Object in Focus Online

An Interactive Qualifying Project
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degree of Bachelor of Science

by
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Abstract

Since 2006 the British Museum's International Training Programme (ITP) has developed a global network of 299 museum professionals. The ITP hosts a yearly professional development conference in London. Participating fellows choose an object to create and present an exhibition with a poster, additional images, and an interpretive panel. We developed a website that showcases the exhibitions and serves as a tool to develop the online skills of fellows. We wrote a manual explaining website maintenance and expansion for future exhibits.

Acknowledgements

The British Museum, our project sponsor, for sponsoring this project and allowing us to gain experience in a professional museum environment.

Professor Dominic Golding and Professor Suzanne Lepage, for supporting our team throughout the preparation and execution of the project.

George Peckham, our sponsor liaison, for helping coordinate the project and working with us to plan the ideal project for the British Museum.

Claire Messenger, sponsor representative, for useful feedback when laying the foundations for our project.

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Andrea Martin, Exhibition and Interpretation Director at The Collection, for providing feedback on our website and encouraging us to dig deeper in some areas for the benefit of the audience.

Shambwaditya Ghosh, ITP senior fellow, for providing feedback on our website prototype as to how it could better suit the needs of the ITP.

Clare Pickersgill, Keeper at the University of Nottingham Museum, for providing feedback on our website prototype as to how it could better suit the audience.

Executive Summary

Online exhibitions are tools that are becoming increasingly common in the museum world. They are used as a way for museums to expand their reach beyond physical constraints. In 2019, the British Museum had 33.6 million online visitors, far greater than the 6 million people that attend the physical museum (The British Museum, 2019). The success of the museum's online platform has led other groups to capitalize on this new medium. One of these groups is the British Museum's own International Training Programme (ITP). The ITP program takes advantage of the British Museum's staff and expertise to train and assist museum staff from around the world that are part of the ITP's professional network. Naturally, as online resources become more prevalent, one of the goals of the ITP is to help professionals at other museums develop their online skills and content.

The central event of the ITP is a 6-week summer program during which fellows attend workshops and collaborate on training projects. The final part of the event is the '*Object in focus*' project where fellows are tasked to develop a physical exhibition based on an artifact from the British Museum collection. The finished exhibitions are displayed for the public and British Museum personnel to see during the final days of the conference. Currently, these exhibition materials from the summer conference are kept in internal digital archives at the British Museum. The ITP would like to maintain lasting professional connections that extend past the end of the summer program. To achieve this goal, the ITP wants to make the *Objects in focus* exhibitions more accessible for museum professionals and the general public. However, there is currently no platform that displays them.

The goal of our project was to create an online exhibition for the British Museum centered around the work of the International Training Programme and their *Object in focus* exhibits. To achieve this goal, we:

1. Assessed the state of the art in online exhibitions through research and interviews with accredited institutions and staff.
2. Identified the design requirements for the *Object in focus* exhibition by interviewing the British Museum staff and ITP fellows.
3. Developed the *Object in focus* exhibition using an iterative approach that gathers and integrates feedback from the ITP fellows and British Museum staff.

The primary deliverable in this project was a website featuring an organized collection of the past ITP collaborative summer capstone exhibitions. The website reflects the vision of the team, the British Museum staff, and the ITP fellows who were interviewed. A second deliverable was the manual (Appendix C) for the British Museum staff which outlines not only how to maintain the website but how to add the materials from future summer sessions to the collection.

The design criteria we established for the website was the culmination of the information gathered from prominent online exhibitions. We wanted the site to be elegant and good-looking at first impression. To do this we used a grid pattern with large images and a distinctive landing page which let the user know they were in the correct place on the website, shown in Figure ES1. This organization permeated through other pages of the website, with areas of dense text being organized into neat boxes which serve as dividers, shown in Figure ES2. Another essential component of the website, ease of navigation, tied in well with making the website look appealing and clean. The large images on the home screen all serve a secondary function as links to the different webpages in the site, making it so clients can just click on what they like and immediately receive more information.

Figure ES1: Website landing page

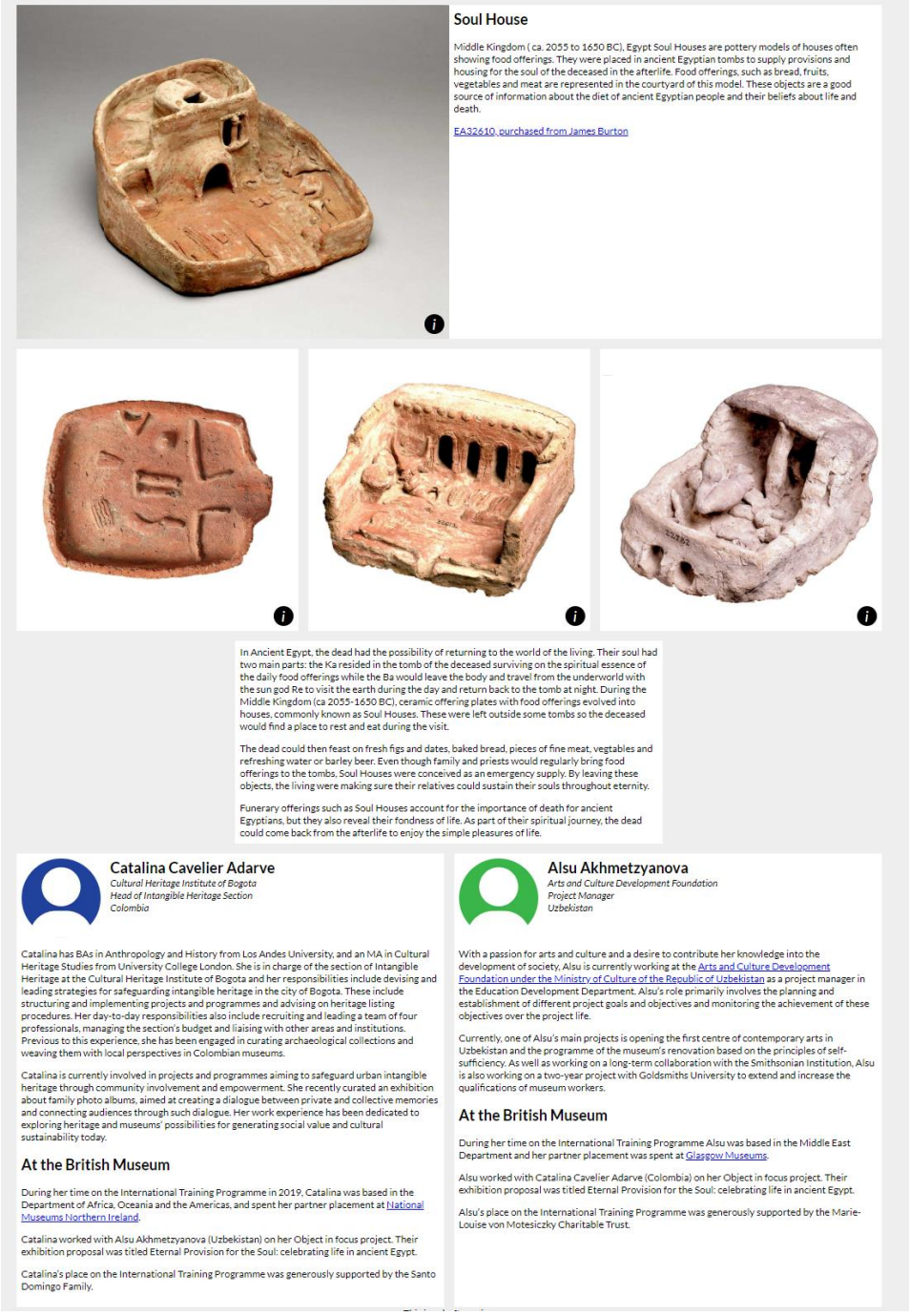

Figure ES2: Website object page

With these criteria in mind, we made several key design decisions throughout the development process. We sorted the projects by year as the audience would likely be sorting the projects by the summer conference they are interested in rather than the country of interest. We had a poster, interpretive panel, additional photos for nearly every exhibition along with bios for

each ITP fellow describing their work inside and outside the British Museum. We agreed that this would be useful information to include on each page so that we could build pages with high consistency.

High consistency was also a key aspect of templatizing the creation of content on the website. We intended to make it as easy as possible for future museum professionals to build on the website without necessarily having the technical expertise of our team. We made the website very simple and streamlined, so the structure would be easily comprehensible. We also developed a concise and descriptive manual for adding content to the site, which was tested by team members with lower technical proficiency and proved to be extremely simple to use.

We recommend that the British Museum's ITP follow the manual in Appendix C to maintain the website, add content from previous exhibitions and future *Object in focus* projects, and implement desired features that we did not have time to include. Secondly, as staff members expand the site and add new features, they should solicit feedback from fellows and other staff members on functionality, navigability, content, and aesthetics. We also recommend a software toolkit for the ITP staff to use to edit the content files and built utility scripts to help with file conversion. We recommend that, going forward, fellows develop their projects around a standardized template so that they can be added to the website with ease. Finally, new profile pictures for the fellows, should be taken and uploaded to replace the placeholders in the website. Overall, this website will give the ITP *Object in focus* exhibition a higher profile in the museum professional space. Further, the website will be used as a tool to provide new training opportunities for less technically proficient ITP fellows.

Authorship

Our team's collaborative writing process was an effective multi-stage process. In large portions of the report like the background or the methods, it would be divided into several subsections with either individuals or groups of two working drafting them. The drafts would undergo a heavy revision process by either another individual or the two members who were not involved in the drafting. After the other team members had changed the writing, the draft would reflect the efforts of the several team members. The division of the report by author and editor can be seen in Table ES1.

Table ES1: Authorship Distribution

Section	**Author(s)**	**Editor(s)**
Abstract	N.S.	N.S.
Executive Summary	N.S., K.M., E.A.	N.S., K.M., E.A.
Introduction	N.S., K.M., E.A., K.E.	N.S., K.M., E.A., K.E.
The Role of Museums	K.M.	N.S., E.A., K.E.
Professionalization of Museum Educators	E.A.	N.S., K.E., K.M.
International Training Programme	N.S.	K.E., K.M., E.A.
Online Museums	N.S., K.M., E.A., K.E.	N.S., K.M., E.A., K.E.
Methods	N.S., K.M., E.A., K.E.	N.S., K.M., E.A., K.E.
Objective 1: Assess Online Exhibitions	K.M.	N.S., E.A., K.E.
Objective 2: Identify Design Requirements	N.S., E.A.	N.S., K.M.
Objective 3: Develop Online Exhibit	K.E.	N.S., K.M., E.A.
Findings	N.S., K.M., E.A., K.E.	N.S., K.M., E.A., K.E.
Objective 1: Assess Online Exhibitions	K.M.	N.S.
Objective 2: Identify Design Requirements	N.S., E.A.	N.S.
Objective 3: Develop Online Exhibit	K.E., E.A.	N.S.
Conclusions & Recommendations	N.S., K.E.	N.S.
Appendix A	N.S.	K.E., K.M., E.A.
Appendix B	N.S., K.M., E.A., K.E.	N.S., K.M., E.A., K.E.
Appendix C	E.A.	K.E.

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Introduction

Online exhibitions are tools that are becoming increasingly common in the museum world. They are used as a way for museums to expand their reach beyond physical constraints. In 2019, the British Museum had 33.6 million online visitors, far greater than the 6 million people that attend the physical museum (The British Museum, 2019). The success of the museum's online platform has led other groups to capitalize on this new medium. One of these groups is the British Museum's own International Training Programme (ITP). The ITP program takes advantage of the British Museum's staff and expertise to train and assist museum staff from around the world that are part of the ITP's professional network. Naturally, as online resources become more prevalent, one of the goals of the ITP is to help professionals at other museums develop their online skills and content.

The ITP is a network of 299 museum employees designed to improve their museum skills. The central event of the ITP is a 6-week summer program during which fellows attend workshops and collaborate on training projects. The final part of the event is the '*Object in focus*' project where fellows are tasked to develop a physical exhibition based on an artifact from the British Museum collection. The finished exhibitions are displayed for the public and British Museum personnel to see during the final days of the conference. Currently, these exhibitions and the associated files created by the fellows are kept in internal digital archives at the British Museum. The ITP would like to maintain lasting professional connections that extend past the end of the summer program. To achieve this goal, the ITP wants to make the exhibitions more accessible for museum professionals and the general public, but there is currently no platform that displays them.

