

FRAMEWORK FOR DESIGNING AN AUGMENTED PARTICIPATION SERVICE FOR THE COURTAULD GALLERY

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REPORT OF PHASE 1 OF THE AUGMENTED
PARTICIPATION PROJECT: UNDERSTANDING
THE CONTEXT AND USER EXPECTATIONS

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CONTENTS

1. INTRODUCTION
 2. KEY PRINCIPLES OF THE GALLERY AND ART EXPERIENCE
 3. GALLERY PARTICIPANT
 4. INTERACTION
 5. CONTENT
 6. TECHNOLOGY
 7. CONCLUSION
- APPENDIX

Cover image:
Pierre-Auguste Renoir
La Loge (detail)
1874
Oil on canvas

This page:
Vincent van Gogh
Self-Portrait with Bandaged Ear
1889
Oil on canvas

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1: INTRODUCTION

The criteria of the successful design and development of an augmented participation service in the Courtauld's Gallery is that the service should support and enhance the experience of art for the visitor. In order to meet this criteria our approaches to development have to understand the key aspects of the art gallery experience and then design the service using that knowledge.

This report discusses the findings of Phase 1 of the Augmented Participation Project, which sought to understand the context of developing an augmented participation system for The Courtauld Gallery and Institute. The research involved undertaking focus groups, interviews and observations of people engaging in the art gallery experience. To this end we undertook research with curators, students, IT experts, educators, gallery visitors and members of staff from the Courtauld Gallery and Institute (see Appendix for a description of the methodology).

The aim of this phase of the research was to:

UNDERSTAND THE WAY IN WHICH PEOPLE MEANINGFULLY ENGAGE IN THE ART GALLERY EXPERIENCE.

The objectives were to:

DEVELOP A FRAMEWORK FOR THE DEVELOPMENT OF A NEW SERVICE.

ASCERTAIN THE USER NEEDS OF THE GALLERY PROFESSIONAL AND GALLERY VISITOR.

The principle aim of integrating a new technology and its accompanying services is to enhance the way in which visitors enjoy and engage in the experience of art. In order to design an augmented service to enhance the various ways gallery participants can engage with art requires the artful integration of content, technology and forms of interaction to support 'active looking' – one of the main values and aims of The Courtauld Gallery and Institute. This principle is the guiding value in the design and development of an augmented participation service. The findings from phase 1 of the research suggest that this principle needs to be embedded in the design and development of a service by using what we have called a 'value sensitive development framework'.

The principle of 'active looking' is its centre and the framework has four key dimensions:

- GALLERY PARTICIPANT
- INTERACTION
- CONTENT
- TECHNOLOGY

The diagram below illustrates the four dimensions that are influential in creating a service for active looking; This report describes the key characteristics of each of the above dimensions and how they relate and interlink in an augmented participation service.

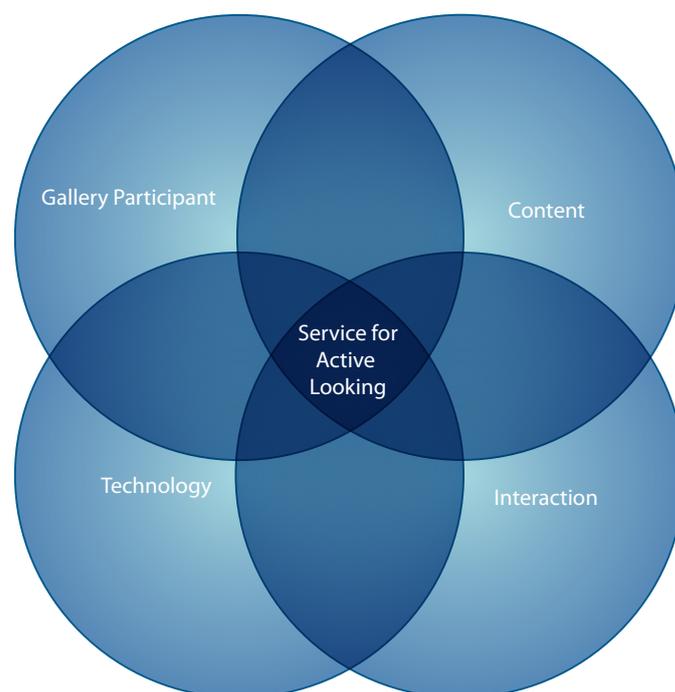


Figure 1. The dimensions of Active Looking

2: KEY PRINCIPLES OF THE GALLERY AND ART EXPERIENCE

...IF PEOPLE ARE MOVED SUBJECTIVELY THROUGH THE VISUAL POWER OF THE ARTWORK THEY MIGHT THEN SEEK TO LEARN MORE ABOUT THE ARTWORK...



This section covers some of the key principles that underpin the way in which people encounter art and of how those encounters are designed into the gallery experience.

The discussions with the curators of the Courtauld clearly show that the primary aim of a gallery is to ensure that gallery participants have an immediate, subjective experience of a piece of art. The curators emphasize that the experience of art in a gallery is shaped by the characteristics of space and the type of collection. Further, there is a key distinction between:

- Temporary exhibitions, which are bespoke and often provide a more active exhibition visitor experience.
- Permanent collections, which often attract international visitors.

Temporary exhibitions and permanent collections have different requirements for the way in which art objects can unite a room. Specifically in relation to the Courtauld, the curators spoke of the fact that the Courtauld Gallery is in an eighteenth-century building and this means that the curators have to work with the aesthetics and conservation requirements of the building itself. The main aim of the curators is to ensure that the rooms and the exhibitions are beautiful so that visitors can look, learn and enjoy.

The organisation of the rooms can be based on several criteria, one of which is to design around chronology and a narrative or theme. However, one of the constraints of the Courtauld is that it is based on private collections, which were collected by individuals with

individual tastes, interests and rationales and at specific historical moments.

Two key questions which curators have to consider when designing gallery spaces are:

- Do visitors merely browse or do they go on a journey?
- Do people view a temporary exhibition or a permanent collection as a whole or do they cherry pick particular pieces of art?

These questions also extend beyond the dynamics of a room to whether or not a room stands alone or does it form part of a journey of a much larger exhibition or gallery.

Another key theme is how best to support the visitor's interpretation of works of art. In galleries the main medium for supporting interpretation is the 'label' – the printed information panel which appears alongside the object. The skill in producing labels is to enable people to read whilst still engaging with the art object. Labels (and any other supporting material) should not hinder or compromise the actual engagement with the art work. Labels are not comprehensive but instead cut deep into key points which will assist with the visitor's interpretation of the art object and help people to investigate the object further. Labels might include information about:

- The history and provenance of the art object.
- The artist's life, relationships and interests.
- The social context and artistic

impact/significance of the art object.

