

CHIN and the Virtual Museum of Canada



Photo © Edward Weston, 2004

1. CHIN and the Virtual Museum of Canada

Valérie Chartrand

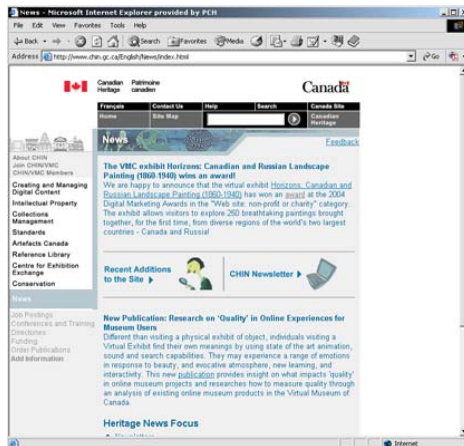
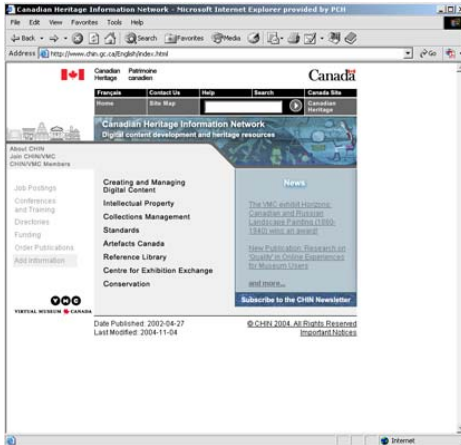
Project Officer – VMC Investment Program

2. Design at CHIN

Corey Timpson

Visual and Interaction Designer

CHIN and the Virtual Museum of Canada



www.chin.gc.ca

CHIN Overview

Timeline:

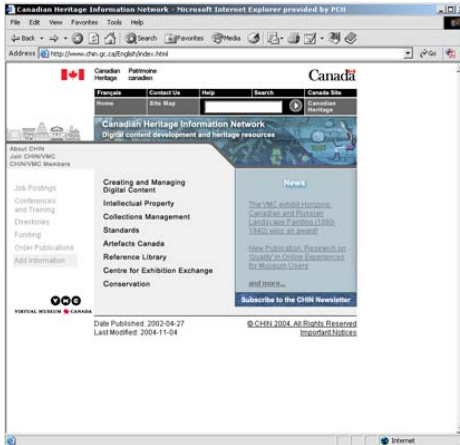
1972: National Inventory

1982: Canadian Heritage Info. Net.(CHIN)

1995: Internet & Virtual Exhibits

2001: Virtual Museum of Canada (VMC)

CHIN and the Virtual Museum of Canada



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CHIN Site

Target audience:
Heritage professionals

Rich content with a focus on:
Creating and managing digital content
Intellectual property
Standards
Collections management

Reference resources

Artefacts Canada

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Virtual Museum - Virtual Exhibits

1995 - First CHIN collaborative virtual exhibit:
Christmas Traditions in France and in Canada.

Benefit of collaborative virtual exhibits:

- Digitization and preservation of collections and their information
- Accessibility of collections and heritage information
- Capacity building
- Networking, collaborating with colleagues in Canada and around the world
- International recognition



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Virtual Museum of Canada

Target audience:
General public

Rich content in collaboration with museums:
Online guide to 2600 museums and their events
148 virtual exhibitions
121 Community Memories exhibits
450,000 images from museum collections
Teachers' Centre - Educational resources



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Virtual Museum of Canada

Investment Program and Criteria for Investment:

- Demonstrate a dynamic exploration of Canada's diverse heritage in ways that encourage enjoyment and learning

- Exploit the digital medium to create experiences that are not feasible in physical space or analogue media

- Involve partnerships with other public and private organizations

- Involve youth in the creation of content

Currently:

- Completing 9th call for proposal

- 364 proposals

- 88 accepted



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Virtual Museum of Canada

Community Memories:

