

DM7915: Research proposal

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The Value of ICTs in Cultural Heritage Education:
an Evaluative Case Study



Contents

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- 2** Contents
- 3** Introduction
 - Aims of the research (3)
 - Employability opportunities (4)
- 5** Methodology
- 7** Project management
- 9** Prior definitions
 - Heritage (9)
 - Information and Communication Technologies (9)
 - Digitalisation (9)
- 10** Literature review
 - Democratisation of information (10)
 - New opportunities for interaction (11)
 - Personalisation of the experience (11)
 - Preservation of heritage (11)
 - Promotion and innovation (13)
 - The case against technology (13)
- 14** The Great Hall
- 15** Data gathering
 - Survey overview and sample analysis (15)
 - Ethics (16)
- 17** Data analysis
 - Part 1: fruition of information (17)
 - Part 2: audience engagement and website (17)
 - Part 3: perception of space through visual memory (17)
- 20** Looking forward: initial concepts for the website
- 21** Conclusion
- 22** References
- 24** Image credits
- 25** Appendix

Introduction

Arts and cultural institutions are prime examples of how the ongoing development of Information and Communication Technologies (ICTs) has provided new ways to engage with heritage and absorb related information. Through digital solutions off and on site, museums and galleries are virtually bridging the gap between us and the past, offering “new insights into our understanding” of it (King et al., 2016). In fact, technology has not only enhanced traditional interactions with cultural heritage, but also allowed the creation of academic spaces which exceed the physical boundaries of museums and turn education into an ubiquitous and flexible pursuit (Gruber, 2009).

For the purpose of this assignment, existing literature will be analysed to present an overview of the main advantages and struggles with the implementation of IC technologies in the context of cultural heritage and associated education. This review will be the foundation of an evaluative case study about the Great Hall in Winchester. Through a mixture of quantitative and qualitative research methods, the state-of-the-art will be examined in relation to current audience involvement, transmission of information, perception of space. After a thorough inspection of the results, a digital counterpart of the historical site (under the form of a website) will be generated and studied to measure eventual variations in the fruition of information and in the engagement with artefacts.

Aims of the research

The chief aim of this research project is to determine whether digital technologies are valuable allies in the transmission of information with regards to cultural heritage. The main question the study should be able to answer after its conclusion is:

To what extent does the implementation of Information and Communication Technologies in the field of cultural heritage education favour the assimilation of information?

Secondary questions are:

- 1. Does the audience feel more engaged by traditional (analog) informative materials or by digital ones?*
- 2. Can a digital environment supply the same sense orientation and embodiment as a physical one, in relation to cultural artefacts and the space where they are contained?*

Employability opportunities

As outlined in my Learning Agreement from semester 1 of this MA (see [appendix 1](#)), employers now seek candidates who showcase a variety of skills through their portfolios, ranging from visual design, to UX and prototyping, to 3D modelling, to coding. This research project leaves freedom of encompassing multiple subjects, according to the desired complexity of the final digital product. In particular, 3D modelling and infographic communication solutions could be implemented to display the new competences acquired throughout the second semester. The research also offers the chance of experimenting with new data gathering techniques, which could prove useful in future projects.

Methodology

Having defined the broad purpose of this research and the issues to be investigated through several brainstorming sessions, some *prima facie* questions were formulated and progressively refined through the recursive plan in the scheme below.

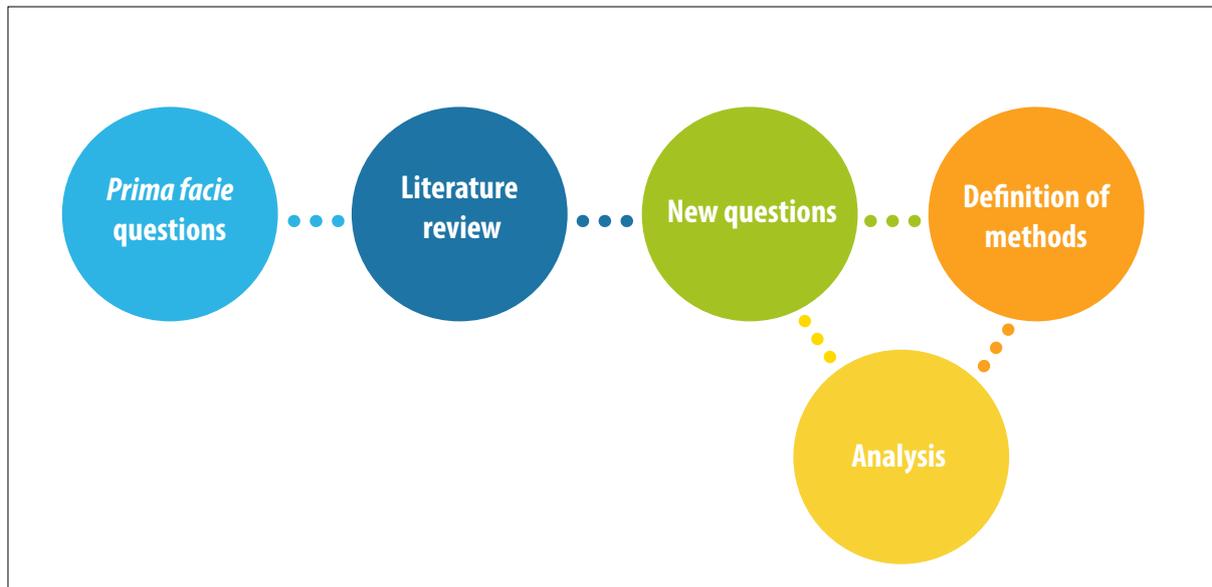


Figure 1: A recursive plan for the refinement of 'prima facie' questions. Adaptation from Thomas (2017).

In light of the literature review, it became obvious that the scope of the study was way too broad for providing significant results in the timeframe available. Subsequently, it was deemed appropriate to focus the research on a specific cultural site and use it as a case study. The site identified was the Great Hall in Winchester, mainly due to practical convenience.

A combination of qualitative and quantitative analysis (under form of a survey) was then carried out on the site to gather data about the state-of-the-art. The survey is to be repeated in the following months to collect a more substantial amount of data. Examining the final results will provide a starting point for the creation of an interactive website. People will then be invited to test the website and reply to another questionnaire, almost identical to the first survey. Results will be compared to draw conclusions about the research questions.

