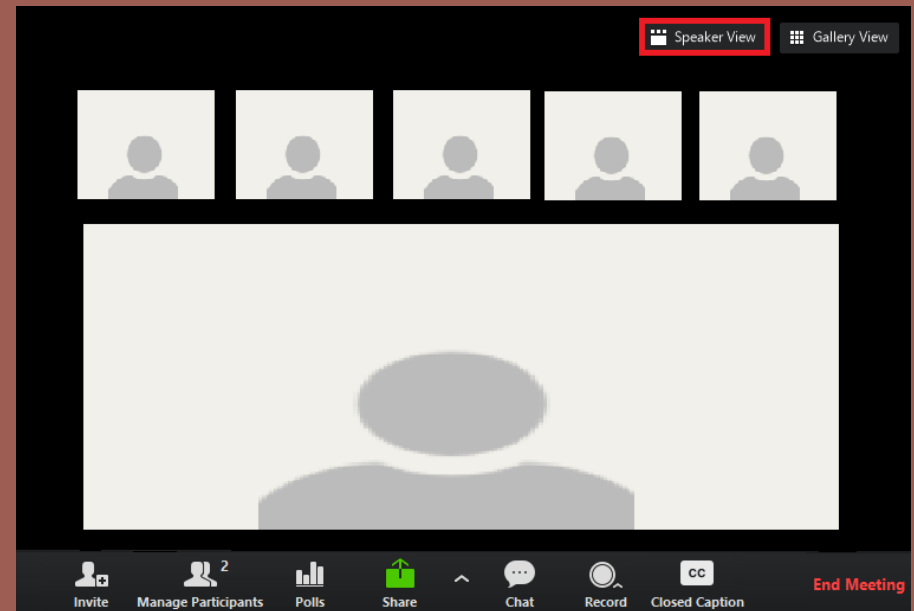


Figure 5.7: Speaker view selections on Zoom

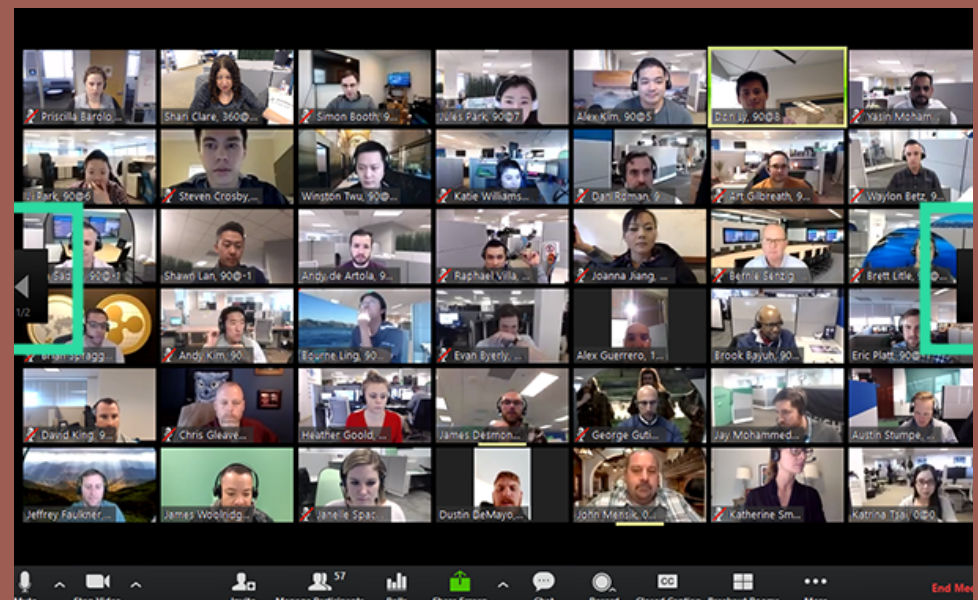


Figure 5.8: Gallery view in a Zoom meeting

# 6.0 Editing Process

The footage that you have previously recorded will likely be an MP4 file that you will upload into your video editing software (For the purposes of this manual, we have used Camtasia). Make sure to familiarize yourself with your video editing software by reading its tutorial and watching instructional videos.

