

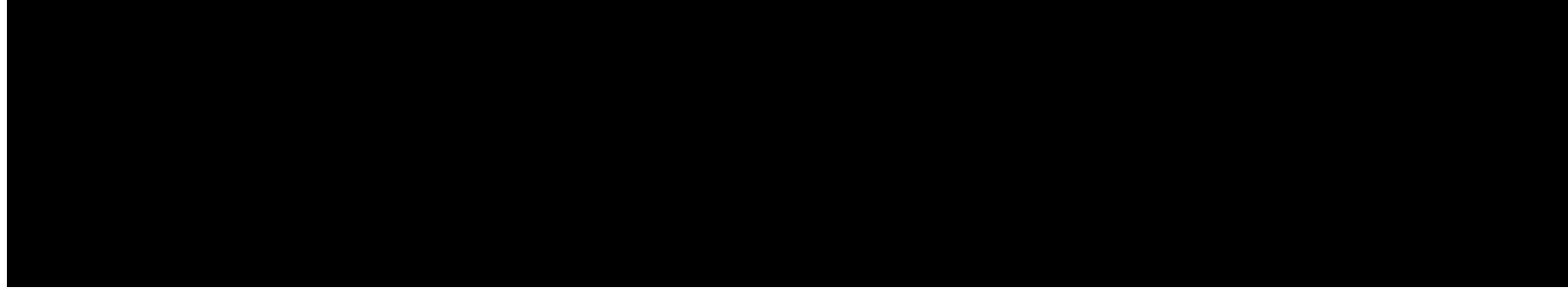
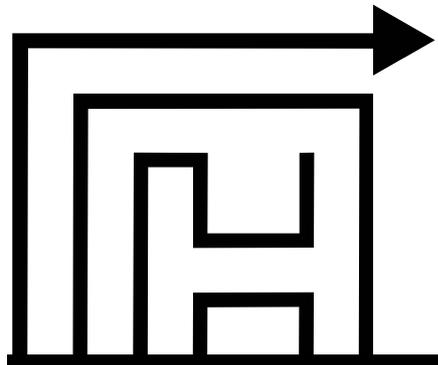


CULTURAL  
HERITAGE

DIGITAL MUSEUM

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2.0

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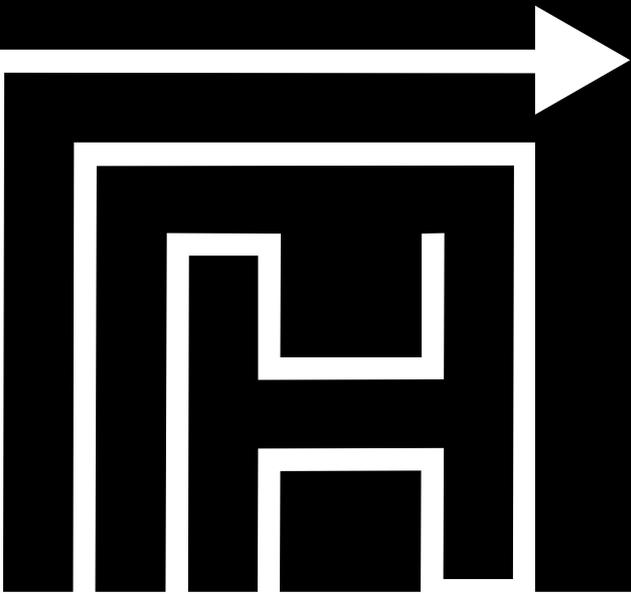


This programme has been funded with support from the European Commission. The author is solely responsible for this publication (communication) and the Commission accepts no responsibility for any use that may be made of the information contained therein 2021-1-IT02-KA220-HED-000032050

## 01 | INTRODUCTION

The Covid-19 pandemic has accelerated the need for museums in many places to further develop digital services and make them accessible to different publics. Exchange with universities and research institutions is an important opportunity for cultural institutions to develop such offerings.

# 01



**INTRODUCTION**

## | Digital Interactive Museum

**Interview Partners: Dr. Tobias Reckling, Cultural Heritage 2.0 & University of Vienna  
Jurek Sehr, Head & Curator of Education | Outreach | Digital learning Deutsche  
Kinemathek - Museum of Film and Television**

**What is your educational background and your current role in the *Deutsche Kinemathek*?**

After studying Spanish Philology and History to become a teacher, I did an internship at the German Historical Museum, which drew me to follow a museum career. Since 2007, I'm the Head and Curator of Education at the *Deutsche Kinemathek*, Berlin, where I'm currently in charge of all educational programs for the museum, collections, film education and digital outreach.