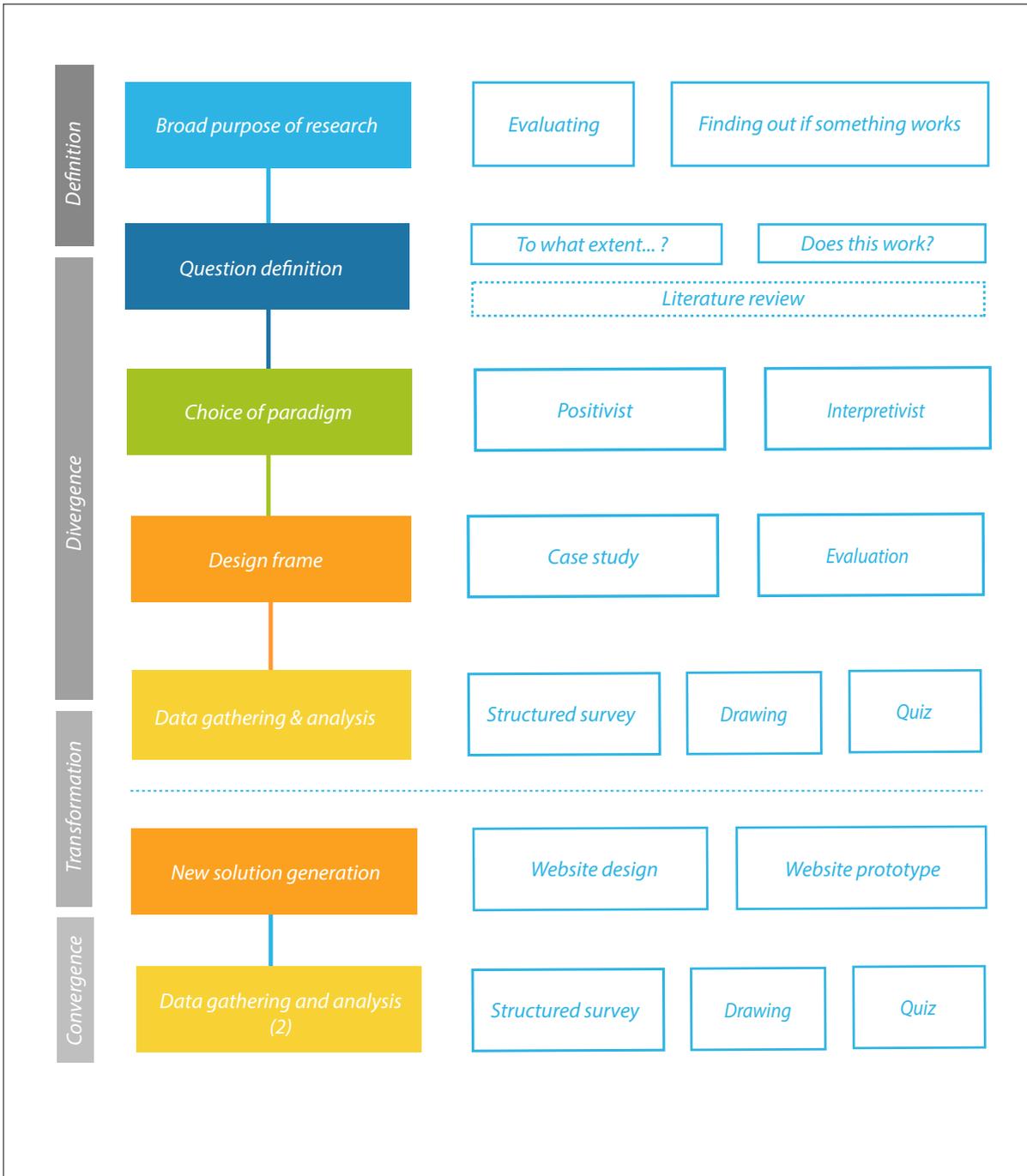


Figure 2: Scheme of the methodology process adopted for this research project. Adaptation from Thomas (2017).

Project management

Different techniques have been employed for the time management of this research project, most importantly Gantt charts, weekly workplans, daily to-do lists (see appendix 2, figure 3 and figure 4).

The chart below displays the expected timeframe for all the activities in light blue, and the actual time it took to carry them out in dark blue. As visible in the table, the brainstorming process took way more weeks than initially expected, therefore delaying the rest of tasks to later dates. Fortunately, the time initially forecasted for every activity was purposefully greater than needed, in order to account for drawbacks and delays.

Task	Week															
Brainstorming	1	2	3	4	5	6	7	8	9	10						
Define initial ideas										10	11					
Define <i>prima facie</i> questions											11	12				
Literature review											11	12	13	14		
Refinement of questions												12	13	14		
Methodology definition													13	14		
Preparation of survey														14	15	
First survey															15	
Analysis of survey results															15	16

Figure 3: Gantt chart for semester 2.

The end of the 16th week constitutes an important milestone for the project, namely the hand-in of this proposal. Another important milestone will be the completion of the website and the testing of the digital solution.

For the following months, I have created a perspective Gantt chart (figure 4) to break down workloads for every month. A more specific table will be produced after the definition of the final project features.

Task	Month			
More surveys	June			
Analysis of new results	June			
Website wireframing		July		
Website design		July		
Website coding			August	
Website testing			August	September
Final results analysis				September

Figure 4: Gantt chart for the remaining months.

The table in figure 5 summarises the main drawbacks in the development of this project so far, and the solutions adopted to overcome them.

Drawback	Solution
Trouble in choosing a research area for the project	Brainstorming, mental maps and research
Insufficient literature in the library	Consultation of online databases
Research scope too broad	Identification of a case study to evaluate
Not enough survey participants	More surveys to be held in June
Participants refuse to partake in the last part of the survey	Last part made optional to reduce performance stress

Figure 5: Analysis of drawbacks and solutions identified.

Prior definitions

Heritage

[Merriam-Webster \(2019\)](#) defines “heritage” as “property that descends to an heir” or “something transmitted by or acquired from a predecessor”; a “legacy, inheritance”, “tradition”. [UNESCO \(2005\)](#) regards it in ever broader terms to encompass monuments, buildings and sites (both natural and artificial) “which are of outstanding universal value from the point of view of history, art or science”. In the context of this proposal, both definitions will be accepted and extended to include the human experiential sphere arising from the interaction with the past and all the emotional facets connected to it.

Information and Communication Technologies (ICTs)

The class of Information and Communication Technology, also abbreviated with “ICT”, refers to all systems and devices which make use of computational functionalities to any degree. Examples of these digital technologies include but are not limited to the world wide web (and all materials accessible through it), multimedia content, virtual simulations, visualisation tools and games ([Hawkey, 2004](#)). With regards to cultural heritage, ICTs are used both on- and off-site, to either enhance physical exhibitions or offer additional learning materials and activities online. The current proposal will however mainly focus on the latter application of digital technologies.

Digitalisation

Not to be confused with “digitisation” (namely the mere conversion of analog information into a computer-readable format), “digitalisation” is the reconfiguration of any domain of social life around digital infrastructures ([Bloomberg, 2018](#)). Although often associated with business models, the term will be borrowed for the purpose of this proposal to indicate the application of new technologies in the context of cultural heritage.

Literature review

Advantages	Disadvantages
Wider access to CH (Cultural Heritage) education	Loss of sentimental attachment
New interaction opportunities (active instead of passive)	Costs of digitalisation
Adaptability of CH education to different learning types	Management and maintenance of digital resources
Personalisation of CH experience according to the audience	
Preservation of CH	
Promotion of CH and innovations in the field	
Increased attractiveness of CH to new generations	
New perspective on artifacts	

Figure 6: Advantages and disadvantages identified in the implementation of ICTs in cultural heritage education.

Following an extensive perusal of the available literature on the subject, it became evident how the advantages of implementing ICTs in cultural heritage education greatly outnumber the disadvantages. Arguments for both stances on the matter have been summarised in the table above and will be expounded further through the course of the current chapter.

Democratisation of information

The main argument for the use of ICTs in the field of cultural heritage is related to offering a more democratic access to information. Digitalisation provides an increased availability and reach for cultural education and opens it up to new audiences, consequently fostering a power shift between cultural institutions and the public (King et al., 2016). Although availability is the main fuel for this

process of democratisation, it is important for the material to be presented with suitable resources to allow its exploration and understanding (Sotirova et al., 2012). In other words, the content should be user-friendly.

Ensuring access to cultural resources is especially a priority in remote areas, where physical museums or exhibitions are out of reach; it is not surprising that the Digital Agenda for Europe expressed this exact need with its 2013/37/EU directive (Interreg Europe, 2018). Just as important, this “digital revolution” favours access to cultural heritage education for people who lack the financial means to visit cultural sites (Interreg Europe, 2018).

New opportunities for interaction

As already mentioned in the introduction, the implementation of digital solutions supplies new strategies for interaction and engagement with cultural resources. Far from a binary opposition between physical and virtual, ICTs create a new sphere of experiences that are dynamic and bidirectional instead of static and passive (King et al., 2016). By creating their own learning paths and being led by personal interests, needs or curiosities, users are encouraged to discover information rather than being subject to it (Ott et al., 2010). This is in line with current schools of thought that see learning as a two-way process rather than a mere transmission of information (Hawkey, 2004).

Personalisation of the experience

The flexible nature of digital content also lends itself to accommodate diverse learning types and categories of audiences. For instance, creative and interactive solutions are more effective with children; on the contrary, adults have a clear understanding of what they want to learn and prefer more direct approaches (Hawkey, 2004). At the same time, a person with a prevalently visual learning style could benefit from simulations and graphic representations way more than someone with a mainly verbal one. In essence, “personalisation is the way forward” to favour “intellectual inclusion” and “free learners from many of the current constraints” (Hawkey, 2004).

Preservation of heritage

Another solid argument in favour of digitalisation (which also applies to digitisation) is that it offers long-term possibilities for the preservation of cultural heritage; this is especially important if the original artefacts are lost or damaged. A recent example is offered by the Notre-Dame cathedral in Paris, which was damaged by a fire on the 15th of April 2019. A pivotal role in the reconstruction of the cathedral will be played by virtual reproductions, whether created for preservation purposes or not. For instance, the action/adventure video game “Assassin’s Creed Unity” contains a loyal depiction of Notre-Dame that could prove useful in the rebuilding of the site; indeed, the artist behind it collaborated with historians “to achieve authenticity” (Marchese, 2019).



Figure 7: Depiction of Notre-Dame in Assassin’s Creed (left) compared to the actual building after the fire (right). Credit to Ubisoft and Getty.

