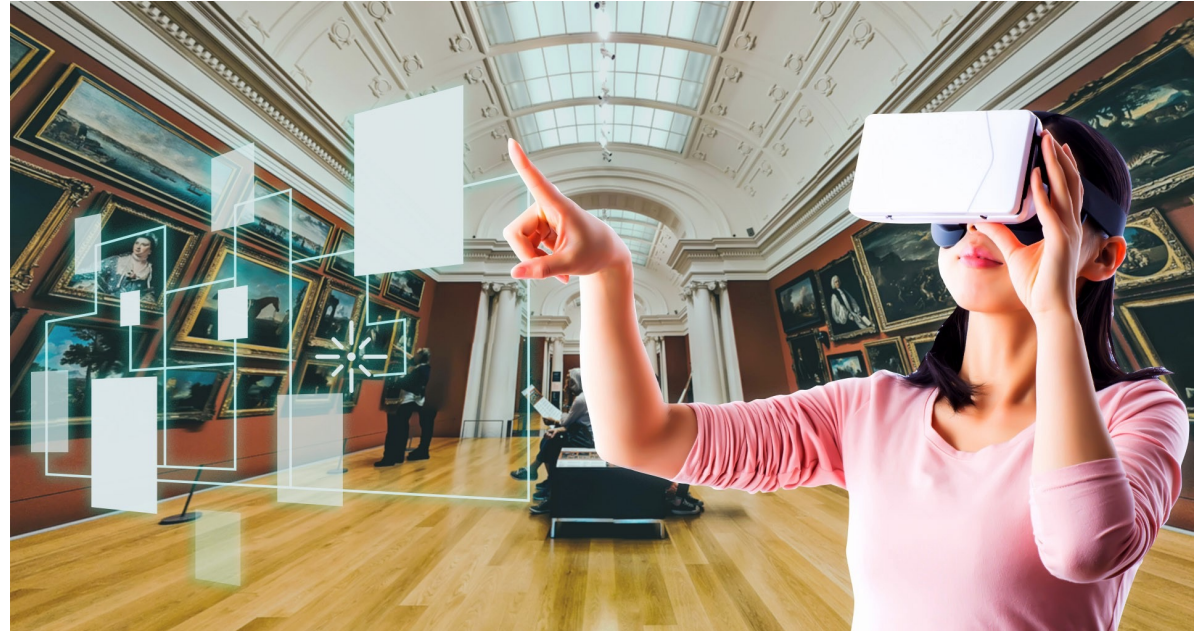


IV. PRESENTATION

12. Communicating the Humanities

Prof. Dr. Martin Langner



<https://arvrjourney.com/mixed-reality-for-museums-when-impossible-becomes-possible-7c996e9168e4>

Kohle (2013) 131–167; Schreibman / Siemens / Unsworth (2004) Kap. 34 (for Usability);
Schreibman / Siemens / Unsworth (2016) Ch. 6; Jannidis / Kohle / Rehbein (2017) Ch. 15



INFORMATION TRANSFER WITHOUT ACTIVE PARTICIPATION OF THE USER



Not logged in - Talk - Contributions - Create account - Log in

Article Talk Read View source View history Search Wikipedia

Knowledge

From Wikipedia, the free encyclopedia

For other uses, see *Knowledge* (disambiguation).

Knowledge is a familiarity, awareness, or understanding of someone or something, such as facts (descriptive knowledge), skills (procedural knowledge), or objects (acquaintance knowledge). By most accounts, knowledge can be acquired in many different ways and from many sources, including but not limited to perception, reason, memory, testimony, scientific inquiry, education, and practice. The philosophical study of knowledge is called epistemology.

The term "knowledge" can refer to a theoretical or practical understanding of a subject. It can be implicit (as with practical skill or expertise) or explicit (as with the theoretical understanding of a subject), formal or informal, systematic or particular.^[1] The philosopher Plato famously pointed out the need for a distinction between knowledge and true belief in the *Theaetetus*, leading many to attribute to him a definition of knowledge as "justified true belief".^[2] The difficulties with this definition raised by the Gettier problem have been the subject of extensive debate in epistemology for more than half a century.^[3]

Part of a series on
Epistemology
Category - <i>Index</i> - <i>Outline</i>
Core concepts
Belief - Justification - Knowledge - Truth
Distinctions
A priori, A posteriori - Analytic vs. synthetic
Schools of thought
Empiricism - Naturalism - Pragmatism - Rationalism - Relativism - Skepticism
Topics and views
Certainty - Coherence - Contextualism - Dogmatism - Experience - Fallibilism - Foundationalism - Induction - Infallibilism - Intuition - Phenomenalism - Rationality - Reason - Solipsism
Specialized domains of inquiry
Applied epistemology - Evolutionary epistemology - Feminist epistemology - Formal epistemology - Metacognition - Social epistemology
Notable epistemologists
Barclay Carter - Gettier - Empiricists - Edmund Gettier - David Hume - Immanuel Kant - W. V. O. Quine - more...
Related fields

Contents [hide]

- Theories of knowledge
- Self-knowledge
- The value of knowledge
- Scientific knowledge
- Situated knowledge
- Partial knowledge
- Religious concepts of knowledge
 - Christianity
 - Hinduism
 - Islam
 - Judaism
- See also
- References
- External links

Theories of knowledge

EXPLORE

INFO

TICKETS

STORE

FOLLOW US

SUPPORT US

Language

POPE'S MUSEUMS

COLLECTIONS

VILLAS AND GARDENS

VISIT THE MUSEUMS

EVENTS AND NEWS

LIFEFUL LINKS - COPYRIGHT - PRIVACY POLICY

ACCESSIBILITY - STREAM - CREDITS

HOME COLLECTIONS STORES LOGIN / JOIN

Europeana Sport

This summer, explore the heritage of sport across Europe

EXPLORE

What's new

 1800 POST Páidío Zuloaga How the medieval art of Alhambra inspired one of Spain's	 1800 POST How did we get so much... The rise of consumerism in the 20th century	 1800 POST Irish emigration Exploring stories and oral histories relating to Irish	 1800 POST Commonwealth Games... Go Scotland! Exploring the history and archives of
--	--	--	---

edition humboldt digital

Travel Journals Topics Letters Chronology Index

England **Reise** Einführung

Reise. 1790. England. [= Tagebuch der England-Reise]

H: Bibliothek Jagiellońska, Sammlung Autographa: Humboldt, Alexander v., Radwicz (Staatsbibliothek zu Berlin - Preußischer Kulturbesitz, derzeit in der Bibliothek Jagiellońska, Kraków) - Nr. 4355

Edited by *Danisch Erdmann* and *Christian Thomas*

Critical text Reading text Text with facsimile

Further information on the document

Open all text notes

[1] |
Reise. 1790.
Note

England.

[1] |
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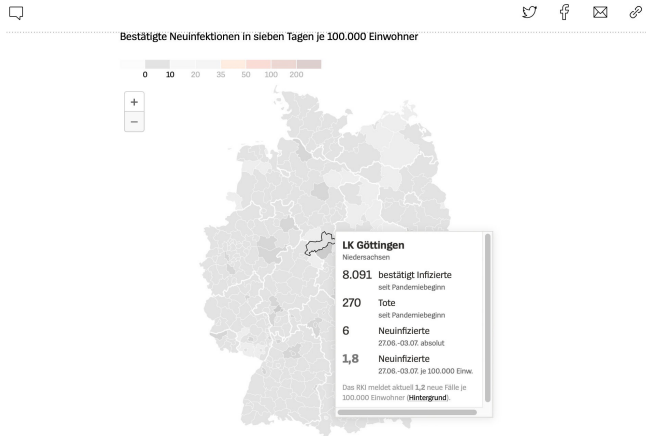
Wiltshire

Viel Tuchmanufakturen in Wiltsh. [1]

Note by the author (inserted at the right margin)

Glocestersh. und Summerstesh., besonders um Bath in Trowbridge und Bradford. Die Schaafe in diesen südwestl. Grafschaften sind zweifächrig, in Leicester [1]

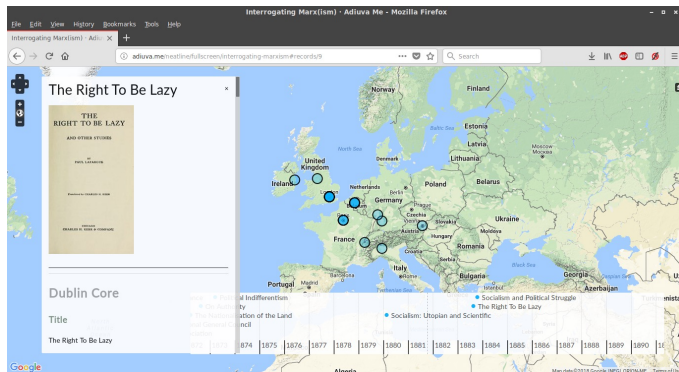
https://edition-humboldt.de



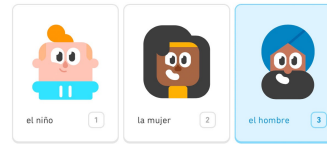
Zahl der Neuinfektionen kann von Angaben des RKI, der Landesbehörden und Gesundheitsämter abweichen. So kommen unsere Werte zustande.

Quelle: RKI (Stand 07.07.2021), Destatis, eigene Berechnung

DEB SPIEGEL



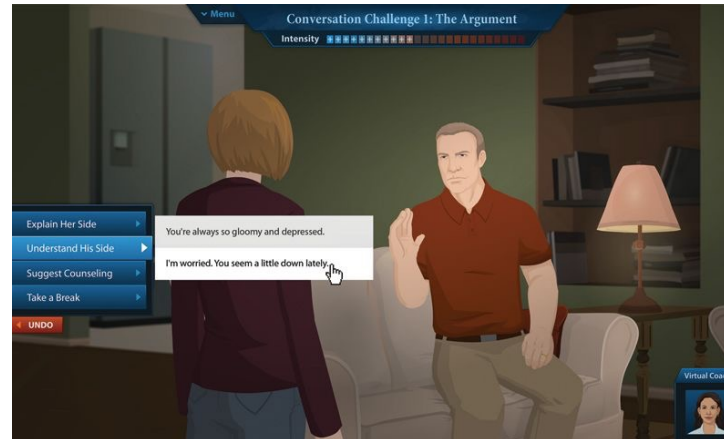
Welches davon ist „der Mann“?



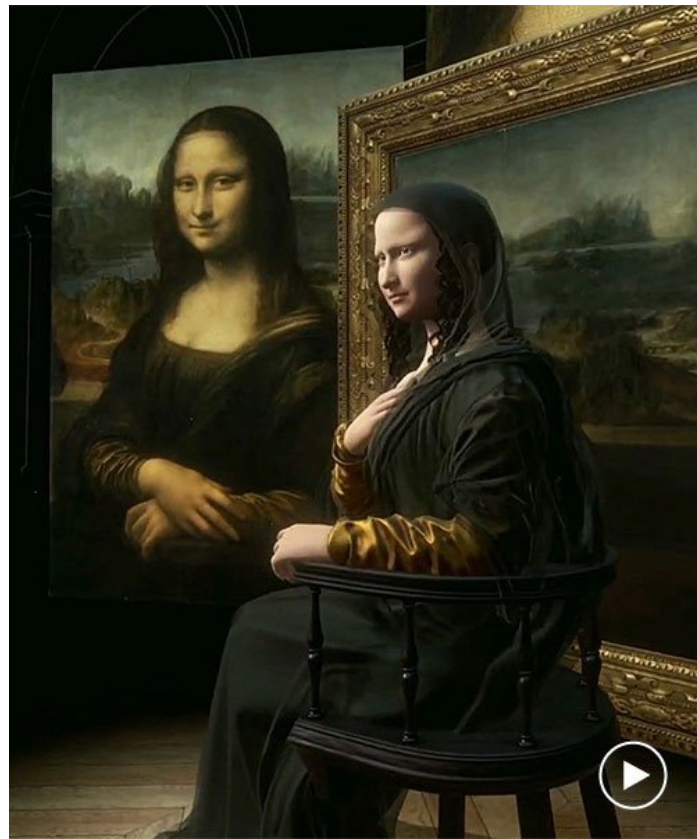
MELDEN

WEITER

www.duolingo.com



www.teachthought.com



[https://www.viveport.com/apps/18d91af1-9fa5-4ec2-959b-4f8161064796/Mona Lisa: Beyond the Glass/](https://www.viveport.com/apps/18d91af1-9fa5-4ec2-959b-4f8161064796/Mona_Lisa:_Beyond_the_Glass/)



<https://www.youtube.com/watch?v=bEp-BmbG6N0>

<https://www.oculus.com/experiences/gear-vr/1358025144231073/>

Visitors also want to get involved in museums, they want to comment and enter into an active dialogue. And sometimes they also want to generate content.

Nina Simon, The Participatory Museum (Santa Cruz 2010)

Exhibition
„Manet
Sehen“ in the
Hamburg
Kunsthalle

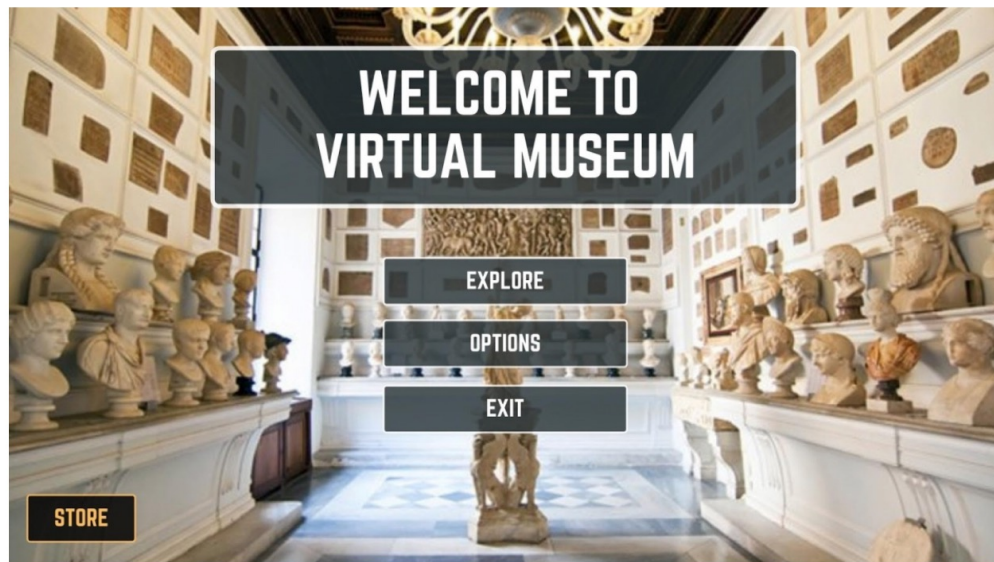


Deutsches Museum Munich



Interaction is not easy to implement in traditional museums due to a lack of staff and for conservation reasons - but it is in virtual museums!

Unleash the power of a virtual museum



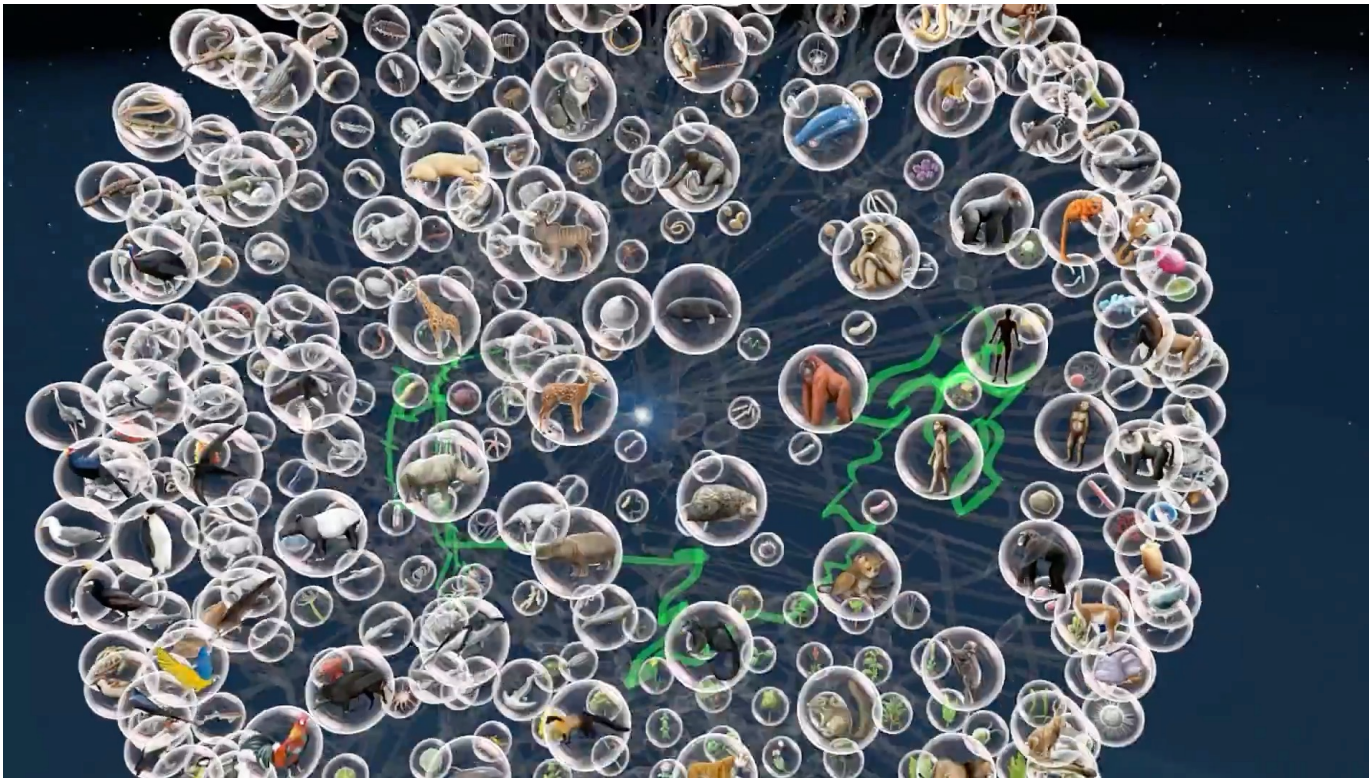
With Unity or Unreal Engine, a virtual museum can be developed to serve multiple users allowing for content segmentation, better user experience, tracking opportunities, and monetization.