The goal of our project is to create an online exhibition for the British Museum centered around the work of the International Training Programme and their *Object in focus* exhibitions. To achieve this goal, we:

1. Assessed the state of the art in online exhibitions through research and interviews with accredited institutions and staff.
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The primary deliverable of the project was a website featuring an organized collection of the past ITP collaborative summer sessions. The website reflects the vision of the team, the British Museum staff, and the ITP fellows who were interviewed. The second deliverable was the manual for the British Museum staff which outlines not only how to maintain the website but how to add the materials of future summer sessions to the collection.

Background

In this chapter we examine the role of museums at large, the history of professionalization in a museum context, the specifics of the British Museum's International Training Programme (ITP), and the history and design conventions of online museums.

The Role of Museums

Museums have played an important role in our society for centuries, and while their practices have evolved over time, their primary functions have stayed the same, namely preserving collections of artifacts, conducting research, and educating the public. The educational aspects have become much more prominent in the last century, so much so that museum education and curatorship have evolved into their own unique fields (Tran and King, 2007). Curators are tasked with preserving and maintaining the museum's collection, as well as creating and organizing the exhibits housed within the museum. Museum educators often act as the bridge between the visitors of the museum and the museum itself. Their responsibilities lie in informing the public of the history and culture represented by the objects in the museum's collection in the best possible manner (Arinze, 1999). However, different museums and museum professionals take different approaches to presenting and interpreting collections. The discussion around how to refine these practices has become more prominent with the professionalization of museum educators and curators internationally.

Professionalization of Museum Educators

The occupations of museum curators, educators, and managers have evolved over the years into a complex profession. What distinguishes a profession from a simpler job is that professions are organized by their goals and philosophies. Tran & King state that occupations ultimately become professions by providing "a service to society through the application of a domain of knowledge and set of skills which is not already met by existing professions" (Tran & King, p. 135, 2007). Professionalism has allowed museum educators and curators to refine and regulate their practices (Teather, 1990). What defines the best museum practices has been a subject of debate for decades. Different aspects of museums, like the benefits and drawbacks of a chronological structure in an exhibit, are among the debated topics. The development of professional organizations and networks allow people in the field to discuss their practice, educate one another, and work to construct answers to these difficult questions. According to

Tran and King, such professional associations or networks are designed to not only connect the people within this vocation, but to regulate the spread and usage of knowledge (Tran & King 2007). These kinds of organizations have allowed museums to work towards establishing guidelines for the practices regarding museum education and curatorship. Professional groups also provide workshops, conferences and other educational programs for their members and associates. The main goal of these events is to gather like-minded professionals in one place to discuss the best museum practices and enhance their skills. One professional network is the International Training Programme (ITP), organized by the British Museum.

International Training Programme

The International Training Programme (ITP) is a network organized by the British Museum with the intent of bringing together museum fellows from around the world to collaborate and learn from each other. The program is mainly targeted at museum educators and curators who are in the earlier stages of their career with the intent of growing their skill set to improve their home institutions. In 2019, 299 fellows from the following countries participated in the ITP (Figure 1): China, Colombia, Egypt, Georgia, Ghana, India, Iraq, Kurdistan, Pakistan, Myanmar, Palestine, Philippines, Romania, Sri Lanka, Sudan, Turkey, and Uzbekistan (The British Museum, n.d.).

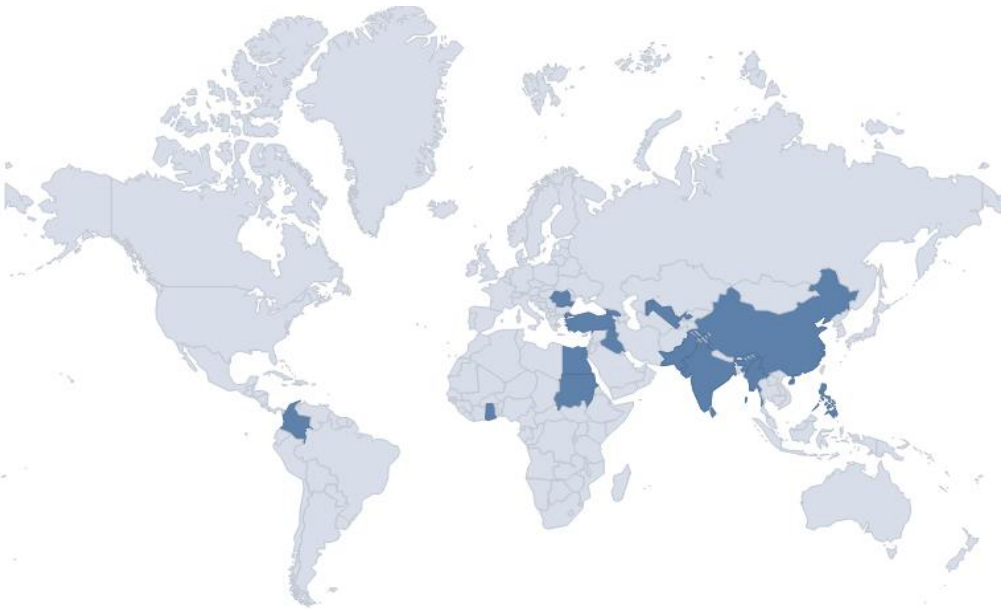


Figure 1: Countries that participated in 2019 ITP (British Museum, 2019)

One of the primary events organized by the ITP is their summer conference. Held annually, it encourages a wide range of museum professionals from around the world to engage in workshops and other activities to hone their skills (The International Training Programme, 2020). The conference and ITP network provide a platform for fellows to discuss different aspects of their profession in a dedicated and regulated setting. Fellows of the ITP have collaborated on numerous projects, ranging from small projects like museum exhibits to much larger ones like archeological digs. Figure 2 shows two posters developed as part of the *Object in focus* exhibition created by fellows in the 2019 summer program.

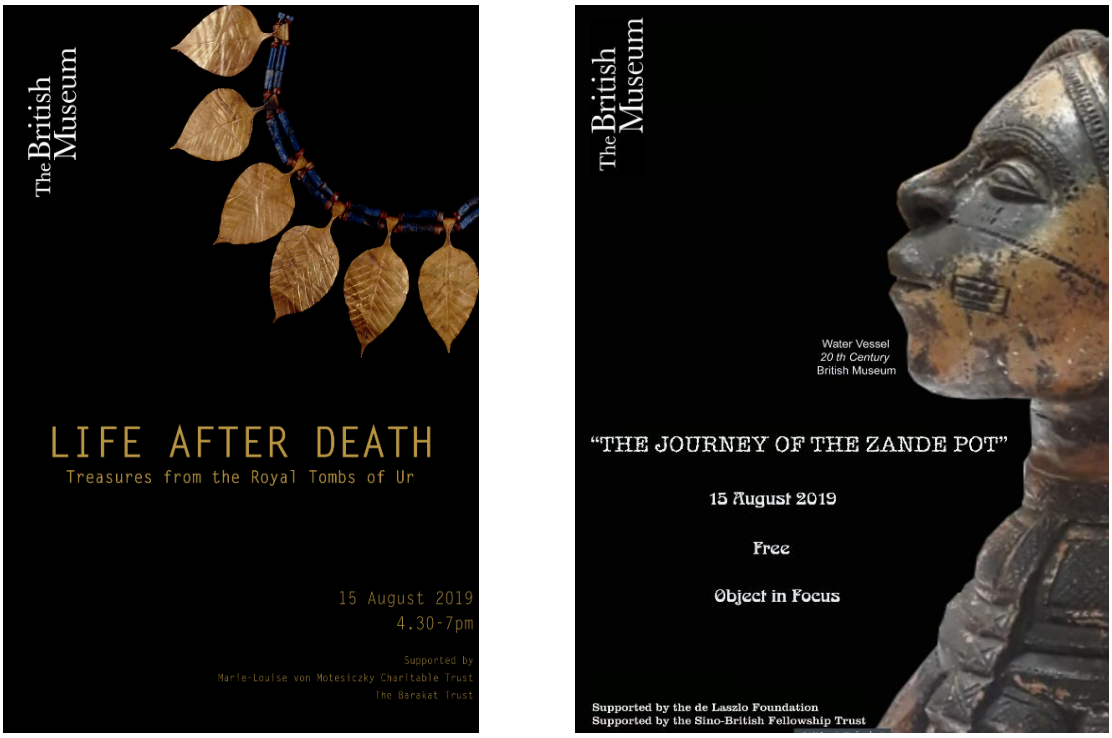


Figure 2: Examples of posters from the ITP (ITP, 2019)

While fellows may have expertise in various aspects of museum curatorship, education, and management, a survey in 2019 revealed that the ITP fellows have limited experience with digital technologies. For example, Figure 3 shows that very few fellows are familiar with any web development platforms. Only 10 fellows indicated familiarity with Wordpress, which was the most well-known of all web platforms.

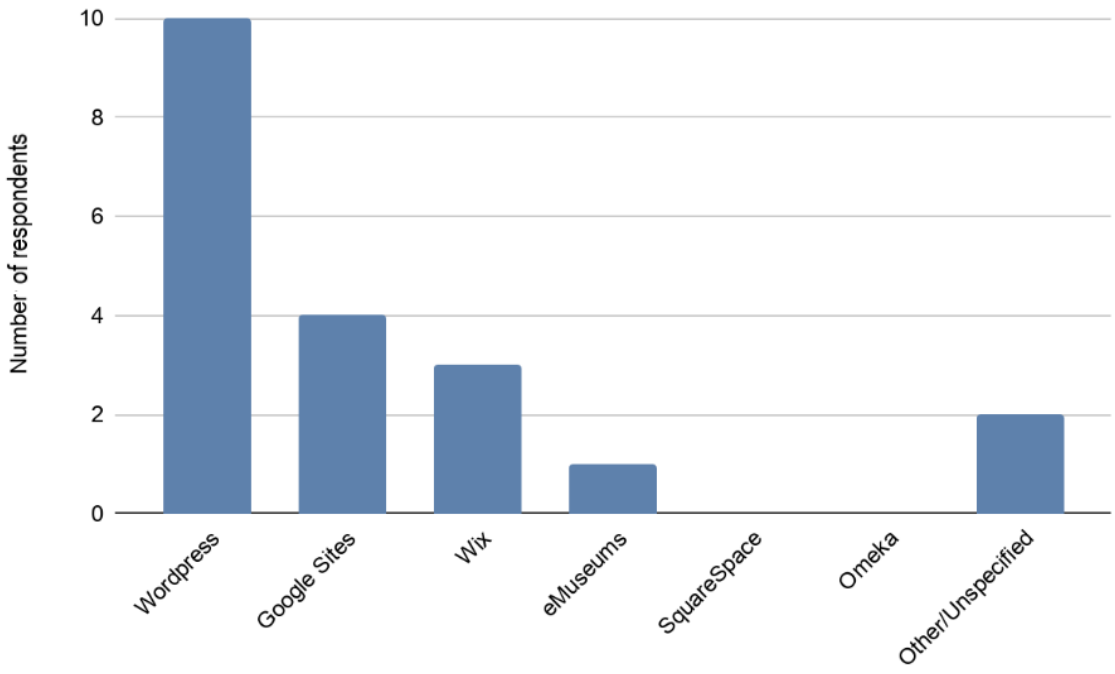


Figure 3: Familiarity with specific platforms among ITP fellows (Koslow, Lynch-Collier, Puentes, & Sidler, 2019)

Online Museums

While tradition favors the physical museum, online museums are not a recent development. Museums have been developing an online presence, in one form or another, since the rise in popularity of the internet. The goals of developing an online presence are to reach a broader audience, spread information, and educate the general public. Between 2018 and 2019, The British Museum had 33.6 million online visitors compared to 6.0 million physical visitors (The British Museum, 2019). It is now commonplace for museums to have an online collection of their artifacts. For example, the British Museum's online collection consists of more than four million items and functions to publish their research in online journals or articles, to offer an array of information regarding the institution itself and its activities and programs, and to have a social media presence. Increasingly, museums are focusing on developing online exhibitions as an essential aspect of their internet presence. Distinct from the typical online collections that serve the research needs of users, online exhibitions are more extensively curated and emulate a more immersive, educational museum experience.