Labels are seen as a tool to support active looking and facilitate both aesthetic and intellectual engagement with the art object. Any supporting material and the design of rooms and gallery space aims to promote 'active looking', which is the key theme of the Courtauld Institute and Gallery. This means that curators working on spatial design and supporting material will work with key aspects of the particular art objects that make up specific exhibitions and permanent collections.

The curators' point out that people learn to engage subjectively and aesthetically with art objects, which may well lead them to explore art works in more intellectual terms. This process could be considered 'rounded' in that if people are moved subjectively through the visual power of the artwork they might then seek to learn more about the artwork and delve into its contextual and historical aspects. In this process people develop intellectual understanding by linking context and history in relation to their subjective interest. Given this process of moving through subjective experience to broader intellectual understanding, the basis of any interpretation strategy is that a gallery experience should promote both aesthetic and intellectual engagement.

An example of this can be seen with the issue of supporting the interpretation of religious painting. Curators need to determine the extent to which supporting materials should decode the religious symbolism in the painting or present the picture as a work of art. As the Courtauld's curators' say, this is "a real pickle". They address the issue by considering the context of the art object – subject matter, art practice and art theory - and the design criteria of the exhibition or collection, such as its central theme. The presence of mythology within eighteenth-century art poses similar issues when supporting interpretation as does the importance of balancing the quantity of information between chronology and artists within the context of a room's theme.

These issues were summarised and illustrated in a Courtauld public lecture (see Appendix) which was presented by a former PhD student of the Courtauld who is now a curator at a world leading art gallery. The following key points structured his lecture, and provide the ethos and framework for facilitating engagement and interpretation of art:

- How to look
- Form and content
- History
- Mileaux
- The material of object
- Emotional response and intellectual discourse

In conclusion, this section shows that the principle of 'active looking' underpins the work of the Courtauld Gallery (as well as underpinning its educational work, for details see below). This principle acts in relation to the core value of the staff of the Gallery in that they want people to enjoy the beauty of the artwork in a subjective and unhindered way.

The strategy to move from principles and values of active looking to practical application within an actual art gallery involves developing an 'interpretation strategy'. This strategy will provide the expertise and resources to support and foster subjective, aesthetic and intellectual engagement in art by gallery visitors. The specific aspects of concretising interpretation and engagement include practical skills and products such as labelling, designing the exhibition journey and narrative, as well as working with the art objects and the spaces of display.

THE PRINCIPLE OF 'ACTIVE LOOKING' UNDERPINS THE WORK OF THE COURTAULD GALLERY, AS WELL AS UNDERPINNING ITS EDUCATIONAL WORK...



3: GALLERY PARTICIPANTS

The discussion in Section 2 outlines some of the key principles, strategies and applications when creating engagement with art within the gallery environment.

This section focuses primarily on supporting interpretation. The experience of art both within the gallery space itself and remotely via other media such as social media as well as traditional media is seen as the prime dynamic of engagement. Addressing what it is that makes up this experience requires an understanding of:

- The meaning of participation.
- The different forms of participation.

The meaning of participation and the different forms it can take was discussed by all the focus groups. However this discussion is also rooted in a wider debate about the characteristics of contemporary visitors to galleries, media audiences and the public in general. The debate is largely based on whether people are active or passive in the way they engage and consume art and culture. Findings from research conducted within many media and cultural contexts suggests two main points:

- Engagement in the cultural sphere involves some level of interpretation and engagement.
- The use of information and communication technology (ICT) combined with more inclusive and participatory engagement in culture and education is creating new forms of participation.

The characteristics of these trends in participation suggest different levels of engagement from basic information searching and general consumerism to active research. In the context of the Courtauld Augmented Participation Project we define participation in culture as an experience in which individuals and groups (functioning as a physical group or an online network) are able to increase their confidence in interpreting art and thereby develop their understanding of art to a level which is of interest to them. This definition emerges from the participants of the focus groups. The comments in the box below provide an indication of how participants understood this definition and its value:

"I think what I've found most is the different strands of interpretation, making it relevant to every single person ... and it is just, with an augmented system, having the option of picking different interpretations and which ones they feel they can most identify themselves with"

"That would be quite interactive as well, with them being able to be involved themselves, not necessarily having to be here to do that. To involve themselves without being face to face..."

"You're in control of the information you're receiving and it's not you're just being fed this information for the sake of it"
Focus Group 2

Education is seen as being integral to the way in which people participate in the gallery and engage

with art more generally. However, education has a distinctive meaning in this context. There is a strong focus on facilitating active looking and fostering confidence in an individual's ability to engage with art in an original and informed way. This underpins the Courtauld's approach to pedagogy, which acknowledges that different people bring different experience, knowledge and interest in making meaning from art. They may also expand their engagement in the way they understand and make art meaningful through the wider debates in the art world. The idea of dialogue and dialogic education is a key theme in the Courtauld's approach to learning and engagement. There is a strong emphasis on providing participants with supporting materials, access to knowledge and critical debate without, however, being prescriptive in how individuals 'should' interpret a particular piece of art. For instance, the student ambassadors in the Stories of the World project (a project focussed on widening participation) argue that the learning process is:

"individual to every person who ever has interest in one specific area, of course they are free to explore that subject or that area, whichever one they want to. They all, being individuals, take different angles on things"

"Yeah, they have their own methods of doing things, their own perceptions. One person could see something one way and the other person might have a completely different view on it"

"And levels of control, which

ways they want to be in control of the way their work will turn out ... A lot of them are open to learning and whenever I'm around they ask me for help in terms of art historical information"

The focus of the educational remit is on facilitating interpretation that recognises that individuals have their own individual interests and forms of engagement. This does not rule out that participants might want background information covering subjects such as art history and different forms and techniques in order to aid their interpretation and engagement with art. However this does not mean imposing information on individuals in a prescriptive way. Rather individuals are provided with the resources which are necessary to enable them to use knowledge in developing their own interpretation. There is an overarching ethos of supporting the learning process and a recognition that this takes different forms and journeys for each individual.