When built as an application, a virtual museum is able to transform the experience of a physical museum into a digital environment providing more exclusive services that go beyond just a database of images on a website or device.

Within the virtual museum app, users are not only able to see the world's heritage and history but also interact with it on multiple perception levels, especially in the case of a Virtual Reality (VR) museum.

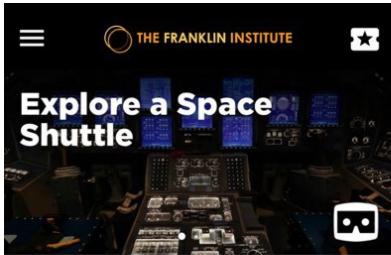
<https://3d-ace.com/press-room/articles/digitize-artifacts-and-secure-world-heritage-virtual-museum>

Muséum National d'Histoire Naturelle (2018)



<https://www.youtube.com/watch?v=Mp1G5ZFp2IA&t=99s>

Franklin Institute in Philadelphia (2016)



Space Shuttle Endeavour's Flight Deck

2:00 min

Explore the Endeavour's flight deck in this virtual reality video. Extra lighting highlights the many controls in the space shuttle Endeavour's flight deck. The shuttle's crew had to master each one in order to successfully complete missions to space and back. Up to four astronauts occupied this area during takeoff and landing.



Nationalmuseum in Helsinki (2018)



<https://www.youtube.com/watch?v=9EwAChGhag8>

Peterson Automotive Museum in Los Angeles (2018)



<https://www.youtube.com/watch?v=DdM786ei1a8&t=102s>

Tate Modern in London (2017)



<https://www.youtube.com/watch?v=n1M0BohEzqE>



Kremer Collection Museum (2018)



<https://www.youtube.com/watch?v=KWutGZf9wus>

1. DIGITAL AND VIRTUAL MUSEUMS

Definition

Types of Virtual Museums

Good Practice Examples

Museum Communication
on the WWW

2. INTERACTION

Augmented Reality

Natural Interaction

Gamification

Crowd Sourcing

Usability

3. DATA MANAGEMENT AND SCIENTIFIC PRACTICE

Legal requirements

Research data

Ethical implications



1. DIGITAL AND VIRTUAL MUSEUMS





„A virtual museum is a digital entity that draws on the characteristics of a museum, in order to complement, enhance, or augment the museum experience through personalization, interactivity and richness of content.

Virtual museums can perform as the digital footprint of a physical museum, or can act independently, while maintaining the authoritative status as bestowed by ICOM in its definition of a museum.”

<http://www.v-must.net/virtual-museums/what-virtual-museum>

http://www.v-must.net/sites/default/files/D3.1_update.pdf





„The word "museums" includes all **collections open to the public**, of artistic, technical, scientific, historical or archaeological material, including zoos and botanical gardens, but excluding libraries, except in so far as they maintain **permanent exhibition rooms.**”

http://archives.icom.museum/hist_def_eng.html



Boston Museum of Science



„ICOM shall recognise as a museum any **permanent institution** which conserves and displays, for purposes of a study, education and enjoyment, collections of **objects of cultural or scientific significance.**“

http://archives.icom.museum/hist_def_eng.html



Depot of the Berlinische Galerie



„A museum is a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits **the tangible and intangible heritage of humanity and its environment** for the purposes of education, study and enjoyment.“

http://archives.icom.museum/hist_def_eng.html



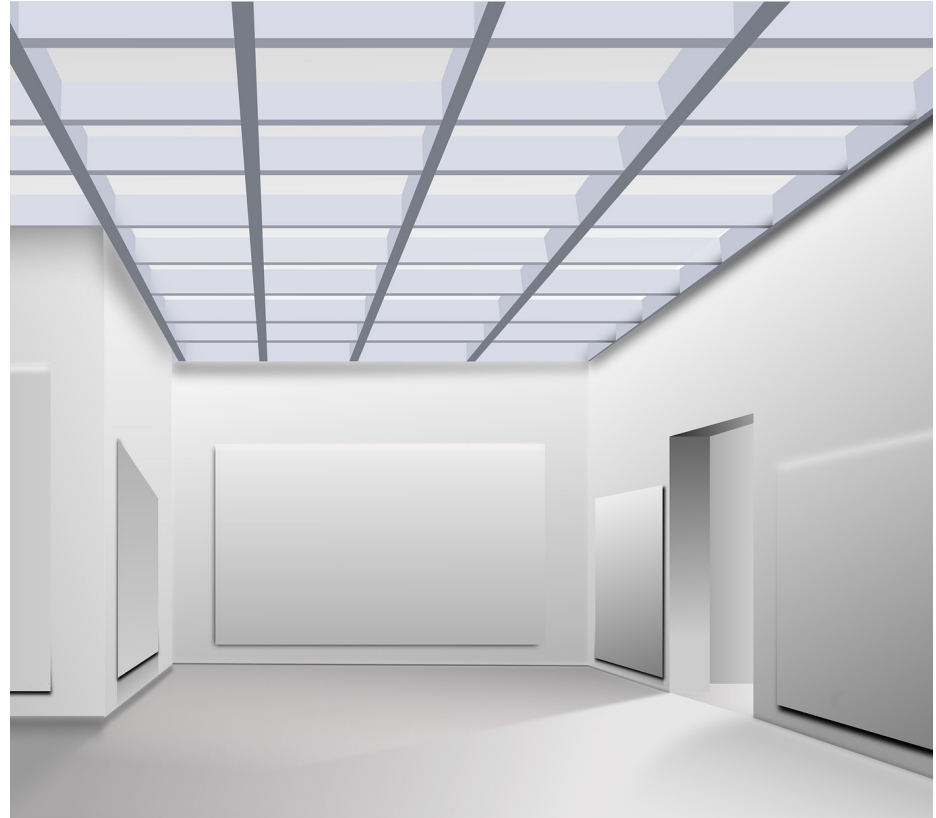
GRIMM's World Kassel



„Museums are democratising, inclusive and polyphonic spaces for critical dialogue about the pasts and the futures.

Acknowledging and addressing the conflicts and challenges of the present, they hold artefacts and specimens in trust for society, safeguard diverse memories for future generations and guarantee equal rights and equal access to heritage for all people.”

<http://icom.museum/en/activities/standards-guidelines/museum-definition/>

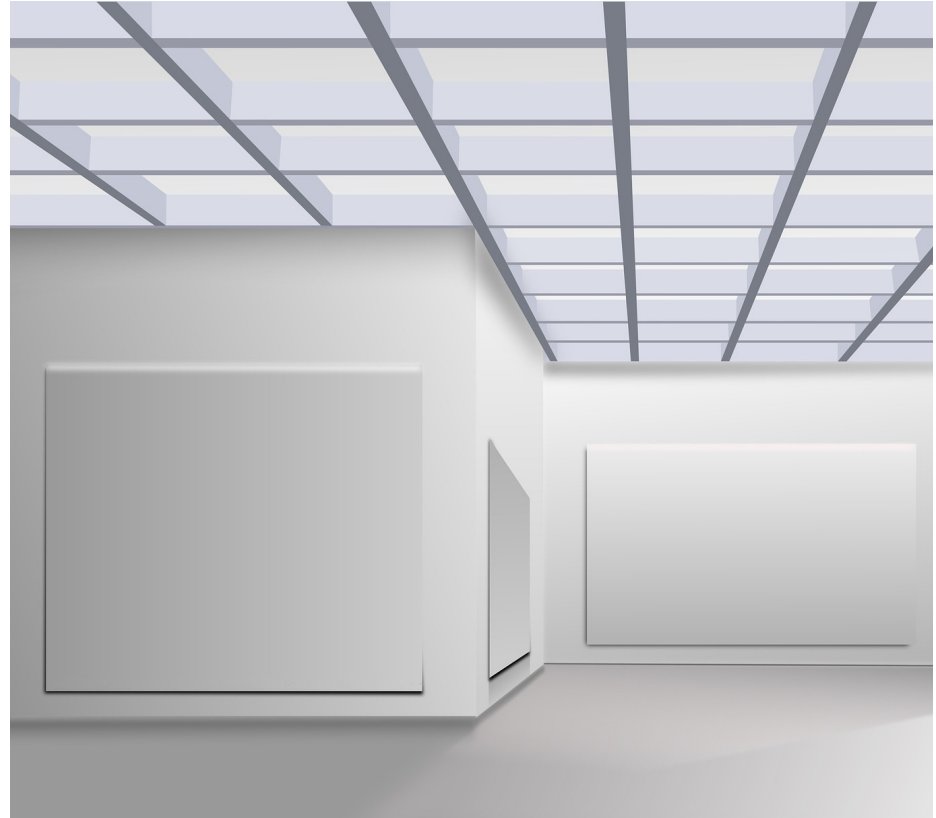




„Museums are not for profit.

They are participatory and transparent, and work in active partnership with and for diverse communities to collect, preserve, research, interpret, exhibit, and enhance **understandings of the world**, aiming to contribute to human dignity and social justice, global equality and planetary wellbeing.”

<http://icom.museum/en/activities/standards-guidelines/museum-definition/>





„In tandem with the ICOM mission of a physical museum, the virtual museum is also committed to **public access**; to both the **knowledge systems** imbedded in the collections and the systematic, and coherent organization of their display, **as well as to their long-term preservation**.

As with a traditional museum, a virtual museum can be **designed around specific objects** (akin to an art museum, natural history museum), **or** can consist of **new exhibitions** created from scratch (akin to the exhibitions at science museums).”

<http://www.v-must.net/virtual-museums/what-virtual-museum>



EUseum demo (2014)



„Moreover, a virtual museum can refer to the on site, mobile or World Wide Web offerings of traditional museums (e.g., displaying digital representations of its collections or exhibits); or can be born digital content such as net art, virtual reality and digital art.

Often, discussed in conjunction with other cultural institutions, a museum by definition, is essentially separate from its sister institutions such as a library or an archive.”

<http://www.v-must.net/virtual-museums/what-virtual-museum>



<https://www.digitalmeetsculture.net/article/croc-simulates-state-hermitage-museums-jupiter-hall-in-virtual-reality/>

A virtual museum is

1. a digital entity with characteristics of a museum (see definition ICOM)

d.i.

- public access to the embedded knowledge systems
- systematic and coherent organisation of its presentation
- long-term preservation of the exhibition.

2. a grouping around specific collection items or newly created exhibitions with reference to digital content of physically existing museums or newly created digital components.





The traditional core tasks of a museum:

- Collecting
- Preserving
- Research
- Documenting
- Exhibiting
- Communicating

also apply to virtual museums!





„Virtual museums are usually, but not exclusively **delivered electronically** when they are denoted as online museums, hypermuseum, digital museum, cybermuseums or web museums.”

<http://www.v-must.net/virtual-museums/what-virtual-museum>





The visitor numbers of traditional museums depend heavily on their web presence!

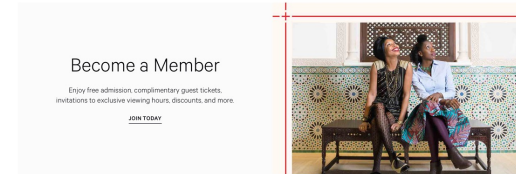
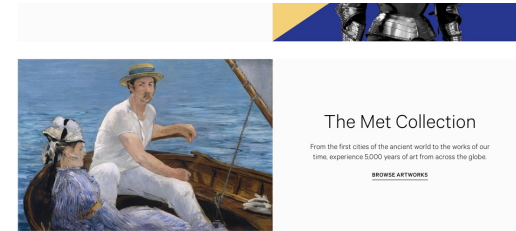
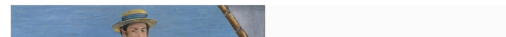
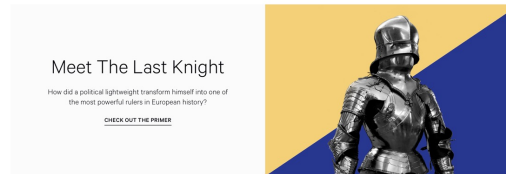
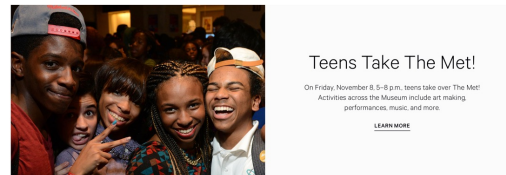
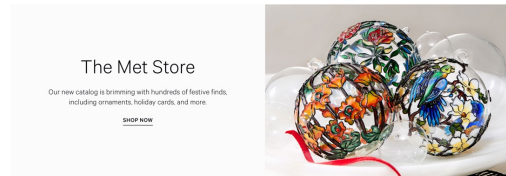
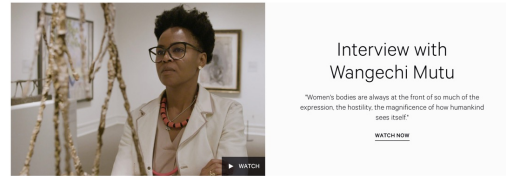
Ken Johnson, No Detail Goes Unnoticed When Art Is a Click Away, The New York Times Jan. 30, 2015, Section C, Page 27

https://www.nytimes.com/2015/01/30/arts/design/art-museums-are-increasingly-adding-their-collections-online.html?_r=0

Hubertus Kohle, Museen digital. Eine Gedächtnisinstitution sucht den Anschluss an die Zukunft (Heidelberg 2018):

<https://heiup.uni-heidelberg.de/catalog/book/365>

<https://weblium.com/blog/10-best-museum-website-examples/>



<https://www.metmuseum.org>



„A digital museum is a digital information system, often found on the WWW, which has combined digital reproductions of exhibits under museum objectives. As a rule, the real collection objects are not only formally indexed, but also described in terms of content.“

https://de.wikipedia.org/wiki/Digitales_Museum

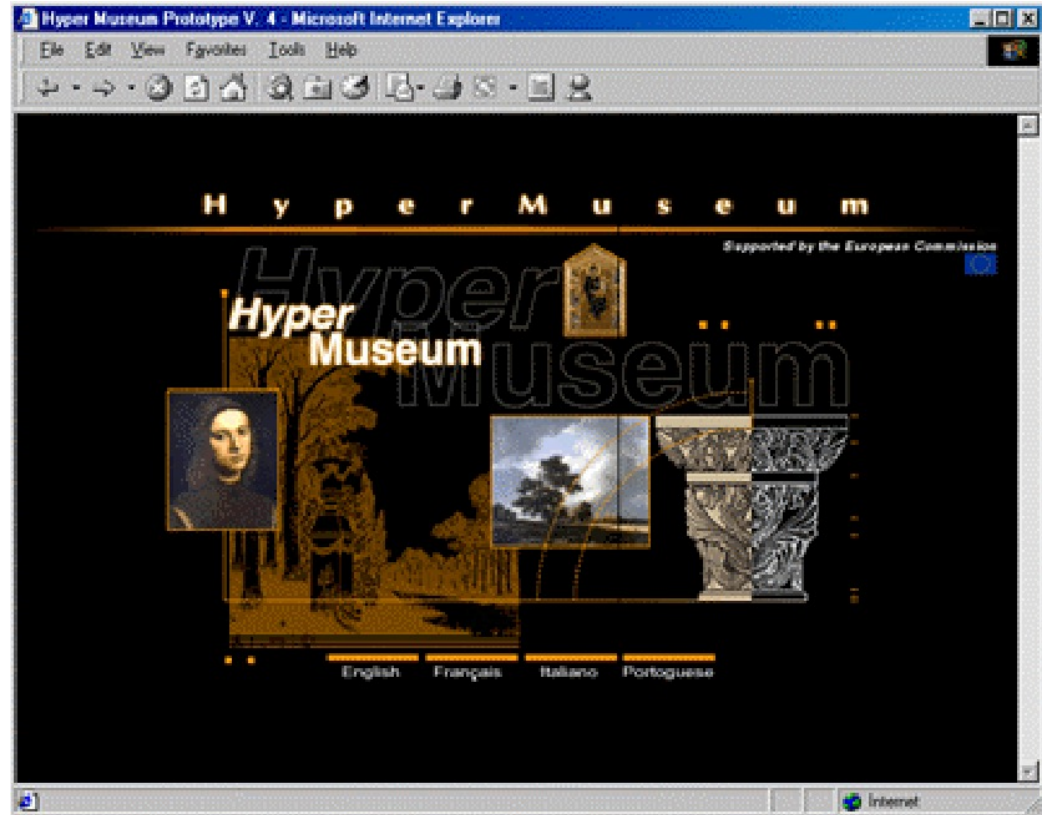
<https://sammlungen.uni-goettingen.de>

The screenshot shows the 'SAMPLUNGSPORTAL' of the Georg-August-Universität Göttingen. At the top, there are navigation links for 'Sammlungen', 'Objektgattungen', and 'Historie', along with a search bar and a 'Suchen' button. Below the search bar, there is a featured image of a 'Elektrophor' (electrophorus) with the text 'Lebensbeleg mit Lichtenbergfigur um 1780, Foto: Manfred Mahn'. The main content area is titled 'Wissenschaftliche Sammlungen der Georg-August-Universität Göttingen' and includes a quote: '„Akademische Kabinette, deren gänzliche Bestimmung dahin abzweckt, dass sie nicht zum Prunk, sondern lediglich zum Gebrauch, zur Untersuchung und zum Unterricht dienen sollen.“'. Below the quote, there is a paragraph describing the university's collections and a small portrait of Georg Christoph Lichtenberg. To the right, there is a map titled 'Lage der Sammlungen im Stadtgebiet' showing the location of the collections in Göttingen. At the bottom, there is a grid of six categories: 'Objektgattungen', 'Kulturwissenschaften', 'Naturkunde', 'Apparate und Modelle', 'Medizin und Anthropologie', and 'Texte und Textträger'. A sidebar on the right lists 'Objektgattung' categories with their respective counts, such as 'Architekturelement (13)', 'Arzneimittel/Droge (216)', and 'Computer (49)'. The page also includes a 'Merkliste' and 'Anmelden' button at the top right.



A hypermuseum represents a personalised collection of multimedia objects from a museum's online offering that can be saved as a new multimedia document (website, PowerPoint presentation, hypertext or Word document, etc.).

<http://www.hpermuseum.com>





A cyber museum exists only in cyberspace or on the internet and has no physical counterpart.