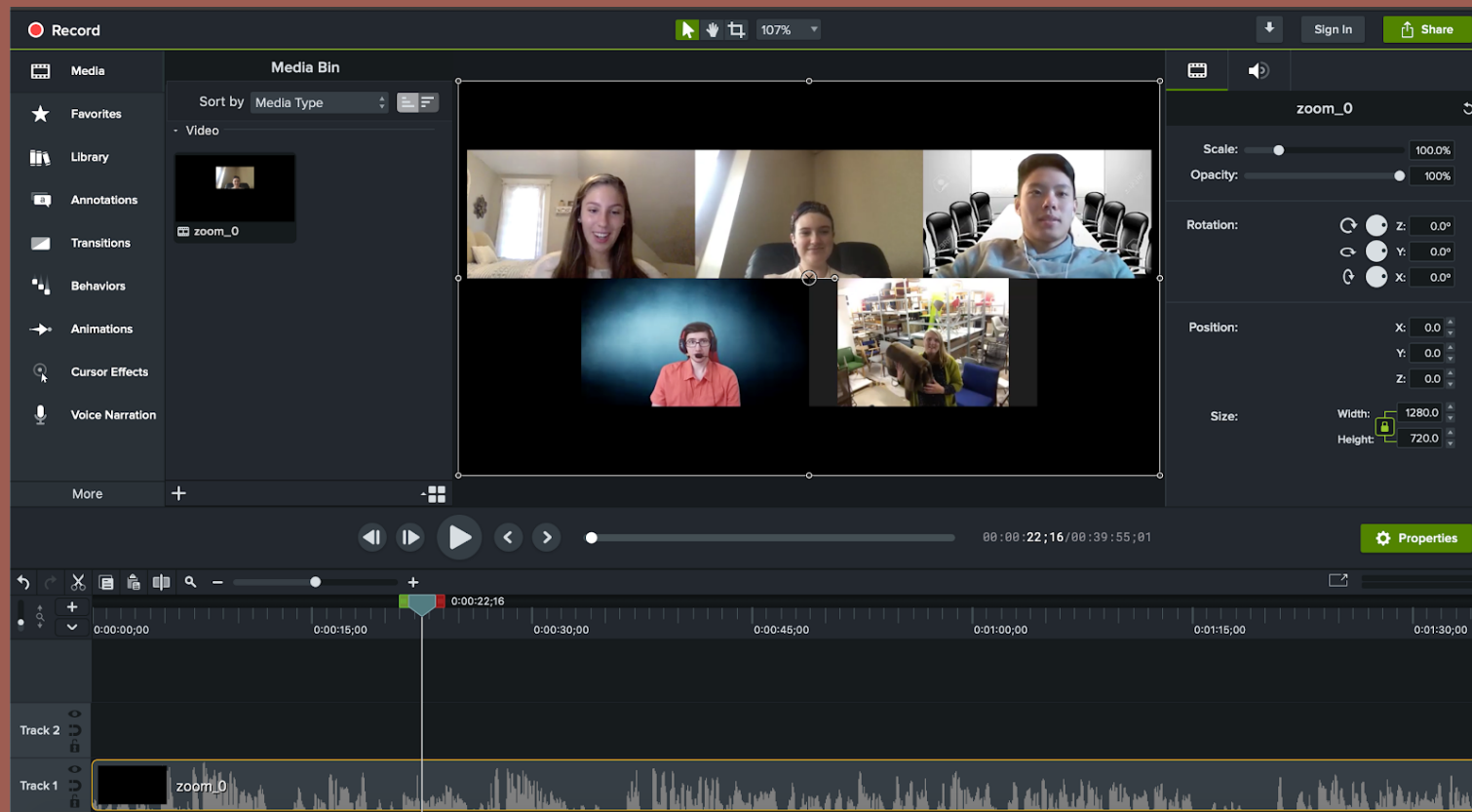


Figure 6.1: Video Timeline in Camtasia

# 6.1 CUTTING FOOTAGE

The footage you have will need to be cut down to a reasonable viewing time and also to remove any unnecessary pauses or mistakes. Cut out portions of the video by splitting the clip at the start of the selected time. Make an additional split at the end of the content to be cut out. The clip created in between can now be removed from the project. Footage to be removed includes the following: Interviewer speaking Long pauses Unnecessary content

