



know
how
books

museums

Editor: Halina Gottlieb
The Interactive Institute

Michael Danks

Interactive Storytelling Exhibition

How to produce a virtual interactive story
to engage visitors with the real world



LARK
CHILDREN

SM.5



Michael Danks

know
how
books



Interactive Storytelling Exhibition

How to produce a virtual interactive story
to engage visitors with the real world

Editor: Halina Gottlieb
The Interactive Institute



Brighton Fishing Museum
'The Skylark' on Brighton Beach in 1951



Brighton Fishing Quarter

Fantasy brings seafront to life

Visitors to museums and areas of cultural interest are frequently offered a variety of media to guide and enhance their experience. The interactive storytelling exhibition demonstrates a new paradigm with potential to guide and engage visitors according to their language, age, interest or ability.

Storytelling is widely recognised as being an effective way to engage the mind and understand the world around us. An interactive location-based story can immerse a museum visitor into a collection and the surrounding environment.

The Brighton Fishing Museum provides an ideal situation for the creation of an interactive adventure story. Located in the vibrant seafront fishing quarter between the city and the beach, the museum has a strong central theme. The permanent exhibition displays objects and memorabilia collected from two hundred years of seafront life. Images of life and characters from the fishing community illustrate how the area has changed, adapted and thrived through time.

A virtual adventure story was devised and created by students from the University of Brighton to engage young people between eight and fourteen years of age in local community history and the collection on display.

Visitors start their interactive adventure by registering their names on a computer system. The computer network provides a personalised journey requiring visitors to explore every corner of the museum. During their visit they identify key points in local history, taking a journey through two hundred years to the present day. On completion of their experience the system provides visitors with a personalised printed paper record of their journey, highlighting learning outcomes and providing a perfect souvenir of their experience.

The students who created the Fishing Museum narrative used an intuitive open source template editor to arrange story

episodes and games into the computer network. At the end of each episode the system provides a unique kick off/lock out feature encouraging users to leave the interactive screen and explore the surrounding exhibition. The underlying

system technology was originally created for the British Broadcasting Corporation. An interactive storytelling exhibition on the theme of Ancient Egypt is also permanently installed at Torquay Museum in Devon, England.



Brighton Fishing Museum



The unsupervised museum is open all year round 7 days a week from 09:00 'til dusk

How it works: Experiencing the Interactive Storytelling Exhibition

Visitors take an identity card and register a user name onto a computer network. The card is used to identify visitors to the system.



Visitors 'time key' Rfid identity card



Registration client screen – Start Here



Registration client screen – Enter Name



Registration client screen – Thanks for registering



Media client screen – default



Media client screen – Kick off



Media client screen – 'Lock out'

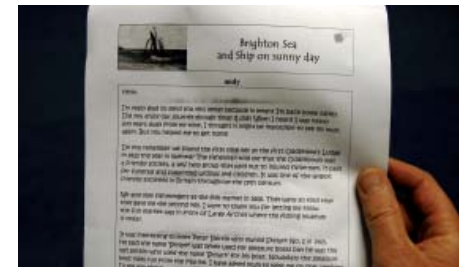
After registration the system shows a short audio/visual introduction to the story. A screen character addresses the visitors directly, asking them to uncover a fact within the context of the exhibition, the information visitors find will be vital to move the story forward. Visitors are then 'kicked off' and 'locked out' of the interactive system for a given length of time. Because the system knows 'who is who' any attempt to engage with the interactive screen is met with a message from the system instructing the visitors to explore the exhibition and undertake the given task.



Information the visitors discover in the surrounding exhibition is helpful for the screen character, and when the visitors return to the system they play an onscreen game to prove they have uncovered facts the screen character needs. Visitors are offered further challenges, repeating the cycle of on-

screen story, off-screen challenge, on-screen game within a narrative context.

Finally the visitors are offered a choice of a themed print-out summary sheet personalised with their registered name.



Personalised print-out souvenir with the visitor's name

What it takes: Making an Interactive Storytelling Exhibition

Time and money

Every project is dependent on the vision for the project and the funds available to fulfil the vision. The greater expense usually comes in the employment of a team with the appropriate skills to carry out the work, as discussed in the next section.