<https://www.daz3d.com/gallery/images/75230/>



STATION 1

Startseite Raum 2: Digitalisierung von Kulturgütern / Station 1: Digitalisierung verschiedener Medien

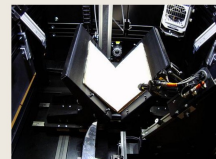
VERFAHREN ZUR DIGITALISIERUNG VON KULTURGÜTERN WIE KOMMEN ALTE FILME UND TONDOKUMENTE INS NETZ?

Das Zeitalter der Digitalisierung bringt unter anderem auch die Möglichkeit mit sich, Kulturgüter durch verschiedene digitale Medien zu vermitteln. Neben verschiedenen Textsorten können auch Bilder, Objekte sowie Audio- und Videodateien zugänglich gemacht werden. Die Digitalisierung von Texten mittels OCR, Double Keying oder Handwritten Text Recognition wird als Technik zur Bereitstellung von retrodigitalisierten Wörterbüchern in Raum 1/Station 2 erläutert. Im Folgenden werden Image-Digitalisierung, Digitalisierung von Audio- und Videodateien sowie die Digitalisierung dreidimensionaler Objekte beschrieben

(Autor: Nicolas Schenk, 30.09.2015)

Image Digitalisierung

Was bedeutet Digitalisierung eigentlich? Laut Melissa Terras versteht man darunter die Überführung eines analogen Signals oder Codes in ein digitales Signal oder Kode (2012: 47). Zum vollständigen Digitalisierungsprozess gehören das Erfassen, das Aufbereiten und das Speichern analoger Informationen auf digitalen Medien sowie die Erzeugung von Metadaten und die Langzeitsicherung.



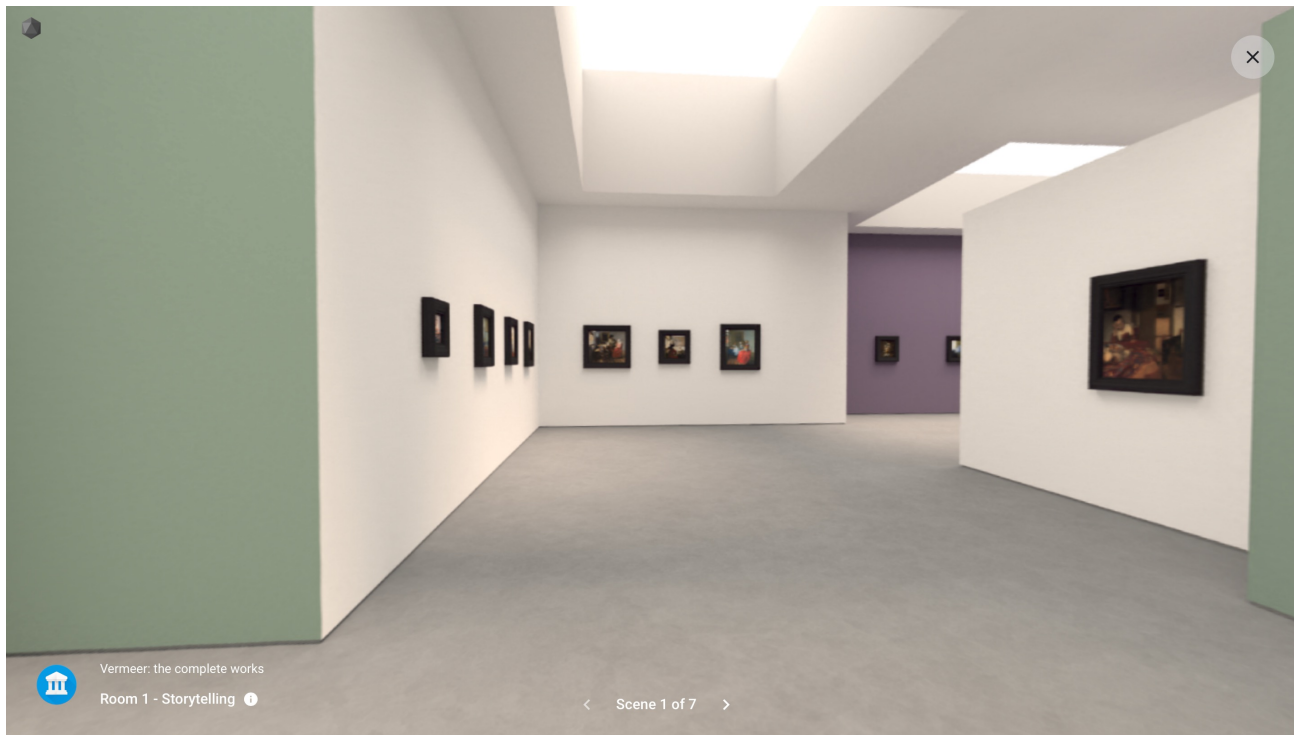
Scannerbot der Sächsischen Landesbibliothek - Staats- und Universitätsbibliothek Dresden (Photo: Kay Körner, CC BY-SA 2.5).

Unter Image-Digitalisierung versteht man allgemein das Scannen und Fotografieren von Bildern. Die Qualität der gescannten bzw. fotografierten Bilder sollte dem Zweck der Digitalisierung entsprechend ausreichend hoch sein. Generell sollten die Blätter bzw. Seiten oder zu digitalisierenden Objekte mit einem leicht umlaufenden Rand abgebildet werden, damit erkennbar ist, dass nichts von der Vorlage abgeschnitten wurde. Grundsätzlich werden zwei Arten von Digitalisaten unterschieden: Der digitale Master, der als Grundlage für alle weiteren Prozesse dient, und Derivate für die weitere Nutzung, die meist komprimierte Kopien des Masters sind (z.B. zur Darstellung im Web). Da der

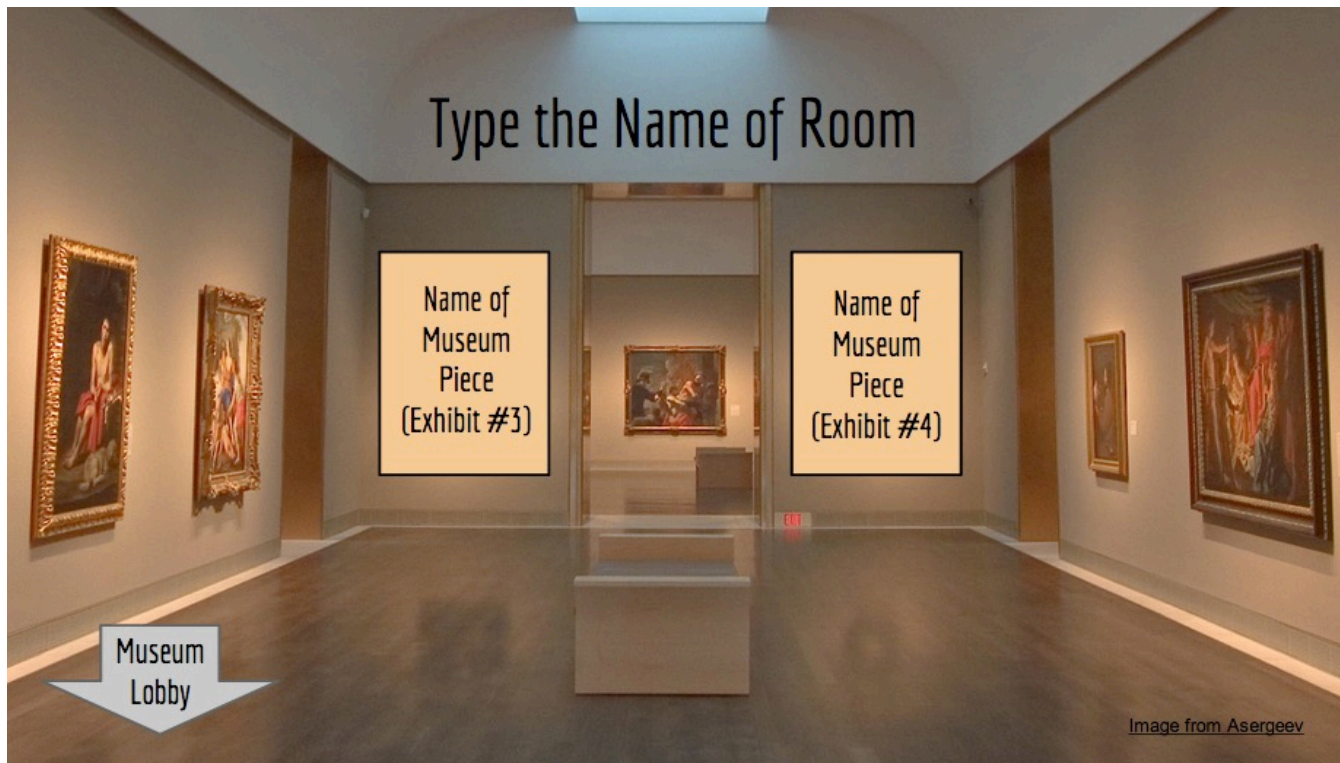
<http://dhmuseum.uni-trier.de>



ARTSANDCULTURE.GOOGLE.COM (Android or iOS App)



EXHIBITIONS AS POWERPOINT-FILE



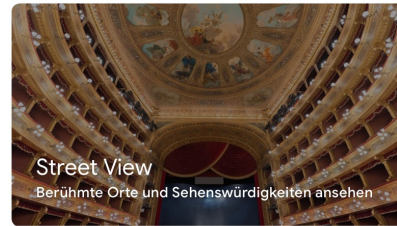
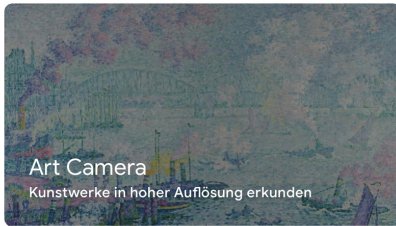


ARTSANDCULTURE.GOOGLE.COM

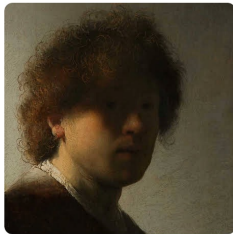
☰ Google Arts & Culture

Startseite Erkunden In der Nähe Profil 🔍 👤

Höhepunkte



Kategorien



Künstler
9.480 Künstler



Medien
197 Medien



Kunstrichtungen
127 Kunstrichtungen



Historische Ereignisse
622 historische Ereignisse



Historische Persönlichkeiten
7.543 historische Persönlichkeiten

Nach Zeit und Farbe erkunden



ARTSANDCULTURE.GOOGLE.COM



<https://www.youtube.com/watch?v=u50k9oe15C8>



GOOGLE ARTS & CULTURE

(<https://artsandculture.google.com>)

☰ Google Arts & Culture

Startseite

Erkunden

In der Nähe

Profil



Jeden Tag etwas Neues erfahren

Die besten Geschichten und empfohlenen Inhalte finden, von Experten ausgewählt

OK

ARTIST'S LIVES

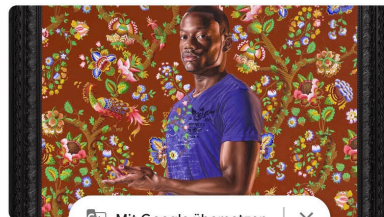
The Scandalous Portraits of Élisabeth Louise Vigée Le Brun

Meet the painter who shocked the 18th-century French art world



ART MYSTERIES

The Most Stolen Artwork of All Time



SPOTLIGHT ON

Discover Kobindo Wiley



HISTORY IN FOCUS

1968: The Year That Changed America



Mit Google übersetzen





Caminos de Viento

Carlos Jacanamijoy 1999

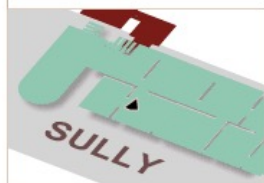
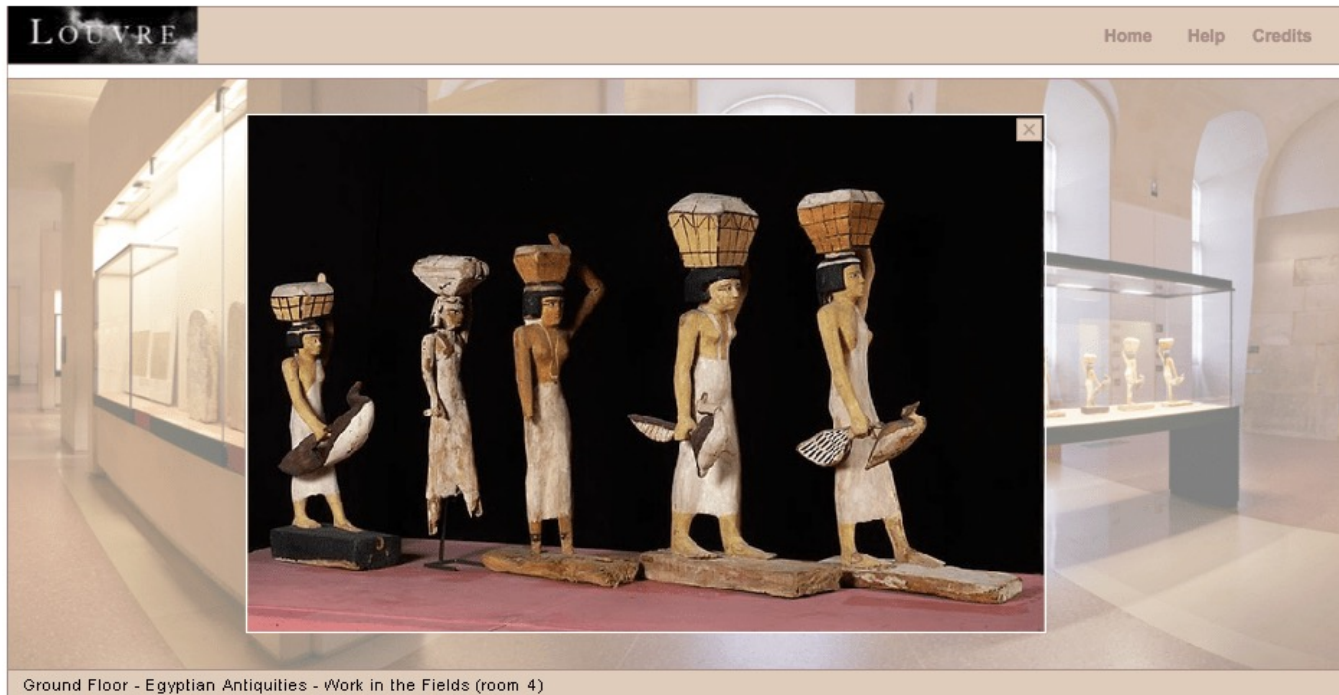


Museum of Contemporary Art Bogotá
Bogota, Kolumbien

Su ancestro indigena se ha ido apoderando del espacio pictórico de [Jacanamijoy](#), cada una de sus obras es una conexión con las fuerzas emanadas de la madre tierra que se concretan en atmósferas y signos llenos de color.







Bearer of offerings
12th Dynasty, c. 1950 BC
Assiut, cemetery
Painted ficus wood
E 11990

[more](#)

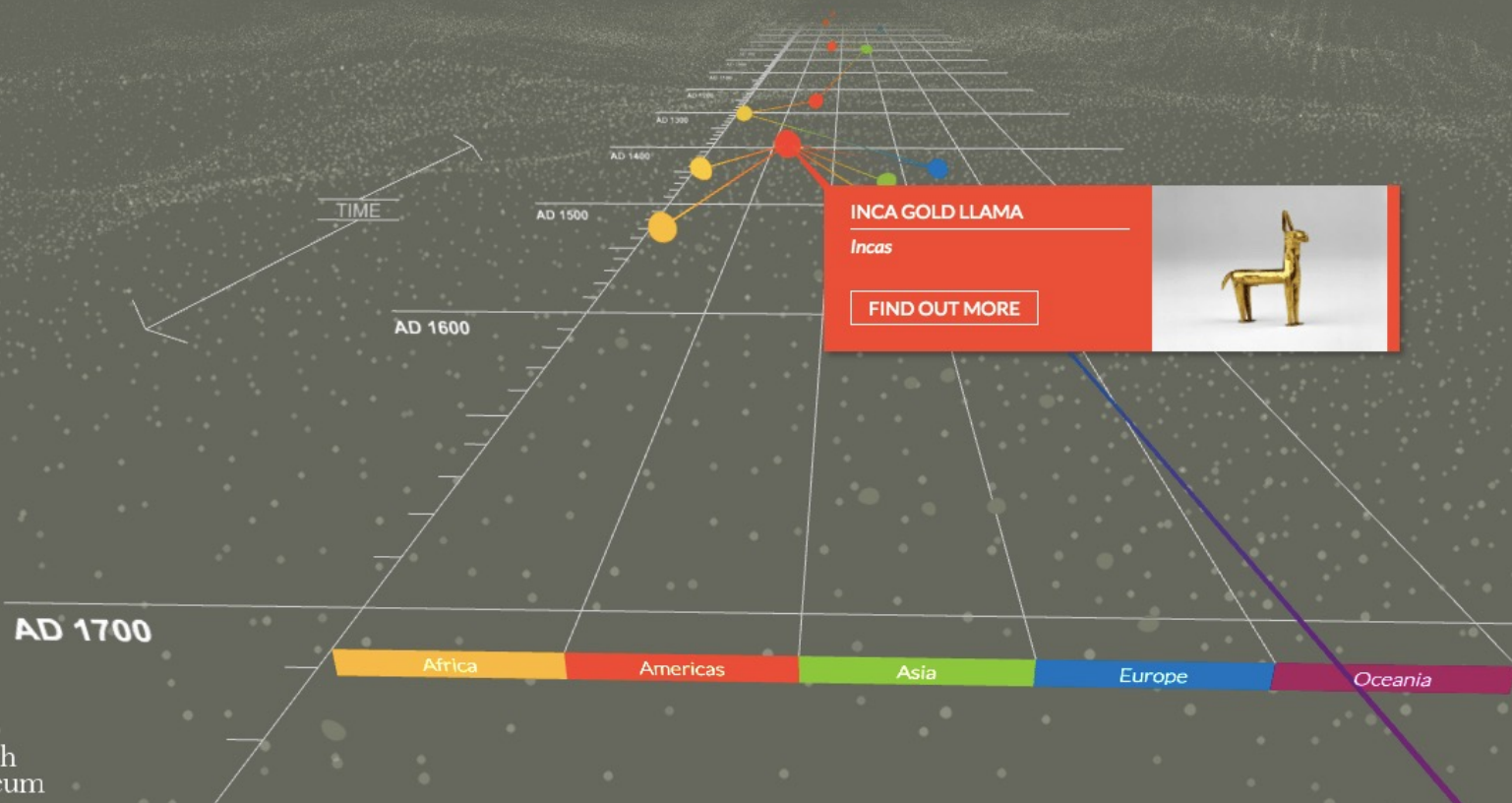


ARTSANDCULTURE.GOOGLE.COM (Google Street View)

The screenshot displays the Google Arts and Culture interface for the British Museum. The main view is a 360-degree Street View of the Great Court, featuring the iconic glass and steel dome. The interface includes a navigation panel on the left with a compass, zoom controls, and a floor plan overlay. A 'Levels' dropdown is set to 'Ground floor'. A 'Hide Floorplan' button is visible in the top right. At the bottom, a horizontal carousel of 14 museum items is shown, including a gold coin, a golden crown, a sword, a vase, a terracotta jar, a golden chalice, a stone tablet, a green relief, a black vase, a white statue, a white bust, a bronze figure, a white jug, and a stone relief. The bottom navigation bar contains 'Share', 'Compare', 'Saved', 'Discover', and '104 Museum View Items'. The Google logo is in the bottom right corner.