In Figure 4, Hawkey lays out how online learning in museums has developed. Learning in a museum has taken two distinct paths between on-site digital technologies and online resources. The vast diversity of implementations of digital and online capabilities in museums and examples will be displayed in this section.

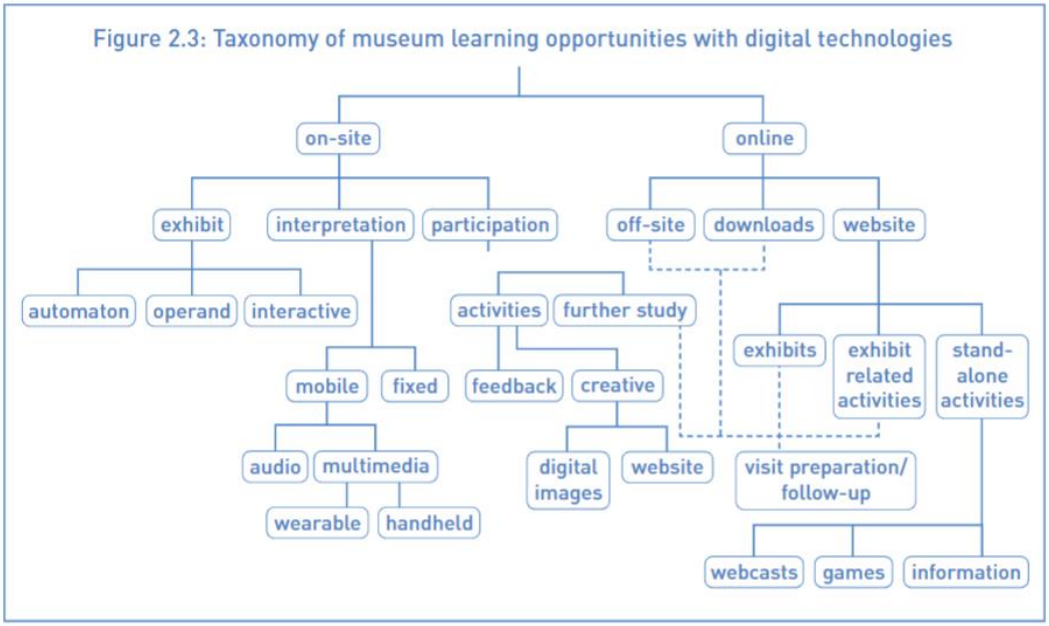


Figure 4: Taxonomy of museum learning opportunities with digital technologies (Hawkey, 2004)

This section will provide an overview of these online museums, including their history, types, and advantages and disadvantages.

History of online museums

As Mateos-Rusillo & Gifreu-Castells (2017) explain, digital museography emerged during the late 1990s with the rise of optical media as early works for digital museums used CD and DVD formats. Pioneered by countries like Britain and France, these "offline educational interactives" were composed of interactive educational applications that tried to transmit information to its users (Ribas, 2000, as cited in Mateos-Rusillo & Gifreu-Castells, 2017). As the World Wide Web rose in popularity, these forms of media were phased out in favor of websites. Virtual website-based museums started out as digital leaflets but rapidly became more robust and, through the appeal of interaction that was not possible in physical museums, started becoming more prevalent. In recent years, online exhibitions have become an important aspect of

virtual museums, with an increasing number of museums starting to develop them. Over the years, online exhibitions have grown in popularity and level of interaction (Mateos-Rusillo & Gifreu-Castells, 2017).

Regarding the future of online museums, according to Ramaiah (2014), the trend has shifted from online exhibitions as websites to simulations through virtual, augmented, and mixed reality. Although these forms of media are not as readily accessible, since they require equipment and a faster internet connection, they will likely increase in popularity as technological advances lower the barriers to entry.

Online Collections

When discussing online museum presence, it is important to distinguish between collections and exhibits. The two are largely distinguished by purpose. While online exhibitions are heavily curated and seek to educate users about a central idea or set of ideas (Lord & Piacente, 2014), an online collection tends to be structured around a database and is typically used in a more open-ended fashion by users for research purposes. Soren & Canadian Heritage Information Network (2007) explain that online collections "provide database collections that enable users to learn about their unique interests as they move through each exhibit." (p. 140) This purpose contrasts with carefully curated exhibitions which guide users along a small number of intended paths.

There are several ways an online collection can be organized. For example, Niu (2018) distinguishes between "integrated catalogues/digital repositories and cross-searching interfaces" and "Archives Used as Metadata for Objects" (p. 166) In the first type, each individual piece of media, called an 'item' in this context, receives a separate page. One such example of this is in the British museum's online collection, as pictured in Figure 5. In the second type, items relating to the same object are grouped together (Niu, 2018, p. 166-197). For example, this could mean that photos of a building under construction would be grouped with a newspaper clipping announcing its completion.

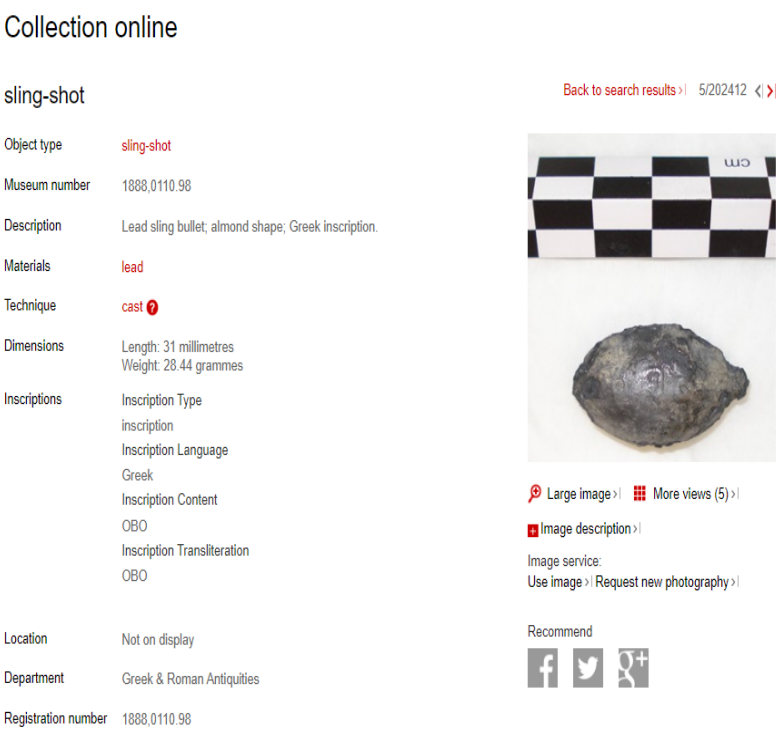


Figure 5: Screenshot of an item page on the BM online collection (The British Museum, n.d.)

This is not to say that online collections lack any large-scale structure. In addition to search functionality, many online collections will feature functionality to enable more browsing-based approaches such as categorization by theme. (Liew, 2005, p. 15) However, it is essential to consider that Niu notes collections that lean heavily on these features start to border on exhibitions. (2018, p. 168)

Online Exhibits

In contrast with online collections, online exhibitions form a much closer parallel to physical exhibits and exhibitions in a museum, in fact many online exhibitions are simply digital versions of physical online museums (Niu, 2018, p. 168). As Figure 6 demonstrates, online exhibitions are composed of a variety of interrelated objects that intend to educate the user about a central idea, in this case, the history of posters. One tool that seeks to bridge the gap between physical and online exhibits this is MOVIO. According to Minelli, Natale, Ongaro, Piccininno, Saccoccio, and Ugoletti, MOVIO is “a semantic CMS which provides tools to support the development of virtual/digital exhibitions, touristic and didactic applications (Minelli et al.,

2014)". This toolkit was created in coordination with the Istituto Centrale per il Catalogo Unico delle biblioteche italiane (ICCU) to create online exhibitions requested by museum curators. The MOVIO template puts forward ideas of an organized online museum structure that can effectively accomplish these goals. The toolkit first recommends a timeline which will establish a pathway throughout the exhibition (Minelli et al., 2014). Next, a successful exhibit will have storytelling features as a "digital continuation of the storytelling tradition with the added value of public direct involvement" (Minelli et al., 2014). Another feature suggested by MOVIO is an "image hotspot" where if a viewer is interested in an object, they should easily be able to obtain more in-depth information about it.

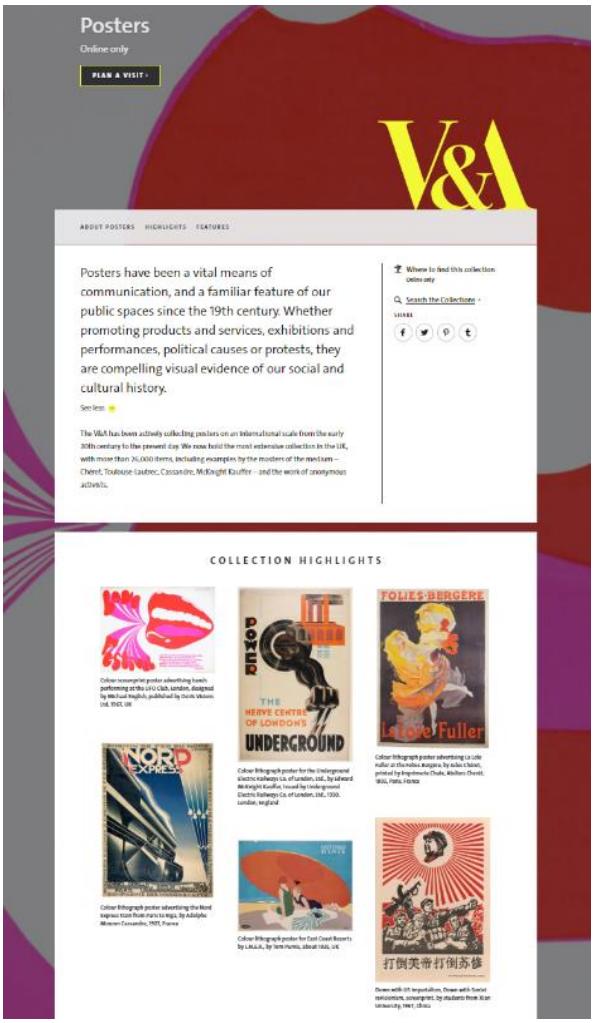


Figure 6: Screenshot of the V&A's 'Posters' online exhibition (V&A, n.d.)

Benefits and Drawbacks of Online Exhibitions

Of course, not all exhibitions are the same, as there are different types and different forms of presentation, each with their own strengths and weaknesses. However, there are still some general benefits and drawbacks that apply to online exhibitions as a whole. Firstly, a major advantage of online exhibitions over traditional (physical) ones is that they make content more accessible to a broader audience. Through online media, information has a much lower barrier of entry and thus is more readily accessible to the public. An online exhibition is not restricted to people inside a museum but rather is available to people around the globe (Ramaiah, 2014). In addition, websites can easily be translated into a variety of languages and can accommodate different needs, such as offering screen reader compatibility for the visually impaired. These characteristics make it an ideal medium to provide more exposure to a topic and reach a wider public audience, which is why the number of virtual visitors has surpassed the number of physical visitors in various museums (Del Río, 2013).

Online exhibitions are also cost and time effective, they do not have high costs for setting up, maintaining, and disassembling. That is not to say that there are no costs associated with them, but they are much lower than those of maintaining a physical exhibition (Ramaiah, 2014). Online exhibitions also protect valuable collection items from the wear and tear of a traditional exhibition process. These exhibitions can also expand on traditional exhibitions as they are not constrained by physical limitations, they can provide much more content and context to an object. They can present all this information in a variety of ways, as online media is incredibly versatile. Examples range from simple text and pictures of objects to other media like video and audio or to curated experiences. All these traits make online exhibitions an effective educational tool for museum clients. The versatility of online media allows museums to appeal to various audiences who learn or engage with content in different ways. Learners can access information at their own pace and learn through interactive experiences, not restricted by conventional teaching (Khoon & Ramaiah, 2008). Furthermore, "... by linking representatives of objects, sources, metadata and standardized vocabulary to each other" (Biedermann, 2017, p. 291). Biedermann (2017) confirms that online exhibitions allow users to explore and delve deeper into areas of their interests.