This is illustrated by the following comment:

"Yeah, it's more what unifies everyone is their willingness to want to know more. It's just the way they go about it is different"

A common practice for students is to be in the gallery when:

"we're up in the gallery, someone will be looking at a painting and I'll be going around saying 'do you need any help? Do you want me to explain anything to you?' because as a student of the Courtauld you have to be quite familiar with the collection anyway. Some of them will say 'actually I just want to look at it for a while', they want to gain their own understanding of it first, whereas others before forming their own opinions will want to know what the background is and actually what happened here, what went on and what century is it from and I'll give them the social history and historical context for them to place a painting into and then they'll think ok we understand it"

Participants in art (understood as active visitors, students, researchers and indeed curators) and art galleries have a range of backgrounds and experience. The profile of gallery and museum audiences shows the education, socio-economic background and ethnicity of visitors. A clear theme that emerges from the focus group is more sensitive than this and points to the way in which people who are interested in art will explore and engage with art have a tendency to develop art experience 'careers'. For example one student simply narrates her experiences:

"I think from some of my earlier childhood experiences of art, probably the ones that made the most impact were probably going to some of the major museums and actually being able to see the Monets and these pictures and artists that you've read about and learned about in school but then actually being able to see the painting and being physically in front of it and feeling its presence and its weight and placing yourself in relation to it and potentially the artist and the time it was made and how it was felt then and I guess how you feel now in front of it. With some of my later experiences with art, some of the ones that have been probably the most powerful and have made the most impact have been... especially exhibitions that were things that I was a bit unfamiliar with so I walked away from them with lots of questions and really wanting to know more and from that point I did other things outside of the exhibition itself, reading up on it, learning more about the artist and then going to see further things that that particular artist had done"

The notion of an art experience career, if developed further (and we have the data to do that), might be a useful technique for an augmented participation service to offer visitor's options which reflect and build upon their perceived level of experience. The dialogue between career and the art experience creates the contexts of participation for new services such as an augmented participation service.

The main idea that emerges is that participation should be about a dialogue between the gallery participant and the gallery itself as a physical, aesthetic and intellectual space. The way in which participation is discussed within this framework involves several dimensions:

- The primacy of the immediacy of the art encounter.
- Acknowledging the value of the individual's subjective experience of art.
- Facilitating confidence in individuals so that they feel that they have the ability to interpret art.
- Fostering dialogic pedagogical approaches in the exchange of knowledge.
- Avoiding supporting material which is prescriptive and patronising.
- Developing bespoke supporting materials in relation to specific exhibitions and permanent collections.
- Thinking of creative ways to script the supporting materials, particularly in relation to the themes embedded in the design of the exhibition.
- Exploring the personalisation of engagement in terms of both form and content.
- Establishing links between pre-gallery, gallery and post-gallery engagement.

These factors are seen as essential constituents in supporting active participation in art and in the gallery experience. This means that those who are interested in art (in whatever way) are encouraged to be participants in the generation of the meaning of art and in the different forms of engagement in art.

4: INTERACTION



A central mechanism in enabling people to be active participants in engaging with art is the opportunities they have for interaction with art objects, bodies of knowledge and debates about interpretation. The development of an augmented participation service and the way in which people can meaningfully engage in art come together in the notion of 'interaction' – both as a concept and as a practical activity. This notion can be used to aid design in terms of generic conceptual underpinnings and practical applications. The notion of interaction is also central to service development and sustainability.

Interaction is understood within the context of the Courtauld Augmented Participation Project in three inter-related ways:

1. The immediate, situated and personalised interaction with art objects.
2. The integration of knowledge from other participants in making art meaningful, such as public gallery talks, gallery guide staff, curators talks, public lectures and so on.
3. The provision and use of supporting materials such as labels, websites, social networking sites (mainly citing Facebook), blogs, twitter, audio-guides, interactive screens, digital archives, journals and reviews. There is some use of traditional media such as television and newspapers.

In general terms all the respondents in the focus groups configure their own interaction to suit the way

in which they want to participate in different art experiences and encounters. The respondents also point out that they do not have one mode of participating in art, but rather they adapt how they engage in relation to the purpose underpinning the encounter. For example:

1 – *"I'll follow the feeds of museums and galleries because they'll tell you lots of events, and the Association of Art Historians, or put coursework papers and things like that. So, it's quite a useful professional networking tool and also you can build up relationships with people in a different way. So I've got this thing going on with someone who's thinking about applying for a PhD at the Courtauld and they're working at York and we'll communicate that way, and she's got a really interesting blog, which I read quite often. So it's an interesting and quite fluid platform for exchanging information in that way, and because it's so links based"*

2 – *"I do look up images quite a lot on the internet, and also Flickr I find quite good for that. I did a course on Le Corbusier last year and I found that the best place to get photos of his buildings was Flickr just because people go and visit them and they're much better than things I could find in books"*

3

- *"You can find whole lectures and things like that [on YouTube]"* - *"Yeah, I've used it to watch videos. Art videos*
- *"I used it quite a lot, I did an*

IT'S QUICK AND EFFECTIVE ACCESS, ESPECIALLY IF YOU WANT TO KNOW THE RUN OF AN EXHIBITION OR WHAT TIME IT STARTS OR ANY OF THAT KIND OF INFORMATION...



essay on *Second Life* so I used it quite a lot in my research for that. Especially because within *Second Life* you can create your own mini films and things and so often those films then get put onto YouTube"

4. "Aaaaarg's really good. It's 5 As-r-g.org. And it's basically kind of a forum in layout which people have uploaded texts, like publications. Mainly kind of theoretical ones, all different areas like philosophy and aesthetics and that kind of push, and you just... people link up and you can download entire books or articles for free. I guess it's technically illegal because it's against copyright but..."

5. There's another thing that's a bit like that called Scribd, and on that quite a lot of people put unpublished works on it as well. I've found an article... you can look up who the article's by so if it's by Dr So-and-so at a particular university who's holding a particular post that you know is respectable and the article's going to be published next year in whatever journal, because often actually print journals have quite a long turnaround. So you can get hold of the latest information.

The above examples give some indication that the use of social media is a usual modus operandi for the young people in our sample who are defined as 'culturally active and in Higher Education'.

The ways in which participants interact with art was discussed

by the focus groups in relation to three criteria of interaction described above. This can be seen in the following vignette with students on the MA in Curatorship course at the Courtauld Institute. The discussion started with how the students use social media for accessing information and knowledge, for networking and for sharing ideas. They also spoke of how they configured the technology to meet their own specific needs, and so in effect personalising their engagement in art. They highlighted one of the main themes of the use of social media within communities of interest based on art:

"There are a couple of good websites, especially for art and exhibitions and cultural stuff that's going like Spoonfed, or Time Out have a website as well where they tell you what's going on each day and you can feed in a profile... you make a profile of what kind of things you're interested in and then they'll suggest things for you to do"

"And then you can forward that to people and create group profiles and things"

Social media is also seen as a good organising tool:

"Yeah because especially being in London there's so much going on so it's sometimes hard to focus on a particular thing and if you've got some email and it's telling you something's coming up next week that you might be interested in, it makes it a lot easier"

"Just to add to that, I think online journals, magazines and newspapers are pretty useful as well just to read reviews, look up what's happening, because they sometimes have their own special features or interviews with curators or with visitors, things like that. So that's quite useful in preparing for a show or after a show"

"It's quick and effective access, especially if you want to know the run of an exhibition or what time it starts or any of that kind of information, it takes you 2 seconds to figure any of that out... from a variety of sources you can find that information usually"