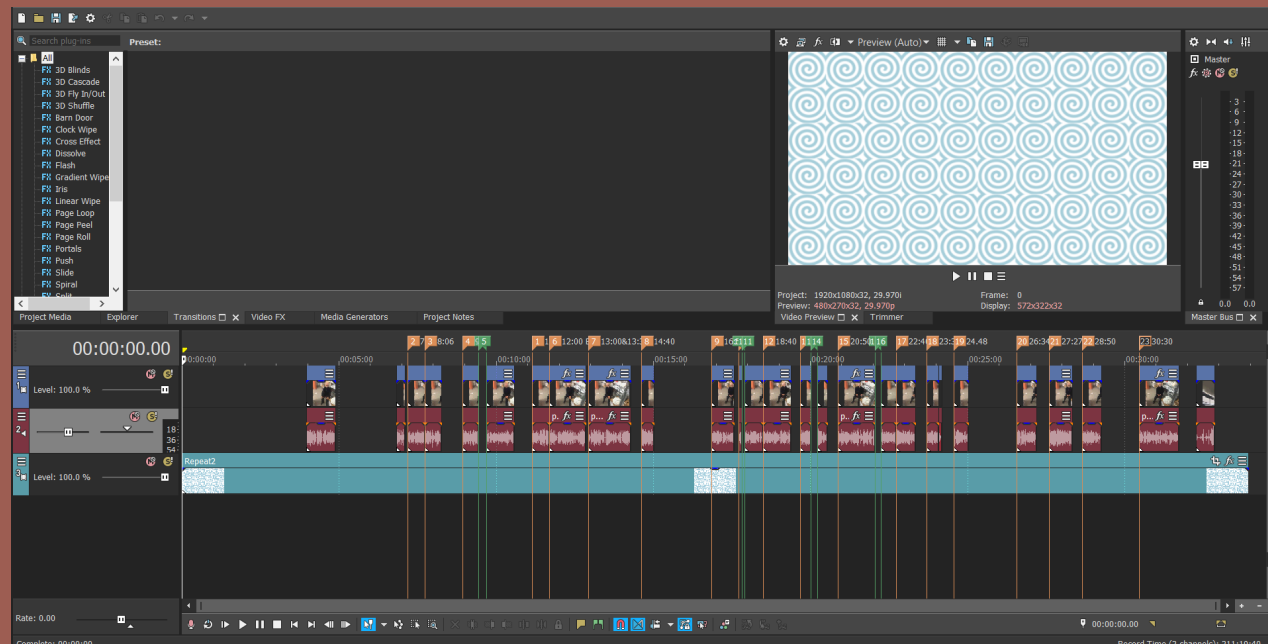


Figure 6.2: Footage being cut and reordered on the timeline

## 6.2 VIDEO TIMELINE

To create a video, you need to have a plan of what content you want to show and how you want the content to be portrayed. Because the goal is to show a story, images, text, music, and speakers are all important aspects to take into account during the editing process.

### 6.2.1 Footage Order

Creating a story is an integral part of ordering the collected footage. Clips that feature similar questions or connections should be positioned close to one another in order to keep consistency for the viewer. This can be done in two ways. If you have storyboarded before recording, use the order from the storyboard to combine clips that represent those questions or goals. If no storyboard has been created, go through the footage and find the main points that have been highlighted. Use these as your focus points to feature the story around.

## 6.2.2 Footage Transitions

Transitions between different clips should be smooth and not overwhelm the viewer. A fade to black or fade to white are typically used. Apply these transitions at a reasonable duration when the scene or clips shift.