Despite all the positives, online exhibitions also present drawbacks in terms of the overall experience. According to Frost (2002, p. 83), online exhibitions cannot convey a full observational experience, as the former "is undoubtedly no replacement for the experience of viewing an object in its original form and setting". Biedermann (2017) notes that there are professionals who argue that the 'aura', an intangible spirit or atmosphere, of objects get lost when presented in a digital medium. There are also concerns that details of physical exhibitions get lost in translation when being presented online. Often, pictures alone cannot faithfully transmit the fine details of an object, such as the scale, exact color, or texture (Khoon & Ramaiah, 2008). Trant (1998, p. 109) argues that virtual tours can be confusing as when they are not in context of the physical building, they may not reflect a logical progression. "Transposing physical navigation into conceptual space risks introducing errors in interpretation, as well as failure to communicate clearly" (Trant, 1998, p. 110).

It is important to note that there exists some debate within the museum community regarding whether or not online exhibitions belong in such an environment and if they augment or take away from the museum experience (Müller, 2002, p. 23-25). Nonetheless, online exhibitions are a tool that museums can leverage to produce highly informational and educational content that increases their online presence and is accessible to a broader audience.

British Museum Strategy

The creation and implementation of online exhibitions is a key aspect of the British Museum strategy to expand its influence and the museum notes that they have had tens of millions of visitors online every year (The British Museum, 2019).

International visitors comprise more than 60% of the 6 million annual visitors to the physical museum. The museum provides foreign language paper and audio guides but cannot include interpretive signage in multiple languages since the amount of signage would become overwhelming. Online resources have the advantage of providing interpretive materials in multiple languages and can be more easily updated and modified than physical interpretive materials. The museum hopes to use online approaches more in the future to accommodate Chinese and Arabic languages in particular (The British Museum, n.d.).

The museum acknowledges that "the familiar architecture of knowledge has dissolved" (The British Museum, n.d.) and that the museum needs to rethink its approach to how it presents

its collection (The British Museum, n.d.). Evidently, in the process of expanding the museum's ability to reach a broader audience and to connect with the new generation more engaged with technology than ever, they will have to make changes to the way they make exhibits. This is where the *Object in focus* project gains its importance. Creating an engaging online exhibition will assist the British Museum in enabling those who can never visit to "experience, learn and enjoy" (The British Museum, n.d.).

One of the ITP's current focuses is to build on this idea of the museum increasing its presence online. Since its purpose is to spread ideas of museum education internationally, they would naturally want to be involved in the virtual expansion so that the British Museum staff can share their knowledge with ITP fellows. The *Object in focus* online project with its website and manual is an important aspect of setting up the ITP fellows to be proficient in the online museum space.

Methods

The goal of our project is to create an online exhibition for the British Museum centered around the work of the International Training Programme and their *Object in focus* project. We achieved this goal through three objectives:

1. Assessed the state of the art in online exhibitions through research and interviews with accredited institutions and staff.
2. Identified the design requirements for the *Object in focus* exhibition by interviewing the British Museum staff and ITP fellows.
3. Developed the *Object in focus* exhibition using an iterative approach that gathers and integrates feedback from the ITP fellows and British Museum staff.

We used a variety of methods to achieve these objectives, as illustrated in Figure 7 and discussed in more detail below.

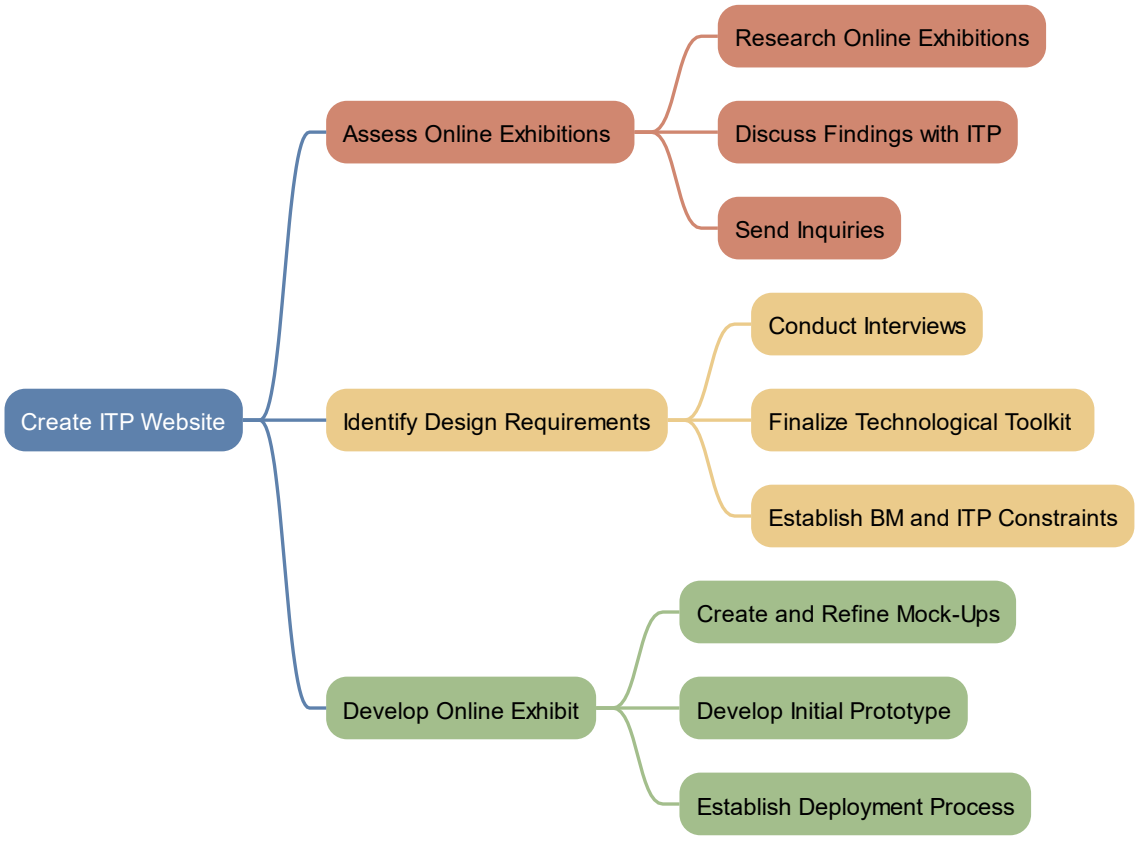


Figure 7: Goals and associated tasks

Objective 1: Assess Online Exhibitions

We started by setting out to better understand the current trends and styles in the state of online exhibitions. We systematically examined a selection of exemplary online exhibitions by the British Museum and other world-class museums. We started by tabulating the available online content of the British Museum, the Victoria and Albert, and Tate to help develop our design criteria (Objective 2). Our sponsor liaison, George Peckham, then provided us with a list of online exhibitions to examine in depth and use as inspiration. These exhibitions were from Tate Britain and the British Museum in partnership with Google Arts & Culture, Tate, the Nepal Heritage Documentation, the Soluis Heritage, the Victoria and Albert, and the Bristol Museums. By dissecting and analyzing the different components of these exhibitions our team took away useful information that could be applied to the *Object in focus* project. We outlined features that we liked and disliked from each site and focused on observing how professionals tackled the design challenges we faced. From that analysis we created an outline of features that we regarded as good design and gauged their feasibility in the context of our project.

Objective 2: Identify Design Requirements

After we finished analyzing the online exhibitions, we began taking the necessary steps to interview the professionals responsible for the creation of these exhibitions. Our sponsor liaison identified the staff to be interviewed and acquired their contact information, which initiated the interview process. These interviews were conducted with the intent of developing our design requirements for the website, and the questions we asked reflected that goal. The interview process started with a personalized email expressing interest in the museum professional's work and the group's desire to learn more about their expertise, especially pertaining to online exhibitions for museums. These emails were based on a templated letter, which is in Appendix A. Once the employee responded, the team set up the online interview. The interview included talking about methods of creating the website's framework, content selection, organization, and audience reception. The team also inquired about aspects that worked well, and obstacles that could have been handled better. The exact questions that were asked are in Appendix B.

We first interviewed Claudia Zehrt, the director responsible for the British Museum's Mayan exhibition with Google Arts & Culture, and Roshan Mishra, creator of the Nepali

Heritage Museum website. The information we obtained from these interviews gave us inspiration for how to solve the open-ended question of creating an online exhibition.

While we were provided some amount of freedom regarding the overall design of the exhibition, it was imperative that we adhered to guidelines set by the British Museum. All British Museum online materials and social media posts are designed to be stylistically similar, and we were to continue this trend with our exhibition. All specific details were provided to us by George Peckham in the form of documents outlining the format we were to follow. Many of these criteria referred to items such as font, grammar and writing style. This project was designed to compile a diverse selection of *Object in focus* posters and materials into a single online exhibition, and we had to find a way to follow the British Museum's stylistic requirements while still allowing each poster to remain unique.

Objective 3: Develop Online Exhibit

We applied a three-phase design and implementation process for components of the website, as pictured in Figure 8. The first phase was focused on establishing overall structure. The second phase was centered around design values whereas the third phase highlighted usability values.

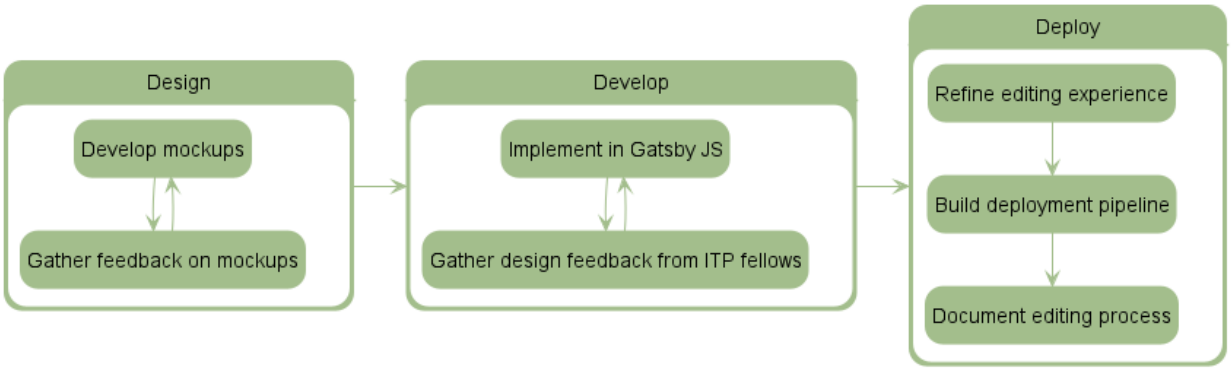


Figure 8: Development process

The first phase occurred during our information gathering work of the earlier objectives. We developed mock-ups for the overall layout of the site using the online prototyping tool Figma. This allowed us to gather detailed feedback from the ITP and British Museum staff as to how well the various options fit their requirements and what website features were the most important.

The second phase, “Develop,” was built on the final technology toolkit, and focused on the look and feel of the site. We reached out to interested ITP fellows and museum professionals to get feedback on our design concepts. Based on this feedback we iterated the design, without the overwhelming processing that would be required with maintaining a large amount of content. Once we reached a design that met the requirements of the sponsor, we could move on to the deployment phase.

In the deployment phase we migrated the site from the design phase into something that the ITP can use and maintain. The idea was that during this phase, design considerations were already resolved so we could primarily focus on the technical components involved in deploying the website. During this phase the team wrote extensive documentation on how the site would function and how it could be expanded. From there we sought to tweak configurations and pieces of the code that made up the website to make the pages as easy as possible to fill with new content. We also recommended a software toolkit for the ITP staff to use to edit the content files, and built utility scripts to help with file conversion. These functional deliverables composed the team’s effectively completed project.