Promotion and innovation

A welcome “side effect” of a digital shift for cultural institutions is the promotion of heritage to a wider-than-ever audience. By presenting “a clear profile on the internet” historical and/or artistic sites can attract a diverse range of tourists, researchers and contributors, boosting innovations and business activities in corresponding areas. Advancements in architecture, education, design or other fields also have a potential for increasing employment opportunities, consequently strengthening regional economies ([European Commission, 2018](#)).

The case against technology

The most valid argument against digitalisation hinges on the intrinsic historical, physical and emotional value that cultural artefacts hold ([King et al., 2016](#)). As noted by [Petrelli et al. \(2013\)](#), “materiality, authenticity, or ‘aura’, cannot be transferred to the digital”. The sentimental attachment originating by direct interaction with history is an essential part of the heritage experience and educating in itself; digital infrastructures add an extra barrier between human beings and their past.

Moreover, digital technologies are expensive and high-maintenance. Even after their creation, heritage institutions are forced to keep updating digital products if they want to avoid obsolescence, which could result in even more substantial overhauling costs ([Petrelli et al., 2013](#)). To make matters worse, cuts to cultural budgets ensuing from the current economic crisis constitute a further deterrent for the implementation of ICTs in historical and artistic education.

The Great Hall

The nucleus of this research project will be a case study on the Great Hall in Winchester.



Figure 8: The Great Hall in Winchester. Credit: Joe Low.

Established in the 13th century and once part of the Winchester Castle, the Great Hall is a medieval aisled foyer built at the behest of Henry III in 1222. The main attraction of the site is a reproduction of the legendary Round Table depicting the names of King Arthur's Knights. The Hall also includes a garden dedicated to the Queens Eleanor of Provence and Eleanor of Castile, a gallery and a sally port ([Hantsweb, 2019](#)).

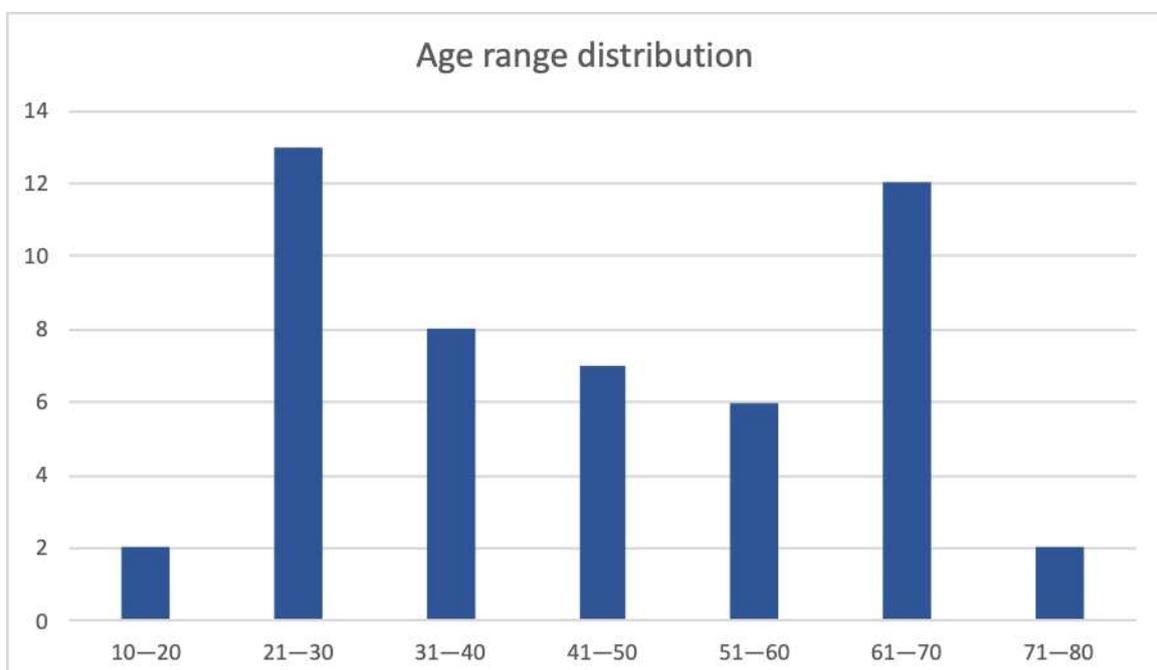
Data gathering

Survey overview and sample analysis

In order to gather data about the current effectiveness of the informative materials displayed inside the Great Hall, a sample of 50 visitors was surveyed. More surveys will be held during the course of the summer in order to acquire more statistically relevant information.

The questionnaire ([see appendix 3](#)) was divided in three parts, and people were interviewed right after their visit to the Great Hall. The first part was structured like a quiz with closed-ended questions. The aim of the first part was understanding what the audience learnt about the history of the site during their visit. Part two sought to measure the visitors' overall enjoyment of the tour and the usefulness of the current official website. The third and final part regarded the perception of space: visitors were asked to draw a map of the Great Hall by relying on their memory only.

Of the 50 people interviewed, 62% were female and 38% were male. The graphs below also display their age and origin distribution; the vast majority of people surveyed did not live in Winchester (only 18% did).



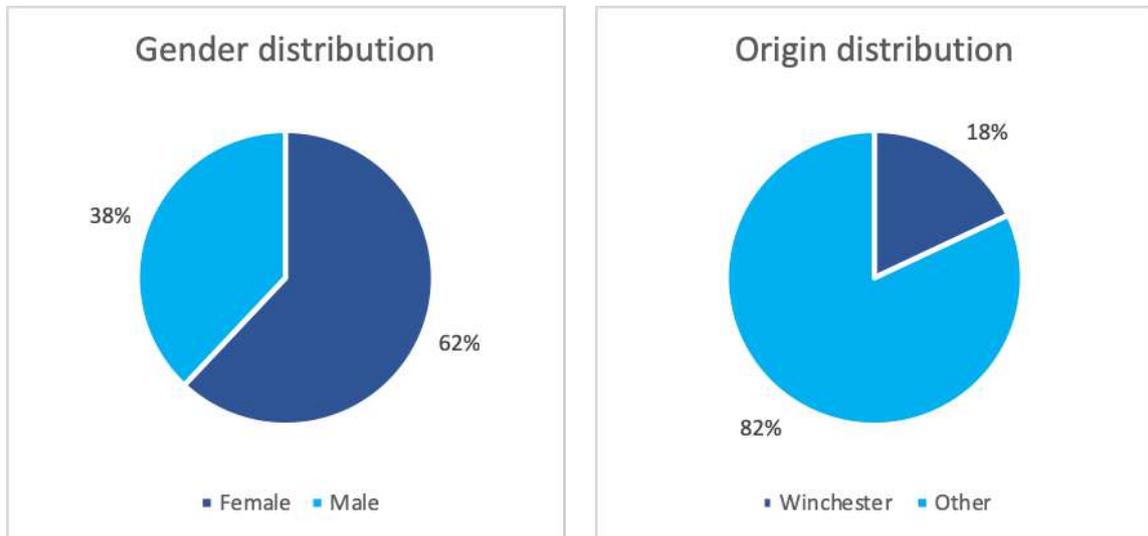


Figure 9, 10, 11: Sample demographics.

It is important to note that the distribution of the sample is completely random, as it was impossible to control who visited the Hall on the particular day the survey was held.

Ethics

The survey was completely anonymous, although demographical information was collected from the interviewees before its start. The information collected about age range and gender is in no way connected to a specific survey, making it impossible to trace back who the answers belong to. Demographics were only employed for the sample analysis.

A consent form at the top of the survey ([see appendix 3](#)) stated what the study was about, who was carrying it out and why. As clearly outlined, the return of the paper implied consent to partake in the research. Participants were also informed about potential risks involved with the completion the survey and its expected duration.

Data analysis

Part 1: fruition of information

The results for the first part of the survey (see appendix 4) show how visitors were generally able to assimilate information about the history of the Great Hall. The majority of the respondents believed the site to be older than it actually is (only 26% dated it back to 13th century), but the remaining questions were answered almost unanimously with the correct answer.

This outcome shows how traditional materials, even if lacking in interaction, are still able to catch the audience's attention and transmit information.

Part 2: audience engagement and website

All the participants showed appreciation for their tour of the Hall and most of them (86%) would visit again. The information panels were deemed sufficient by a large part of the visitors, although 16% of them wished they could have had more information. The entrance price was also considered fair.

In regards to the official website, most participants (82%) did not visit it in preparation to their visit. When asked what they expected the website to contain, "practical information" was the most popular answer (30%), followed by historical facts (24%), educational resources (20%), pictures/videos of the hall (14%) and a map of the site (12%).

At the moment, the official website of the Great Hall (<https://www.hants.gov.uk/greathall>) only contains some core historical facts about the site and information about opening times.