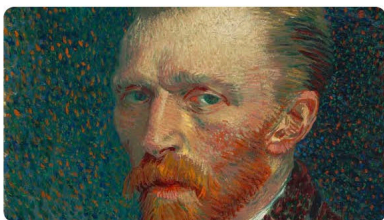
THE MUSEUM OF THE WORLD



-
- Art and design
- Living and dying
- Power and identity**
- Religion and belief
- Trade and conflict

Empfohlene Geschichten

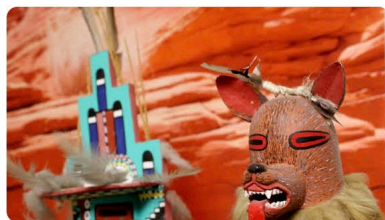
[Alle ansehen](#)



ART IN BRIEF

Vincent van Gogh

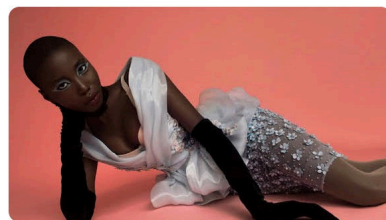
Learn more about the post-impressionist painter



AROUND THE WORLD

Dolls of the World

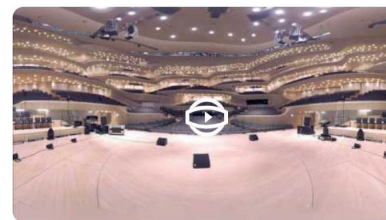
How the world's favourite toy looks on different continents



VIRTUAL EXPLORER

Explore Foto Museo Cuatro Caminos

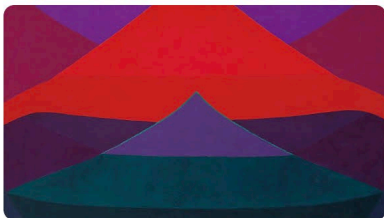
Discover amazing photography from Mexico



VIRTUAL EXPLORER

The Elbphilharmonie Hamburg in 360°

Experience a cultural landmark where all music meets



ART IN BRIEF

Meet Yoo Youngkuk

Discover the Korean artist's abstract works



CULTURE IN BRIEF

Angkor Wat in Cambodia

Discover one of the largest religious monuments in the world



LITERARY LIVES

Explore Virginia Woolf's London

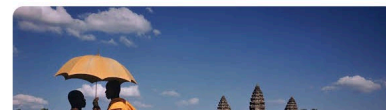
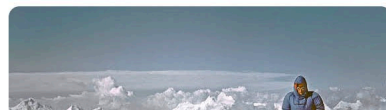
Get an insight into the places that inspired the author



CONTEMPORARY ART

Ming Wong: Next Year

Discover the work of the Singaporean artist





MUSEUMS DIGITAL

- Digitisation of the collections
- Digital analysis of the collection objects
- Collection Management, Museum Information Systems
- Virtual exhibitions

s. Master Programm „Digitale Denkmaltechnologien“ in Bamberg / Coburg



[www.cam.ac.uk/news/museum-trials-digital-digging-app]

- L. Manovich, The language of new media (Cambridge MA 2001).
R. Parry (ed.), Museums in a Digital Age (London / New York 2010).
W. de Jager, Virtual reality and the museum of the future, in: europeana blog:
<http://blog.europeana.eu/2013/12/virtual-reality-and-the-museum-of-the-future>

A First Look



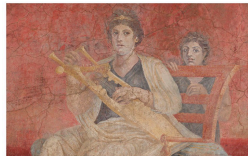
Collection Highlights

Browse collection highlights selected by curators from the Museum's seventeen curatorial departments.



Open Access Artworks

Enjoy more than 406,000 hi-res images of public-domain works from the collection that can be downloaded, shared, and remixed without restriction.



Greek and Roman Art at The Met

Discover Greek and Roman art in all of its complexity and resonance, with more than 17,000 art objects spanning six millennia.

Spotlight on the Collection



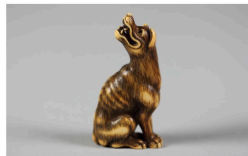
Ellsworth Kelly

Enjoy the simple shapes and bold colors of the American artist Ellsworth Kelly, whose career spanned nearly seventy years.



Charles Sheeler Photographs

Browse through a selection of this leading American artist's photographs—including pictures of the took of objects at The Met.



Netsuke

Browse more than 1,000 examples of netsuke—ornately carved miniatures worn as part of traditional Japanese dress.

Explore



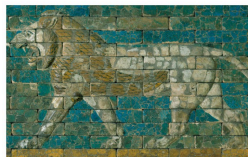
MetCollects

MetCollects celebrates works of art new to the Museum's collection through the fresh eyes of photographers and the enthusiastic voices of leading scholars and artists.



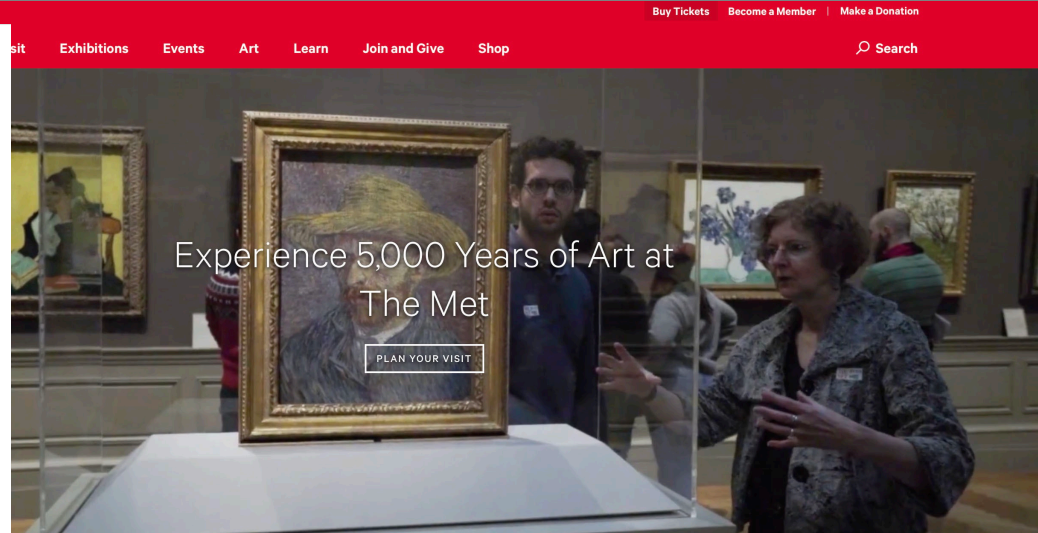
Timeline of Art History

The Heilbrunn Timeline of Art History pairs essays and works of art with chronologies to tell the story of art and global culture through The Met collection.



Protecting Cultural Heritage

Director Max Hollein reflects on the multiple roles of The Met and the ways in which he will help lead the Museum on issues of cultural heritage.



Exhibitions across our three locations.

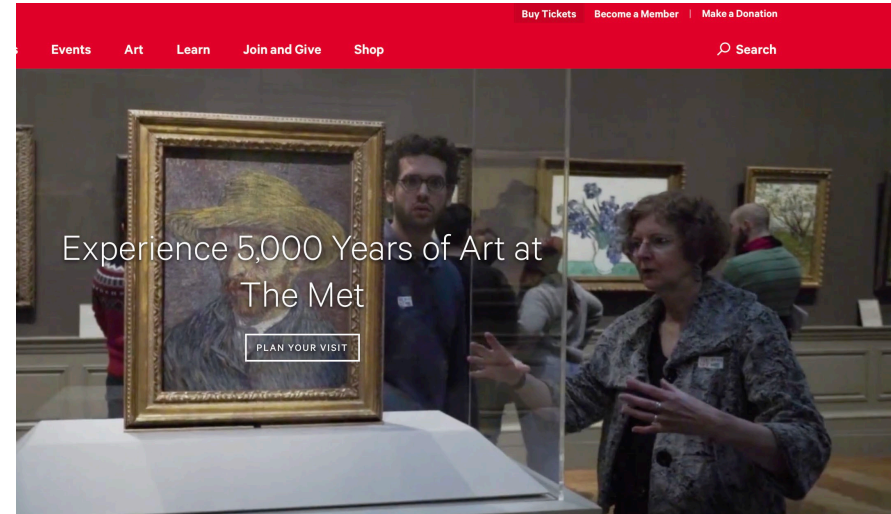
[VIEW ALL EXHIBITIONS](#)

https://de.wikipedia.org/wiki/Digitales_Museum mit Liste Virtueller Museen



DIGITAL MUSEUMS

- Websites with hyperlinks and video files
- 360° panoramas
- Information geared to different user groups
- Individual experience is in the foreground
- High-gloss photos of the collection objects
- Contextualisation through TimeLine, maps, cultural history essays, interviews



three locations.

[VIEW ALL EXHIBITIONS](#)

https://de.wikipedia.org/wiki/Digitales_Museum mit Liste Virtueller Museen

Hubertus Kohle, Museen digital: Eine Gedächtnisinstitution sucht den Anschluss an die Zukunft, Heidelberg 2018



MUSEUM PORTALS

are web portals (virtual platforms) that bring together and structure information on a specific topic; sometimes also application systems that bundle existing museum databases under a common research interface. Such overarching museum documentation, however, presupposes the use of databases and the use of common standards for the acquisition and digitisation of collection objects.

www.museumaktuell.de/index.php?site=willkommen&lang=DE

www.museum-digital.de

www.deutsche-digitale-bibliothek.de

www.europeana.eu/portal/de

www.bildindex.de

www.digicult-verbund.de/de



ADVANTAGES OF DIGITAL MUSEUMS

- Global availability
- Pars pro toto effect
- Networking (possibility of linking)
- The object becomes a source of information
- Individualisation
- Interaction
- Simulation









Disadvantage: Rapid obsolescence



MEMORIALS: ANNE FRANK HOUSE

Vorderhaus

Hinterhaus

-  Bücherschrank →
-  Diele
-  Otto, Edith und Margot
-  Anne und Fritz
-  Waschraum
-  Hermann und Auguste
-  Peter
-  Dachboden



MEMORIALS: ANNE FRANK HOUSE

<https://annefrankhousevr.com>



<https://www.youtube.com/watch?v=HCFUuyi=llc>



LOST PLACES: TITANIC

<https://www.oculus.com/experiences/rift/1045155438855839/>
https://store.steampowered.com/app/741430/Titanic_VR/



https://www.youtube.com/watch?v=X4OJI_J9I5Y

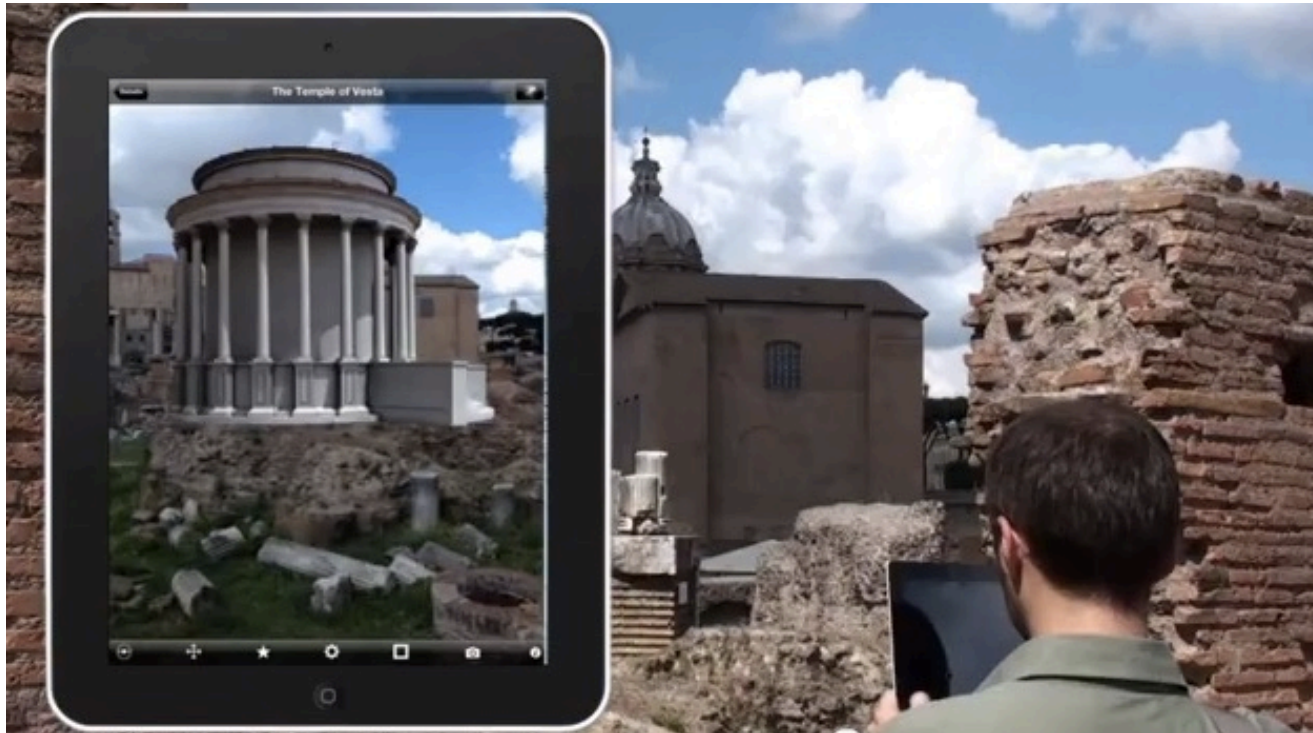


2. INTERACTION





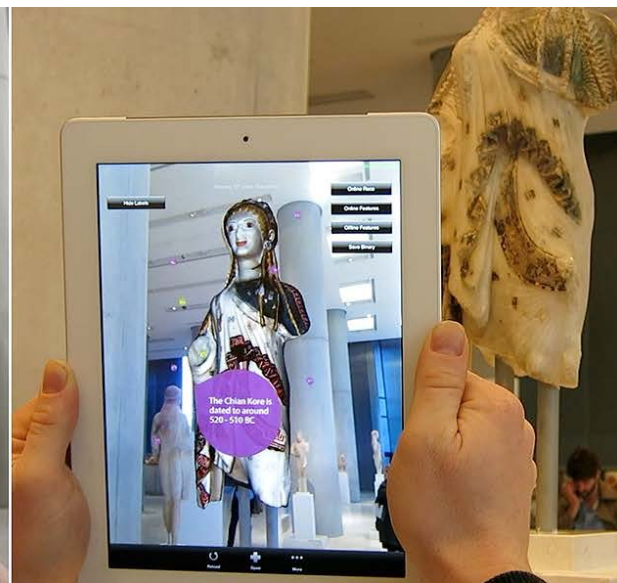
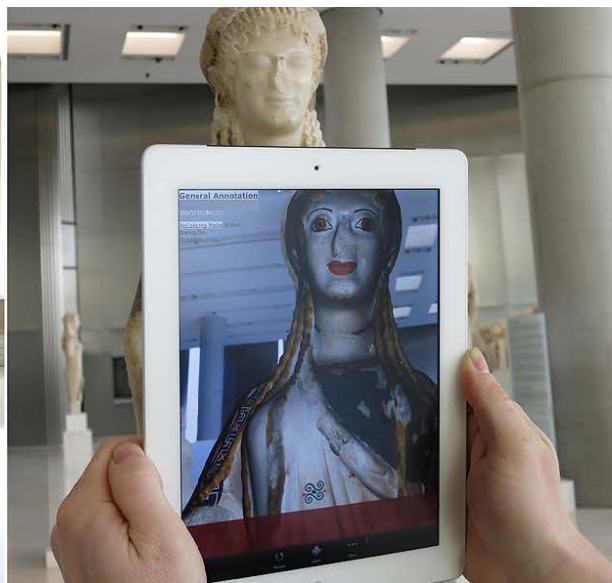
AUGMENTED REALITY



Lucio Tommaso De Paolis –
Antonio Mongelli (Eds.),
Augmented and Virtual
Reality, Second International
Conference, AVR 2015 Lecce,
Italy, August 31 – September
3, 2015 Proceedings
(Heidelberg 2015)