- Community Memories software;
- Up to 35 exhibits in either official language or both;
- Minimum of 100 images;
- Photographs and documents owned by individuals;
- Objects and images owned by the museum itself;
- Oral and textual narratives;
- Video clips.
- 121 Exhibits (101 English, 20 French)



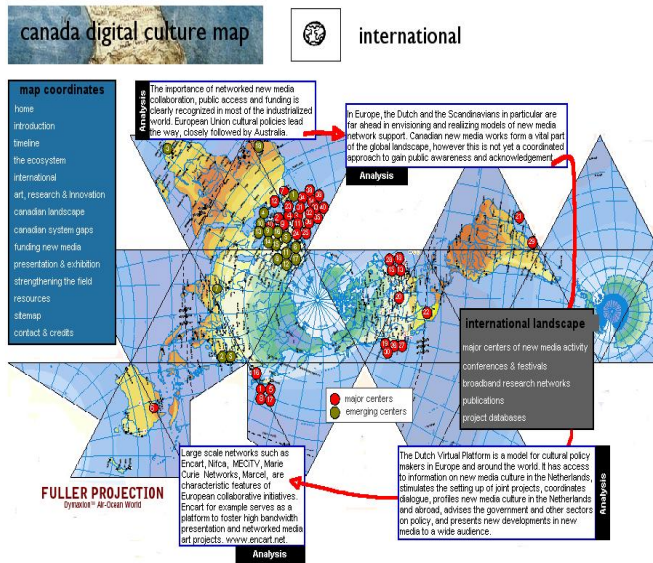
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Virtual Museum of Canada

Innovations:

- Accessible Content
- Constructivist Learning Theory
- Wireless Technology
- Digital Art
 - Canada Digital Culture Map
 - Analysis of Digital Art Audiences
 - Legal Review of Digital Art Issues



Canada Digital Culture Map

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Photo © IDN 2002

Future directions:

CHIN & VMC sites:

- Integrated delivery of content and services
- Partnerships
- Test new technologies to enhance skills development
- Community engagement

CHIN and the Virtual Museum of Canada



Photo © Edward Weston, 2004

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Design



Photo © David Alan Brandt, 2001

Corey Timpson
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Design

Project Fundamentals (Pre-Design)

Multi-disciplinary Team

- Project Manager
- Content Providers / Specialist
- Design Team (Information Architect, Designer, +)
- Development Team (Developers, Operations Rep, +)
- Test Team (Coordinator, Evaluation Specialist, +)
- Marketing Team

Project Structure

- Project Definition (Charter)
- Requirements Document
- Research & Design Phase
- Development Phase
- Final Testing
- Post Mortem



Design

Design at CHIN

A progression from abstract to concrete.

Group i

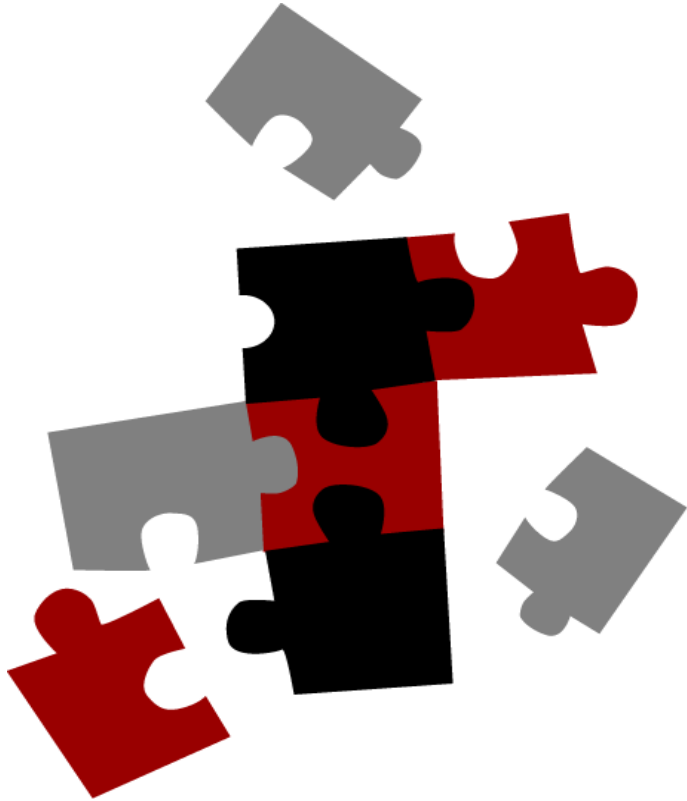
VMC Coordination Group

Formal Working Groups (ie – VMC Rethinking Group)