Part 3: perception of space through visual memory

Interviewees were finally asked to sketch a map of the Great Hall according to their recollection of its spacial layout. This part of the survey was definitely a struggle; half of the participants didn't feel confident enough in their drawing abilities and refused to partake in the activity. After noticing this trend, the

By analysing the available drawings (22), it became apparent that visitors clearly remember the main features of the site and their relationships to one another. The drawings of the Hall were surely the most detailed; many participants also included the gift shop, the gallery and the garden.

This same exercise will be repeated after the creation of the website to understand if a digital environment can communicate spatial attributes as well as its tangible counterpart.

Looking forward: initial concepts for the website

As outlined by [King et al. \(2016\)](#), the ways digital tools become useful in enhancing the physical museum experience outside of its boundaries are:

- supplying new and more extensive material, to encourage curiosity;
- providing access to never-seen-before artefacts or collections;
- allowing collaboration and dialogue between the public and curators;
- present innovative means of interaction with history, to increase engagement.

Thus, the digital counterpart should not try and replace the tangible exhibition, museum or cultural site, but rather provide new levels of involvement and exploration for the audience.

Following this line of thought, some initial concepts and ideas for the website have been developed.

1. A 3D reproduction of the old city scale model will be created to allow an interactive inspection of it;
2. A page will be dedicated to the heraldic symbols depicted on the stained glasses in the Great Hall. The website will also provide a generator to produce a personalised coat of arms;
3. An infographic of the names on the wall opposite the Round Table will be designed and made searchable and explorable;
4. An interactive map of the site will supply information about the contents of the Hall.

Other options include a 3D tour of the Hall, a digital reproduction of the Round Table and a timeline about its history. Most of these concepts are dependent on the timeframe available and on the coding competences necessary.

Conclusion

To summarise, the final research project will involve the creation of an interactive website to function as a digital counterpart for the Great Hall. The website will provide additional content compared to the exhibition and potentially increase engagement and information fruition. The extent of this hypothetical increase will be measured through qualitative and quantitative analysis to offer a case study on the subject.

Based on the research conducted so far and the review of existing literature, there seems to be a variety of advantages to the implementation of Information and Communication Technologies. The final results of this study could disprove or confirm these findings, although the balance is currently in favour of digital technologies.

The creation of this website and all its contents will allow a further improvement of skills in visual, web and 3D design, and the acquisition of new ones. This should extend chances at employability in different fields of design. Furthermore, the qualitative and quantitative research carried out will be valuable for future projects and investigations.

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Appendix

1.

Average design job offer

Experience and education

- Degree in Design or relevant discipline
- Minimum 1 year experience

General knowledge

- Possess an excellent understanding of design principles (white space, typography, colour, layout... etc.)
- Able to create wireframes, storyboard, maps to illustrate concept ideas
- Prototyping guru
- Understands UX/UI best practices
- Good command of written and spoken English

Software and coding skills

- Adobe Creative Suite: Photoshop, Illustrator, InDesign, Premiere, After Effects
- Cinema 4D or similar 3D software
- HTML/CSS
- Javascript
- JQuery
- Bootstrap
- Wordpress
- Prototyping tools: Invision, Sketch or Adobe XD

"Soft" skills

- Self-motivation / autonomy
- Great organisation skills
- Attention to details
- Ability to multi-task
- Excellent team player
- Great communication skills
- Passion for design & creativity

PORTFOLIO

A strong portfolio (with at least 3 website examples designed by you)

Ensuring creative excellence at all times across the portfolio

A nice and complete portfolio Online portfolio of current work

portfolio which boasts a selection of renowned names

A varied and robust portfolio

You have a killer portfolio,

a portfolio of work that shows a range of content

diverse portfolio

EDUCATION

Bachelor of Design a degree in Design

Diploma o laurea ad indirizzo Graphic/Web Design

Bachelors degree in graphic design, film or related

University degree in a relevant discipline

Diploma di maturità/laurea in Graphic Design

DIPLOMA OR
BACHELOR'S DEGREE
IN DESIGN IS OFTEN
APPRECIATED

GENERAL KNOWLEDGE

Conoscenza dei principi fondamentali del Graphic Design

Excellent understanding of design principles including typography and layout.
Knowledge of good design principles like typography, white space and colour.

Competenze di impaginazione di cataloghi, brochure e cartelli

Demonstrated design sensibility intentional use of typography, color, scale, layout,

typography, and color theory

Layout design for original print and digital research reports

typography, colour, page layouts

Excellent layout, color and typographic skills,

Good knowledge of print design
images

DESIGN PRINCIPLES
(TYPOGRAPHY,
WHITE SPACE,
LAYOUT...)
+ PRINT DESIGN

Partire dal wireframe per sviluppare i mockup grafici interattivi creation of prototypes

Ability to create sitemaps, user journeys, flows and information architecture. wireframing.

Ability to build wireframes and interactive prototypes for user testing. Storyboarding

High visual sense on layout and wireframe wide knowledge of wire framing

create interactive prototypes, wireframes, work-flow storyboards and mock-ups

Storyboarding ideas for any variety of live action, illustration or graphics concepts

Create user-centred prototypes, mock-ups and UI visuals wireframing and prototyping.

Translate research findings into wireframes. Storyboarding experience

CREATION OF
WIREFRAMES
STORYBOARDS
SITEMAPS
+
PROTOTYPING/
MOCKUPS

Extensive experience in using UX design best practices to design solutions, and a deep understanding of mobile-first and responsive design *conoscenza base dello user experience design*
 principi di usabilità e user experience UI / UX *usabilità*
 at least one project of UI design *usability and visual impact.*
 responsive and adaptive web design, UX/UI *UI assets* *user experience:*
 understanding of user-centred design principles and usability issues,
 Good understanding of UX *Solid understanding of UX and usability best practices.*
 Conoscenza delle regole User Interface Design e della Web Usability

UI/UX DESIGN
 &
 USABILITY
 BEST
 PRACTICES

command of written and spoken English *Buona conoscenza della lingua inglese.*
 Conoscenza della lingua inglese
 Ability to support a conversation in English

GOOD
 COMMAND of
 ENGLISH

SOFTWARE/CODING SKILLS

A high level of proficiency across the Adobe CC suite *Adobe Creative Suite*
 Excellent knowledge of Adobe programs *Adobe Creative Suite (*
Proficiency in Adobe Creative Suite.
 Adobe Creative Suite *Adobe Suite*
 Adobe Creative Suite *Adobe CC,* *Adobe CC*
 Adobe CC

ADOBE CC
 in GENERAL

Adobe Photoshop (Advanced) *Photoshop,* *Photoshop,*
 Photoshop *Photoshop /* *Photoshop* *Photoshop*
 photoshop *Photoshop*
 Photoshop, *Photoshop*
 Photoshop, *Photoshop*

PHOTOSHOP

Illustrator, *Illustrator,* *Illustrator,* *Illustrator,* *Illustrator* *Illustrator CC,*
 Illustrator *Illustrator*
 Adobe Illustrator *Illustrator,*
 Illustrator, *illustrator* *Illustrator*

ILLUSTRATOR

InDesign *(InDesign,* *InDesing CC,* *InDesign,* *Indesign.*
 InDesign, *Adobe Indesign* *Indesign,* *InDesign)*
 (InDesign, *InDesign* */InDesign*

INDESIGN

Premier Pro; *Adobe Premiere,* *Premiere* *Premiere)* *Premiere.*

PREMIERE

(After Effects *Expert in AE,* *AfterEffects,* *After Effects,* *After Effects*
 After Effects, *Entry level After Effects;*

AFTER EFFECTS

Dreamweaver CC *Lightroom,* *XD CC* *Adobe XD,* *Adobe XD*

XD, DREAMWEAVER,
 LIGHTROOM

and Cinema 4D *Proficiency in C4D,* *Cinema 4D*
 someone with 3D capabilities *3D motion graphics*

CINEMA 4D & 3D SOFTWARE

2. Workplans for the first 5 weeks.

WORKPLAN FOR THE WEEK 1/2

- RESEARCH PROPOSAL
 - prepare Power Point for week 4
 - research Time management strategies →
- ARCHITECTURAL VISUALISATION
 - research where I can use Revit on campus
 - read "Origin of Architectural Drawing"
- 3D VISUALISATION
 - research Time management strategies →
 - decide on project brief + research →
 - make sure software is installed
 - create infographic of project analysis
 - Maya course on lynda.com
- BRANDING STRATEGY
 - Ask Emma for branding/website? →
- INFOGRAPHIC COMMUNICATION
 - Ask # 2 minute beachcase
 - Brainstorm other ideas