The flexibility of social media also comes to the foreground in organising information, knowledge and debate. A key issue that emerges across all focus groups and interviews is: what information is needed, when and in what format. The issue appears to be important 'before a visit', 'during the visit' and 'after the visit'. The students on the MA in Curatorship commented that they work with information in a temporal way, which involves a trajectory of: seeking information before a visit to organise it (in terms of opening times as well as background information) and acquiring further information after a visit in order gain further knowledge and conduct research. They comment that this sometimes happens "in tandem":

"Websites that suggest things, they will then have links for you to find out more about it and

then normally there'll be space underneath where people can write comments. So people who've been to see it the day before, not just critics, can write reviews and what they think, so you have an all in one experience"

As a group the students look at both ordinary people's blogs as well as reviews from critics:

"Well often you'll have... I don't know if that's the case for exhibitions but for films you'll have critic's review and then user's review so you can compare the two"

The students argue that the interaction and dialogue between people's comments and the views of the curators and critics bring out different dimensions in the interpretation of art:

"it introduces new and different aspects, information that you might not have come across. I know the Tate blog with the recent Gauguin exhibition was useful in that the curator would post information, people would comment, really interesting discussions"

They agree that social media in this form and context can generate more of a dialogue:

"It is online debate because people will read a review and if they disagree or they agree they will refer to something they've read earlier up on the page and say 'person 123 I disagree with what you say about this, I really enjoyed this but having not

thought about this' and so it is an online debate and that I think, as you said, having different voices, and not necessarily voices that are completely academic, is really useful"

They argue that by taking ordinary people's views and the views of curators they can shape exhibitions and collections to meet the interests of gallery visitors more successfully:

"I don't think we're going to try to make exhibitions just for critics and people who have a strong knowledge base in the subject. For a lot of us, art is about accessibility, and what we want to do as curators is we want a range of people to be able to enjoy and understand the work that we produce so I think we definitely want to know what everyone thinks from across the spectrum"

The interactive and dialogic character of interaction is articulated by one of the students on the Stories of the World project. He discusses how he and the other participants:

"had to design a blog and basically research artists and different time periods and put it up there with 4 images of the time period and just write about what we thought about them and why we chose them and how it led on to the next period"

The participants say that they:

"enjoy it very much. We actually got the opportunity to go around different galleries including this one and the one across... the National Gallery.

We got to go to that one and we got to go to a few exhibitions as well. I can't remember where precisely but there was a digital media exhibition where we could interact with the actual exhibits"

They expand:

"it was much better than just sitting down at a computer and just looking at it and reading. We could actually go there and see how each piece was put together and how the whole exhibition links together"

These students thought that any augmented participation service should help them to understand and interpret art by helping them to see how aspects of art link together. They felt this would be the case if the augmented services form part of an interactive learning process. In conclusion, interaction between gallery participants and art works is created through value sensitive and context-sensitive design. This includes the design of space, exhibition and the layouts of collections, as well as communication that facilitate dialogue between participants, art works and expertise. This dialogue encourages active looking and confident, informed interpretation of artwork by gallery participants.



5: CONTENT

The discussions about the gallery participant and the characteristics of interaction in engaging with art emphasize the value of focus on the artwork and any supporting materials. The importance of content is central to any engagement with art and any service that supports this engagement. The development of augmented participation applications within a broader service environment therefore requires us to understand the character of content within the art experience.

To reiterate, art objects take primacy in any consideration about content in any existing art encounters and they should remain so in any developments. A consideration of content in relation to both exhibitions and supporting material raises the issue of balancing authority with the opening up of interpretation. A way of balancing this is illustrated in a previous project conducted by the Courtauld called: 'Art and Architecture' (a lifelong learning project). The developers at the Courtauld found that they had to work with scriptwriters as well as curators to create an informed, interesting and accessible site that catered for a range of expertise and interests amongst the public. A digital archivist working on the project describes how:

"We had to commission story content which on the one hand reflected the Courtauld as being an academic institution but when we did kind of the same things as you're doing it was just too much of a step for people to take who might only have a casual interest in art. So we had to commission a lot of story content from public

figures, celebrities, people who were known to a wider audience - or people who might look at the collection without any interest in art at all, they might look at it because they want to plan where to go for a holiday or they might look at it because they're interested in shoes or they're interested in nudes. Nudes is obviously the biggest search on the site as usual so it was quite interesting that the source of funding meant that we could evolve an editorial policy that the Courtauld wasn't, to be honest, very comfortable with but in a sense and ultimately secured its success, otherwise it would have been just one of these digitisation projects from the public sector at the end of some great long URL nobody ever looks at"

There are issues of accessibility which go beyond providing more content per se and providing content in ways which are more readily available and faster via digital media. The main concerns are:

- How to balance authority with accessibility; how to create content that generates interest in the instance of the art encounter in an unobtrusive way.
- How to develop 'content triggers' that foster further research and engagement
- How to develop a series of story tropes that provide different routes into art worlds in order to meet the needs of a range of people whilst also covering the main themes of art knowledge.

There is concern in relation to authority, with one academic commenting that:

"I acknowledge that I'm fairly hard-wired against accepting with authority anything which is somehow not sanctioned by some sense of authority, which isn't to say I'm not interested in what people feel but I would go to these media for hard fact, or what I call hard fact, and image as content rather than views"

This comment raises the issue of whether content needs to be accredited in some way. It also raises the issue of how the content can be identified in augmented participation services by, for example, clearly identifying content provided by the Courtauld. This would mean that the Courtauld's content may well circulate amongst other content sources such as blogs, tweets, online journals and YouTube clips in people's communication networks, but its authority will be protected and valued.

A further point made in relation to subjective experience of art and authority is that:

"If you actually get people into the galleries they're going to know... they're going to look at something and know whether or not they like it. I think that's beyond the point, I think what happens that is do they want to know more about this work? And if they don't like it, some people will still take the time to try and find out, and that's why we still have wall labels. They're going to want to learn

SO I THINK IT'S GOOD TO HAVE A CHOICE AND WHETHER IT'S IN AN APP OR ON A LABEL OR IN A BOOKLET



more, so I think with some kind of app or some kind of social media, what's important is for it not to be just this extraneous thing that if you just so happen to have the means, if you so happen to have the knowledge of how to use it. I'm yet to see in a museum something like this used effectively"

In overall terms and to summarize these issues, the consensus regarding balancing interpretation and authority is one of ensuring that participants have choices in whether, and to what degree, they want to draw on supporting content. This includes having the choice to use a wall label or not. However access to wall labels is important because, although some participants might prefer to do without them, other participants might actually want a lot of information to be present in front of them. As one member of the focus group says:

"So I think it's good to have a choice and whether it's in an app or on a label or in a booklet"