The Fishing Museum exhibition was built by postgraduate science masters students as part of their digital television management and production course. All the work was completed within a two-month window as part of an end of course project. Their course leader and the creators of the software were on hand to supervise and advise on technical and creative issues as they arose, but the narrative content and essence of the exhibition was entirely created by the students using the free open source software template.

In a non-research implementation the costs may be broken down as follows:

- Content production (including licensing and rights): 45%
- Software adaptation and licence: 12%
- Technology and implementation: 30%
- Project management: 8%
- Contingency: 5%

The production team and workflow

Between them, the three students involved with the Fishing Museum project had strong video production and graphic design skills combined with a working knowledge of Photoshop and web publishing tools. Visits to the museum enabled them to meet with local characters and visitors and understand the museum ethos and key exhibition themes. They decided to make the experience rich in video and quickly devised a story to appeal to the intended audience. None of them were able to build sophisticated screen based games, thus they relied on repurposing existing games available within the template editor. The narrative and games script went through a couple of draft iterations before shooting began.



Each corner of the Museum has its own theme



Friendly Society memorabilia associated with the Fishing Community

Actors for the story were found, and dates for shooting on location arranged. The shoot was undertaken using two cameras to help with continuity and enable a fast turn around.



Photographs of the artefacts on display and the space were used as reference material for brainstorming sessions in the classroom

Whilst one member of the team was editing the film narrative material, the two other team members created assets required to build the games, background graphics and visitor instruction slides. As editing

continued, audio voice over was written and recorded. On completion, assets were brought together into the template editor and consolidated into the computer system. The system was now ready to test off-site.



Model fishing boats on display

Depending on visitor needs, the interactive computer system can be configured to provide personalised content according to language, age, interest or ability.

When the students were first introduced to the system capabilities, it was clear that they could provide a complex interactive service catering for a variety of specialist visitor needs. Analysis of user data from the BBC Egypt pilot exhibition showed a positive response to the experience from younger people and as a direct reaction to this the students decided to focus efforts on engaging eight to fourteen year olds.

All museums are a popular destination for school visits. It was observed that young people on entering the museum without the focus provided by a teacher find little of interest, apart from the model boats which look like toys, indeed many young people find it difficult to engage with much of the collection. This fact added weight to the argument to employ a fantasy story involving a young girl in a contemporary setting, which the student production team felt would contrast with the tradition of the museum to surprise and appeal to a younger audience.

Constructing a story

An interactive storytelling exhibition primarily aims to engage the visitor with a virtual story and use this story to interpret an exhibition in the real world.

The interactive storytelling exhibition paradigm dictates that a story shall have clearly defined episodes with an integrated game within each episode. Most importantly the strength of the paradigm suggests that visitors should not spend time at the computer terminals but rather spend more time exploring the exhibition, discovering facts and information. The construction of the story therefore is of crucial significance in the development of a project.

Themes in and around the museum were analysed for potential story content. Whilst the central theme of the museum is strong, the students struggled to find a convenient link for the themes. Time constraints of

production factored in making the decision to construct a fantasy story. The final chosen theme of the overall narrative is time travel, which allowed the story characters to send the museum visitors on a hunt to find key pieces of information needed to progress on a journey through time.

The story also carries vital instructions on how to use the system and the screen characters are used to give these instructions to the visitors. Making direct demands to an audience from within a story requires a particularly clear character role (i.e. someone in the story who needs information for a tangible reason within the narrative context).

Combining all these factors requires extreme economy in setting of scenes, establishment of screen characters and the narrative itself.

For each episode there is an associated game which is both informed and driven by the narrative. When the story is being devised it is important to think of integration of a suitable game for each episode.

The story for the museum was simple in its construction and thus more easily told with uncomplicated dialogue and only three characters.

The story

A young girl called Lucy is walking along the seafront with her mother who is engaged in conversation on her mobile phone.

Lucy slips away unnoticed into the museum where she meets a strange character. The man she meets tells her that she has fallen into a time tourist trap from which she will



Lucy with her mum outside the museum



Old fisherman

not escape without the help of another museum visitor. He explains that she will need to gather 'time keys' to travel home, these keys are in the museum and the visitor can help her find them.

So Lucy asks the visitor directly if they can help find the keys. Each key is linked with an era in history. To prove they have found the keys, the visitors will need to complete an on-screen game and thus enable Lucy to get home safely.