**How has digitization developed at Deutsche Kinemathek?**

As many other cultural heritage institutions with large collections we started with databases. The Deutsche Kinemathek has extensive collections which need documentation and should be made accessible. The new database system was developed from scratch together with other similar institutions all over Europe.

Since the pandemic, digitization has gained massively in importance. Due to the importance of direct, personal interaction with visitors who then had to stay at home, this naturally applied in particular to the area of outreach and education.

Since then, more resources and funds have been made available for the development and implementation of corresponding digitization approaches. But there is still a long way to go.

**From your perspective: What are the driving forces and challenges for the development of digital services for museums in general and film museums in particular?**

In the case of cultural institutions dedicated to the preservation and presentation of cultural heritage— at the *Deutsche Kinemathek*, film heritage in particular - we have recognized that the audience goes far beyond the physical “visitor”. Classical museum outreach programs with their focus on physical museums-/exhibitions-/event-visitors only partly recognize this. It has become clear to us, therefore, that working/presenting/communicating and educating in the digital space is a great addition to our outreach programs. Through digital approaches, cultural heritage institutions can address multiple publics, far beyond national, social, and economic borders. Furthermore, digital approaches also facilitate the communication and collaboration across different media, departments, and institutions to address visitors in different contexts and according to their needs and capacities. Public institutions are structured in a very specific way (personnel, areas of responsibility etc.) which, since recently, mostly did not include digital strategies. In the last decade new areas have emerged and have been recognized by the cultural sector as relevant spaces, tools, discourse forms etc. for their work. Nowadays, nearly all departments of cultural heritage institutions such as museums deal with digital content and applications. This applies in particular to everyone who is dealing with the public and external stakeholders, namely education, communication, and marketing departments. Nevertheless, resources have not changed much since this *digital turn*. Therefore, there is an urgent need to train experts for digital education, and for knowledge exchange. Also respective positions for professionals as digital educators must be created similar to the existing positions for social media experts in the communication sector.

### **What new initiatives have been implemented - and with what success?**

In the beginning we had a lot of great ideas, and of course not all of them were successful. Nevertheless, we have learned something from all the ideas discussed, formats put into practice and projects implemented.

During the pandemic we quickly started offering digital tours via live streams and on Instagram. However, we started with limited knowledge of the actual needs of the technology, how the audiences might use it, and how we could transfer guided tours into the digital world. Taking care of aspects as diversity and inclusion, which are of particular importance to us, was also a challenge at the beginning.

Animated film workshops, explanatory videos, and tutorials were produced and well received. In the beginning we had a DIY approach and much of this content was initially produced by colleagues themselves, partly at home in their children's rooms, with a lot of creativity. This led to a beautiful project, a digital film education platform called *Filmspielplatz.de*, a collection of digital education-bundles, like videos and interactive materials for children. All this in a framing which is sensitive for aesthetical film education and makes it digitally accessible in an inclusive way by sign language, audiodescription, but also with language versions in Arabic, Polish and Turkish.

Now we are in a situation where we have more experience, knowledge and some more internal resources. We participated in the Museum 4.0 network, which is dedicated to developing digital outreach and innovative outreach projects to share and learn from each other. Within this framework, the app "On Set" was developed that accesses collection content and makes it accessible via BYI on film locations in the urban environment. It focuses in a playful way on the film history and locations in Berlin, includes Augmented-Reality and interactive elements, which invite young visitors and digital natives to discover film and its history outside of the actual museum. You can stroll around Berlin and use it at specific locations, such as Alexander Platz, Potsdamer Platz and Rio Reiser Platz.

All this rich practical experience will help us in future steps of digital (film) education, for example while exploring the potentials of AI for educational purposes.

### **Did universities play a role in this process? Was there any exchange?**

We have been cooperating with various universities on a regular basis and for many years, e.g. in the context of regular university-courses and internships. With regard to our digitization projects, for example, we cooperated with a university for two semesters. The students helped to test concepts and approaches, developed communication-ideas and were of big help during the implementation of the app mentioned above. Particularly important for the success of such collaborations are the corresponding resources, especially time, patience and enthusiasm for the project on all sides.

### **Links to projects:**

Film education platform „Filmspielplatz“: [www.filmspielplatz.de](http://www.filmspielplatz.de)

App „On Set“: <https://www.deutsche-kinemathek.de/de/on-set>

See also the platform [Museum 4.0](https://www.museum4punkt0.de) for short descriptions of both projects (in German):

<https://www.museum4punkt0.de/teilprojekt/mit-der-filmkamera-durch-berlin/>

<https://www.museum4punkt0.de/ergebnis/on-set-standortbasierte-ar-im-stadtraum/>