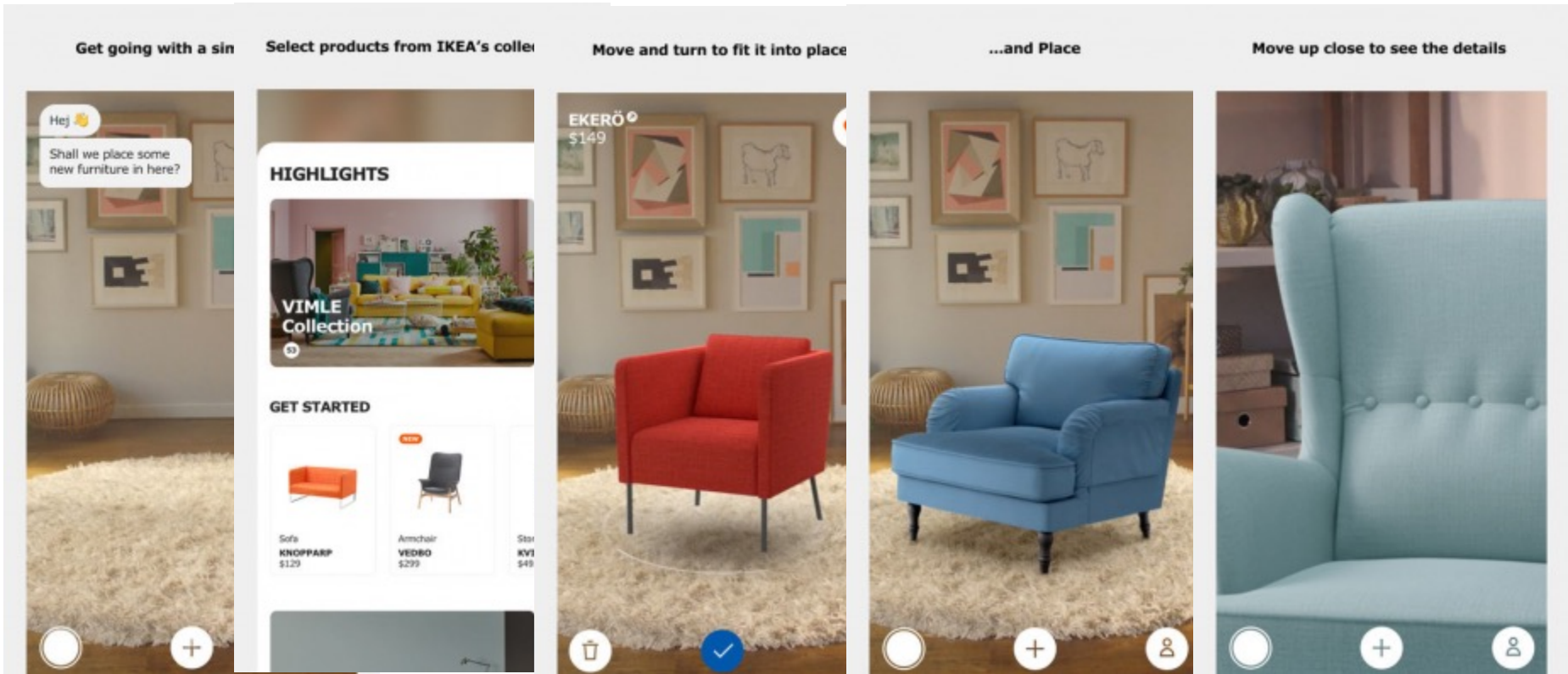
AUGMENTED REALITY



<http://www.chessexperience.eu>



https://www.apple.com/v/mac-24/a/images/overview/ar_router_cdp4z6dprhny_large_2x.jpg



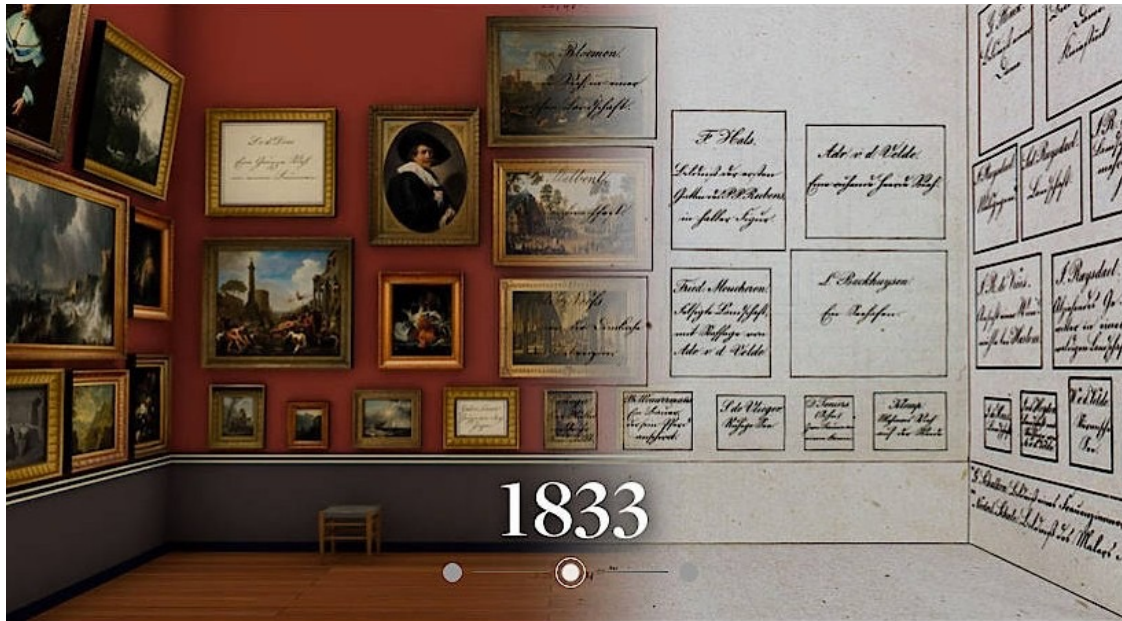
<https://apps.apple.com/de/app/ikea-place/id1279244498>



<https://demodern.de/projekte/ikea-vr-showroom>



Time Travel. The Städel Museum Frankfurt in the 19th Century





ETRUSCANNING

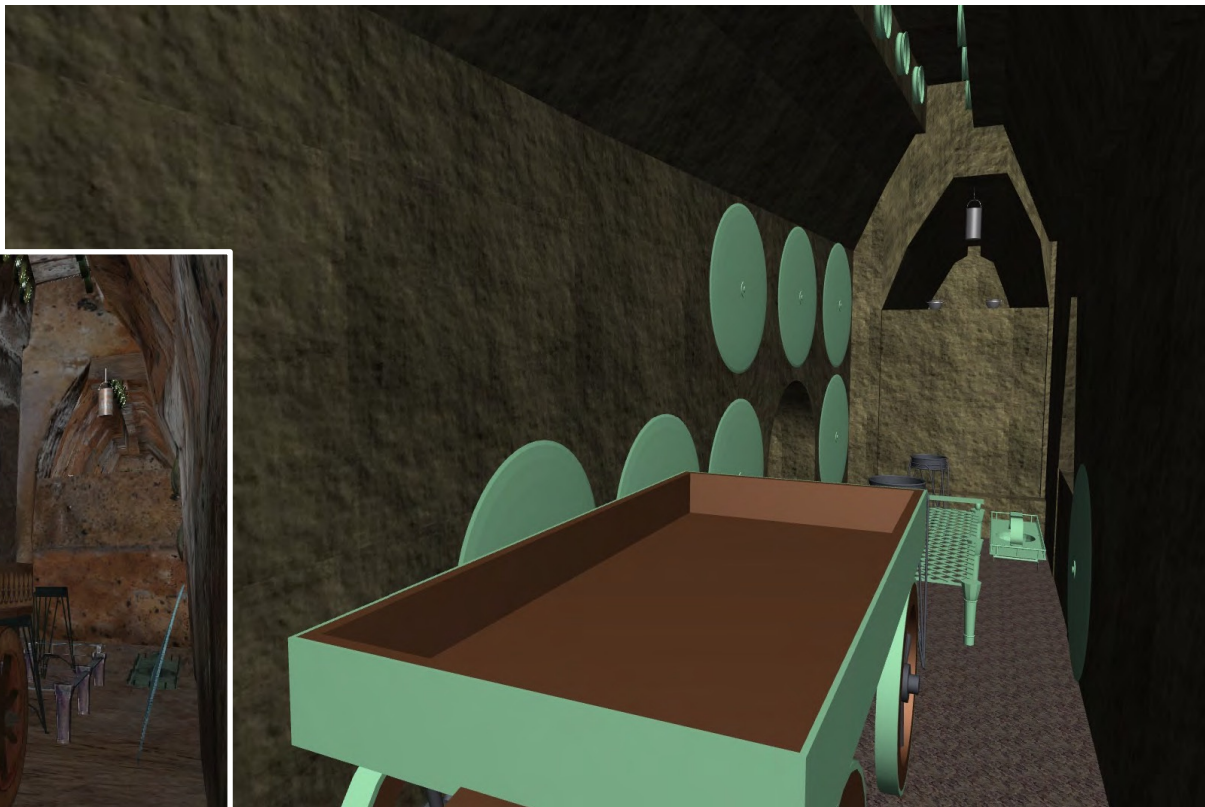


Cerveteri, Etruscan elite tomb (so-called Tomba Regolini-Galassi), excavated in 1836, Finds in the Mus. Vaticani

Project of the CNR-ITABC & Visual Dimension
(<http://regolinigalassi.wordpress.com/>)

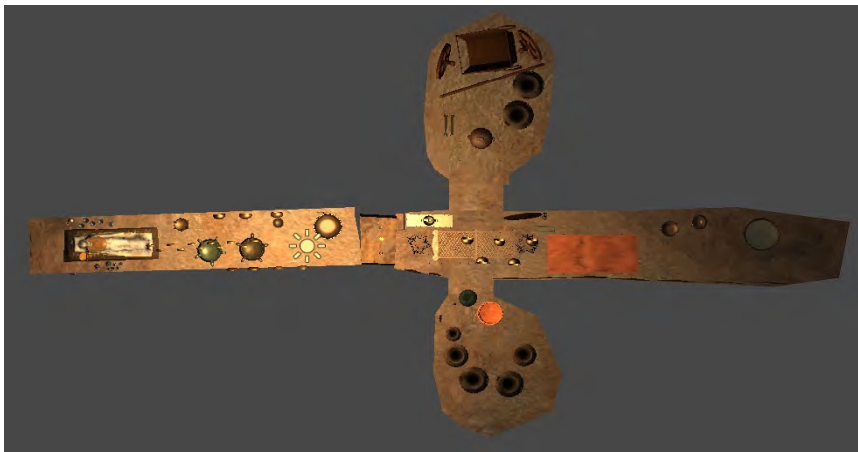


ETRUSCANNING



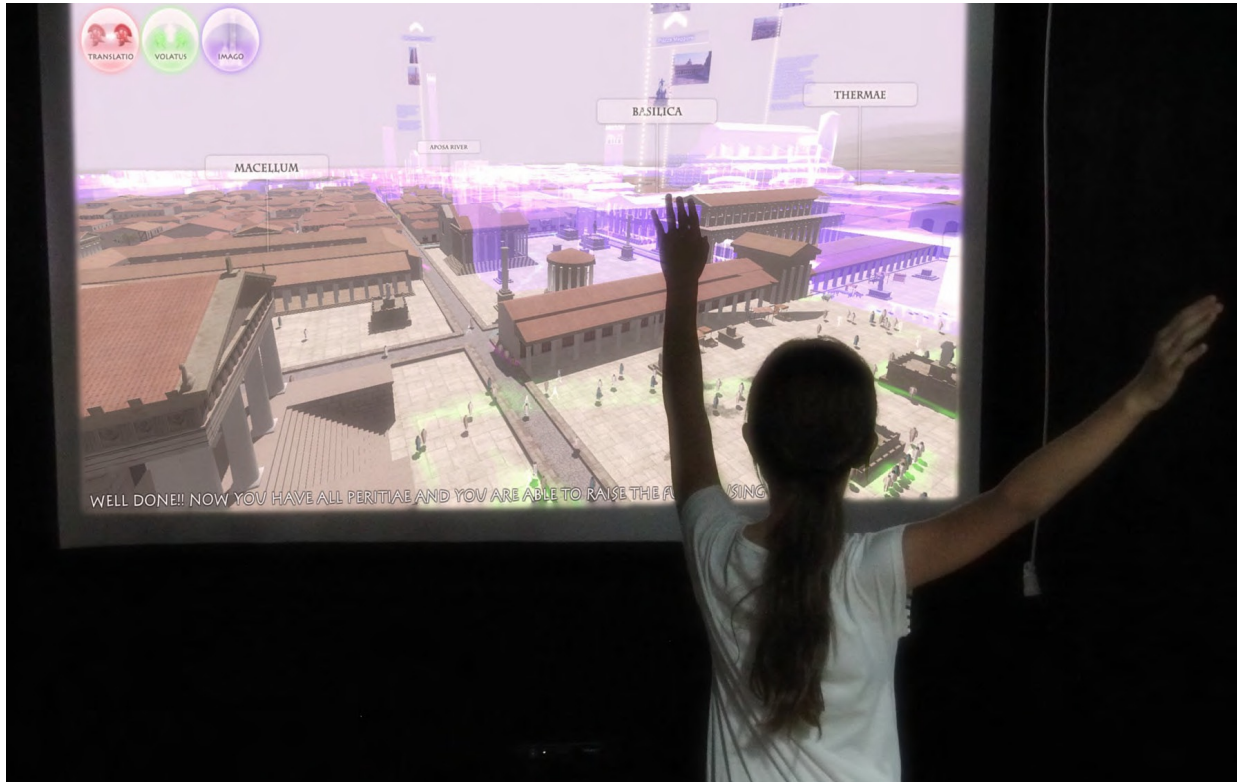


TOMBA
REGOLINI-
GALASSI



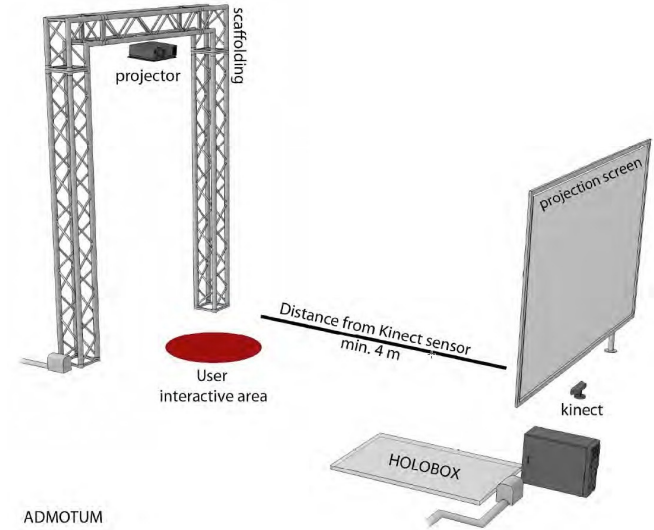


Installation in Amsterdam und Leiden



Interactive Bologna (Imago Bononiae)

<http://www.digitalheritage2013.org/imago-bononiae/>,
www.youtube.com/watch?v=mm08iplSfLA



AdMotum in the exhibition
Keys2Rome

<http://vimeo.com/109251310>



Permanente Installation in den Vatikanischen Museen



Interaktive *oscillum*
(Allard Pierson
Museum)



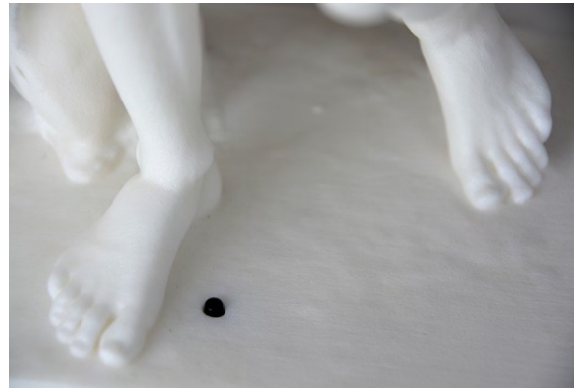


Rome,
Mercati
Traianei

Augustus of Prima Porta

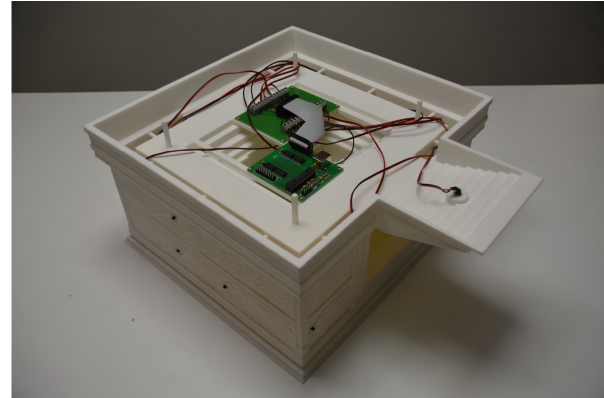
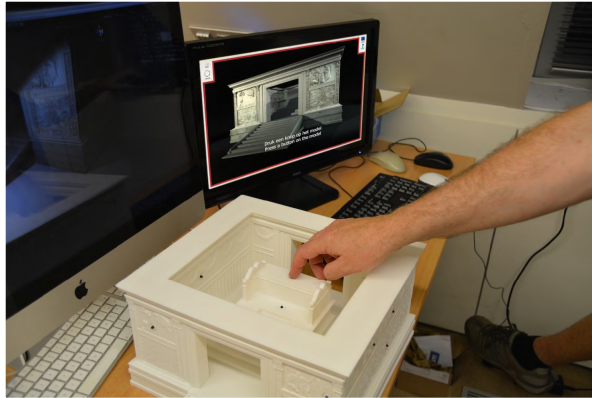


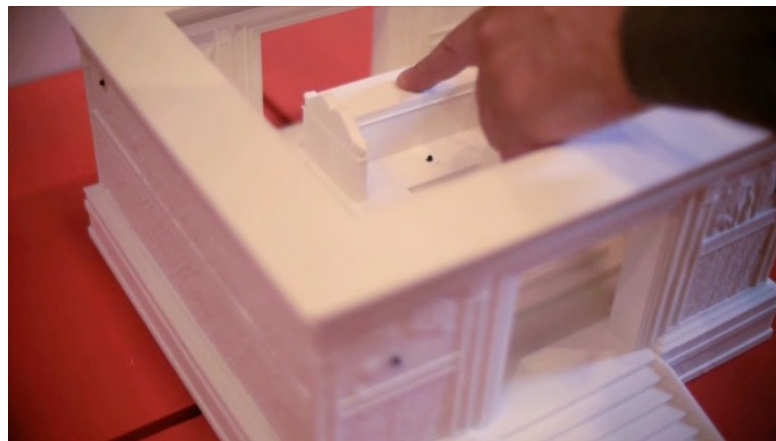
TANGIBLE INTERFACES



<http://www.chnt.at/virtex-a-tangible-interface-for-museum-objects-and-monuments/>
www.youtube.com/watch?v=nQbdn2NVlls