Lucy asks the visitors for help to find the 'time keys'

At the end Lucy is reunited with her mother. In her gratitude Lucy offers to write the visitor a letter of thanks, and with the letter



Lucy and her mum reunited, walk off home

she will send one of three of her favourite pictures in the museum. The visitor chooses their favourite picture and a letter addressed



to the visitors from Lucy is printed out with the chosen image.

When Lucy thanks the visitors for their help, her mother ends the phone conversation and turns to Lucy to ask, 'Who are you talking to?' Lucy simply replies, 'Nobody,' and winks to the camera as she walks off into the sunset in the shadow of the iconic 'Skylark' pleasure boat.

Making it work in the space

For the interactive story to be a success, it is key that the experience should be fun and the opportunities for learning maximised. This



section demonstrates how the opportunities for learning offered by the system were exploited in the museum context.

The story revolves around Lucy being stuck in a time trap. To escape she will need five 'time keys'. The fisherman she meets in the story has one key, the visitor in the museum has another (i.e. the rfid card), leaving three further keys for the visitor to find hidden around the museum.

Each of the keys is situated next to an exhibit with a specific fact or piece of information. Names and numbers work well as the visitor more readily remembers them, and they make for simple questions from Lucy: 'What...? Which...? When...? Where...? Who...?'

Furthermore it is easy to construct multiple-choice answers for the screen game associated with each episode. After three of these multiple choice games a picture sorting puzzle brings together all the key images enabling Lucy's return to the present day and the final opportunity for the visitor to choose one of three favourite images from the

museum collection to print out as a souvenir. So in summary, Lucy asks visitors for three key facts and she asks them to arrange some pictures in order. Finally, she offers them a choice of postcard images.

The first interactive challenge for the visitor is to discover the year in which the Odd Fellows Lodge was established in Brighton. The lodge was in fact established in 1822. This information is hidden in the context of a short document on display, and to find it visitors need to read through the document. Armed with this fact the visitor returns to



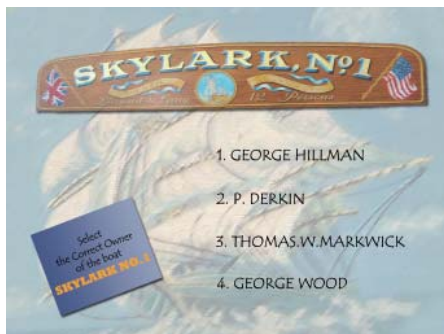
GAME 1: In what Year was the first Odd Fellows Lodge established in Brighton?

the interactive screen and is presented with four possible answers. If the visitor selects an incorrect date they will learn an interesting fact about the date they choose through screen text and audio, with the caveat that this is not the date Lucy is looking for and they need to try again.

The second interactive challenge is to name the location of the fish market in 1868. The information is found on a poster on display. On returning to the screen if the visitor selects the wrong location they will learn a fact about that location and be asked to try again.



GAME 2: Where was the Fish Market in 1868?



GAME 3: Who owned Skylark No.1?

In the third challenge Lucy asks for the name of the owner in the 1950's of the boat Skylark No.1. High around the museum is a collection of name plates, one of the most famous being that of the Skylark No.1. The owner's name is clearly displayed on the board. The multiple choice answers offer names of other boat owners. If these are selected the boat's name is given and the visitor is obliged to try again until they get the right answer.

On completion of each of these games the narrative continues with slide show images



GAME 4: Put the pictures in date order

and video in which Lucy meets characters from the era in question. Within this context there are further learning opportunities beyond the permanent exhibition.

Once the visitor has found the three missing keys they will be able to complete the final puzzle. This 'drag and drop' game requires the visitor to arrange each of the images found on the time keys in chronological order. This information will have been gleaned from each of the 'time key' locations during the search of the exhibition.

The game illustrates the evolution of the West Pier site starting in 1866 up to the future vision of the 172 metres high 'i360', or 'Brighton Eye', scheduled for completion in 2009.

Finally, Lucy offers to write a letter of thanks to the visitor for helping her to return home. She explains a choice of three letter headings she can use according to the visitors preference. The visitors' choice of heading appears on the print out along with their name as logged in the system.