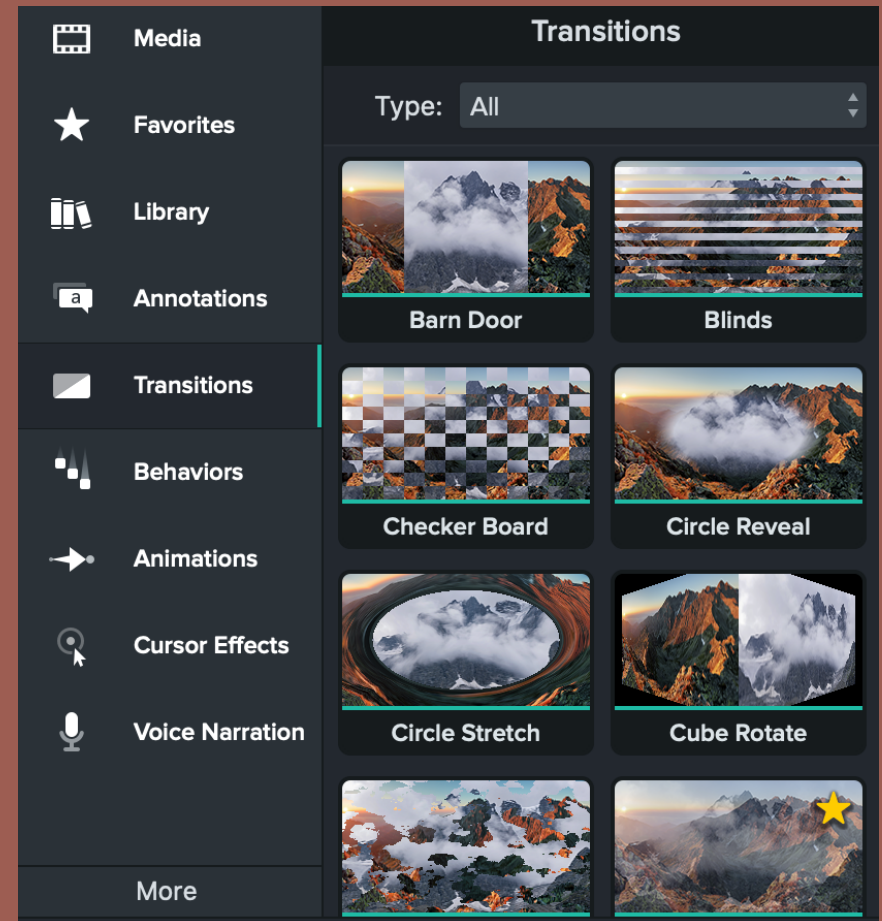


Figure 6.3: List of transitions in Camtasia

## 6.2.3 Opening and Closing Frames

The first frame of the video is required to set the scene and introduce the audience to the artist and the art piece. Make sure to focus them in the clip. A well produced video connects its opening and closing frames. To ensure that your video has this component make sure to try and direct the audience's attention toward the same person or art piece you had selected in the starting frame. (Could probably add more here, but this is very variable).



Figure 6.4: Introduction screen in the videos



Figure 6.5: Outro screen in the videos

## 6.2.4 Text Inclusion

Text should not be the main focal point of an art video, but may be necessary in some cases.

- Introducing the artist
- Introducing the art piece
- When it is unclear what question the artist may be answering
- To clarify a question

When including text, make sure that it is at the bottom of the screen and does not take up much space. Make the font large enough to read easily and use a background that does not distract from the video, but allows viewers to properly read the text. Viewers have a tendency to pay attention to words displayed over other visual elements, so it is advised to keep text at a minimum to maximize the impact of the interview and visuals.

## 6.2.5 Speaker Audio

The main speaker of the video should be the artist being interviewed. Make sure the audio is clear and that there is no background noise. If necessary, boost the volume of the interview and cut out the excess noise with an audio program (or this may be included in your chosen video editing software). To engage viewers and connect them with the artist, try to minimize yourself or the interviewer as speakers. This can be done by cutting clips that contain audio not necessary for the video.