Choices about content and the way it can be communicated also focus on the way in which different exhibitions and permanent collections are narrated. The overall consensus is that it is not possible to have one model for all exhibitions or a model for all permanent collections. Each exhibition or collection is unique and has been created within a particular framework of theme, art objects, and interpretation. With this in mind, participants in the focus groups discussed various ways of creating and presenting content in an augmented participation service that would support active looking and interpretation. In general terms:

"one of the issues with experiencing museums is people, well of our generation, like to have a record of an experience and I think sometimes in galleries it's difficult to... because you can't take photographs, it's difficult to take a record, so it's difficult later on after the exhibition to go back to the experience and remember what you've seen and to follow up on it. I think

something like this project... and you mentioned logging paintings that you liked, could be hugely beneficial in enabling people to get much more out of the museum experience than they usually do"

There is also concern that the development of technology to support access to content might:

"Come between the viewer and the experience of the work itself and somehow people would feel they couldn't trust their own instincts until they had picked up this or that bit of information. And slightly more broadly than that, the museum experience I believe to be a unique one and I might be worried that there would be some sort of conflict between this idea of the works within a museum or a gallery as being resources to be used in any way, rather than what I would like to call a calculated construct, an experience which has been built up in a particular way where the experience is more than the sum of its parts, and that idea that somehow you could access this or this or this, it might – just might – detract from the overall experience which might have been very carefully constructed. It's a danger"

There is therefore concern regarding how participants access content in the gallery. The choices with regard to how content is delivered are important. However, the choice of content, its characteristics and forms of representation are central in any service, including an augmented participation service. Indeed the character of the content can override other issues. For example, in general terms the participants in focus groups did not like audio-guides because they found them prescriptive, patronising and often clunky to use. However in one instance the content overrode the technology:

"Can I quickly interject on the subject of audio guides and insist that there's one I've had that was absolutely amazing in Rome at one of the palazzos and it's actually the chap who owns the palazzo who did his

own audio guide so it's Prince So-and-so of so-and-so and he's taking you round and there's music. And he says 'welcome to my house. When I was 3 years old me and my sister used to skate...' and it was absolutely incredible and wonderful and he just made it amazing. They've hung all pictures of how it was in his family 300 years ago or whatever so it's all an old fashioned hang and he'd say... it doesn't tell you about everything it just tells you about certain key pictures... and so it'll say 'if you look to the top far left corner' and it won't be necessarily the most famous painting that you'd ever have heard of but it's one that has some sort of significance to his family and the family history and so he'll tell you a little bit about how that painting came into the collection and all that sort of thing"

This piece of description illustrates the links in which content sits. The links are between a personalised account, a narrative and its interpretation, and the location of the content. In this scenario the owner of the palazzo is not telling people how to read the palazzo and its collection; instead he is narrating a story about it, which enables people to interpret the narrative in their own way. The participants in the focus groups say that this approach:

"just makes going round that gallery a real overall experience"

And one that:

"also gives that personal humanised thing because you

could tell from the audio guide that he's obviously this very effusive man anyway"

These broader considerations of accessibility and knowledge to support the art encounter frame ideas about how to craft content. Focus group participants drew on their knowledge and experience to suggest various ways of presenting content in potential augmented participation systems. In keeping with the overall ethos of dialogue and interaction between participant and gallery, one of the MA student says:

"I had one of the most useful experiences, as an interpretative guide at the Hirshhorn, on the one hand we had to know as much as we could about the artwork, the museum, just everything so that when we went out... at the same time we couldn't appear like the authoritative voice of the museum, we had to be like your best friend, and you're just going around talking to people 'do you like it? do you not like it? do you want to know more about it?' and just this strange... like I said before... this strange conversation, if there's some way to make this happen, a human being that could just respond to you, just 'do you want to know more about this information? Did you just want to say that you liked it?"

Another student says:

"Just to comment on what {name} was saying about having a buddy with you. I remember

some of my earliest museum experiences were really ones where there was a tour guide or someone explaining what was in the paintings and that really brought it to life. I think that's how I really got interested - the idea of having a dialogue within a gallery is something that I really appreciated when I was younger I mean now obviously I've studied art history, I have the tools to understand a bit better myself but not everyone does and I think having someone talking to you about it can be really really helpful."

These comments are supported throughout the focus group research and they indicate that there is a desire for content to be presented in a conversational style and in a friendly way – as a dialogue that is respectful of both the gallery participant and the gallery expert. Selecting and representing content is difficult especially in relation to how much and what types of knowledge people want as they engage with art. It is in this context that a differential in gallery participants is identified, and these differences relate to the levels of art experience and gallery experience. Students spoke of how they were introduced to art, their early experiences and then further experience (cf. gallery participants section above):

"it's not so much to do with knowledge but it's actually to do with recognition isn't it. Coming up with a unique thing but you kind of know it. I remember just the same, seeing a Van Gogh painting when I was 12 and

I STUDY JACKSON POLLOCK AND POLLOCK IS A REALLY DIFFICULT ARTIST FOR A LOT OF PEOPLE TO CONTEND WITH, ESPECIALLY IF YOU TRY TO LOOK FORMALLY AT HIS WORK...

//

thinking 'that's Van Gogh and this is me' because nothing else exists. This thing and you can't quite believe it's happening"

"I suppose the first time I went to the National Gallery was a similar thing to what you were saying, just walking round and seeing immediately lots of things that I'd only ever seen in books or being shown on slide shows in lectures. So again we had that... and then I'd look I suppose just for the title and very basic information. I don't remember wanting to... I guess it's kind of a ticking off thing. You go round and see this and this and this and there's some that you might want to look into more deeply"

Although participants may choose different types of content and refer to it in varying degrees and in various ways, nonetheless content has to be organised and presented in ways that participants enjoy. To address the above point, some specific ideas are suggested about the way in which content can be conveyed. These include:

1/ "I find artist interviews quite interesting. I quite like to know what the artist's thoughts were behind making the work and that informs how it's displayed and the meaning and interpretation for me personally"

2/ "One of my earliest experiences was seeing Andrew Wyeth's Christina's World, I think it's at the MoMA. At home we had this book of 50 famous paintings and that was one of them. It was always on our coffee table and I'd flick through it occasionally and I just, really unexpectedly, at the MoMA the first time I went just a corner and saw it and it was the most amazing... I didn't really know much about it at that time but then I think when I saw it I found out that Christina in the painting had polio and I think that was information that was next to the painting and for me it made it even more powerful"

3/ "The first thing for me is artist, date, medium, and maybe that's just my formal background but

I think there's so much that can be learned just from those basic details and just from putting time context, who made it and what it's made on, so you can look at it through the lens of the artist, through the time period or through the way it was actually physically constructed"