ARA PACIS IN AMSTERDAM







ENAME GAME „EHAM1291“



<https://enameabbey.wordpress.com>

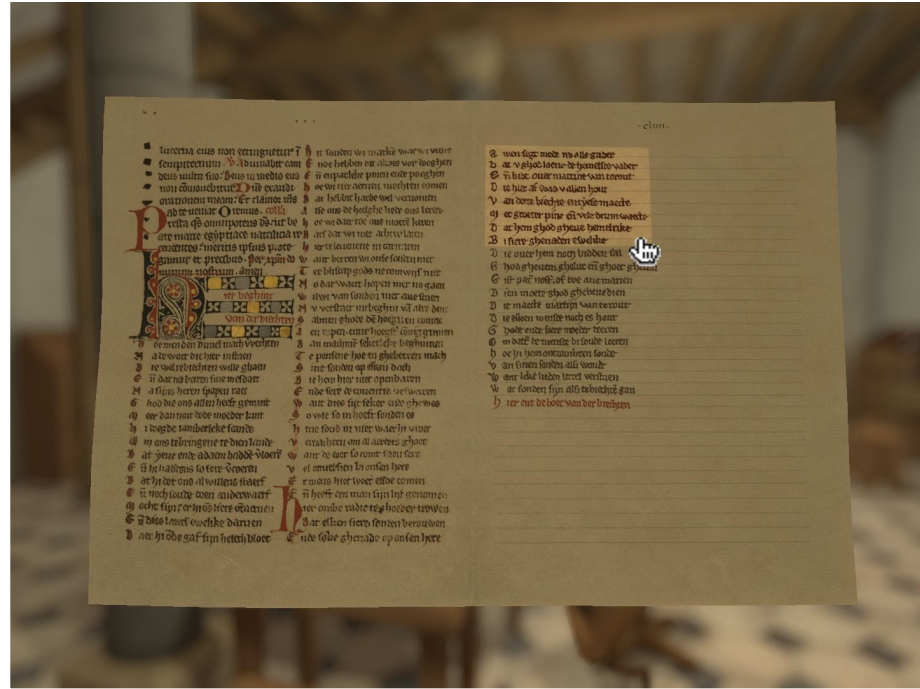


ENAME GAME „EHAM1291“



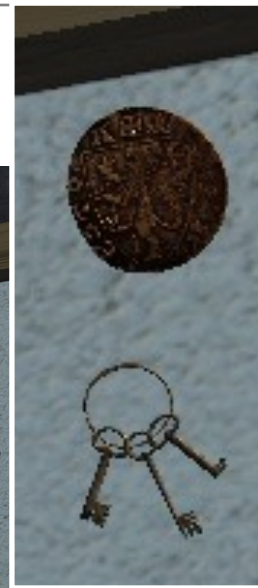


ENAME GAME „EHAM1291“





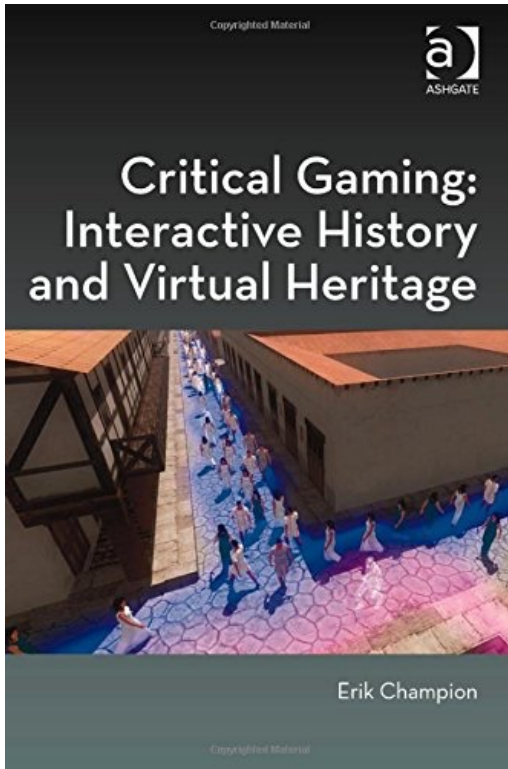
ENAME GAME „EHAM1291“





ENAME GAME „EHAM1291“





Erik Champion, Critical Gaming. Interactive History and Virtual Heritage, Digital Research in the Arts and Humanities (Farnham 2015).

Game-engines:

<http://unity3d.com>

<http://www.unrealengine.com/udk/>

<http://mycryengine.com>

<http://www.sourcefilmmaker.com/post.php?id=7948&p=1>

Beispiele:

<http://www.playthepast.org>

<http://vimeo.com/25901467>

[http://www.gamestar.de/spiele/gods-heroes-rome-rising/test/gods heroes rome rising,45947,2323868](http://www.gamestar.de/spiele/gods-heroes-rome-rising/test/gods%20heroes%20rome%20rising,45947,2323868)



PROBLEMS



Assassin's Creed Odyssey

- The necessary visualisation creates images in the mind that are no longer open to critical reflection.
- Games tend to avoid complex interactive "ecosystems" (real simulations are considered quite boring) and inevitably focus on the everyday details of life. This unnecessarily simplifies the content to be conveyed.
- The player learns the complex set of rules while playing. As a result, he is focused on fulfilling the game requirements and overlooks the content to be taught.

Erik Champion, Critical Gaming. Interactive History and Virtual Heritage, Digital Research in the Arts and Humanities (Farnham 2015).



BENEFICIAL GAME DESIGNS



Assassin's Creed Odyssey

- Discursive game environment: questions have to be answered playfully in a discussion.
- performative game environment: in role-playing games, the user appears as a specific character in specific socio-historical contexts. This creates a cultural presence (sense of historical perspective).
- Thesis-based kitset visualisation machines (Champion): hypotheses about historical developments are tested in a detailed simulated environment and can also be changed.

Erik Champion, Critical Gaming. Interactive History and Virtual Heritage, Digital Research in the Arts and Humanities (Farnham 2015).



DEMANDS ON DH GAMES

- Games should be thought-provoking
- Games do not always have to be played according to a rule (subversive practices of counterproductive design)
- Computer games are not the only form of communicating. The educational added value must be emphasised!
- As a museum application, the user often lacks the time to understand a complex set of rules. The focus must be on understanding cultures, languages or ways of life.
- Simulations must focus on the process rather than the result.

Erik Champion, Critical Gaming. Interactive History and Virtual Heritage, Digital Research in the Arts and Humanities (Farnham 2015).



DEMANDS ON DH GAMES

- Experiencing how people interact with a building or interact with each other should be in the foreground.
- It must be shown how contested knowledge is built.
- The choice of a goal must be more important than to avoid the inevitable steps towards a known goal.
- NPCs (non-player characters, i.e. AI-controlled actors in the game) as persuasive "cultural agents". They should encourage the player to refrain from violent means and give the game a sense of moral responsibility.





Objekte im Kreuzverhör

<https://dh-games.uni-goettingen.de>

Profil Units Fehlerbilder

Hallo **Martin Langner**! Hier kannst Du Dir deine Units ansehen:



Wie wertvoll waren die griechischen Vasen?



Sind die griechischen Vasen nur billige Imitationen von Silbergeschirr?



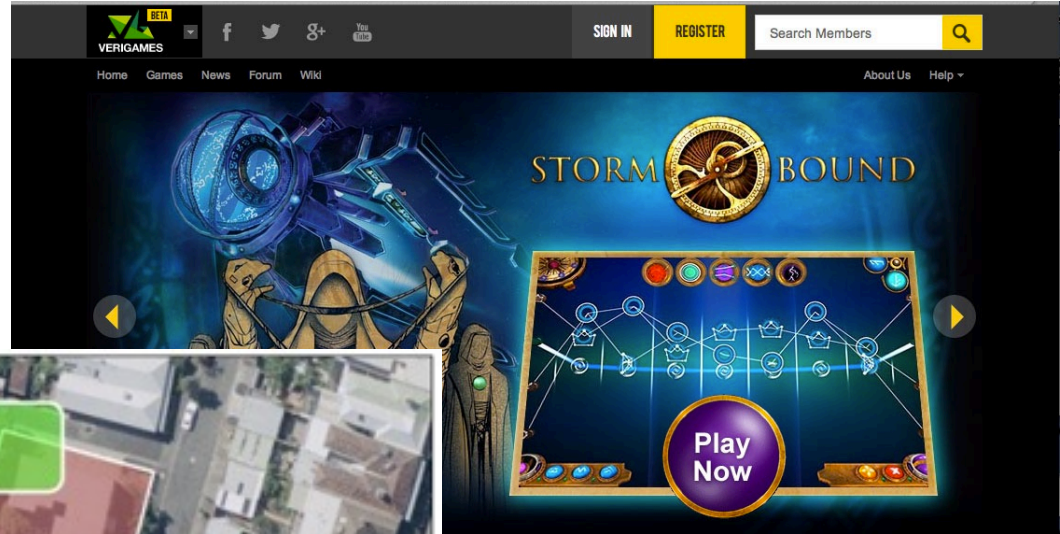


SOCIAL IMAGE TAGGING

Chiara Franzoni – Henry Saermann, Crowd science. The organization of scientific research in open collaborative projects, Research Policy 43, 2014, 1–20
(<http://www.sciencedirect.com/science/article/pii/S0048733313001212>)



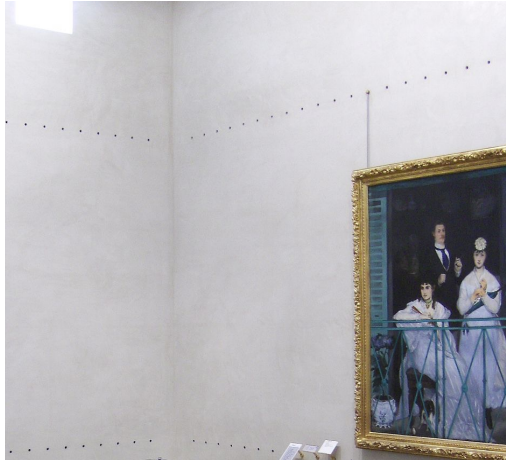
CROWD SOURCED FORMAL VERIFICATION



<http://www.darpa.mil/NewsEvents/Releases/2013/12/04.aspx>

www.verigames.com

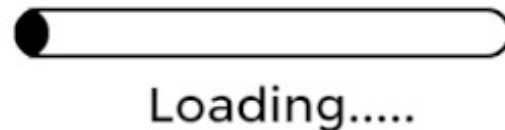
? WHERE IS USER PARTICIPATION USEFUL?





USABILITY

describes the value of user-friendliness. If an application or website has a high usability, for example, the loading time is very short and the navigation is very clear.



Sylaiou S., Killintzis V., Paliokas I., Mania K., Patias P., Usability Evaluation of Virtual Museums' Interfaces Visualization Technologies. In: Shumaker R., Lackey S. (eds), Virtual, Augmented and Mixed Reality. Applications of Virtual and Augmented Reality. VAMR 2014 (Springer, Cham 2014) 124–133.



USABILITY

This results in five parameters that must be set for a user interface:

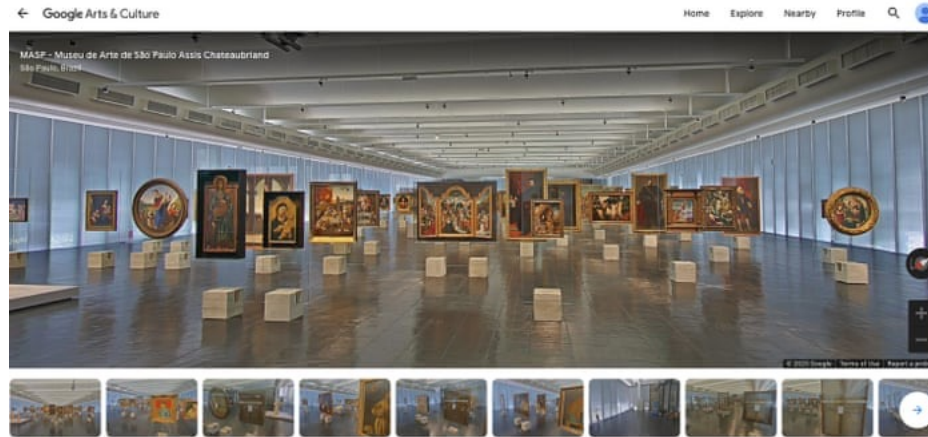
- easy to learn
- efficient to use
- easy to remember
- pleasant to use
- generates few errors

Sylaiou S., Killintzis V., Paliokas I., Mania K., Patias P., Usability Evaluation of Virtual Museums' Interfaces Visualization Technologies. In: Shumaker R., Lackey S. (eds), Virtual, Augmented and Mixed Reality. Applications of Virtual and Augmented Reality. VAMR 2014 (Springer, Cham 2014) 124–133.



USER EXPERIENCE

on the other hand, means the user experience on a website or in an application. This is primarily about design and joy of use.



Sylaiou S., Killintzis V., Paliokas I., Mania K., Patias P., Usability Evaluation of Virtual Museums' Interfaces Visualization Technologies. In: Shumaker R., Lackey S. (eds), Virtual, Augmented and Mixed Reality. Applications of Virtual and Augmented Reality. VAMR 2014 (Springer, Cham 2014) 124–133.

https://i.guim.co.uk/img/media/01dbfe551476bcdca055381835647b74b2dc821/0_0_1432_698/master/1432.jpg



SELECTED MUSEUMS

Virtual Exhibition Tours (<https://www.louvre.fr>)

Metropolitan Museum of New York (<http://www.metmuseum.org/>)

Museum of Modern Art (<http://www.moma.org/explore/collection/index>)

Van Gogh Virtual Museum (<http://www.vangoghmuseum.nl/>)

Virtual Silver Screen of the Library and Archives Canada
(<http://www.collectionscanada.ca/silverscreen/>)



IMAGEABILITY: PANORAMIC IMAGES

Van Gogh's Van Goghs: Masterpieces from the Van Gogh Museum, Amsterdam

THEERNA GALERIE/OP NIEUWENHOF

The Yellow House



The Bedroom, October 1888
oil on canvas
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

full screen image
Realistic

This painting, which faithfully reproduces Van Gogh's bedroom in Arles, was part of the decorative program he elaborated for the Yellow House.

It's just simply my bedroom, only here color is to do everything, and giving by its simplification a grander style to things, is to be suggestive here of rest or of sleep in general. In a word, looking at the picture ought to rest the brain, or rather the re-creation... The shadows and the cast shadows are suppressed; it is painted in free flat tints like the Japanese prints.

-- Letter to Theo, 16 October 1888



Virtual tour help

[taking a visit](#) | [the collection](#) | [exhibitions](#) | [what's on](#) | [education](#) | [research & events](#)
[contact us](#) | [donor the gallery](#) | [gallery shop](#) | [Nijmegen](#) | [search](#) | [help](#) | [contact us](#) | [site map](#) | [what's new](#) | [home](#)

[Copyright ©2006 National Gallery of Art, Washington, DC](#)



INTERACTIVITY WITH SCALABLE IMAGES AND TEXTS

Metropolitan Museum of New York
(<http://www.metmuseum.org/>)

THE METROPOLITAN MUSEUM OF ART

Visit Exhibitions Collections Events Learn Research Give and Join About the Museum

Shop

Home > Collections > Search the Collections > Terracotta head of a woman, probably a s...

Back to browse highlights

4 of 56 results highlights within Greek and Roman Art

Terracotta head of a woman, probably a sphinx

Period: Antiquity
 Date: 1st quarter of the 6th century B.C.
 Culture: Greek
 Medium: Terracotta
 Dimensions: H. 5 1/8 in. (14.7 cm)
 Description: Terracottas
 Credit Line: Rogers Fund, 1947
 Accession Number: 47.100.3

This artwork is currently on display in Gallery 167

Share Add to list

Description

Terracotta sculpture of large scale and high quality is rare in Greek art of the mainland as against that of southern Italy; for example, the proportions and the break at the neck suggest that this exceptionally fine head belonged to a sphinx, possibly the acroterion of a small building. (Acroteria decorated the eaves and corners of roofs.) Of particular interest also is the way polychromy is used for such details as the earrings and the headband.

Provenance

References

See also

What

- Clay (23,051)
- Terracotta (3,374)

Where

- Europe (150,536)
- Greece (6,239)

When

- 1000 B.C.-4.D. 1 (23,206)

In the Museum

- Greek and Roman Art (17,330)

Heilbrunn Timeline of Art History

- Ancient Greece, 1000 B.C.-1 A.D.

MetPublications

Image (4) Video/audio (1)

Fullscreen




NAVIGABILITY: SEARCHING UTILITY FOR IMAGES AND TEXTS

MoMA.org
The Museum of Modern Art

Advanced Search

The Collection



Browse and Search the Online Collection

The Museum of Modern Art's online collection currently represents 873 artists and 2,447 subjects from the Museum's departments of [Painting and Sculpture](#), [Drawing, Prints and Sculpture](#), [Photography, Prints and Illustrated Books](#), and [Film and Media](#). The information here is reviewed and added to regularly by MoMA's staff and is subject to revision. Please note that not all works are currently on view at the Museum.

Irish Laurence, Industrial assigned to build their labor in quarters that were often very unhealthy. Labor camps were numerous. 1940-45

You may browse collection highlights by curatorial department or decade, explore the works of a specific artist, or search the collection by artist, title, department, classification, place of origin, or year made.

Browse collection highlights: menu of selections [button: Browse]

Browse the artist index: A | E | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z

Search the collection: Click the "+" sign to add additional search criteria. Each criteria added with "and" will refine the search, possibly finding fewer objects; each criteria added with "or" will expand the search, possibly finding more subjects.