Findings

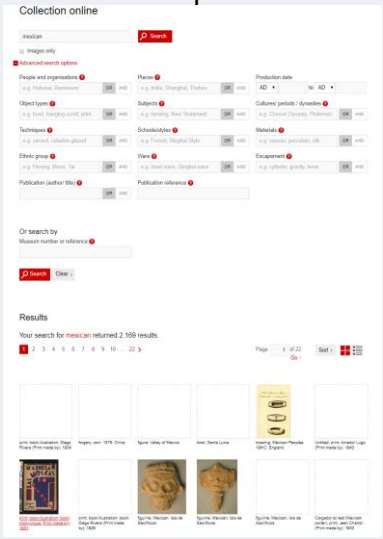
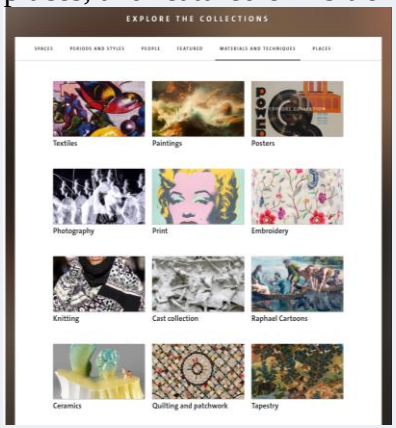
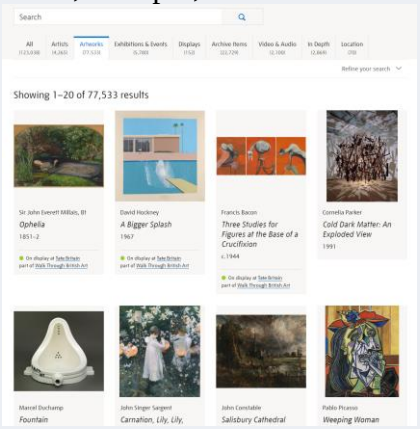
In the first part of this chapter, we present the findings from our first objective – the assessment of online exhibitions. Many features we found contributed to both the aesthetics and the functionality of the sites and allowed us to ask more specific questions to our interviewees for Objective 2. Our interviews with the museum professionals shed light on the technical aspects of their respective sites, as well as some of the reasoning behind their organizational choices. Our third objective saw us developing the actual ITP website, as well as deploying the manual in Appendix C that fellows and the British Museum will use to input additional data into the site in the future.

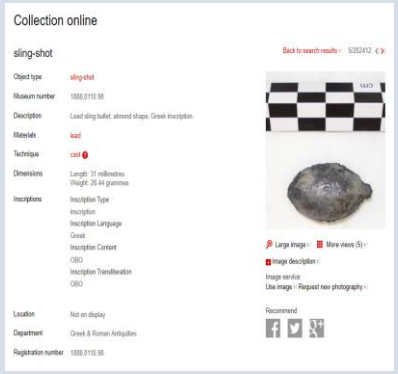
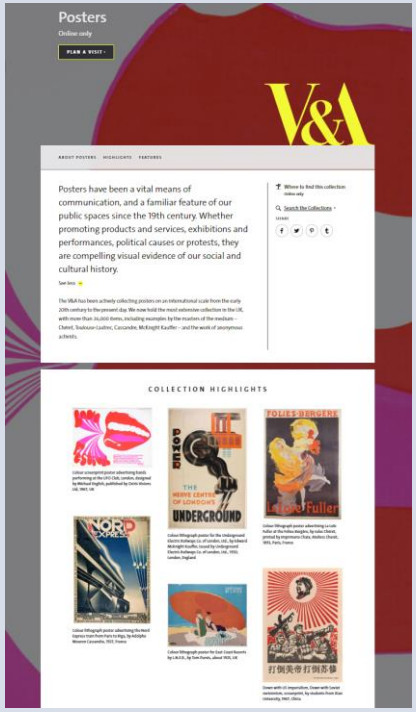
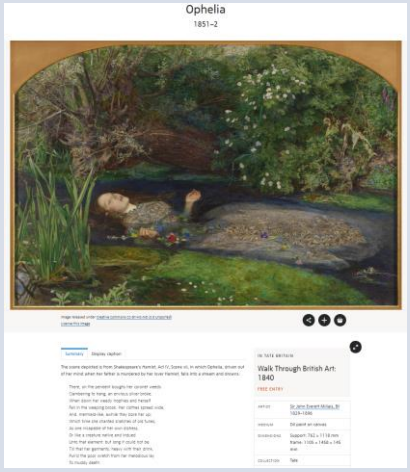
Objective 1: Asses online exhibitions

We analyzed the online exhibitions and collections of several prominent museums, including the Tate, The British Museum and the Victoria and Albert Museum. We gathered information on the different features and capabilities of these online exhibitions and compiled the data into an Excel spreadsheet. Table 1 highlights our findings for each site. We saw the Victoria and Albert Museum had coordinated the background of their website to change in accordance to the object selected. We felt this worked well to engage the viewer with the objects they were browsing. The Tate and the British Museum both featured content systems which were very simple and elegant at first look, but provided much more information with one click, making the website an effective tool for both casual viewers and experts. The British Museum site used overlays to give viewers a preview with more information about the object of interest before taking them to the full content page. This is something we had hoped to implement but ultimately abandoned to better accommodate mobile device users. Our sponsor agreed with us on many of these points; he liked the idea of a simple, engaging website where clients could easily navigate to more information. Our sponsor also liked the idea of several different ways of organization, by theme, time, or location. Eventually we decided what would be best for both the museum professionals and clients of the website was to have the exhibitions organized by year of the summer conference.

Once we had analyzed enough online exhibitions, our findings were relayed to our sponsors at the International Training Programme (ITP). This allowed us to begin establishing

Table 1: Overview of Museum Analyses

Category	British Museum	Victoria and Albert	Tate
Organization	Collection. Database with open-ended search options.  (The British Museum, n.d.)	Exhibitions. Meta-categorization by spaces, periods and styles, people, materials and techniques, places, and featured exhibitions.  (V&A, n.d.)	Collection. Database with open-ended search options and meta-categorization by artists, artworks, exhibitions and events, displays, archive items, video and audio, in depth, and location.  (Tate, n.d.)
Content	Photograph of the artifact accompanied by bullet points of the object's information.	A variety of the curated objects' photographs accompanied by an introductory text to the exhibition.	Photograph of the item or video/audio accompanied by a summary.

	 (The British Museum, n.d.)	 (V&A, n.d.)	 (Tate, n.d.) Exhibitions are composed of an assortment of photographs and explanatory text. (Tate, n.d.)
Style	Black header and white background, follows the British's Museum style.	White box over which content goes. Background changes to reflect the theme of the exhibition.	White header and background, follows Tate's style.

concrete design requirements through both our own findings and feedback given to us by the ITP. One feature that was unanimously identified as something to be included in our final deliverables was the use of recommendations on the content pages of our site. Almost every site we visited contained some level of recommended content based on the content you were currently viewing, and this is something both our group and the ITP wished to incorporate into the Object in focus site. Our sponsor also encouraged us to use several different types of organization, citing chronological, geographical, or thematic organization. Color coordination between the objects and the background was another finding that stood out to Mr. Peckham as something he might want to see in the website to increase viewer engagement. Another feature that our sponsor was eager for us to include in our final website was different levels of information on different pages. In many sites, this was done by having one page with the different exhibits with just title and author, with much more descriptive information being just a click away. It was known, however, that we could not identify our design criteria with certainty just by looking at previous online exhibitions ourselves.

Objective 2: Identify Design Requirements

Based on background research, analysis of online exhibitions, conversations with our sponsor, and the interviews with museum professionals, we determined several design requirements. The outline of our design criteria is presented in Table 2. Our platform that will be used to host the site is Gatsby, with the site's target audience being both the ITP fellows and guests from the public. The content section refers to what information each *Object in focus* exhibition will contain. Organization refers to the different frameworks we wished to use to sort the different exhibitions on the landing page of the site. Our research on previously created online collections and exhibitions showed us the numerous ways that these pieces of media have been organized; the most effective of which are described in Table 2. It was established by our sponsor liaisons that we had fair control over the style of our website, with the only restrictions being those set by the British Museum itself.

After discussing these findings with the ITP, as well as discussing the research from Objective 1, we were able to come to a consensus regarding features to implement. The largest discussion we had was regarding the effectiveness of each organizational category we wanted to

sort the projects by. The members of the ITP deemed certain categories, such as place of origin or period, would be complicated due to the potential for inaccuracies when tagging or labeling projects. Implementing some sort of map feature into the site was also heavily discussed, with the tool primarily being considered as another search tool. Due to current world events, as well as uneven distribution in the home countries of ITP fellows, it was decided that an interactable world map would not be used in the site. If we wanted to sort the projects by the author's country of origin, we decided a flat list would function better than the map. We ultimately decided that it would be best to sort the site by the year in which the projects were made.

Table 2: Design criteria

Category	Implementation
Platform/Hosting	Gatsby
Audience	ITP Fellows and the general public
Content	• Photo of object • *Object in focus* poster created by ITP fellows. • Text panel describing the object and its history • Biographies of the poster's creators
Organization	Potential organizational frameworks: • Timeline • Period • Place of origin • Type of artifact
Style	Varies depending on the style of the poster that is used, but remains within the British Museum stylistic guidelines

We interviewed Claudia Zehrt due to her experience directing the British Museum's collaboration with Google Arts & Culture. which developed the Mayan online exhibition noted in Objective 2 of the Methods section. The website stood out to us due to its organization and accessibility, two features we hoped to integrate into the website we were building for the ITP. Ms. Zehrt explained that building the website on the Google Culture CMS platform through a licensing agreement allowed them to deliver almost flawless functionality. Unfortunately, while it was informative to know how the website was created, the team did not have the ability to license the same software. Ms. Zehrt emphasized that varying content types like images and videos provided better engagement and usability for the users, which is something she had not thought of initially. Ms. Zehrt warned against using any 3D object interactions because they were hard to integrate and invariably failed to live up to expectations. Ms. Zehert said that the website hit its target audience in being well received by the general public and the academic community. The only shortcoming of the site in terms of audience was the difficulties specialists faced in finding specific an object easily.

The second interview was with Roshan Mishra, the creator of the Nepali Heritage Museum's website, another site included in our background research. Roshan told us that the underlying software that the website was built on was a very basic program as a content management system and was heavily reliant on Microsoft Excel for content development and management. As Roshan was the only person involved in the design process, he was able to share valuable information on what worked well in the process and what didn't work as well. The most important idea in the process, he emphasized, was keeping the website as user friendly as possible. It was important to him that the website remain easy to navigate and user friendly even as the collection grew. However, this led to a shortcoming in the design of the inventory which seemed to have been overwhelmed by objects to the point of losing usability and the approval of Roshan. To avoid the mistakes he made, Roashan warned us to not make the website too flashy because that will just lead to excess and clutter. Instead we should be the most focused on simplicity and visual engagement which he recommended for optimal audience engagement.

Table 3: Interview Results

	Claudia Zehrt	Roshan Mishra
Website	Exploring the Maya World	Nepali Heritage Museum
Platform	Google Arts & Culture	Wordpress and a database exported as Excel
Organization	Articles	Medium (sculptures, drawings, paintings, etc.)
Content	Images, videos, 3D models, text	Images, text
What went well	Integration of different types of content, reusability of content, visually engaging, organization	User friendly site, easy to navigate, multi-level organization, featured content system, visitor counter
Improvements to make	Integration of external Google services, 3D models, difficult to find specific objects, translations were not accurate	Migrate to a more powerful platform and database, restructure inventory system
Target audience	General public and academics	Nepali public
Actual audience	General public and academics	A global audience and students
Recommendations	Structure the website around the organization of exhibitions	Make the website simple and user friendly, limit the amount of information presented, include visuals to draw attention

Objective 3: Develop Online Exhibition

As a part of the development process for the Object in focus website, each member of our group created a mock-up of how the site could potentially look and function through a tool called Figma. Our mock-ups often employed similar design concepts, such as sorting the content displayed on the landing page by multiple different categories and using a tagging system to create recommendations on the bottom of a content page. Each of us also employed our own design choices that were unique to each specific mock-up. On the main page, Nick's concept included full listings grouped by categories such as year, location, title, and contributors (Figure 9). Nick's also included abridged titles on the landing page, as to not overwhelm the client with some of the longer exhibit titles (Figure 9). Kyle's featured dedicated pages for categories (Figure 10). Kyle's also presented color matching for the background from the most prominent color on the poster, which would increase viewer engagement (Figure 10). Kevin and Esteban's concepts took a hybrid approach, showing an initial sampling of each category with some button to expand it (Figure 11, Figure 12). Within each content page the biggest differentiating factor was in the related items at the bottom of each project page, while Esteban grouped these into a single suggestions row (Figure 11), others split it up into different rows for the different way items could be related, such as by theme or by the home country of the fellows. Kevin also features a landing page with an image and a large label which assists clients in knowing they are on the correct website.