4/ "I take a bunch of my friends around museums all the time, I'm constantly playing tour guide and it's always the little anecdotal stories about a work and its provenance or something like that or something funny like... I study Jackson Pollock and Pollock is a really difficult artist for a lot of people to contend with, especially if you try to look formally at his work and people have a lot of trouble with it. And then me trying to explain who Pollack was as a person, I tell them that he once peed in Peggy Guggenheim's fireplace, and that story everyone loves and gets the idea of Pollock as like badass artist and kind of a crazy person and it's just that one anecdotal thing that people always tell me they remember from me taking them around, showing them the art that I study"

5/ "If you think why Van Gogh is so important to lots of primary school children, if you ask them about him they'll immediately say about how he cut off his ear. Even if you present them with Sunflowers, they'll say 'oh he's the guy who cut off his ear isn't he' and then that's how they get into it and then look at how this man who's obviously so... could also produce different types of work that didn't necessarily represent that"

6/ "I think sometimes looking at the actual context or at the artist's life or something about him is more valuable than looking at an interpretation of it or why it's such a masterpiece or why it's so important in art history or something like that. It's looking at the precise moment in time rather than looking back on it and saying 'it happened at this point in time, and now this is why regard it as so valuable"



The above examples are just some of the suggestions about the way in which content can be organised. Further consideration is paid to the design of exhibitions and permanent collections that also pay attention to the way in which content may be developed in relation to specific themes:

1/ *"I mean you could look at art history through a timeline and the general canon that's been established since Vasari and maybe even before that or you can figure out the storylines that have been omitted and now are newly coming into the picture, so like feminist art history and African American art history, gay, bisexual, transgender art history. Also there are a bunch of different themes that cross over and aren't necessarily the formal art historical canon that's been presented to the world for hundreds and hundreds of years, so... I know there are museum tours you can go on of just female artists so using that as a way to rewrite history, or fix some of the flawed history that we've been given"*

2/ *"I think it could be interesting to incorporate the latest research and scholarship, because you don't really hear about it. We do because if we're assigned an essay we go and see what the last thing written about so-and-so was but I think it would be interesting for everyone to know that nothing's fixed, things are still being debated"*

3/ *Attribution, for example, could be... if you have a Rembrandt and there are currently disagreements about whether it's actually Rembrandt or not, that's current research but I think that's something that everyone could be interested in potentially and also that draws attention to the material qualities of the object and brings in scientific evidence.*

4/ *"My cousin who lives in New York told me that one of the most amazing tours she went on, I think it was at the MoMA, they were taken around and shown all the paintings that had issues of*

attribution so a specialised tour like that. That's something you could do if you had an app, you could choose 'I want a tour that will show me all the paintings relating to this issue, to feminism or problems of attribution' and that would be... it would give you a personalised tour and that could work in the permanent collection actually"

Again these suggestions provide possible ways of presenting content to gallery participants that inform and take them into aspects of the art object. If this is done sensitively it will aid the way in which they interpret the work. It may also foster further research and subsequent engagement in that aspect of art.

Content and approaches to narration are of primary importance in fostering engagement with art and in facilitating confident interpretation. To reiterate, the main concerns are: how to balance authority with accessibility; how to create content that generates interest in the instance of the art encounter in an unobtrusive way; how to develop 'content triggers' that foster follow on research and engagement; how to develop a series of story tropes that provide different routes into art worlds in order to meet the needs of a range of people whilst also covering the main themes of art knowledge. The above discussion provides suggestions of how content can be shaped to support participants in their specific interactions with art in ways that are enjoyable, that keep the immediacy of the art encounter to the fore, and that foster interest, engagement and the development of their critical abilities. All participants in the focus groups commented that taking part in the focus groups made them aware of the way in which they address, research and collect content. For many of the participants this process is 'taken-for-granted'. An overall finding from the research in relation to content is that an augmented participation service should tap into the human and social process of interpreting art, which is at once tacit, intuitive and dialogic in engaging in art.



CONTENT AND APPROACHES TO NARRATION ARE OF PRIMARY IMPORTANCE IN FOSTERING ENGAGEMENT WITH ART...



6: TECHNOLOGY



Data from the focus groups indicates that the development of technology needs to meet the needs of participants and the Courtauld Gallery. The main concerns that were raised related to the levels of ease of use of the technology and the quality of that use. The primary concern relates to the above discussion and the main principle underpinning it, which is that the technology should not detract from the participant's experience of the artwork itself. Thus a member of the Courtauld staff argued that

"there needs to be a transparency and exchange between the gallery institution and the viewer. It can't just be 'now you should do this with your technology and this will help you look at this', you know? And I don't know how you would address this but I do feel it has to be a more open exchange"

The above quotation and the discussion in the above sections indicate that the technology needs to provide a seamless service that supports active looking. This requires addressing the details of the technology and media.

There was support for an augmented participation service by participants of the focus groups, with one member of the high technology user group saying:

"There is a new app for a mobile phone where you can actually take a picture using the camera of a painting and it will tell you exactly what it is. I think something like that would be really useful especially in a

gallery... I think if someone's walking around with that kind of app just pointing it at what they're interested in and they get the augmented reality information come up"

However, this application could be improved because:

"At the moment what it does, when you take the picture, it does a scan, obviously it has to communicate over the Internet and it feeds back the information. What would be good is, if in the viewfinder without actually going to another page, it just overlays it. So you can see the viewfinder and it just overlays it on the top of the picture maybe. So you can still see it maybe and then move on to the next painting and do the same thing rather than stopping every time"

The development of any augmented participation service also has to be in tune with trends in technology so that the service can link with the technologies that participants have to hand. This attention to trends was seen as being especially important by the IT manager, who also stressed that attention needs to be paid to the variety of platforms to ensure an inclusive and widely available service. As he says:

"Its not just iPhones... Android and Symbian and Research In Motion – the Blackberry one, smart phone [with] all sorts of facebook apps "

In design terms and to ensure maximum take up of the service,

there is a requirement that:

“Anything people are designing now to be accessible has to integrate across every mobile media platform. So whether you like Twitter or not it should probably have a Twitter feed. It probably needs a facebook group, it needs to be linked to each of those different spheres because the accessibility now is actually fed from some of those”

There is also the need to design for various platforms such as mobile access, web access and big screen access. One of the members of the high use technology focus group points out that:

“it’s very important that in anything you bring out now is tailored for the various platforms. It really annoys me when you go on a website on a smart phone or whatever and they don’t have a mobile version of it. It looks rubbish, you can’t read anything, you can’t zoom in and out of various bits of the website and things like that. I think if you’re doing something you want to be accessible, you need to make it user friendly so you’ve got to have mobile version of the website as well as”

Further design considerations include that the app fulfils a clear function and need. For instance one member of the same group argues that:

“I’m quite basic when I’m looking for an app or something. It’s quite context based, I want it to do something. So recently I went on holiday, I looked for an app so I could look around the local area, and it just fulfils that use. I might download other apps but the novelty wears off if it doesn’t fulfil what I want it to do or something like that. So if I was going around an art gallery, I know you mentioned augmented reality apps, I’ve got that on my phone, but I don’t use them much. It has to be really relevant to what I want to do in an art gallery at any time. So if I want more information about the picture because everyone’s crowding around, I just want to

point and click and for it to work there and then so no fuss”