## 6.2.6 Music Selection

Selecting music is an important step in setting the mood for a video. Make sure the music that you are using is license free so that the video will not incur a copyright strike. Once you have selected a piece of music that you can use, incorporate it into the video at a volume much lower than the speaker. By watching your video, you can edit the music so that it creates an ambiance to the work without becoming distracting.

## 6.2.7 Saving and Exporting Both Rough Cuts and the Final Cut

Make sure to save your work constantly. Computers are not your friend when editing large files and losing progress is always disappointing, although not the end of the world. When you are saving the video at the end, make sure to save both the video editable software (in case changes need to be made during revision) and export the final version to an MP4 format. Exporting the video may take time depending on the desired length. Make sure to export at the highest possible quality as uploading to YouTube may lower quality for some viewers. Once the video has been exported to an MP4, you have finished the editing process for now.

## 7.0 Revision and Approval Process

To ensure that the video fits the museum's needs or purposes, the video creator should have a meeting with their supervisor or lead to discuss each rough and final cut of the video. After each rough cut, the video creator should meet with their colleagues to watch it and discuss their thoughts. Since their colleagues may not have been working on creating the video with the video creator, they will point out anything that doesn't flow right. The supervisor or lead will approve the video when it's ready to move on to the final cut process. During the final cut, the video creator will add final touches and edits (music, text edits, cutting the length down, etc.) to finish the video before posting it. A final meeting with the supervisor or lead should occur to get a final approval before uploading it to the social media accounts.

# 8.0 Posting to the YouTube Channel

Once you have finished editing the video and have exported it to an MP4, you will need to upload the video file to the YouTube account. Depending on the size of the file and length of the video, this process can take time. Go to the YouTube channel and switch the view to YouTube Studio by clicking the button. On the dashboard page, find one of the buttons (at the top or middle of the page) that allows you to upload a video.