Special Interest Groups

Research & Business Intelligence

Portals Management & Design



Design



Photo © Warner Brothers

Interface Design

Our job is to interface the audience with content and services.

- Analyze requirements
- Performing research
- Provide solutions

Visual Themes and Cues

ie. – color cues, brand, iconography, typography

Behavior, Motion and Animation

ie. – point and click, drag, mouse-overs, animation, flash/html and other tech.

Navigation

ie. – click menu buttons, pull down lists, mouse orientation, cookie crumbs

Design

Areas of Focus

Audience

From graphic design and typography, to photography and layout, the visual design of any product is based first and foremost on the characteristics of the audience.

- Characteristics
- Technological traits
- Behaviours & preferences
- Human vs computer



Photo © <http://www.yale.edu/ysa/images/audience.gif>

Design

Areas of Focus

Medium

To succeed, the VMC must present interesting, engaging and high-quality content that takes advantage of the digital medium to create experiences that are not feasible in physical space or analogue media. (VMC's Content policy)

The methods and forms of interaction an audience has in order to obtain content from a magazine or book is rather limited.

The uniqueness of the online medium is Interaction Design.

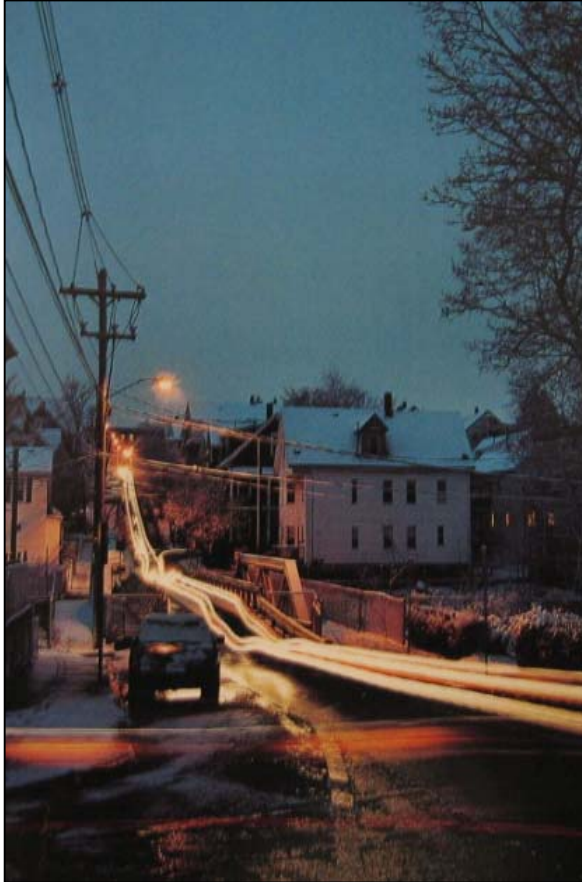


Photo © Mary Kocol, 2003

Design

Areas of Focus

Intention

We need to do everything possible in order to ensure that the audience perceives our designs as we have intended.

Factors:

- color
- plug-ins
- file size optimization & download times
- platform specifics
- etc

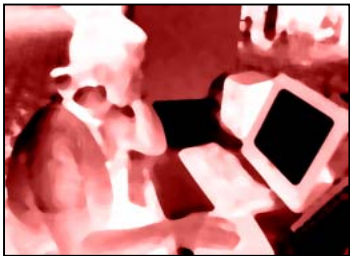


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Design

Areas of Focus

Testing & Evaluation

The importance here is more about testing the intent versus practice of the product, than technical issues.