SELF-IMPROVEMENT

- Finish Python course →
- Read current book →
- Create Behance pages for new projects →

GENERAL

- Write blog post for the week →
- Scan notes pages →

WORKPLAN FOR WEEK 2/3

- RESEARCH PROPOSAL
 - contact Claire ECOTT?
 - research Time management strategies
- ARCHITECTURAL VISUALISATION
 - decide which painting to model + measure
 - explore TV show rooms idea
 - REVIT TUTORIAL?
- 3D VISUALISATION
 - decide on one idea
 - find how to import 3D project on YouTube
 - proceed with Maya tutorial
- BRANDING STRATEGY
 - ask Giulia or Felicia for website?
- INFOGRAPHIC COMMUNICATION
 - email people and explore app

SELF-IMPROVEMENT

- finish Python course
- read
- create Behance pages

GENERAL

- write blog posts
- scan notes pages

WORKPLAN FOR WEEK 3/4

- RESEARCH PROPOSAL
 - research ideas for project/brainstorm
- ARCHITECTURAL VISUALISATION
 - decide on a painting to model
- 3D VISUALISATION
 - proceed with tutorial
 - research surrealist art
- INFOGRAPHIC COMMUNICATION
 - create brand guidelines
 - create handwriting font
 - decide on the three topics of each board

SELF-IMPROVEMENT

- finish Python course
- read
- continue creating Behance pages

GENERAL

- write blog posts for WK 2 & 3
- scan notes pages

WORKPLAN FOR WEEK 4/5

- RESEARCH PROPOSAL
 - brainstorm
 - find a piece of research for week 6
- ARCH. VIS.
 - start modelling Fallingwater
- 3D VIS.
 - read materials for proposal
- INFOGRAPHIC COMM.
 - brainstorm new ideas

SELF-IMP

- Python course →
- read →
- finish Behance pages

GENERAL

- write blog posts week 3 & 4
- scan notes pages →

WORKPLAN FOR WEEK 5/6

- RESEARCH PROPOSAL
 - use previous material to narrow down my research question
 - come up with research methods
- ARCHITECTURAL VISUALISATION
 - continue modelling Fallingwater
- 3D VISUALISATION
 - wire proposal
 - finish reading books
 - create Gantt charts
 - screenshot app examples
 - write
 - start modelling something
- INFOGRAPHIC COMMUNICATION
 - create personas for audience analysis
 - create list of possible content of infographic

SELF-IMP

- read books
- finish Python course
- learn Platform

GENERAL

- write blog posts
- scan pages

3. Survey.

The value of Information and Communication Technologies in the context of Cultural Heritage – An Evaluative Case Study

Student's name: Serena Ripoli

Department: MA Digital Media Practice (Faculty of Business, Law & Sport)

What is the purpose of this study?

The aim of this study is to evaluate the effectiveness of traditional educational materials for cultural heritage sites compared to new options made available by technological advancement.

How long will it take to complete the survey?

All parts of the survey should be completed in no longer than 3 minutes.

Are there any risks for completing this survey?

There are no risks involved with the completion of this survey. The survey is completely anonymous. You are free to refuse to participate in this research project or to withdraw your consent and discontinue participation at any time.

My return of this survey implies my consent to participate in this research.

PART 1: Information transmission

What century does the Great Hall date back to?

- 9th century
- 11th century
- 13th century
- 15th century

What was the Great Hall once part of?

- Winchester castle
- Old Winchester cathedral
- Winchester college
- Winchester City Council

Who was the garden of the Great Hall named after?

- Margaret of France and Isabella of France
- Isabella of Valois and Anne of Bohemia
- Eleonor of Provence and Eleonor of Castile
- Eleonor of Aquitaine and Isabella of Gloucester

Who do the names on Round Table belong to?

- King Arthur's knights
- Past mayors of Winchester
- Medieval Kings of England
- Famous British military leaders

What has the Great Hall been used as?

- A canteen
- A chapel
- A court
- A ballroom

PART 2: Audience engagement and opinion

How enjoyable did you find your visit to the Great Hall on a scale of 5 to 1?

<input type="checkbox"/> 5 – Extremely enjoyable	<input type="checkbox"/> 4 – Very enjoyable	<input type="checkbox"/> 3 – Moderately enjoyable	<input type="checkbox"/> 2 – Slightly enjoyable	<input type="checkbox"/> 1 – Not at all enjoyable
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Would you visit the Great Hall again the future?

<input type="checkbox"/> 5 – I will <i>surely</i> visit again	<input type="checkbox"/> 4 – I will <i>probably</i> visit again	<input type="checkbox"/> 3 – I <i>might</i> or <i>might not</i> visit again	<input type="checkbox"/> 2 – I will <i>probably</i> NOT visit again	<input type="checkbox"/> 1 – I will <i>surely</i> NOT visit again
--	--	--	---	---

Do you think the informational material provided by the site was sufficient?

<input type="checkbox"/> 5 – It was <i>more</i> than enough	<input type="checkbox"/> 4 – It was enough	<input type="checkbox"/> 3 – It was <i>just about</i> enough	<input type="checkbox"/> 2 – It could have been more	<input type="checkbox"/> 1 – It was definitely NOT enough
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Did you think the price of the ticket was worth the visit?

<input type="checkbox"/> 5 – It was <i>more</i> than worth the visit	<input type="checkbox"/> 4 – It was <i>just the right price</i> for the visit	<input type="checkbox"/> 3 – It was <i>somewhat</i> worth the visit	<input type="checkbox"/> 2 – It was <i>slightly</i> NOT worth the visit	<input type="checkbox"/> 1 – It was definitely NOT worth the visit
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Did you visit the Great Hall official website before your visit? **(more answers allowed)**

<input type="checkbox"/> YES — For practical purposes (opening times, location, etc.)	<input type="checkbox"/> YES — To look up historical facts and information about the site	<input type="checkbox"/> NO — I didn't know there was a website	<input type="checkbox"/> NO — I didn't need to / I couldn't	<input type="checkbox"/> NO — I found information elsewhere
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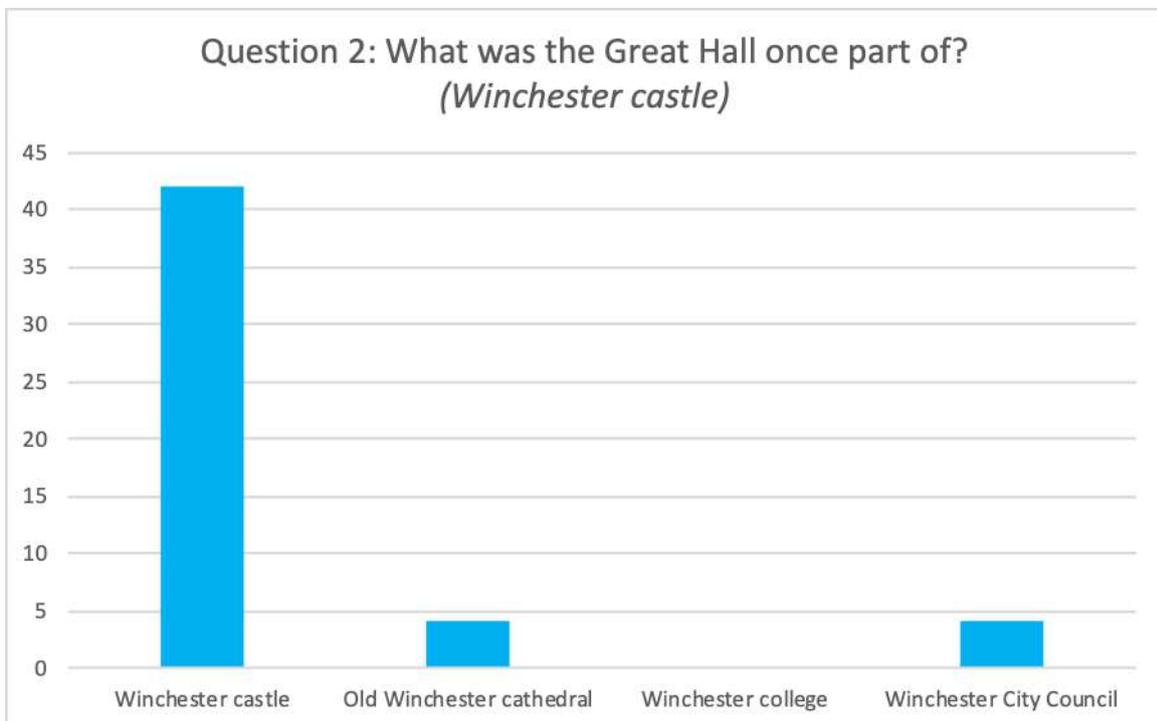
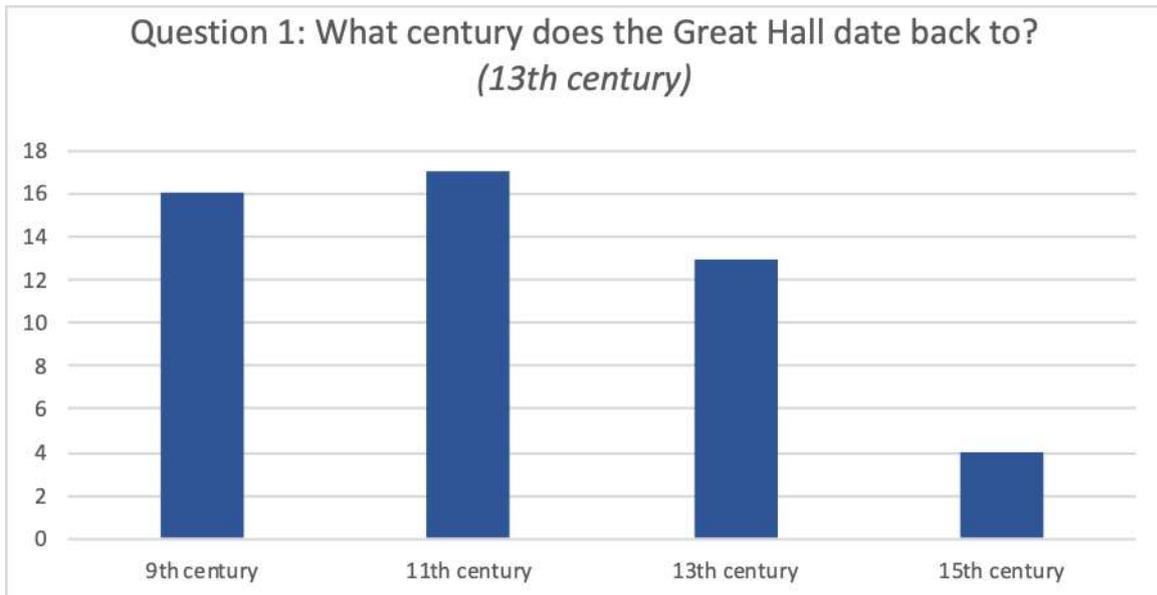
What do you think the website of the Great Hall should contain? **(more answers allowed)**