Text	word starts with		[+]
and [X]	Text	word starts with	[+]
and [X]	Text	word starts with	[+]
and [X]	Text	word starts with	[+]
and [X]	Text	word starts with	[+]
and [X]	Text	word starts with	[+]

only works with images
 highlights only
 works that are on view
 available to send as e-card

Sort by: none order (earliest first) [v]

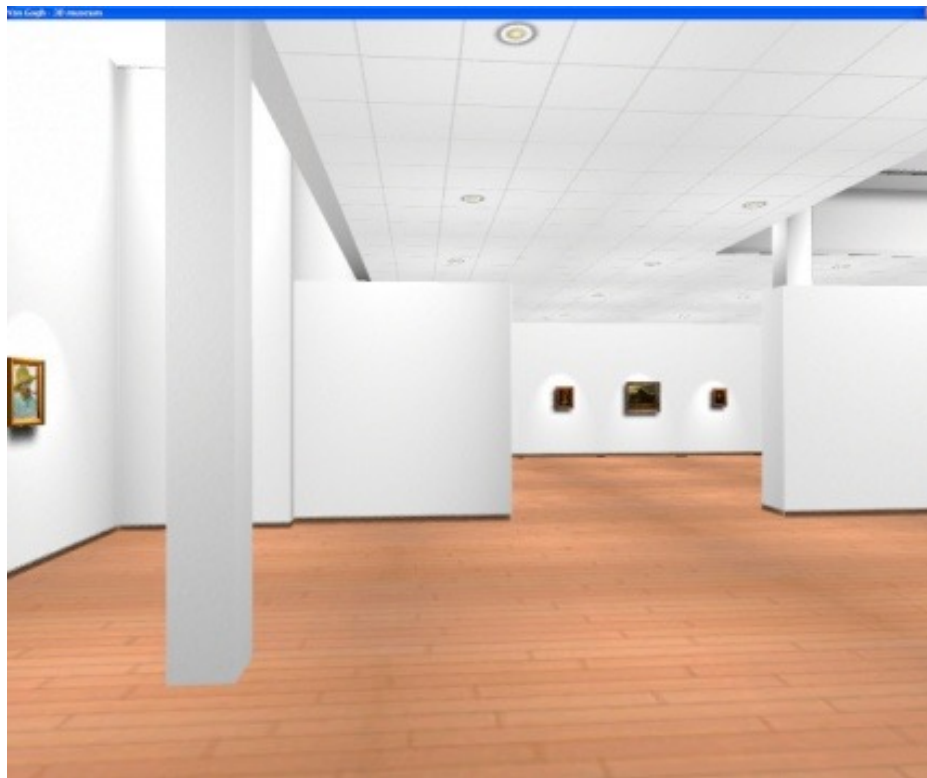
[button: Search] [button: Reset]

Please [contact us](#) if you have information to assist with our ongoing research on these works of art.

Museum of Modern Art
<http://www.moma.org/explore/collection/index>



VIRTUAL SPACIALITY: SIMULATION OF A 3D RECONSTRUCTED MUSEUM SPACE



Van Gogh Virtual Museum
(<http://www.vangoghmuseum.nl/>)



NARRATIVE VIDEOS



Virtual Silver Screen of the Library and Archives Canada
(<http://www.collectionscanada.ca/silverscreen/>)



EXPERIMENTAL SETUP:

- 1. Aims:** users start with a plan of the tasks to be done.
- 2. Exploration:** Users explore the user interface and discover useful actions.
- 3. Selection:** Users select the most appropriate actions to perform their task.
- 4. Evaluation:** users interpret the system's responses and evaluate its progress.

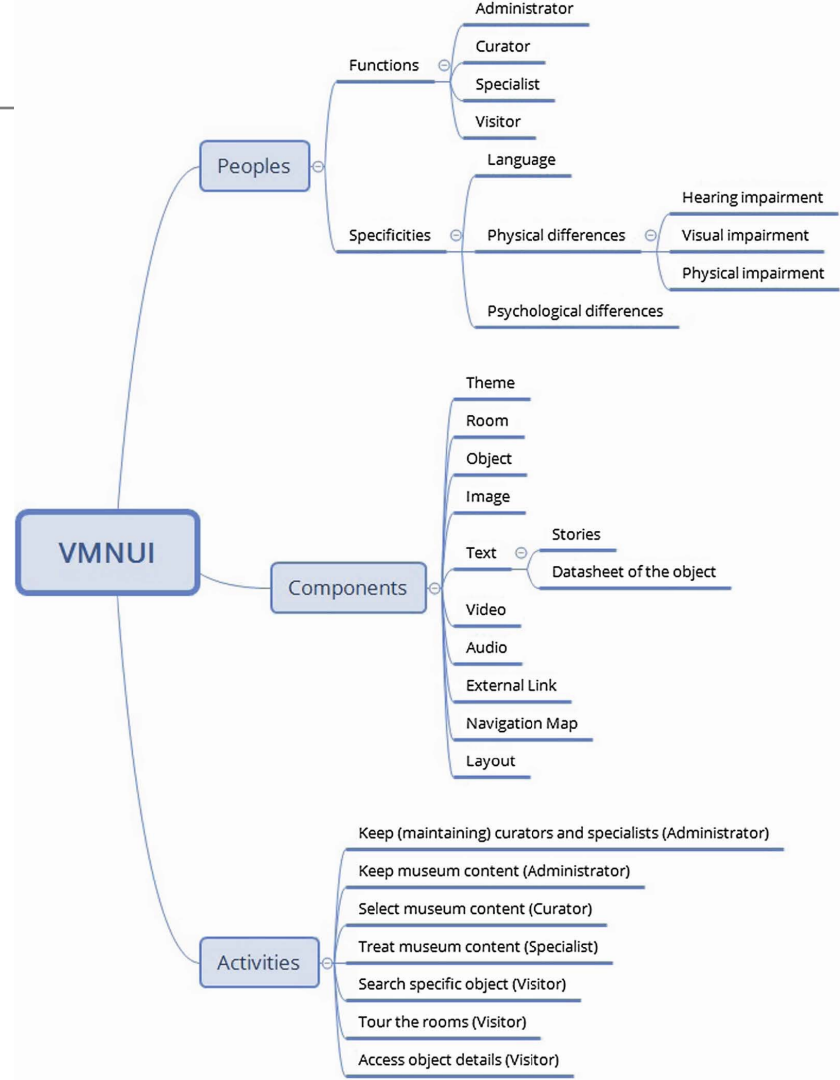
Result: The interactive digital museum with scalable images and texts and the virtual museum simulating a 3D reconstructed museum performed better than the digital museum with the search fields for images and texts.

Sylaiou S., Killintzis V., Paliokas I., Mania K., Patias P., Usability Evaluation of Virtual Museums' Interfaces Visualization Technologies. In: Shumaker R., Lackey S. (eds), Virtual, Augmented and Mixed Reality. Applications of Virtual and Augmented Reality. VAMR 2014 (Springer, Cham 2014) 124–133.



NATURAL USER INTERFACES:

Corredato Guerino G., et al.,
 Conceptual Framework for
 Supporting the Creation of Virtual
 Museums with Focus on Natural User
 Interfaces, in: Marcus, A., et al. (eds.),
 Design, User Experience, and
 Usability: Users, Contexts and Case
 Studies, 7th International Conference,
 DUXU 2018, Held as Part of HCI
 International 2018, Las Vegas, NV,
 USA, July 15–20, 2018, Proceedings,
 Part III (Springer, Cham 2018) 490–
 502.





Respect the diversity of people (Languages, Physical differences)!

Use 360° images for better navigation in the virtual room, where the user can rotate in all possible angles and walk through the museum, as if visiting a physical museum!

Use 3D function so that the works can be rotated horizontally, exploring every detail of the exhibition!

Use the touchscreen interaction of the user, providing better usability and interaction of the same with the software!

Allow the voice command to perform some action, so that the museum becomes more accessible!



Give attention to the questions of physiology and kinesthesia, avoiding difficult movements and very repetitive actions!

Give attention to quantity of information and your exhibition, seeking to promote good visibility of all elements of the interface!



VR EXHIBITION "BRONZE AGE" BRITISH MUSEUM

<https://mw2016.museumsandtheweb.com/paper/virtual-reality-at-the-british-museum-what-is-the-value-of-virtual-reality-environments-for-learning-by-children-and-young-people-schools-and-families/>





WOOFBERT VR





KEITH HARING EXHIBITION IM DE YOUNG MUSEUM, SAN FRANCISCO





EXAMPLE SCENARIOS FROM MICROSOFT HOLOLENS



<https://docs.microsoft.com/de-de/windows/mixed-reality/develop/unreal/images/unreal-developer.jpg>

<https://www.youtube.com/watch?v=A784OdX8xzl>

FRANKFURTER
KUNSTVEREIN
PERCEPTION
IS REALITY
7.10.17 - 7.01.18





EXHIBITION “PERCEPTION IS REALITY” AT THE FRANKFURT KUNSTVEREIN

<https://www.youtube.com/watch?v=fnVevN2pQCg>

OR

VRHAM! IN HAMBURG

<https://www.vrham.de/>





WHICH TECHNOLOGY IS BEST SUITED?

- **360°-Content**

Photorealistic reproduction of the ACTUAL state, if necessary also of parts that are difficult to reach

- **Virtual Reality**

Reconstruction and simulation, higher degree of immersion

- **Augmented and Mixed Reality**

Extension of the exhibition with additional elements

- **Cyberspace**

Communication across space and time



HOW CAN MUSEUM VISITORS BENEFIT FROM AR AND VR?

- more space, more time, more peace for exhibited works
- lost or damaged works can be made accessible
- at any place, at any time

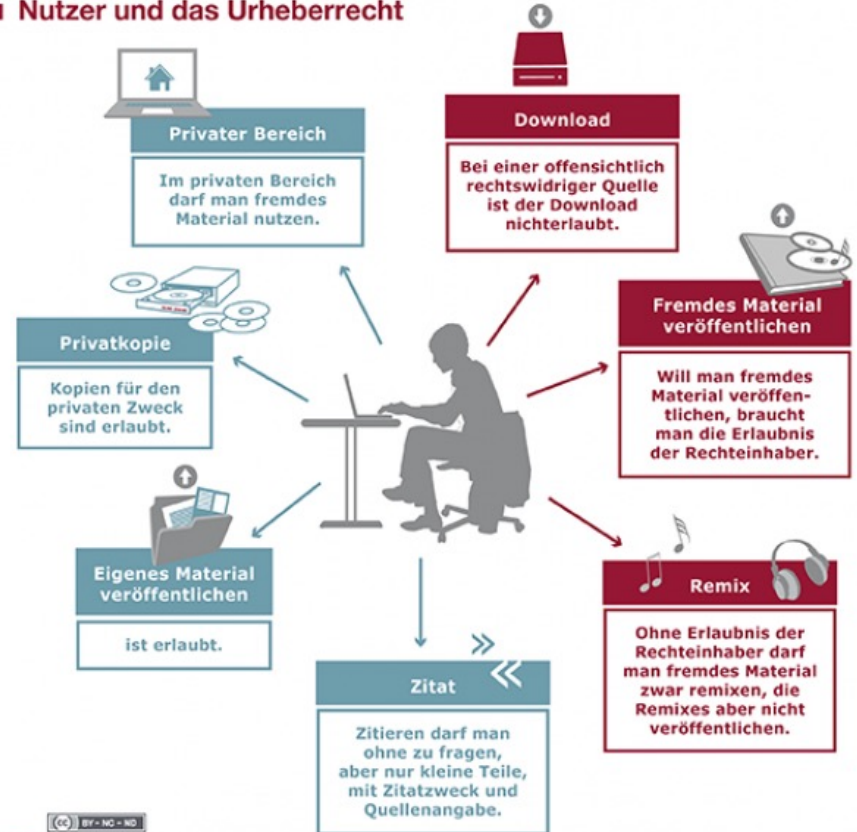


<https://www.deviantart.com/zosiwasdrunk/art/VR-in-museum-759766181>



3. DATA MANAGEMENT AND SCIENTIFIC PRACTIS

Nutzer und das Urheberrecht



PLAGIARISM



Aus Baerbocks Buch:

*"Insgesamt zehn Staaten traten an diesem Tag der Europäischen Union bei: die baltischen Staaten und ehemaligen Sowjetrepubliken Estland, Lettland und Litauen, außerdem Polen, Tschechien, die Slowakei, Ungarn, die frühere jugoslawische Teilrepublik Slowenien sowie die beiden Mittelmeerstaaten Malta und Zypern. Die EU wuchs von 15 auf 25 Mitglieder – und begrüßte damit rund 75 Millionen neue Unionsbürger*innen."*

Passage aus "Vor 15 Jahren: EU-Osterweiterung", Beitrag der "Bundeszentrale für politische Bildung":

"Insgesamt zehn Staaten traten an diesem Tag der Europäischen Union bei: die baltischen Staaten und ehemaligen Sowjetrepubliken Estland, Lettland und Litauen, außerdem Polen, Tschechien, die Slowakei, Ungarn, die frühere jugoslawische Teilrepublik Slowenien sowie die beiden Mittelmeerstaaten Malta und Zypern. Die EU wuchs von 15 auf 25 Mitglieder – und begrüßte damit rund 75 Millionen neue Unionsbürgerinnen und -bürger."

PLAGIARISM



Aus Baerbocks Buch:

"Der Wettbewerb scheint auch weltweit eröffnet. In Amsterdam ist ein 130 Meter hohes Holzhochhaus geplant, in Chicago ein 228 Meter hohes und in Tokio eines mit 350 Metern Höhe."

Passage aus "Das HoHo ist das höchste Holzhochhaus der Welt", erschienen bei "Spiegel Online" am 25. August 2019:

"Und der Rekord dürfte früher oder später ohnehin gebrochen werden: In Amsterdam ist ein 130 Meter hohes Holzhaus geplant, in Chicago ein 228 Meter großes und in Tokio eines mit 350 Meter Höhe."

PLAGIARISM



Aus Baerbocks Buch:

"Gemeinsam mit anderen EU-Staaten und Ländern wie Kanada, die sich bereits auf den Weg gemacht haben, sollte die nächste Bundesregierung daher Kriterien für die Ermittlung eines vergleichbaren und objektiven Wohlstandsindikators entwickeln, der das BIP langfristig ersetzen kann."

Passage aus einem Wikipedia-Beitrag über den "Indikator echten Fortschritts":

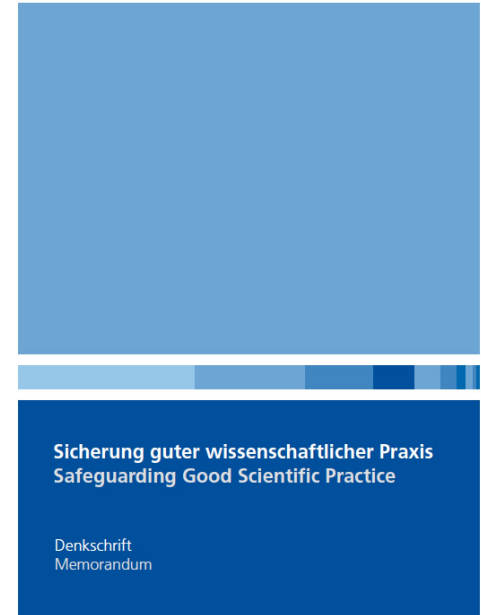
"Zahlreiche hochentwickelte Länder (insbesondere die Staaten der EU und Kanada) versuchen seit einigen Jahren, gemeinsame Kriterien für die Ermittlung eines vergleichbaren und objektiven GPI zu entwickeln."



FUNDAMENTALS OF GOOD SCIENTIFIC PRACTICE

In 1997, the DFG formulated general principles of scientific work, e.g.

- to work lege artis,
- to document results,
- to consistently self-doubt all results,
- maintain strict honesty with regard to the contributions of partners, competitors and predecessors



WILEY-VCH

DFG

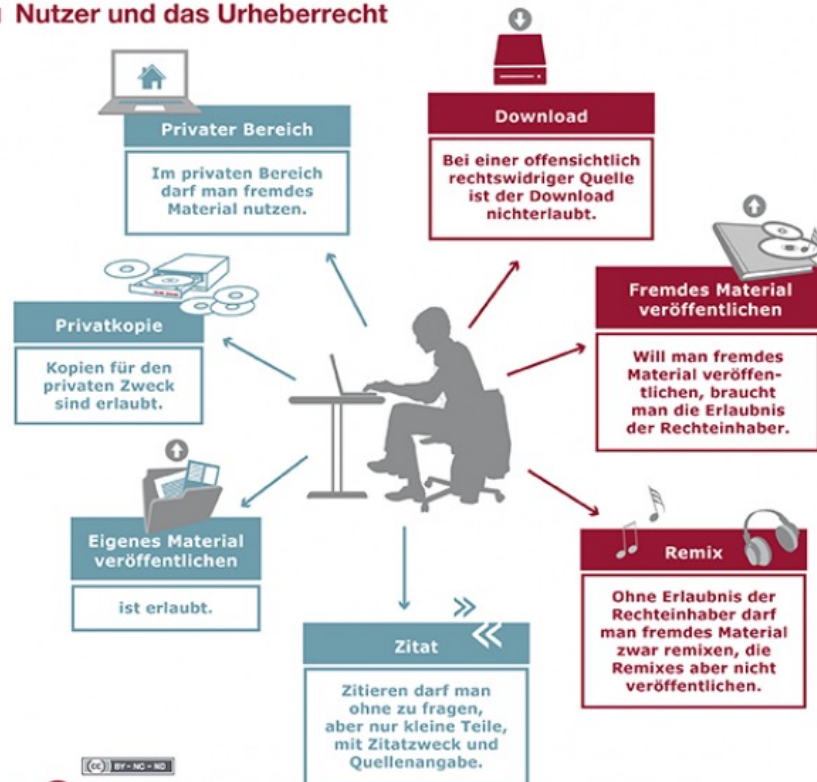


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■ Nutzer und das Urheberrecht



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md Home Museum Sammlung Ausstellungen Objekt

Antikensammlung > [F 2160]

Attische Amphora (namengebendes Werk des Berliner Malers)



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Beschreibung

Seite A: Silen Oreimachos beim Leierspiel; Hermes mit Weinkanne und Kantharos

Seite B: Silen mit Leier und Kantharos



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Vase Details

AVI 2284: Berlin, Antikensammlung F 2160. RF amphora. From Vulci. Berlin Painter. Early fifth. 500-490. Early (ARV[2]).

Decoration: A: satyr and Hermes. B: satyr.

Inscriptions: A: Ορειμαχ{χ}ος, retr. ηερμες. B: Οροχαρ{τ(?)}ες.

Commentary: Cleaned in some publications: see ARV[2] 1633. - For earlier attributions see Robertson 303 n. 143, and Beazley (1911). Beazley in his 1964 lecture and Robertson, 69-70 and n. 152 think the subject is connected with the Return of Hephaestus; R. gives bibl. for this view. [But the names of the satyrs hardly fit this.] Messy writing.