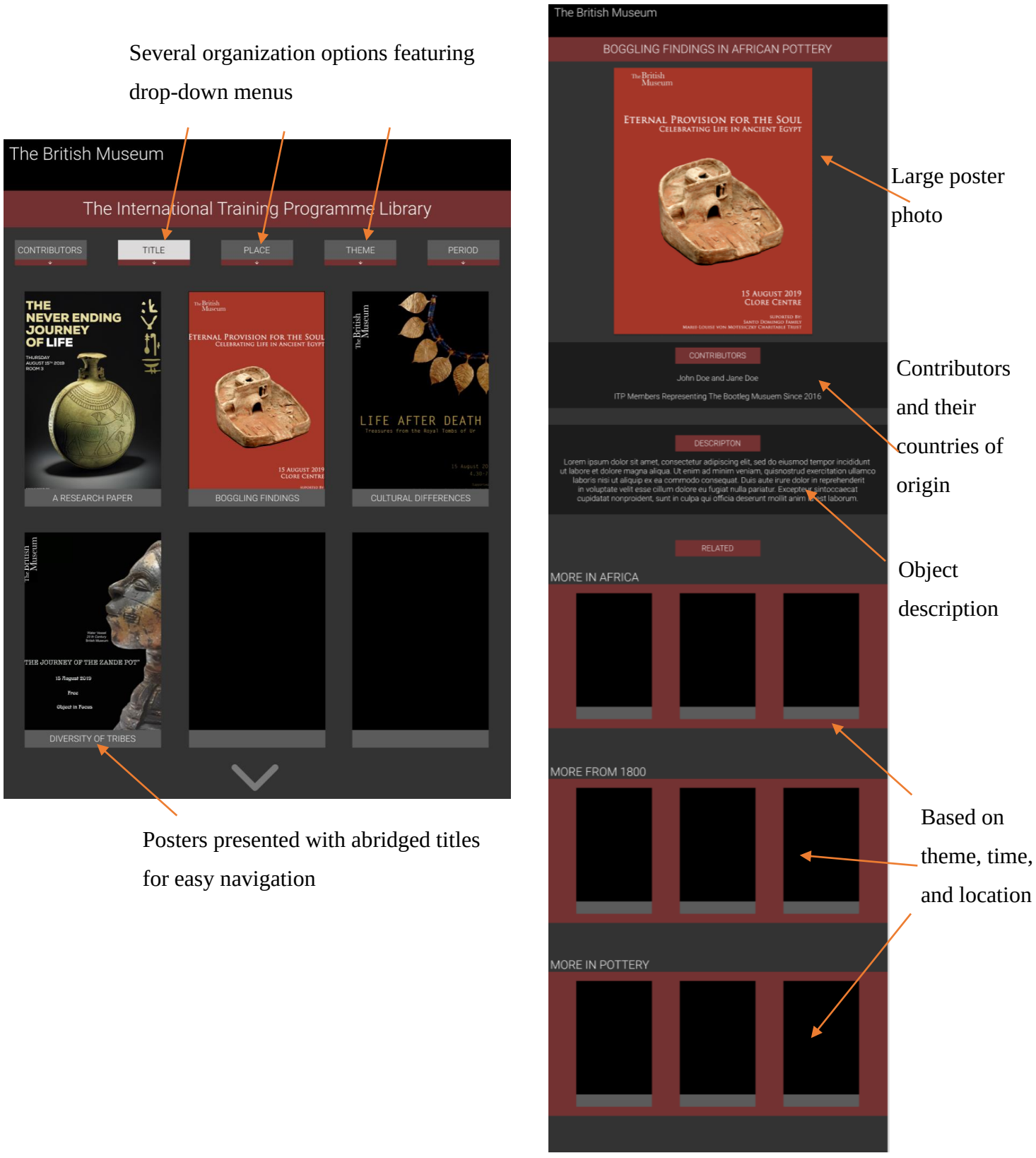


Figure 9: Nick's Mock-up

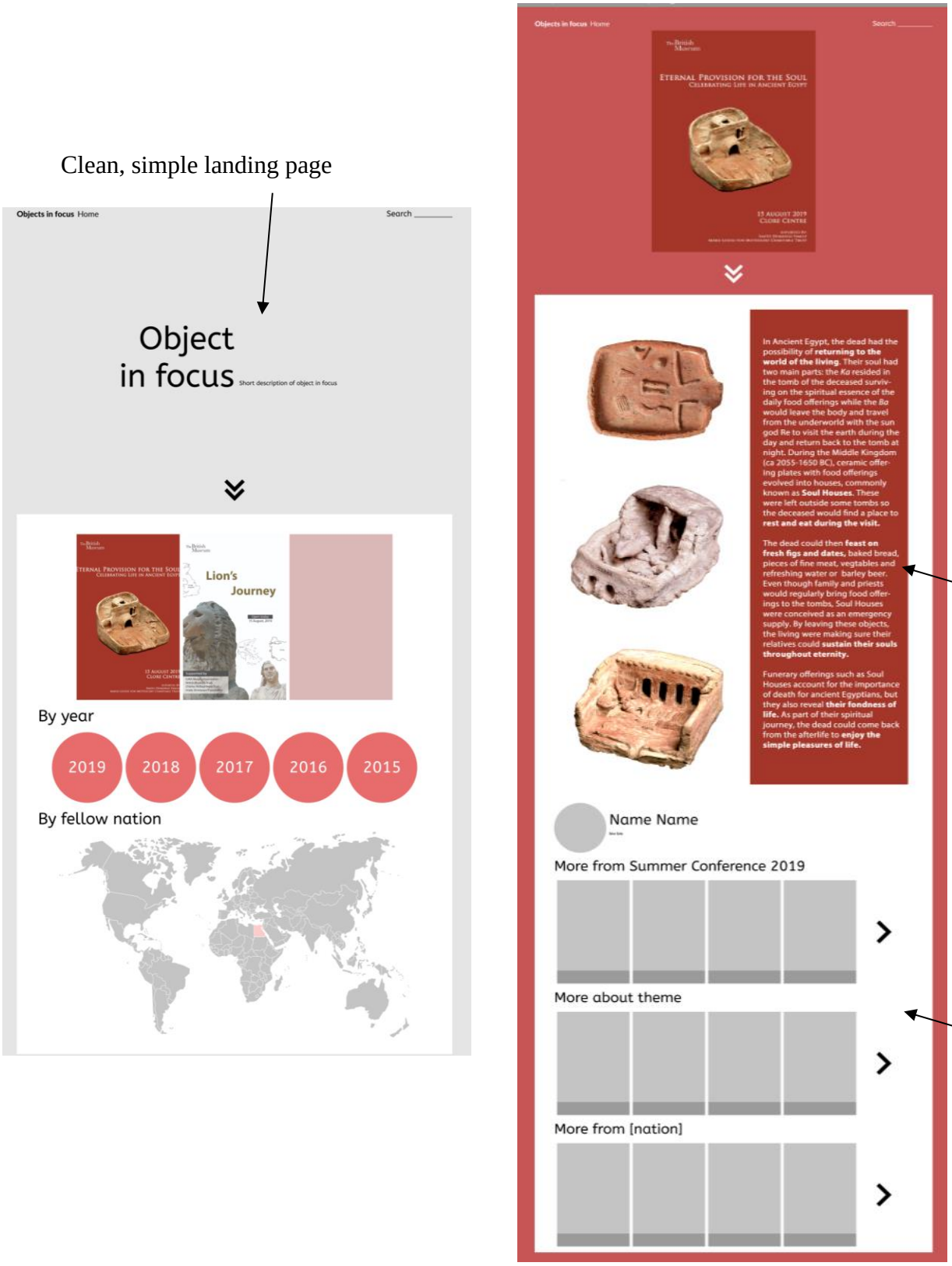


Figure 10: Kyle's Mock-up

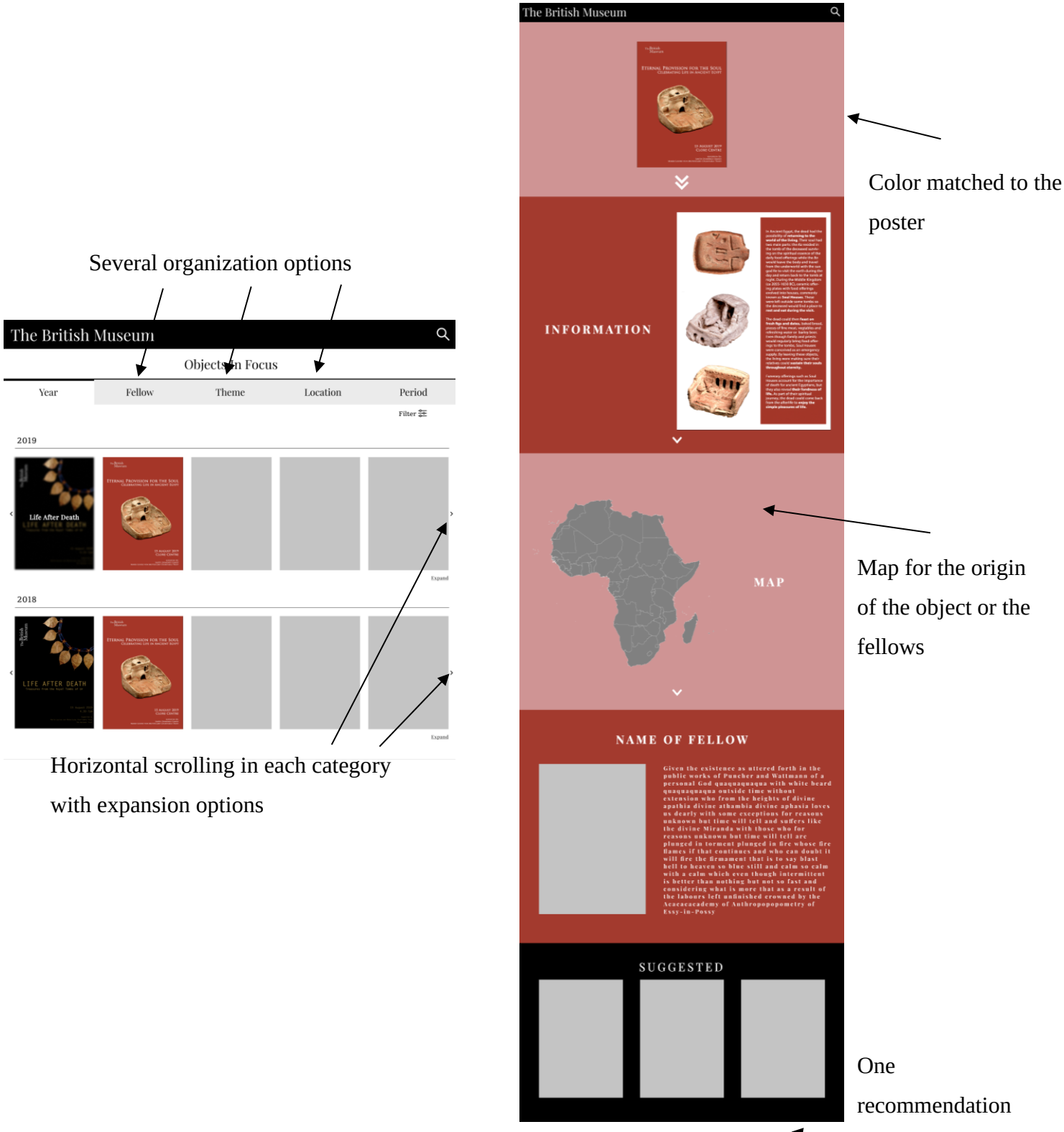
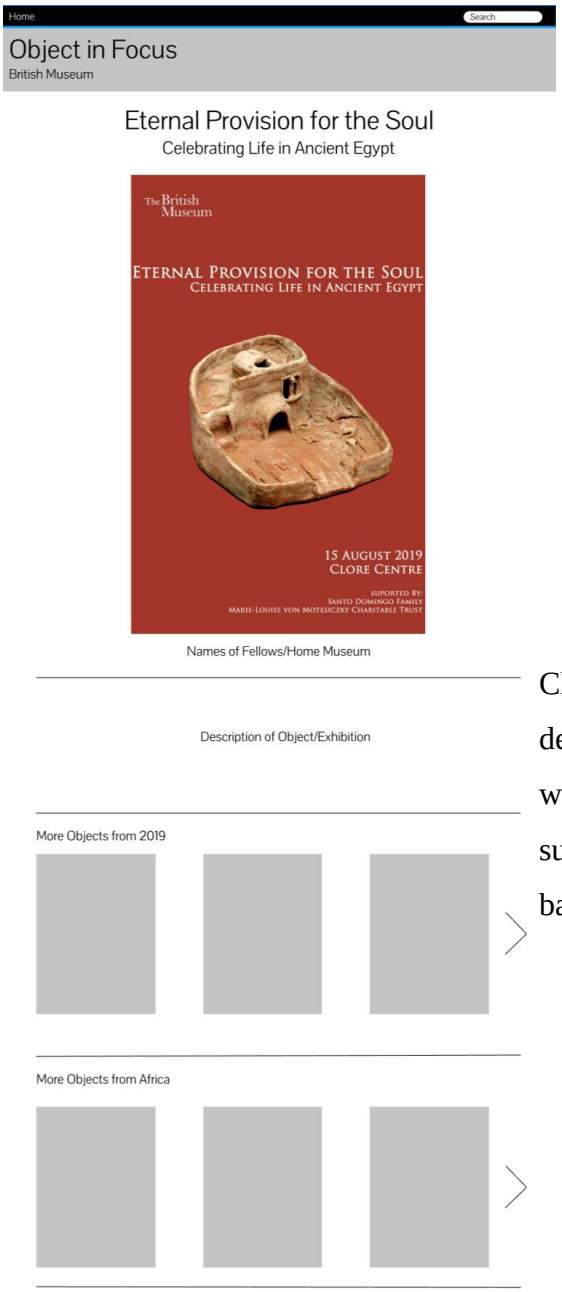