GAME 5: Choose your favourite letter heading

Letter from Lucy:

Dear <<Visitors Name>>

I'm really glad to send you this letter because it means I'm back home safely. Did you enjoy our journey though time? (I did!) When I heard I was nearly 200 years away from my time, I thought it might be impossible to see my mum again. But you helped me to get home!

Do you remember we found the first time key at the first Oddfellow's Lodge in 1822 the year it opened? The fisherman told me that the Oddfellow's was a friendly society, a self-help group that paid out to injured fishermen. It paid for funerals and supported widows and children. It was one of the largest friendly societies in Britain throughout the 19th century.

We also met fishmongers at the fish market in 1868. They were so kind and gave me the second key. I want to thank you for letting me know the

fish market was in front of Large Arches where the Fishing Museum is today.

It was interesting to meet Peter Derkin who owned Skylark No. 1 in 1965. He said the name 'Skylark' was often used for pleasure boats but he was the last person who used the name 'Skylark' for his boat. Nowadays the pleasure boat rides run from the Brighton Marina I have asked mum to take me on one, perhaps I'll see you there?

Isn't it amazing how the West Pier has change since 1866 when it opened. It was very interesting to know what the West Pier looked like in the past because it doesn't seem the same place now: it was destroyed in two violent storms and two planned arson attacks a few years ago.

Thanks for coming to Brighton Fishing Museum and helping me. I hope to see you again someday. Time travel can be fun! Good bye.

*Best wishes,
Lucy*

Asset creation – using graphics, video, audio and interactive games

As a simple overview the underlying system employs internet technology to publish assets in the same way as an interactive web page. Thus any media you can publish on the internet can be published in the system.



The Fishing Museum has its own workshop

The story in the Fishing Museum interactive narrative is told using a rich mix of graphics, video and onscreen games. Audio also plays an important part in communicating the story. The narrative script can be analysed and broken down into key media elements. Each element is created using a variety of software and creative skill sets. The assembly of the elements into the system editor is described in the following section.

Video and audio was recorded on **PAL mini DV** using a **Sony VX1000** then edited in **Adobe Premiere**. 24-bit video is saved out as a **Windows Media file** at a screen resolution of 640x480 pixels, at a data rate of approximately 928kbps. Stereo 16-bit audio was sampled at 44khz with a bit rate of 1351kbps. Together this provides a good quality image on a 17-inch screen (better than most VHS) and CD quality audio.

Important Note: In a public exhibition of this kind where there is a strong use of audio it is advisable to add subtitles to support accessibility.

System graphics are presented at a higher resolution of 1024 x 768 in millions of colours.

Games can be created using templates in the author ware or produced using third party software such as **Adobe Flash**. The system provides templates for the creation of simple touch screen or point and click games, which can be used for visitors to identify items on a screen image, such as places on a map or objects in a photograph or multiple choice question and answer games (games 1, 2 & 3). A drag and drop game is also available for creating image sorting tasks (game 4).

The project represents a great opportunity to re-use existing assets for a new purpose. Images from previously unseen museum archives can be included into the story. **Lumidium 'DigiRostrum'** software is an excellent resource for creating simple rostrum camera style moves over photographs and etchings.