Bibliography: BAPD: **201809**. — LIMC: **7755**. — **online collection**. — CIG 4 (1855-77), no. 7463. — *Furtwängler (1885), no. 2160. — *FR (1904-32), iii, 255-56, pl. 159.2. — Beazley (1911), — *C. Fränkel (1912), 24, 90/d. — *Beazley (1930), pls. 1-5, 22.2. — ARV[2] (1963), 196/1, 1633. — Para. (1971), 342. — Add.[2] (1989), 190 (much bibl.). — Beazley (1989), 66-68, pls. 38-39. — AttScr (1990), no. 490. — Kossatz-Deissmann (1991), 165 (Oreimachos 1 with much bibl., Orochares 1). — Robertson (1992), 59, fig. 56, 69-70 and n. 152; 303 n. 143.

Author: H.R.I.

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201809, ATHENIAN, Berlin, Antikensammlung, Berlin, Schloss Charlottenburg, Berlin, F2160



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- **Vase Number:** 201809
- **Fabric:** ATHENIAN
- **Technique:** RED-FIGURE
- **Shape Name:** AMPHORA A
- **Provenance:** ITALY, ETRURIA, VULCI
- **Date:** -525 to -475
- **Inscriptions:** Named: HERMES, OREIMACHOS, OROCHARES
- **Attributed To:** BERLIN P by BEAZLEY
- **Decoration:** A: HERMES WITH OINOCHOE AND KANTHAROS, SATYR WITH LYRE, DEER (ALL NAMED, HERMES, OREIMACHOS)
B: SATYR WITH KANTHAROS AND LYRE, OROCHARES (NAMED)
- **Current Collection:** Berlin, Antikensammlung: F2160
- **Previous Collections:**
 - Berlin, Schloss Charlottenburg: F2160
- **Publication Record:** American Journal of Archaeology: 83 (1979) PL.17, FIG.18 (PART OF A) Antike Kunst: 49 (2006) PLS.2, 3.1 (A, B, PART OF A) Backe-Dahmen, A., et al., Greek Vases, Gods, Heroes and Mortals (London and Berlin, 2010): INSIDE BACK COVER, 18-19, NO.7 (COLOUR OF A AND B) Beazley, J.D., Attic Red-Figure Vase-Painters, 2nd edition (Oxford, 1963): 196.1, 1638 Beazley, J.D., Attic Red-figure Vase-painters, 1st ed. (Oxford, 1942): 131.1 Beazley, J.D., Attische Vasenmaler des rotfigurigen Stils (Tübingen, 1925): 76.1, 469 Beazley, J.D., Der Berliner Maler (Berlin, 1930): PL.2 (A), PLS.1, 3-5, 22.2 Beazley, J.D., Paralipomena (Oxford, 1971): 342 Boardman, J., Athenian Red Figure Vases (London, 1975): FIG.144 (A), 95, HEAD DETAILS 1 Burn, L., and Glynn, R., Beazley Addenda (Oxford, 1982): 95 Carpenter, T.H., with Mannack, T., and Mendonca, M., Beazley Addenda, 2nd edition (Oxford, 1989): 190 Cartledge, P., Millett, P. and v. Reden, S. (eds.), Kosmos, Essays in order, conflict and community in classical Athens (Cambridge, 1998): 26-27, FIGS.4A-C De Arte: Revista de Historia del Arte: 9 (2010) 23, FIG.5 (DRAWING OF A) Folsom, R., Attic Red-Figured Pottery (Parkridge, 1976): PL.16 (A) Furtwangler, A. and Reichhold, K., Griechische Vasenmalerei (Munich, 1904-32): III, 255, FIG.121, PL.159.2 (A, B) Gehrig, U., Greifenhagen, A., and Kunisch, H., Führer durch die Antikenabteilung (Berlin, 1968): PLS.62-63 (A) Gerhard, E., Etruskische und kampanische Vasenbilder (Berlin, 1843): PL.8-9 Greek Vases in the J.Paul Getty Museum: 2 (1985) 239, FIGS.2-3 (DRAWINGS OF A) Greifenhagen, A., Griechische Gotter (Berlin, 1968): FIG.28 (A) Heilmeyer, W-D., et al., Antikemuseum Berlin, Die ausgestellten Werke (Berlin, 1988): 124, NO.1 (A)



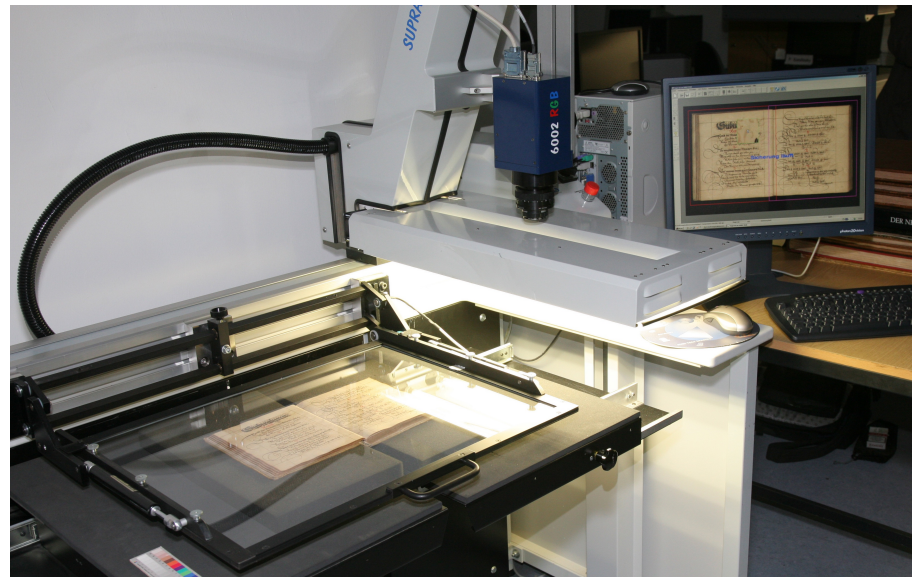
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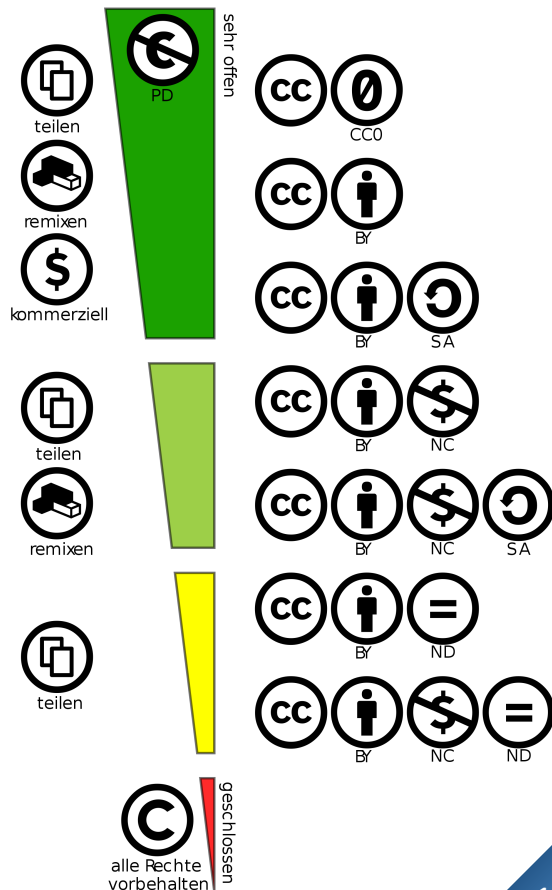


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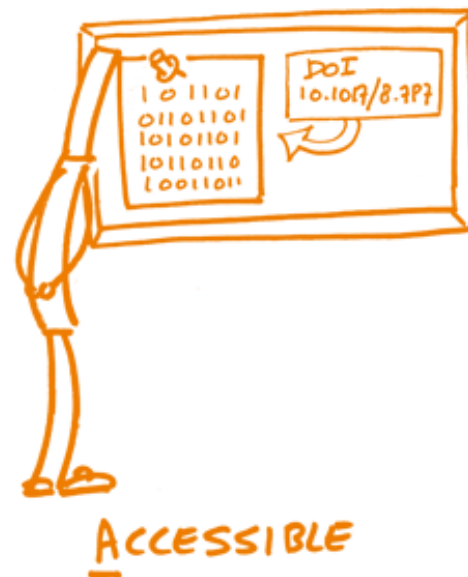
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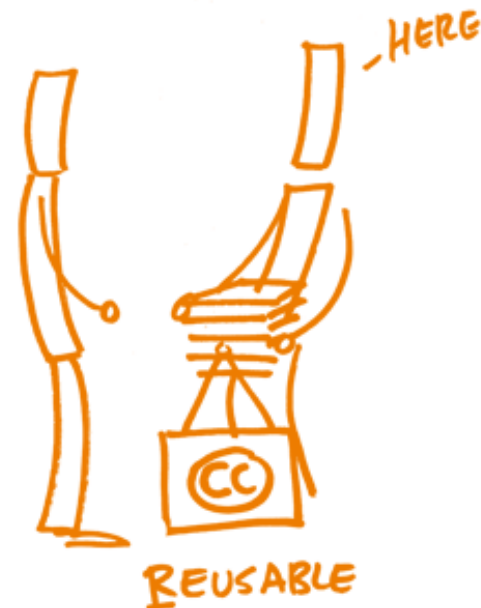
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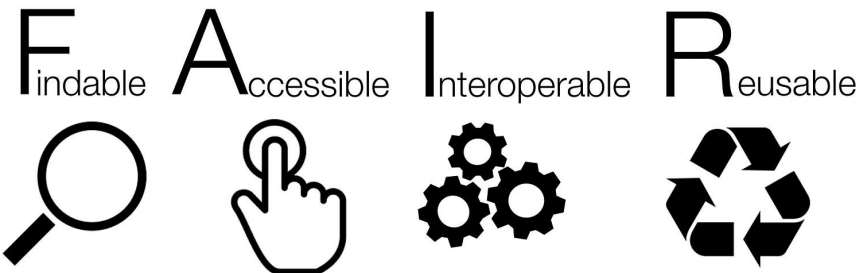




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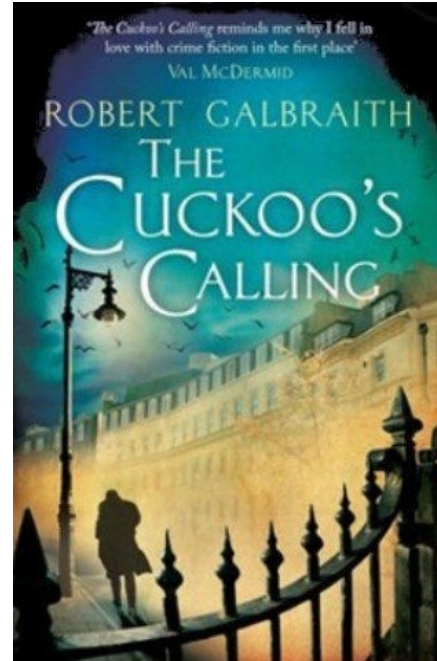
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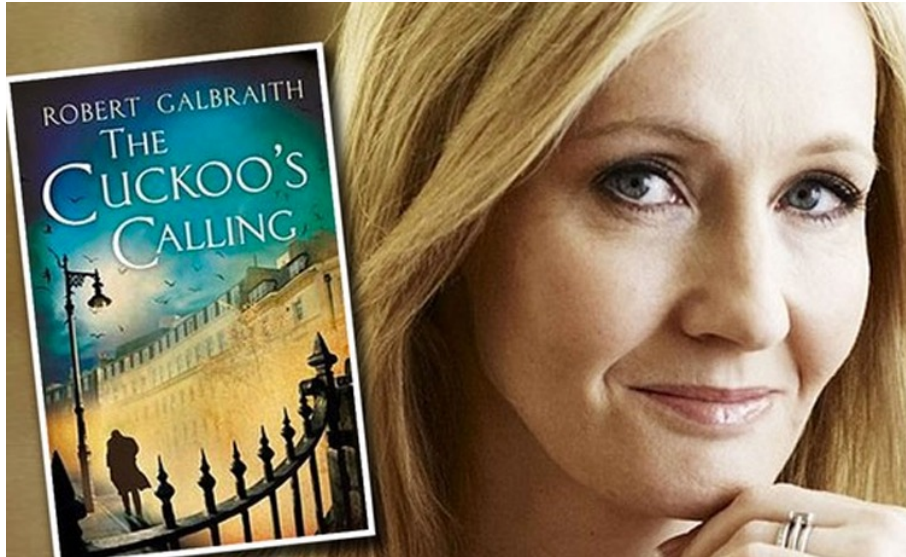
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Robert Galbraith, *The Cuckoo's Calling* (2013) was written by J.K. Rowling, as could be proven using DH methods of stylometry.





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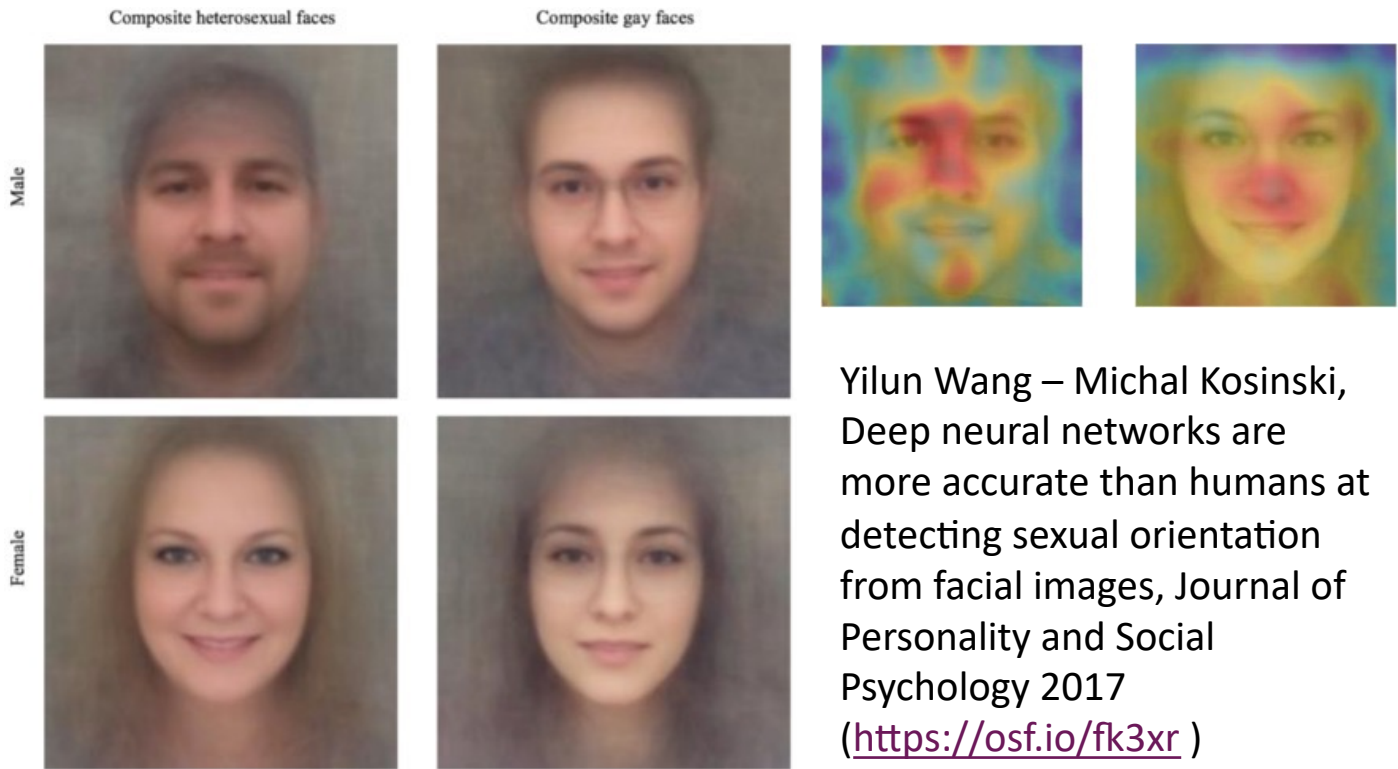


„Being Robert Galbraith has been such a liberating experience. (...) It has been wonderful to publish without hype and expectation and pure pleasure to get feedback under a different name.“

Sylvia Hui, J.K. Rowling confirms Robert Galbraith pseudonym, The Boston Globe vom 15.07.2013
(<https://www.bostonglobe.com/lifestyle/names/2013/07/14/author-robert-galbraith-rowling/s18R562iqUjq7ULqti5GML/story.html>)



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Yilun Wang – Michal Kosinski,
Deep neural networks are
more accurate than humans at
detecting sexual orientation
from facial images, Journal of
Personality and Social
Psychology 2017
(<https://osf.io/fk3xr>)



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Technology

FBI, ICE find state driver's license photos are a gold mine for facial-recognition searches

A cache of records shared with The Washington Post reveals that agents are scanning millions of Americans' faces without their knowledge or consent.



A surveillance camera in San Francisco, which recently banned police from using facial-recognition software. (Justin Sullivan/Getty Images)

By Drew Harwell

July 7, 2019

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The Washington Post | LIVE

Leadership During Crisis

New Jersey Gov. Phil Murphy (D)

Friday, July 9 at 11:00am Washington, D.C. / 4:00pm London

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towards society, colleagues, staff and students should credibly reflect the values and ethical foundation of the Digital Humanities.

Therefore, we will not only use our knowledge and skills within the framework of existing laws and norms, but also decide on the moral level of use.



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CHALLENGES IN DIGITAL COMMUNICATING

- Choice of the appropriate form of mediation and critique of methods
- Reflecting on historical conditionality and aesthetic aspirations
- Expand augmented reality as an experimental field for research theses
- Advocate for socially responsible action



Please outline the possible applications of digital methods in museum work

Slide 8–13. 28–44

How can the usability of digital museums be evaluated?

Slide 85–97

What are the foundations of good scientific practice?

Slide 110

What are virtual museums?
What purpose do they serve?

Slide 16–26

What do the FAIR principles describe?

Slide 121–126

How should a DH game be structured? What problems should be avoided?

Slide 75–79

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https://de.wikipedia.org/wiki/Museumsp%C3%A4dagogik#/media/Datei:Student_group_at_Musee_d_Orsay.jpg

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Folie 7:

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