The group also thought that the facility to download content at the gallery or gallery website would be useful,. For instance one person suggested that:

“rather than having to go off to iTunes, that sort of thing. Or sort of locally browseable, like an intranet or something for the gallery. You sign up there and you get the information much quicker than off 3G or something like that”

There are new technologies emerging such as NSC, which is:

“incorporated to mobiles; it’s like an oyster card. You just tap it on something and it gives you all the information there, so that would be quite good”

These discussions led to the issue of navigation and the amount of information that could be made available. This also relates to the different platforms, for example:

“It’s not as easy to navigate a mobile app as it is, say, a website, large screen and stuff so you don’t want too much information there”

Another issue that the designers of the augmented participation service would need to consider with members of staff at the Courtauld Gallery is the level of connectivity in the Gallery. A person in the IT department flags this up:

“It’s also the issue of connectivity as well because we sell tickets online for the gallery and if you’ve got a smart phone we’ve got barcodes on the phone, you just get your internet connection and we’ll scan your screen. We do that already but some people at the information desk and the reception desk, you can’t get reception so that’s potentially an issue within the gallery itself”

This group also considered the design and positioning of a large screen which is one of the objectives of the current project. The group felt that its design and position were

IT’S VERY IMPORTANT THAT IN ANYTHING YOU BRING OUT NOW IS TAILORED FOR THE VARIOUS PLATFORMS. IT REALLY ANNOYS ME WHEN YOU GO ON A WEBSITE ON A SMART PHONE OR WHATEVER AND THEY DON’T HAVE A MOBILE VERSION OF IT...

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very important because a previous project had proved not to be sustainable due to its location and the lack of clarity concerning its use:

"We used to have an interactive touch screen system.... That, I believe, died from lack of usage. But then also the terminal was hidden away downstairs by the gents cloakroom"

The purpose of the large screen needs to be carefully thought through, with the functions ranging from providing basic information to a more interactive research tool. Other considerations for the large screen include whether or not gallery participants want to use the large screen on their own or with another person, who may be a friend or member of their family. The focus group discussions about interaction in the gallery emphasize that many gallery participants like to visit with friends or family. One member of the technology focus group comments that:

"When I tend to see those things when I'm out and about I always just assume that they're basically a map. That's the primary function as far as I'm concerned of any TV screen, interactive application or something... is the most important information people want which is a) where am I? and b) where is the thing I want to get to?"

Further concerns about the purpose of large screens included questioning what it was that this could offer which would be different from a website. As one person comments:

"When I get to those things it's more that I always assume there's always some version on the website and I always think 'oh well'... because if you're with someone you're not really going to sit and do it together at a gallery, for a social reason, you're together and that's too solitary, so you think 'well I'll look it up later when I go home"

A specific aspect of the design of the large screen service is that:

"After a minute of non-use

on a single page, it should automatically go back to the home page because if someone's quite deep into a particular area and wander off, which is what they do, then you arrive and you're pressing and pressing trying to get back so that you can have the experience afresh. So get it to reset automatically after a minute of non-use"

There was also concern about identifying the most appropriate content for interactive touch screens and forms of interaction. The IT department's discussions with the Courtauld's marketing team focus on how the Gallery is being perceived and what the Courtauld wants visitors to gain from their experience. One topic under discussion is understanding the extent to which visitors know about the history of the gallery, such as its origin as the home of the Royal Academy, the history of the ceilings, and the Courtauld's contribution to the art world in terms of its students, conservation, teaching and research. Although members of staff think that this sort of information is missing, they are not sure that this type of information could be easily translated to a touch screen because it is seen to be primarily background information. Suggestions for possible services included providing access to information about preservation, social history and different types of materials so that participants could explore in more depth things that might have occurred to them whilst they were in the Gallery itself. The large screen might also facilitate the exploration of more detail in visual terms than, for instance, visitors could access on a mobile device.

Several suggestions are made in relation to fostering engagement with the art. Most suggestions involved mobile devices with recommendations for how these applications could feed into the broader augmented participation service of websites and social media services. One of the main suggestions involved ideas about games, quizzes and factoids. Comments include:

"If you introduce a mini-game, that's very big with certain apps



now. You get news apps... I think it's more for following TV shows. You get an app and they have a mini-game in them"

"I must say I love the quizzes. I mean the ones that ask 'well how much do you actually know about'"

"Yeah like 'did you know?', quick facts"

"Factoids"

"A short, like 10 words, and you learn something new. Short and simple"

In relation to what gallery participants might enjoy through an augmented participation service, suggestions include:

"picking and choosing because you might only want info on 2 or 3 paintings in the whole gallery"

"I'd like to zoom in on a detail and actually get information about that, like 'what's he holding? I never noticed that before' and that's something that when you see a reproduction you don't actually get those details so rather than be information about the whole painting I'd actually like to put the camera up to a corner of it and get information about just what's going on in there"

"So layered high-res images as it were, tagged"

"Yeah and active fields within that image where if you actually zoom in on a corner you can find information about 'his ear' which in this painting but not in any other paintings"

A further suggestion was to integrate an audio-tour into the gallery in a fairly non-obtrusive way and one that could also capture some user-generated content. This however is not straightforward as the next vignette indicates:

"Most people who have an iPhone have headphones so you can have, say, an audio resource that's integrated into, for example, the system but in terms of the hardware platform behind

that you're talking about a significant investment. Certainly kit that we don't currently have dotted around the gallery, to set off this positional triggers and stuff, but I think the same kind of kit, presumably we're talking about wireless"

"The positional thing, if you put it in front of a painting and it recognises it and triggers off the audio, then you don't need the positional"

"Regardless of which way you do it, you're talking about hardware or software platforms that currently don't exist, for the Courtauld anyway. So you're looking at some kind of development and investment. The other thing I wanted to do as well was harp back to the feedback thing and say that I think something that's great nowadays is, as well as having the feedback, alongside that user driven content. I mean, people might not want to feed back or whatever but I went to a gig the other day and in the lobby everyone was singing the last song we heard and everyone's got their smart phones up recording it and that was up on Facebook and YouTube after about an hour and stuff like this. Everybody in the tube and stuff singing new songs and stuff like that and people do that now. They're more likely to do that than they are to answer a survey"

"Interactivity is the most misused term in new technology and computed, because you get a lot of so-called interactive websites which allow you to press buttons and if you do a tree diagram there are a finite amount of possibilities. For something to be truly interactive it's not a finite amount of possibilities. The interactive part is what we're talking about, people actually putting their comments up etc.' which is something... which is the hardest thing to do in terms of the moderation of it"

There are several examples of the way in which the cultural and heritage sector are using user

I WENT TO A GIG THE OTHER DAY AND IN THE LOBBY EVERYONE WAS SINGING THE LAST SONG WE HEARD AND EVERYONE'S GOT THEIR SMART PHONES UP RECORDING IT AND THAT WAS UP ON FACEBOOK AND YOUTUBE AFTER ABOUT AN HOUR...