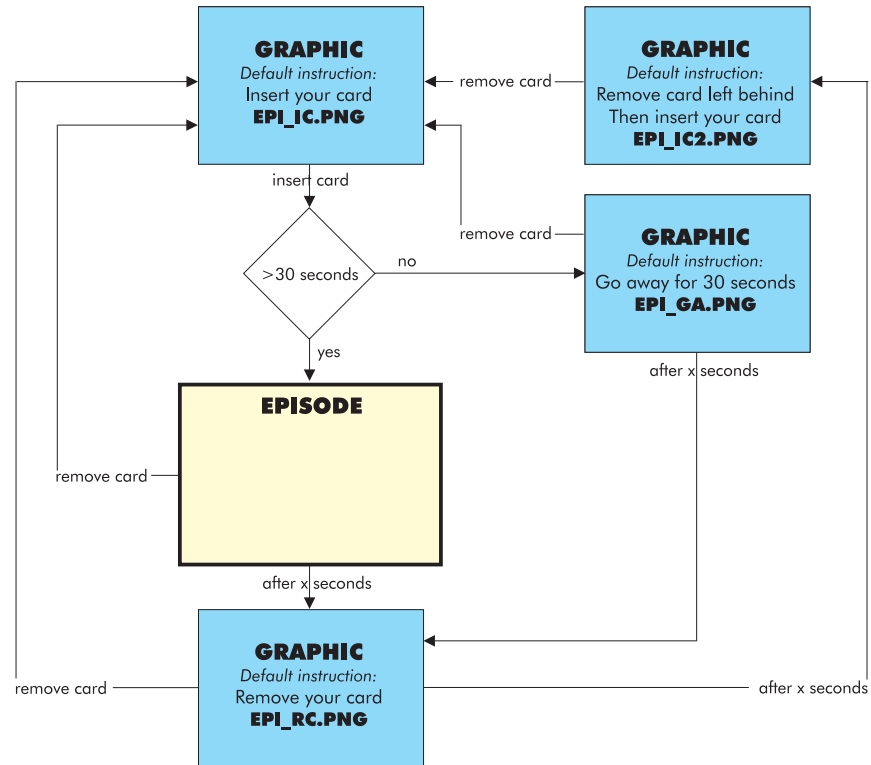
Underlying technology – bringing the assets together

The software driving the experience is built using open source technologies, the same technologies used to make much of the internet interactive. Thus it is as stable and reliable as the hardware it is playing on will allow. In essence the software will not fail, but the hardware might.

A minimum of three personal computers form a local area network scalable up to any number as space or user needs may require. At the centre of the network is a server running **Linux Red Hat Fedora Core 4**, using **Apache**, **MySQL** and **PHP** to provide web type services to client machines. The client machines can be configured as either registration or media clients. The client machines operate using **Windows XP** and display full screen media using **Internet Explorer 6.x**. If the interactive experience is required to run any application beyond the normal constraints of Internet Explorer such as video or Adobe Flash then drivers and appropriate video and sound card hardware for these applications need to

be installed onto the media client machines. Registration machines are 'thin client' without the need to run audio or video, only the registration machine needs a keyboard. User interaction for the media clients can be via any standard user interface: mouse, tracker ball, touch screen, etc.

In the Fishing Museum personalisation is achieved by registering a user name with a 'time key' card available next to the registration screen. This card can also be thought of as a user identity card. The cards provided in the Fishing Museum employ **RFid technology** to communicate with the computer network, bar codes and other similar systems are equally viable. Visitors register a name using the keyboard provided with the registration machine. The name registered is stored on the server database and associated with the id card. From now on the system is able to track the user and deliver personalised content on demand to any machine on the network. The system provides a platform for the delivery of episodes of media combined with some unique interactive features.



Interactive system 'kick off/lock out' functionality.
Each 'EPISODE' is comprised of a variety of media assets

Following registration user interactions are carried out on media client machines.

Media assets sitting within episodes are delivered according to user actions. Users identify themselves to the system and the system displays content according to their place in the narrative. After a user has watched a complete episode the system takes control stopping the user from any further interaction until a predefined time has elapsed. The system provides screen instructions for the user making clear the state of the system. If the user leaves the card during a lock out the system responds accordingly giving the instruction to remove the card. If the card remains, the system displays a generic graphic telling a user to remove the card left in the reader and insert another card. Likewise if a user returns to the system before the given time has elapsed the system displays a graphic explaining that they must take the card away and return after they have completed their research.

Finally when the user completes the final challenge the system commands a printer to produce a copy of the users' chosen document with their name as recorded on the system. 'Time Key' identity cards are returned to the registration desk, which is also the location of the printer.

The interactive storytelling exhibition software is a bespoke package for the express purpose of providing an interactive storytelling experience. The experience is assembled in a complimentary intuitive template-editing environment. System functionality is implemented by the system on instruction given from inside the editing environment. An averagely computer literate person can become a skilled editor following a one-hour session with a qualified trainer.