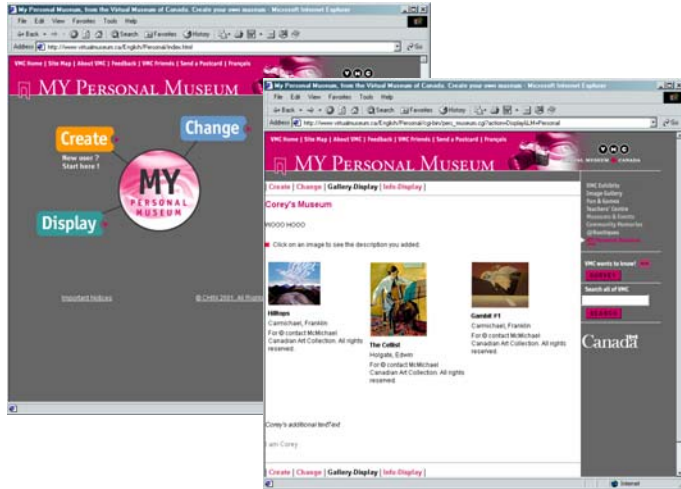
Technical issues are almost always discovered, no matter how carefully developed and tested the product has been throughout the process.

Accessibility labs are an important resource.

Versioning – design and redesign.



Photo © Nasa 2003



www.virtualmuseum.ca
www.BombaySapphire.com/designglass

Design

Design Considerations

Ownership and participation

Enriching the experience by providing some sort of ownership, contribution, collaboration and sharing.

> Ownership and participation

Scalability

Metaphor and context

Animation with purpose

Evaluation

Design

Design Considerations

Scalability

Visually and architecturally.

Ownership and participation

> Scalability

Metaphor and context

Animation with purpose

Evaluation



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Design

Design Considerations

Scalability

Visually and architecturally.

Ownership and participation

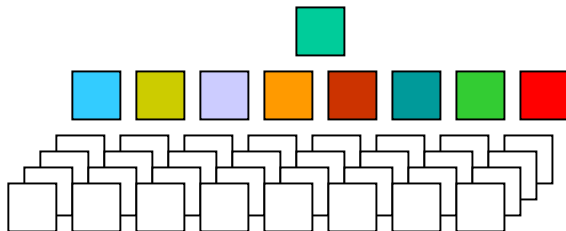
> Scalability

Metaphor and context

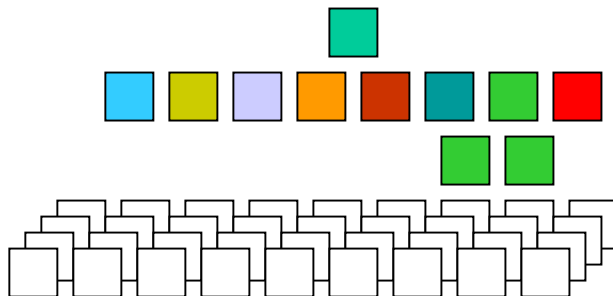
Animation with purpose

Evaluation

Previous VMC architecture



Current VMC architecture



Design

Design Considerations

Metaphor and context

Providing context helps distinguish the content and provides an easier understanding.

Ownership and participation

Scalability

> Metaphor and context

Animation with purpose

Evaluation



www.virtualmuseum.ca

www.manhattan-cosmetics.com

Design

Design Considerations

Animation with purpose

Animation is powerful when used as cues (like color).