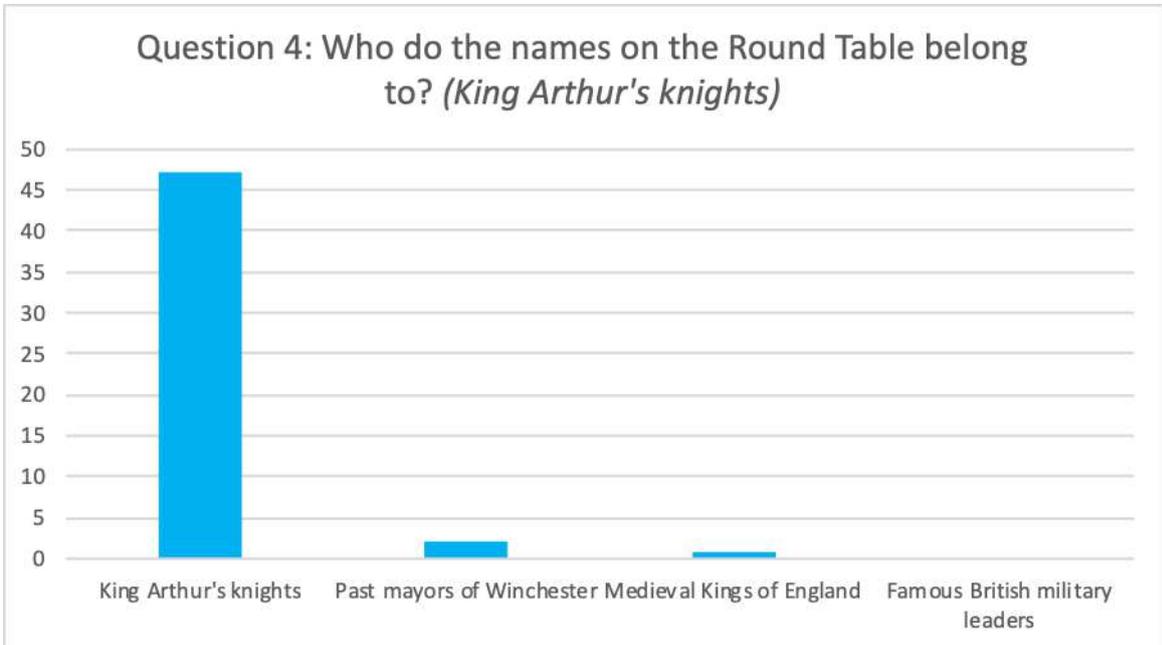
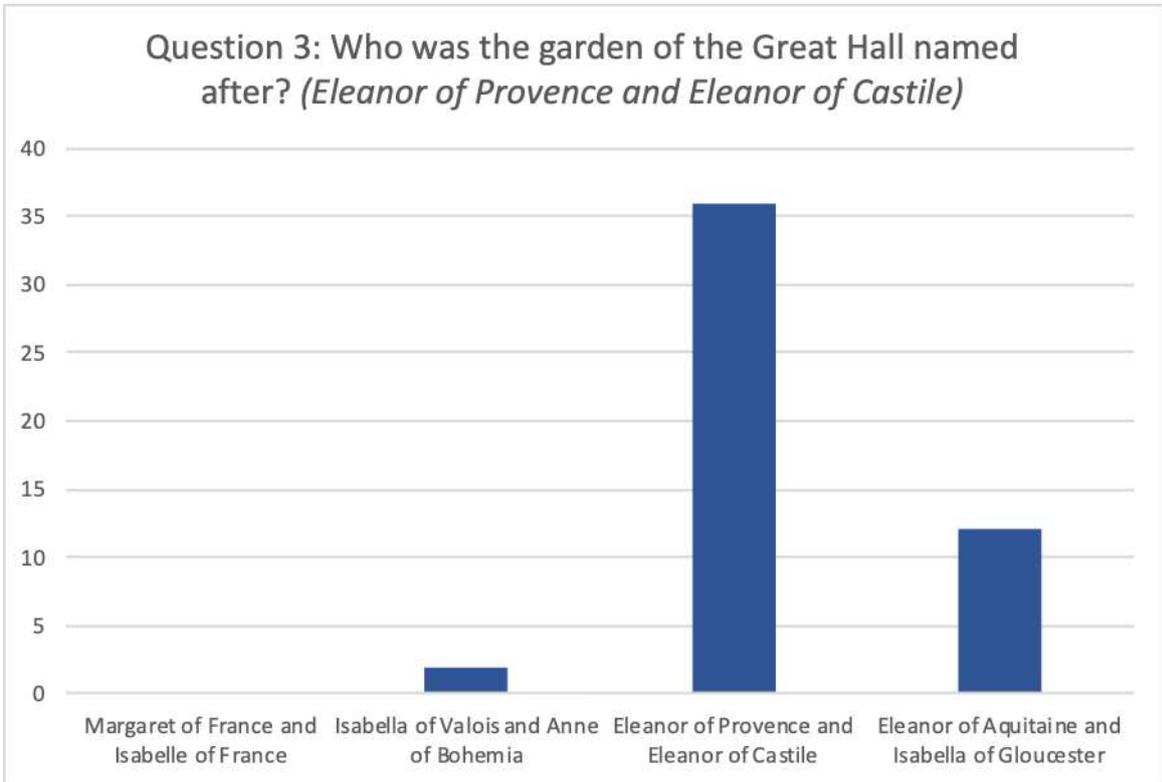
<input type="checkbox"/> Practical information (opening times, location, how to get there, etc.)	<input type="checkbox"/> History of the site and general information about its content	<input type="checkbox"/> Educational resources (static or interactive)	<input type="checkbox"/> A map of the site	<input type="checkbox"/> Pictures/videos of the Hall
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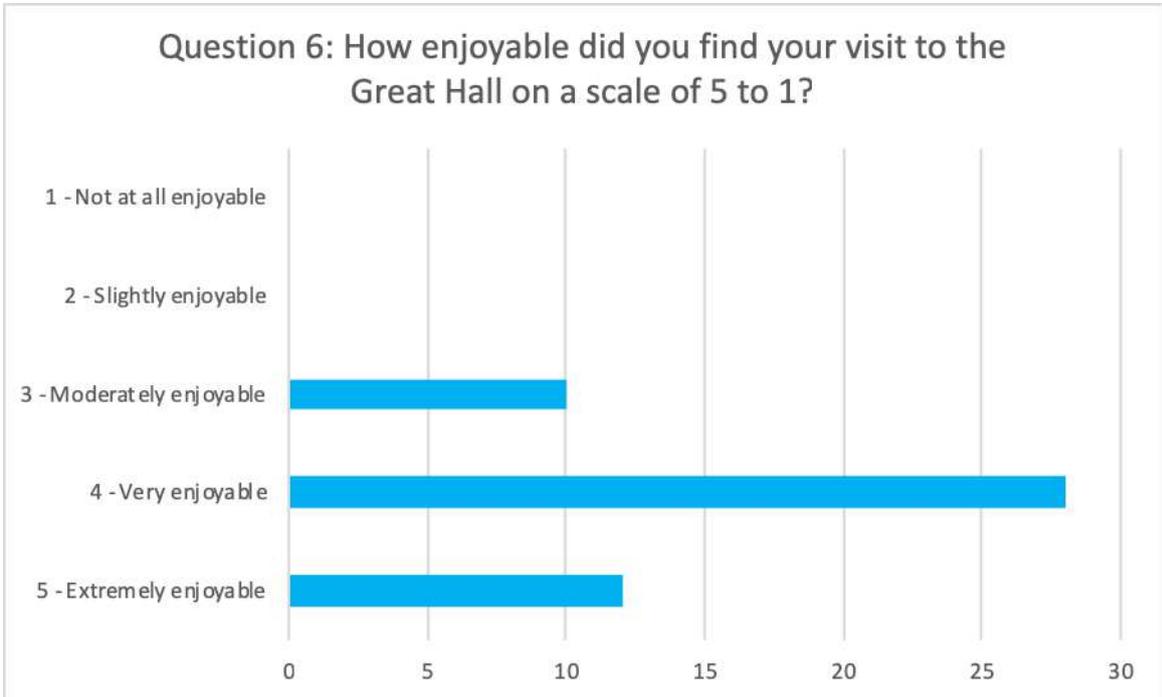
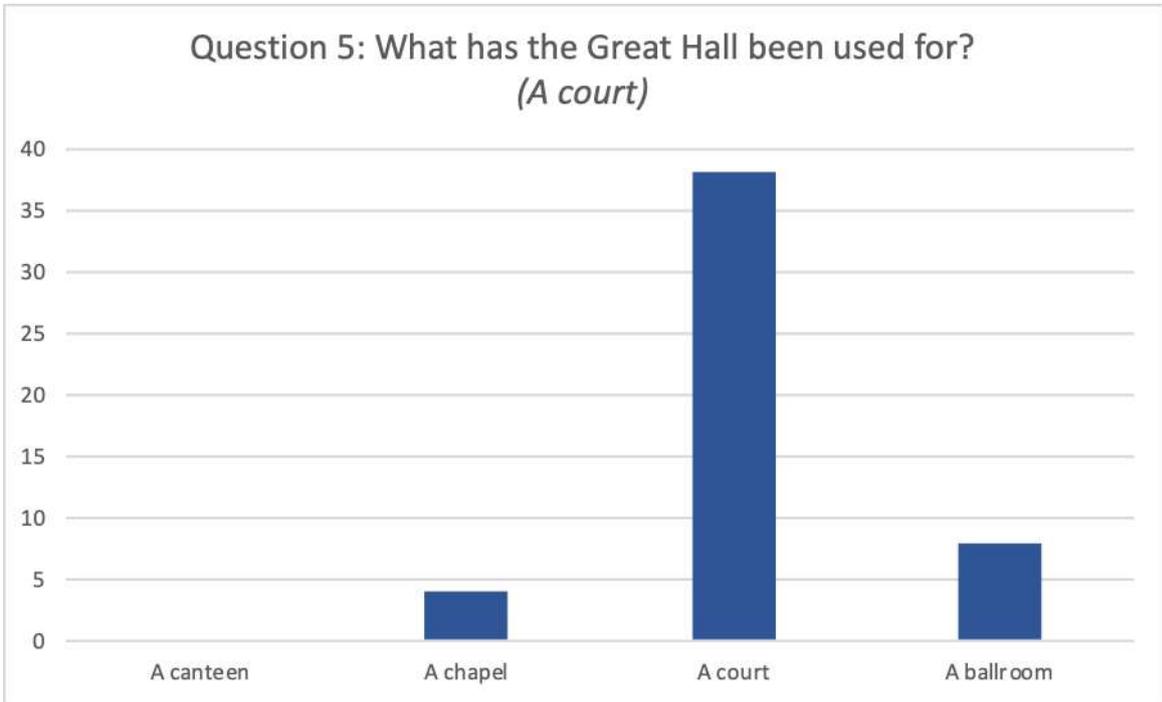
PART 3: Perception of space