Figure 11: Esteban's Mock-up

Landing page

Less design intensive, easy to replicate for several different exhibitions



Clean and descriptive with suggestions based on time

Figure 12: Kevin's Mock-up

The British Museum staff reviewed the mock-ups and gave us extensive feedback. Not only did they select one of the four that they liked but they also encouraged us to take select aspects from the other mock-ups and integrate them into the one. Key insights included that most organization schemes beyond the year of the conference were not feasible due to the difficulty of sourcing the necessary information and resources. Beyond that they showed interest in a map to show fellows' country of origin on the main page and an "about" page to provide background on *Object in focus*. Unfortunately, this was the last piece of feedback we would be able to receive from our British Museum sponsor as they were furloughed shortly thereafter. Without the guidance of our sponsors, we were forced to make several critical design decisions on our own using only past feedback. We decided that in the interest of making the website easy to manage and more user friendly, we would exclusively organize the exhibitions by the year of the ITP summer conference where they were created. We also concluded that a map page would lead to confusion between the location of the artifact and the home countries of ITP fellows, so we abandoned the idea for a map. We settled on having each content page contain a large photo of the poster, the interpretive panel, additional images with links to the British Museum site, and bios about the lives and works of the ITP contributors. The content of each project page is extremely flexible, it allows for a mix of "object" rows which allow paragraphs next to an image, or rows of one to four images. All these layouts are dynamic and will resize to match the device.

Once the initial functional build of the website was made, we received feedback from interested ITP fellows which informed us of changes they wanted to see to better suit the website to their needs. Fortunately, they replied that they mostly liked the website and only suggested minor changes. We implemented the suggested changes where we could, like including links to websites outside of just the British Museum. Unfortunately, there were also suggestions that we did not implement like adding a map as we felt that would lead to confusion for clients and difficulty for the museum professionals managing the website. However we did supplement this feature with extremely easy ability to link into the British Museum's online collection.

Our final implementation of the website consisted of an index page from which users could navigate to the pages for the different summer conference years, from 2013 to 2019. We could not include exhibitions from previous years as the content was not available to us due to the British Museum's temporary closure. These pages in turn showcased the posters from that year's exhibitions, each year page displays a clean list of posters, which should be useable on

any devise. By clicking on a poster, the user was directed to the content page. (Figure 13) We uploaded one exhibition per year for the years 2013 to 2018, while for 2019 we included four exhibitions. We found that the content for exhibitions has remained similar across years, save for 2016 which was missing content for most of its exhibitions. To account for this the content beyond the poster is extremely flexible, allowing ITP staff and fellows to mix-and match components as they need. The typical structure we employed a layout that put object information at the top, followed by a section of any additional images and text that is available. Below that biography information about the fellows is available, followed by an optional related item section. (Figure 14) The result is an extremely flexible site that is cleanly designed with a consistent layout and follows best web practices. Going forward, adding new exhibitions should be relatively straightforward, as they all follow the same basic template and the process is described in the manual.

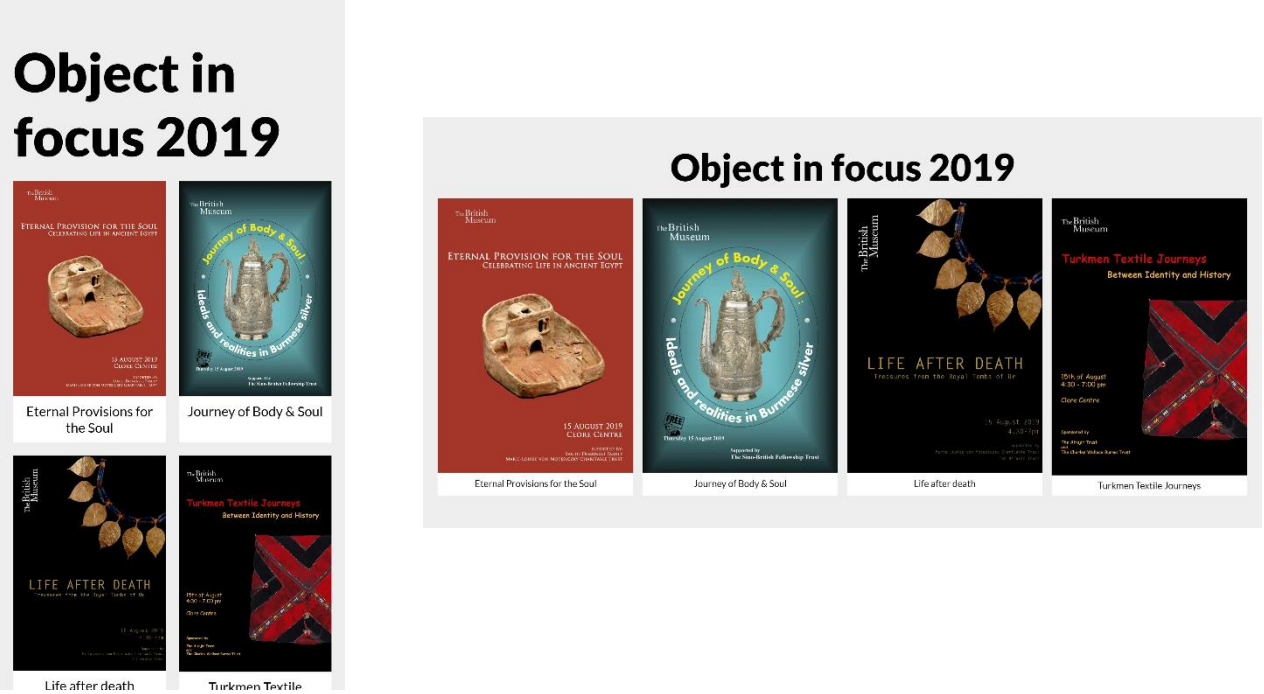


Figure 13: The year-specific landing page as it appears on two different device sizes.

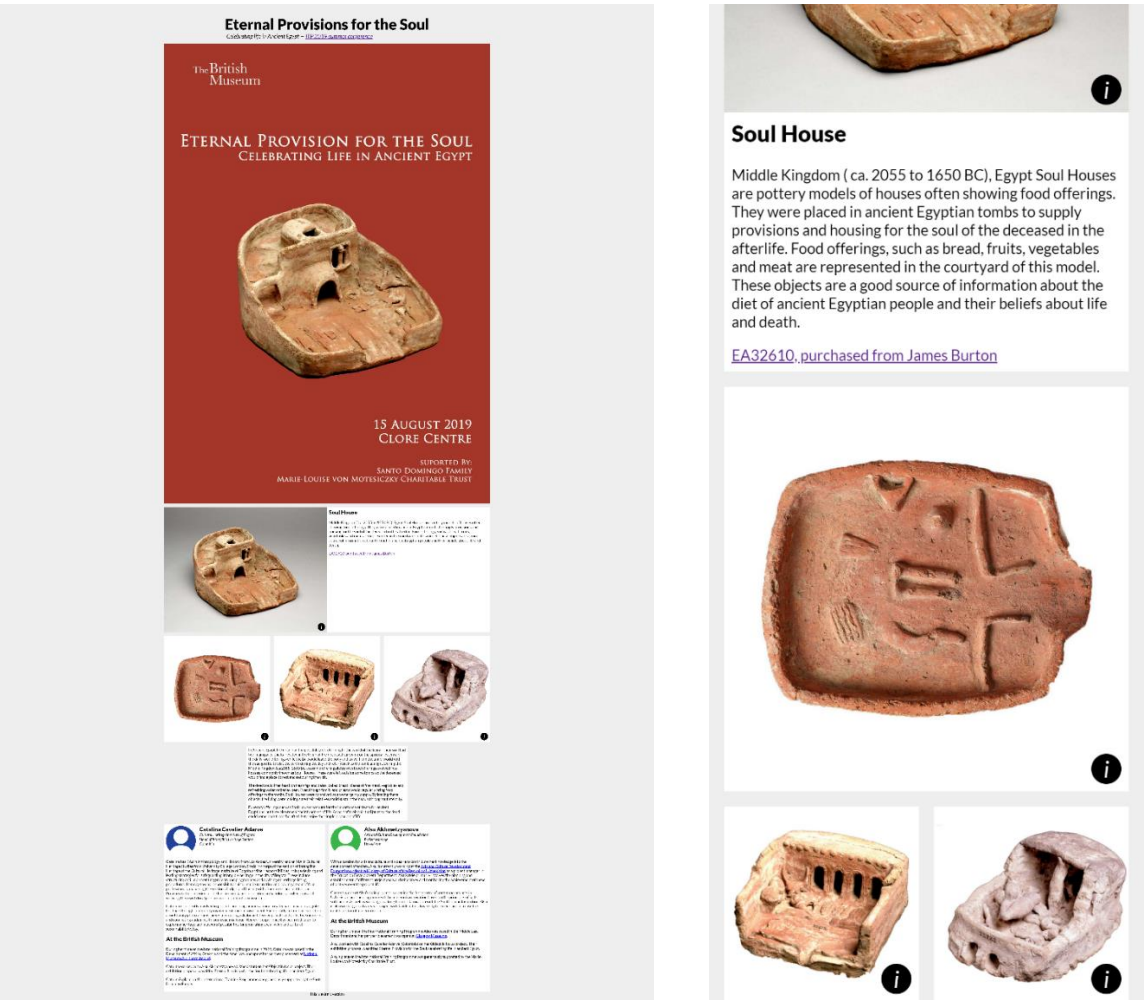


Figure 14: Sample of a content page displayed on two device sizes

The manual was developed in parallel to the website and details step-by-step how to create new exhibitions. Even though we had the fellows in consideration at every step of the process when creating the website, we still had to ensure that the manual could cater to a less technical proficient audience as well as individuals with previous experience. To accomplish so we included screenshots and code snippets to make the guide intuitive and easy to follow. Lastly, Nick and Kevin, who had no previous experience with web development, tested the manual to ensure that following the guide lead to successfully creating new exhibitions with no external help. With the help of the manual, the website can fulfill its role of being a tool that can be used to train fellows in their technical skills by integrating the creation of online exhibitions as part of the capstone for the summer conference.