Ownership and participation

Scalability

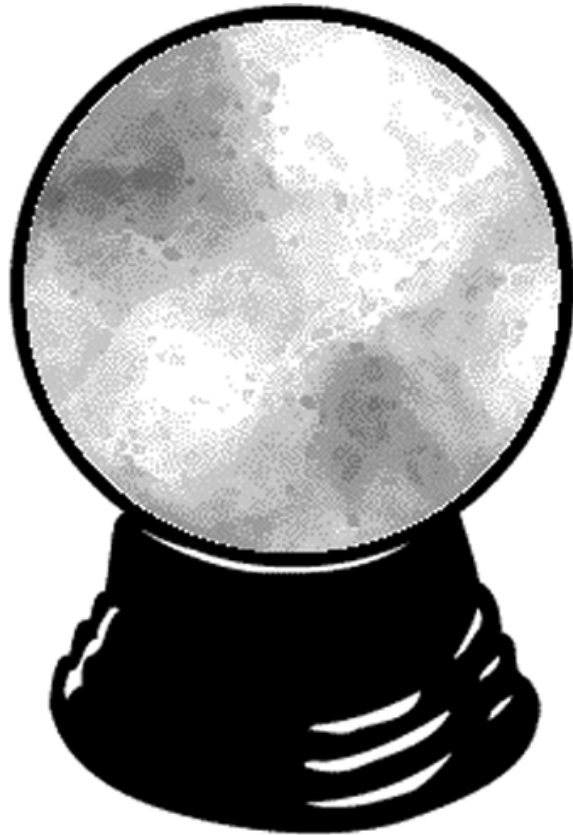
Metaphor and context

> Animation with purpose

Evaluation

skip intro

Design



Design Considerations

Evaluation

As an iterative process. It is more important before and during the design phase than after.

Ownership and participation

Scalability

Metaphor and context

Animation with purpose

> Evaluation

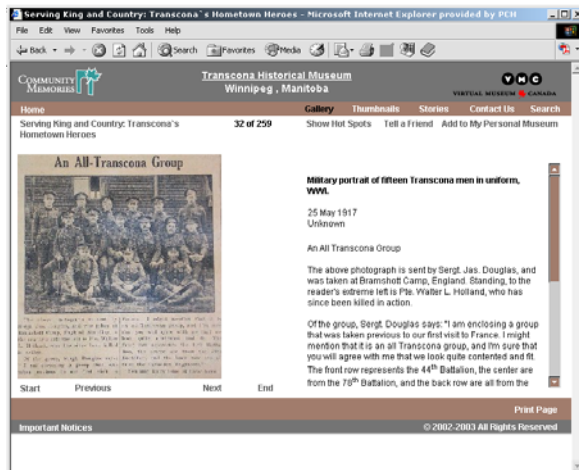
Design

Engagement

The goal of this process is to engage our audience with a positive experience.

The Community Memories Project
Successful engagement.

- Program
- Eclectic audience
- Feedback / Sharing
- Flexible architecture (access points – digital library & virtual exhibit, storylines)
- Multiple interfaces
- Various methods of navigation



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Design

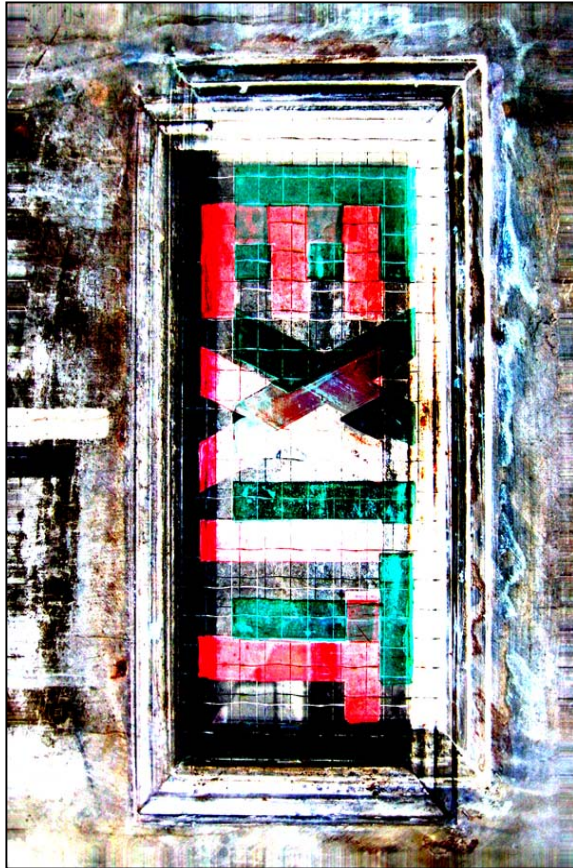


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Thank you.

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