Please draw a map of the site as you remember it, trying to be as detailed as possible. You are allowed to write on it in order to describe areas and/or objects.

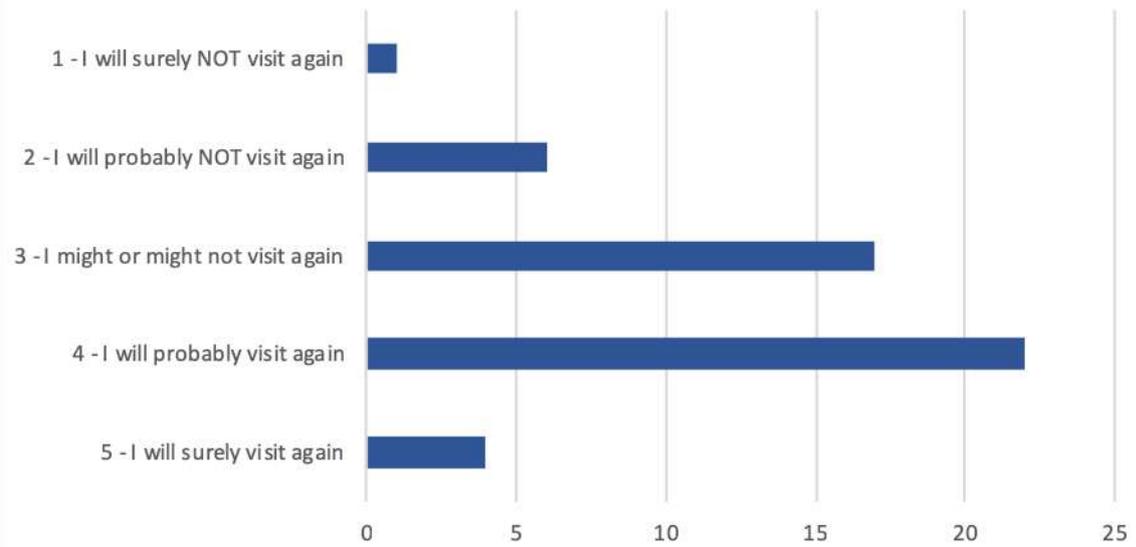
4. Survey results.