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generated content. However, this has a staffing and resource issue because the content needs to be moderated, possibly through approval-based posting.

Some further suggestions pointed to the way in which the augmented participation service could be fully integrated into the Courtauld Gallery and Institute as a whole. These suggestions included involving the academics in the service, feeding into some of the commercial aspects of the Gallery (such as online shopping) and developing interactivity in a more participatory way:

1/ *"The idea of a virtual tour with a tour guide or whatever, you could even go a step further if possible and try and involve the academics, for example if you want to do a tour and you've got an exhibition on, say, Cézanne, if we have on the teaching staff, I don't know if we do or not, for example, the world acknowledged expert on Cézanne or whatever, if they want to give a tour, I imagine that the take up on that would be huge"*

2/ *"In an augmented reality thing, I really like that picture, brilliant, what is it? little button at the bottom, order a print. And then links into... because there's already an online ordering system for posters and prints and everything. If you integrate that into it, keep it commercial"*

3a/ *"Something which would be very nice is maybe further down the road is if I'm looking at a painting or statue, I press a button and a hologram of the artist comes up and I can interact with it"*

3b/ *"you get a certain amount of information and then... even better would be if you are creating your own leaflet as you go along, so for example you add something from the Van Gogh, you add something from the Manet and you finish, you hit send, and basically you've got PDFs of each and it collates them into one document that's like your own brochure"*

To summarize, one of the curators commented on the use of the augmented participation service for both mobile devices and large screens. He related the development of these media services to the tradition of how to support interpretation. The way in which interpretation could be supported is a key skill that addresses what information to include and what to leave out and this skill needs to be embedded in the design of an augmented participation service. One example is that labels could often only be 200 words and in this context comparison is a key device to help interpretation (which had been helpful in the development of PDAs years ago). In general terms the curators thought that the large screen could provide access to information, knowledge and research on a comprehensive scale whilst mobiles could provide more 'bite size' access to knowledge that encourages participants to explore their interests further. There is a strong emphasis that participants should have choice in how they interact in the gallery:

"I think it's good to have a choice and whether it's in an app or on a label or in a booklet"

There was an overall consensus that in developing the technology the purpose of the application should be clear, the application must fit into a clear service strategy and the overall service must provide some added value to the Gallery experience. The technology also needs to fit seamlessly into the Gallery and neither distract from the immediate experience of art in the space or be disruptive to other participants in the gallery. It is also seen that the augmented participation system needs to be integrated into the broader technology development strategy of the Courtauld so that the Gallery and Institute can ensure that there is an appropriate infrastructure to develop, support and sustain the new service.



6: CONCLUSION

This report is a first level analysis of the data collected in the first phase of the Augmented Participation Project. One of the overarching findings is that the development of augmented participation tools needs to be undertaken in a framework that understands augmentation as an integrated service that is embedded in the Courtauld Gallery and Institute. The design of the system is based on the Courtaulds' principles, values and practices. The configuration of these results in a framework which supports active and informed engagement with art and fully recognises that individuals engage in art in different ways. Any gallery needs to support the different ways participants engage in order to foster active looking and confident interpretation. In order to achieve this the augmented service must be shaped in relation to the characteristics of gallery participants as they interact with the gallery, which is understood in terms of its physical space, its art objects and its knowledge. A key dimension within the relationship between participant and gallery is content and the way in which content can be represented and engaged with. The actual development of the technological and its applications in both mobile devices and in the large screen platform needs to support the above and be shaped by it. This will require the artful integration of content, usability and interactivity. The key challenge is an augmented participation system and service should mimic the tacit and intuitive ways that participants interact in gallery settings and subsequently in the world of art more widely. One of the academics from the Courtauld

clearly articulates the challenge, one that the project can address through collaborative and value- and context-sensitive participatory research and design:

"If you actually get people into the galleries they're going to know... they're going to look at something and know whether or not they like it. I think that's beyond the point, I think what happens that is do they want to know more about this work? And if they don't like it, some people will still take the time to try and find out, and that's why we still have wall labels. They're going to want to learn more, so I think with some kind of app or some kind of social media, what's important is for it not to be just this extraneous thing that if you just so happen to have the means, if you so happen to have the knowledge of how to use it. I'm yet to see in a museum something like this used effectively"

This phase of the projects recommends that the development of the content and the technology is based on a 'value-sensitive development framework' that seeks to facilitate active looking.

APPENDIX

METHODOLOGY OF THE FIRST PHASE OF THE RESEARCH

AIM

The aim of the first phase of the study is to undertake research about user perspectives to augmented participation in enhancing the experience of art. This is the start of a participatory design methodology to build the augmented participation applications for the Courtauld

THE FIRST PHASE OF THE STUDY SOUGHT TO EXPLORE:

1. The perspectives of different groups who engage in differing ways with art
2. The ways in which different groups use new media and social media in their everyday lives and for engaging in art

THE METHOD FOR DOING THIS IS:

- Focus groups
- Interviews and discussions with professionals working at the Courtauld
- Observation of gallery talks and gallery visitor behaviour
- Visits to other museums and galleries that are implementing versions of augmented participation

WORK UNDERTAKEN

- *7 focus groups have been conducted with:*
 - I. Young people (21 to 25 years old) with an active interest in art who have the resources to engage in art
 - II. Young people (18 to 23 years old) with an active interest in art who have little resource at home to support their interest
 - III. Mentors and workers on the Stories of the World outreach team
 - IV. High Technology users with little interest in art (22 to 45 years old)
 - V. Students on the MA Curatorship course (22 to 25 years old)
 - VI. Mixed group of a friend of the Courtauld, the Courtauld Digital archivist, and the Courtauld Librarian
 - VII. Curators from the Courtauld

- *Interviews with:*

- I. The Head of Marketing
- II. The Head of Public Programmes
- III. Project Manager for the Stories of the World project
- IV. Gallery Education Programmer

- *Observation of:*

- I. Gallery talk by MA curatorship student
- II. Public evening lecture by ex-Courtauld PhD student, who is now Curator of the John Soames Museum
- III. Auto-ethnography of the researcher visiting the Card Players exhibition

- *Visits to:*

- I. Natural History Museum to test their augmented reality film exhibition
- II. The Tower of London to test their augmented reality mobile phone application
- III. Visit is organised to go to the Dulwich Gallery

CHECK LIST

1. Technology infrastructure
2. Legal aspects
3. Staffing and resources implications

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