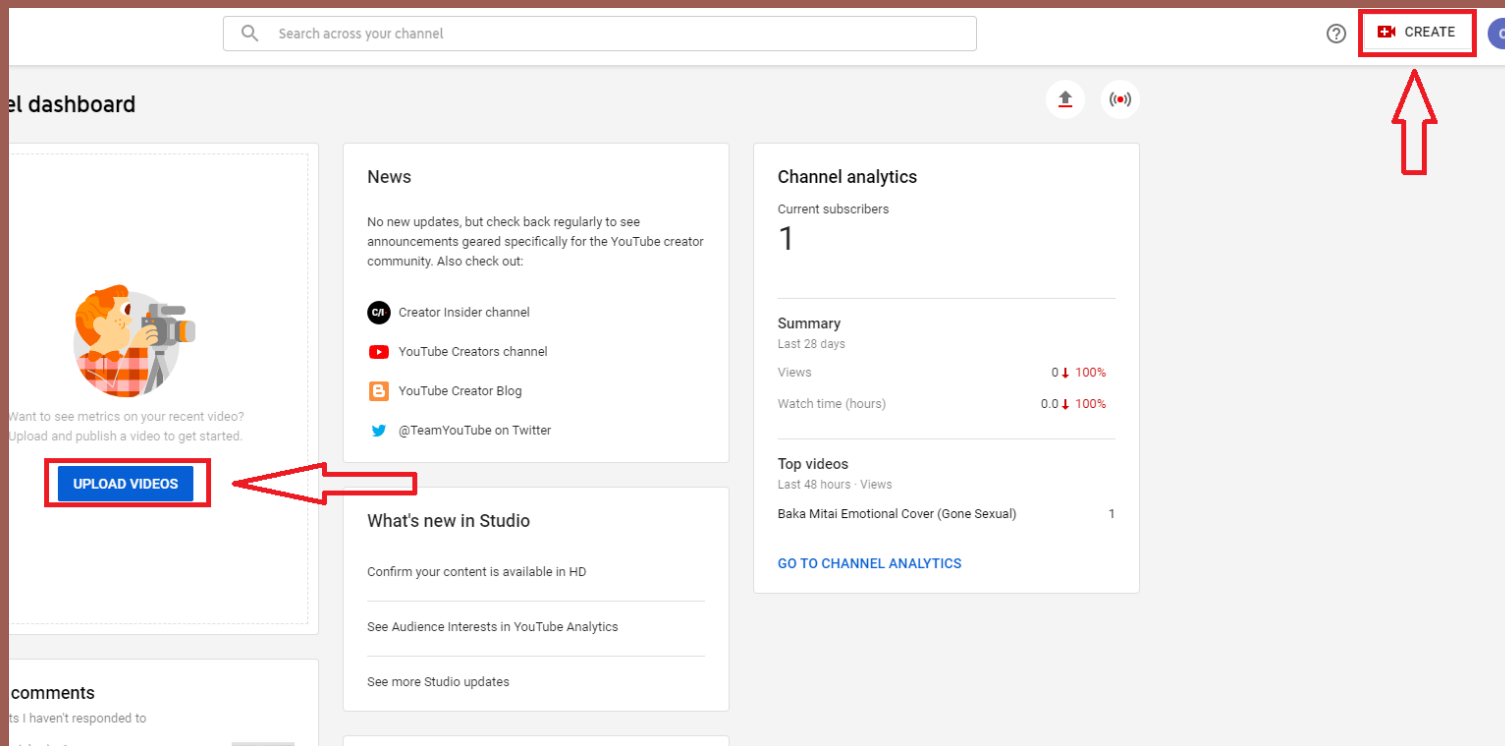


Figure 6.6: Upload buttons on YouTube

Once you have uploaded a video, you will be directed to a screen that looks like this and follow these steps.

Channel videos

**Video details**

Basic More options

UNDO CHANGES SAVE

**Title (required)** ⓘ  
Elephant Seal Rolls Down Hill

**Description** ⓘ  
Seal rolls down hill

**Thumbnail**  
Select or upload a picture that shows what's in your video. A good thumbnail stands out and draws viewers' attention.  
[Learn more](#)

Upload thumbnail

**Audience**  
**Is this video made for kids?**  
Regardless of your location, you're legally required to comply with the Children's Online Privacy Protection Act (COPPA) and/or other laws. You're required to tell us whether your videos are made for kids. [What's content made for kids?](#)

☐ Yes, it's made for kids  
☒ No, it's not made for kids

▼ Age restriction (advanced)

Tags

Video link  
<https://youtu.be/uxbVZOMh5BI>

Filename  
Elephant Seal Rolls Down Hill.mp4

Video quality  
SD

Visibility  
Private  
Copyright claim

Playlists  
Select

End screen

Cards

Analytics  
Editor  
Comments  
Subtitles

Settings  
Send feedback

Figure 6.7: YouTube upload screen before video publication

1. Enter the name of the video
  - a. Include important aspects such as the museum name, the art piece and if possible, the name artist.
2. Enter a description for the video
  - a. Briefly describe the art piece and what will be explained in the video. Make sure to include links to the museum's social medias and websites in this section to further promote the museum brand.
3. Choose the thumbnail
  - a. A thumbnail can be chosen from a list of YouTube's autogenerated images or it can be made in any photo editing software. Canva is free browser software that can edit images. When creating a thumbnail, it is important to make it interesting to attract potential viewers to the video.
4. Mark that the video is Not made for kids

5. Add tags to the video
  - a. Make sure to put the museum's name, the artist's name, and the art piece. Also do a quick search yourself on YouTube for similar content and include some of the main keywords from the YouTube autofill to help your video show up in relation to similar content.
6. Mark the category of the video as "Education"
  - a. This option may be found in the More Options section
7. Every other option may be kept on the YouTube default.

After completing these steps, the video can be saved to the channel and marked as public for everyone to enjoy!

## 9.0 Feedback and Analytics

The analytics feature for videos is found in YouTube studios. This feature allows you to view how many people and what type of people are watching the channel. It also indicates the interactions viewers have with the video, such as comments, likes, and viewing time. These interactions can be used to judge the public perception of the museum and its videos. If trends indicate that there should be changes to the videos (such as duration or volume) or suggest content that has not been made, you can make these changes to better suit the audience. Remember to interact with the online museum visitors by responding to comments or questions on the videos as well.