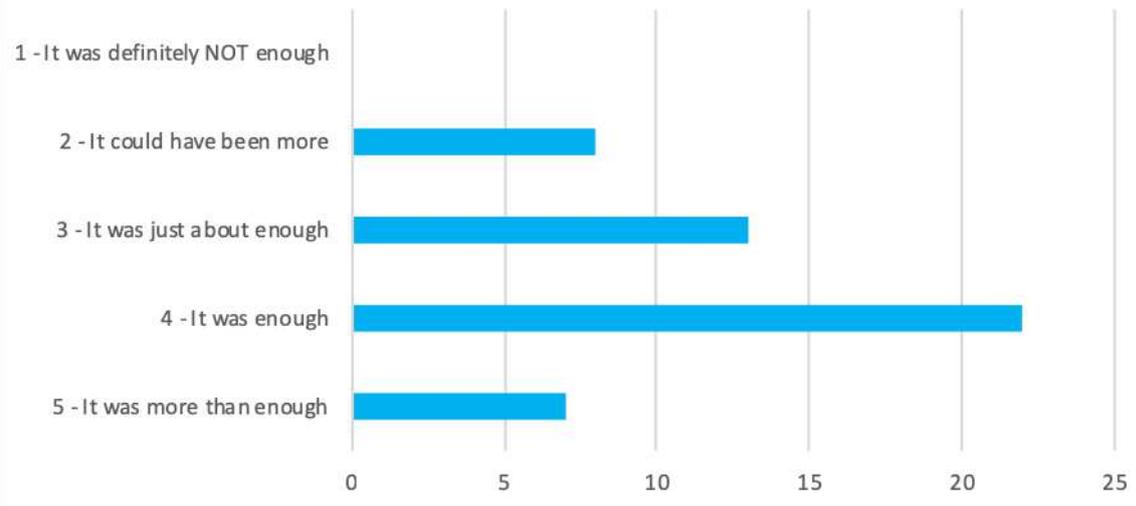




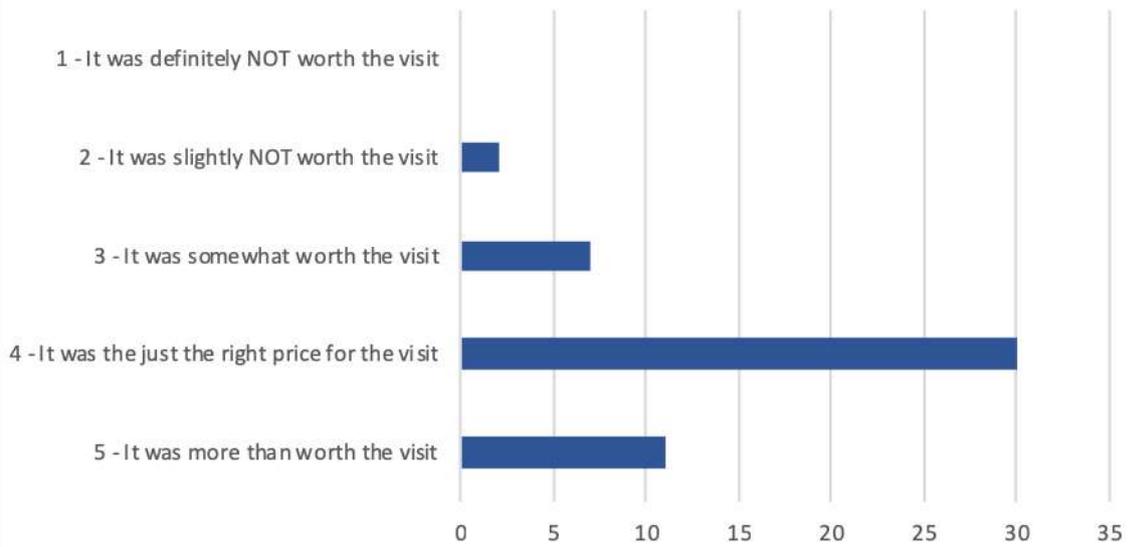
Question 7: Would you visit the Great Hall again in the future?



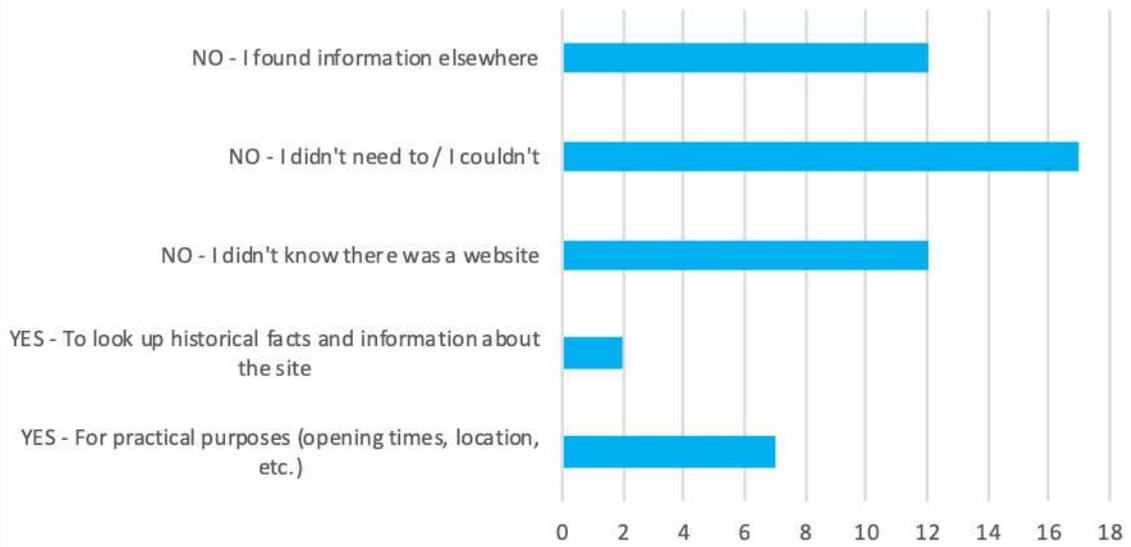
Question 8: Do you think the informational material provided by the site was sufficient?



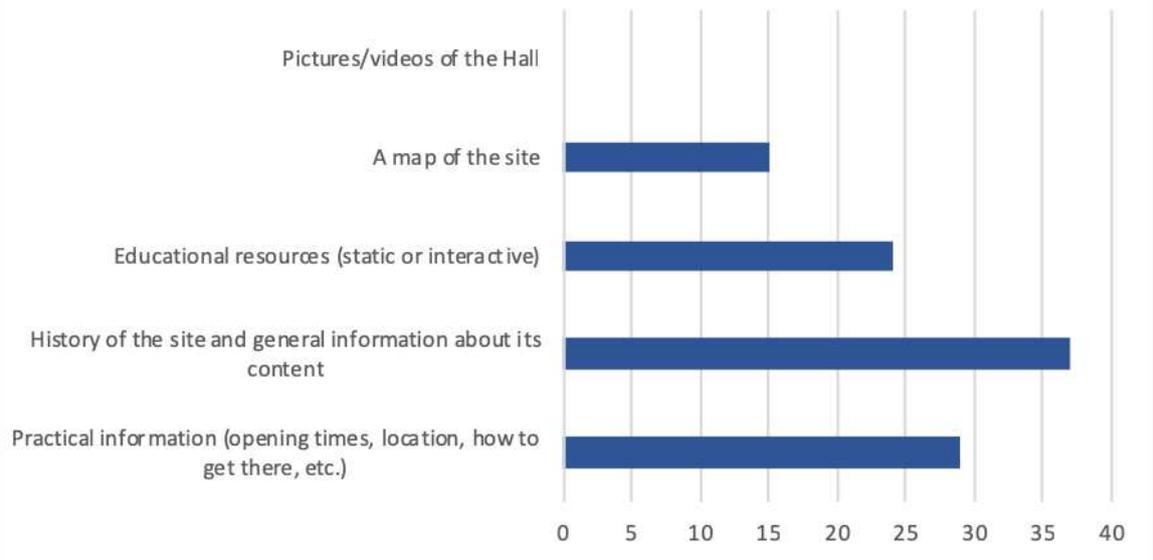
Question 9: Do you think the price of the ticket was worth the visit?



Question 10: Did you visit the Great Hall official website before your visit? (Multiple answers accepted)



Question 11: What do you think the website of the Great Hall should contain? (Multiple answers accepted)



5. Project brief

Project Name:

CLIENT	
PROJECT NAME	The value of ICTs in Cultural Heritage education: an evaluative case study
CLIENT NAME	N/A
UNIVERSITY CONTACT	Kerry Wort
PAID / UNPAID?	Unpaid
CLIENT CONTACT NAME N/A	PROJECT PARTNERS: N/A
PHONE N/A	PHONE N/A
EMAIL N/A	EMAIL N/A
PROJECT <i>purpose and opportunity (Yourself (employability) and/or client)</i>	
<p>The purpose of this study is understanding to what extent Information and Communication Technologies can increase engagement and information fruition in the public, in regards to Cultural Heritage institutions.</p> <p>The project is a very valuable opportunity for improving my skills in web design, in 3D modelling and infographic communication, and it could supply a valid addition to the existing literature on the subject.</p>	
OBJECTIVE <i>what does the project work to achieve? (Yourself and/or client)</i>	
<p>The aim of the project will be creating a digital counterpart to the Great Hall in Winchester and evaluating if the audience reacts better to it compared to the physical exhibition. Areas that will be examined are:</p> <ul style="list-style-type: none"> — Information transmission — Engagement with the artefacts — Perception of space 	
TARGET AUDIENCE <i>who are we trying to reach? How might we find out about our audience?</i>	
<p>The target audience is comprised of all the visitors of the Great Hall, therefore it spans pretty much all ages. Younger and older audiences should be taken into consideration when developing the digital counterpart, because they might have some limitations in their understanding of digital technologies.</p>	