Conclusions & Recommendations

The manual (Appendix C) we created to help the museum professionals manage the website after we hand it off was tested and completed. This manual is concise, easy to use, and includes helpful screenshots to let the users know they are doing everything right without seeming overwhelming. There is software that needs to be downloaded but we have included a descriptive recommendation in the manual. We recommend that as a part of the *Object in focus* project in the future, fellows use our manual and website to create content pages as a part of the summer project. The ITP fellows can also use this website as an archive of all exhibitions from prior years that we did not get the chance to add. With previous exhibitions added the website will become a complete guide to the works of the ITP summer program for the past, present, and future. The fellows can also solicit feedback from professionals we did not get the chance to interview and add or take away features accordingly to make the optimal website for their needs. They will have the opportunity to improve the content, aesthetic, and functionality of the site. Adding features like maps and object tagging will give fellows with higher technical proficiencies a chance to hone their skills for the benefit of the entire program. For the fellows with lesser technical proficiency, this website will give them the opportunity to develop their skills using the manual to learn how to add content to the website. This website has the potential to showcase the results of each summer conference which would usually be an in-person presentation with digital files that would be archived. Now these exhibitions have the potential to be shown to the museum professional world and the public through our website.

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Appendix A

Dear *[museum professional]*,

We are a team of students from Worcester Polytechnic Institute collaborating with the British Museum's International Training Programme. Our research into successful online exhibitions brought us to your website. *[Title of Website]* truly demonstrates some of the features we hope to incorporate into a website showcase like *[feature 1]*, *[feature 2]*, and *[feature 3]*. While we initially hoped to carry out an in-person interview, this has been made impossible by the COVID-19 pandemic. However, we hope to use technology to overcome this obstacle. If you would be willing, we would love to interview you about your methodology and ideas in creating *[Title of Website]*. Please let us know if you are interested, and we greatly look forward to hearing from you.

Thank you,
Nicholas Sackos, Esteban Aranda, Kevin Moore, and Kyle Ehrlich

Appendix B

Question 1: Tell us about the software you used to create the website.

Question 2: What was the thought process behind organizing the site around *[time periods/themes/other]*?

Question 3: From your experiences, what did you find worked well on your website?

Question 4: From your experiences, what would you recommend avoiding in creating a website?

Question 5: Seeing the finished product and audience reception, is there anything you wish you could have done differently?

Question 6: Who was the intended audience for your website?

Question 7: Do you have a sense of who the actual audience of your website is?

Question 8: Do you feel that the museum as a whole benefited from your website?

Appendix C

Object in Focus Online

Creating Online Exhibitions for the Object in Focus website

by

Esteban Aranda

Kyle Ehrlich

Kevin Moore

Nicholas Sackos

Date:

11 May, 2020

Contents

This manual is intended to guide International Training Programme staff members and fellows through the creation of new online exhibitions for the *Object in focus* website.

We recommend the use of Visual Studio Code as it supports all types of files that the website utilizes and has syntax highlighting which makes development easy to understand.

Creating a new exhibition

Navigate to the 'content' directory inside the project's file. Go to the respective summer programme's year directory that you wish to create an exhibition for. Create said directory if it does not yet exist. The end of the file path should look similar to the following:

content › 2019

Inside the year's directory create a new directory for the exhibition to be added. The name should follow the exhibition's title but with no upper-case letters and with hyphens instead of spaces. For example, for an exhibition titled *Life After Death* the corresponding directory name would be `life-after-death`.

Inside the newly created directory, paste a copy of a `content.md` template file (which can be found inside the 'template' folder under the general directory for the project) as well as all images that will be utilized for the exhibition.

Open the template file on the suggested editor and fill out the title and subtitle (they can be written normally here). As for the poster, precede the file's name with `./` and end with the file type (such as `.jpg` or `.png`). Then proceed to fill out the information for the fellow(s) who developed the exhibition. As of deployment, the profile images for the fellows are placeholders under /content/profile-placeholders. To access them from the exhibition directory follow the following syntax: `../../profile-placeholders/[name of file]`. Finally, fill out any related projects to be displayed at the bottom of the exhibition. Follow this format: `[year directory]/[exhibition directory]`. For example, `2019/life-after-death`.

```
---
title: Journey of Body & Soul
subtitle: Ideals and Realities in Burmese Silver
poster: ./jbsposter.png
fellows:
    - name: Yue Qiao
      institution: Tianjin Museum
      title: Curator
      country: China
      profile: ../../profile-placeholders/bl.png
    - name: Yasser Abdelrady Mohamed Mohamed
      institution: Nubia Museum, Aswan
      title: Conservator
      country: Egypt
      profile: ../../profile-placeholders/pr.png
related:
  - 2019/life-after-death
  - 2019/eternal-provisions
---
```

Components

There are several components one can use to populate the site. Create components by typing `<component name>` and finish with `</component name>`.

<Object> components: Used to display an image next to text. May also contain the object ID from the British Museum's online collection when defined. For example:
`<Object collectionId="Y_EA32610">`
To obtain the object ID navigate to the object's page in the British Museum's collection. The URL should have the following format:
`https://www.britishmuseum.org/collection/object/[ID]`

The object component must have an image first and then the text description.

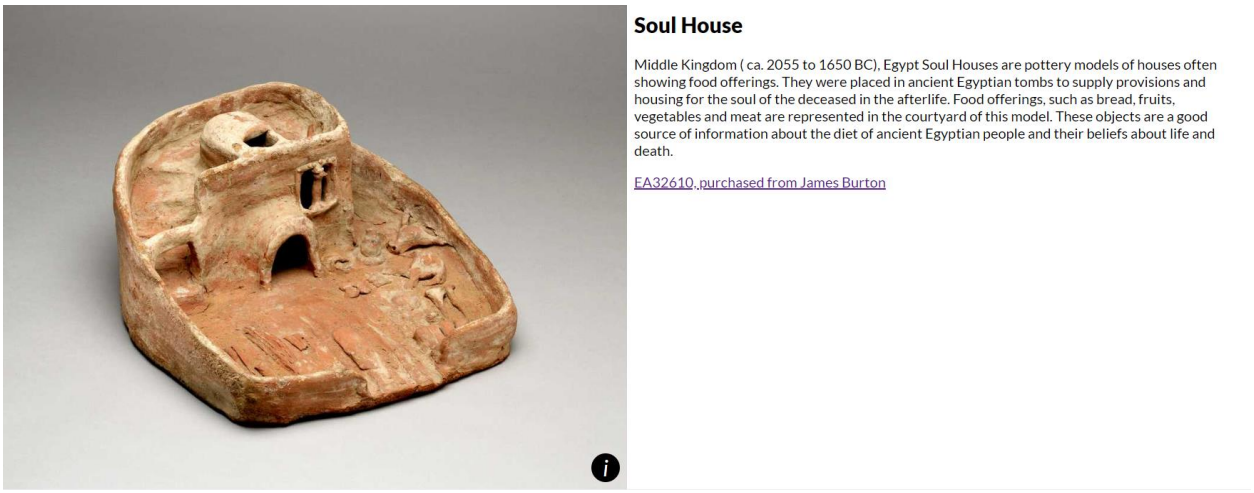
```
<Object collectionId="Y_EA32610">

![](./ObjectReal.jpg)

# Soul House

Middle Kingdom ( ca. 2055 to 1650 BC),
Egypt
Soul Houses are pottery models of houses often showing food offerings. They
were placed in ancient Egyptian tombs to supply provisions and housing for
the soul of the deceased in the afterlife. Food offerings, such as bread,
fruits, vegetables and meat are represented in the courtyard of this model.
These objects are a good source of information about the diet of ancient
Egyptian people and their beliefs about life and death.

</Object>
```



<Images> components: Holds from 1 to 4 images that are horizontally aligned. Must also contain object IDs from the British Museum's online collection when defined. IDs correspond element-wise with the images placed inside the component and must match the number of images. For example:

```
<Images collectionId1="Y_EA46607" collectionId2="Y_EA32613"
collectionId3="Y_EA22782">
```

If an image is not from an item in the collection, one can put a blank as the default ID, or skip the property.

```
<Images collectionId1="Y_EA46607" collectionId2="Y_EA32613"
collectionId3="Y_EA22782">

![](./obj46607.jpg)

![](./obj32613.jpg)

![](./obj22782.jpg)

</Images>
```

<Fellow> components: Must also contain the name of the fellow when defined. For example: `<Fellow name="Catalina">`
It is important that the name matches the first name of the fellow as defined at the start of the file. (If by some chance the fellows have the same first name, the full name works also) This component displays the fellow's information, profile picture, and their biography.

```
<Fellow name="Catalina">


Catalina has BAs in Anthropology and History from Los Andes University, and an MA in Cultural Heritage Studies
from University College London. She is in charge of the section of Intangible Heritage at the Cultural Heritage
Institute of Bogota and her responsibilities include devising and leading strategies for safeguarding intangible
heritage in the city of Bogota. These include structuring and implementing projects and programmes and advising on
heritage listing procedures. Her day-to-day responsibilities also include recruiting and leading a team of four
professionals, managing the section's budget and liaising with other areas and institutions. Previous to this
experience, she has been engaged in curating archaeological collections and weaving them with local perspectives
in Colombian museums.

Catalina is currently involved in projects and programmes aiming to safeguard urban intangible heritage through
community involvement and empowerment. She recently curated an exhibition about family photo albums, aimed at
creating a dialogue between private and collective memories and connecting audiences through such dialogue. Her
work experience has been dedicated to exploring heritage and museums' possibilities for generating social value
and cultural sustainability today.



# At the British Museum

During her time on the International Training Programme in 2019, Catalina was based in the Department of Africa,
Oceania and the Americas, and spent her partner placement at [National Museums Northern Ireland](https://
www.nmni.com/Home.aspx).

Catalina worked with Alsu Akhmetzyanova (Uzbekistan) on her Object in focus project. Their exhibition proposal was
titled Eternal Provision for the Soul: celebrating life in ancient Egypt.

Catalina's place on the International Training Programme was generously supported by the Santo Domingo Family.

</Fellow>
```

Catalina Cavelier Adarve

Cultural Heritage Institute of Bogota
Head of Intangible Heritage Section
Colombia

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Content outside of components

One can also include text and images outside of components. These will be organized vertically and center aligned.

```
In Ancient Egypt, the dead had the possibility of returning to the world of the living. Their soul had two main parts: the Ka resided in the tomb of the deceased surviving on the spiritual essence of the daily food offerings while the Ba would leave the body and travel from the underworld with the sun god Re to visit the earth during the day and return back to the tomb at night. During the Middle Kingdom (ca 2055-1650 BC), ceramic offering plates with food offerings evolved into houses, commonly known as Soul Houses. These were left outside some tombs so the deceased would find a place to rest and eat during the visit.

![](./obj32613.jpg)

The dead could then feast on fresh figs and dates, baked bread, pieces of fine meat, vegtables and refreshing water or barley beer. Even though family and priests would regularly bring food offerings to the tombs, Soul Houses were conceived as an emergency supply. By leaving these objects, the living were making sure their relatives could sustain their souls throughout eternity.

Funerary offerings such as Soul Houses account for the importance of death for ancient Egyptians, but they also reveal their fondness of life. As part of their spiritual journey, the dead could come back from the afterlife to enjoy the simple pleasures of life.
```

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Syntax and additional elements

- **Hyperlinks:**
  `[British Museum](https://www.britishmuseum.org/)`
  The text inside the brackets will be displayed on screen while the link inside the parenthesis is where the user will be redirected to if the hyperlink is clicked.
- **<Link> components:**
  Have a similar function to hyperlinks but used for internal links. Follows the format:
  `<Link to="Relative URL">Text to be displayed</Link>`
  The URL defined when opening a <Link> component should be relative to the current URL. For example: If the current URL is `http://localhost:8000/` and one wants to navigate to the 2019 exhibitions (`http://localhost:8000/2019/`), then the relative URL would be `/2019/`.

```
<Link to="/2019/">2019 Summer Programme</Link>
```

- **File locations:**
  `./` means that the file is in the same directory as the file currently being worked on.

```
./Capture.PNG
```

  `../` means going back to the parent directory of the current folder. This can be repeated multiple times to go back several directories, and access other files from them.

```
../../profile-placeholders/gr.png
```

  For example, in this case the user would first go from the exhibition directory to the year's directory (2019). From there, they would go back to the 'content' directory. Once there, they can access the 'profile-placeholders' folder and get the `gr.png` inside of it.
- **Images:**
  Follow the format `![...](...)`, where a text-based description for screen readers goes in the square brackets and the image file goes between the parenthesis.
  `![Image of a keychain](./image.jpg)`
- **Headers:**
  Preceded by a numeral signs, #, and a space. The more numeral signs there are (up to 3), the smaller the header will be.
  `# At the British Museum`

At the British Museum

`### At the British Museum`

At the British Museum