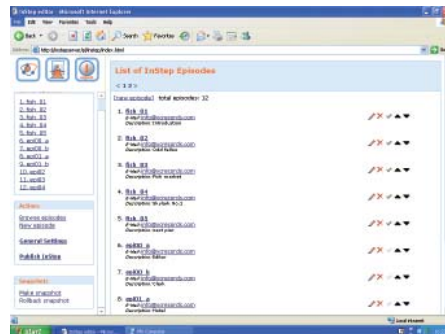
Media assets can be loaded into the template editor as they become available. Draft images and storyboard work can be

Authoring and editing – a simple way to manage content

The editor starts by creating an episode. These are soon compiled into a list of episodes. Episodes are created, moved up and down in sequence, activated and

fed in to facilitate early user testing. User testing is a crucial part of the production workflow and the creation of simple draft content is a great benefit to the production process. The template editor is capable of creating a full interactive experience with any media content, thus graphics or text can take the place of video at early stages to experiment with story flow, game play and the final user journey.

The editing environment runs within MS Internet Explorer, so content and structure of a narrative is easily arranged, compiled, published and made available for fully functional user testing.

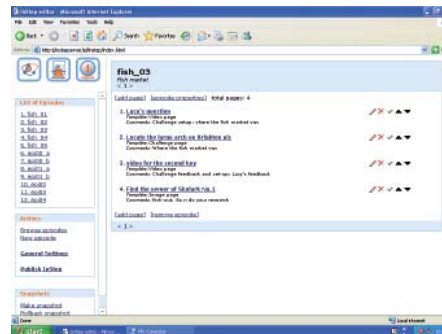


List of episodes displayed in the editor

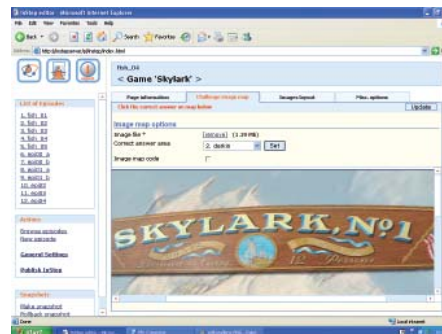
deactivated, saved as draft or deleted within one window.

Media elements, video, graphics and games are arranged inside an episode where they can be moved up and down in sequence, activated and deactivated or deleted within one window.

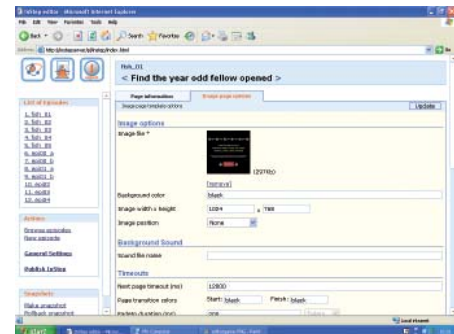
All media including graphics are up uploaded to the server from the editor. Existing media appears in the editor window where they can be checked, removed or replaced. An



Episode 03 made up of 4 media elements displayed in the editor



EPISODE 4 'Skylark No1' game



Episode 01 'Kick off' graphic: 'Find the Year the Odd Fellows Lodge opened'

element identified as a 'kick off' graphic will cause the system to 'kick off' and 'lock out' an interactive end user. This functionality is implemented in the editor by the simple ticking of a box.

Games can be created and edited within the template editor. A game can be created by uploading a background image and defining areas for hot spot screen interaction. Previous games can be repurposed or new gaming parameters defined within the editor. Alternatively games can be created

outside the editor in any proprietary software that will run in Internet Explorer such as Adobe Flash. Important Note: Other proprietary software will require system drivers and licence agreement.

Because the system uses internet technology, multiple users can simultaneously edit templates from remote locations. Indeed if a system is up and running live in the museum environment, it is possible to edit material from a remote location as may be required.

Important Note: The underlying software template is flexible to the point that it may be used to create an entire interactive story experience with still graphic images alone, without the need even for audio.

Implementation in the museum environment

The installation and commissioning of the system into the fabric of the Fishing Museum presented a series of unique challenges. The user experience is made easier with a member of staff on hand to answer questions

and offer guidance. The EGYPT installation in Torquay Museum employs the museum reception desk to promote the experience and assist with registration. The Fishing Museum however is unsupervised. Visitors enter the museum and are free to explore, there is nobody on hand to provide help or assistance. As a research project it has been beneficial for researchers to be at the venue to provide assistance and record user experience.

Establishing a computer network of three machines is easy. In other installations there have been 10 media client machines. The system is not constrained by the number of clients it can serve. A wireless system has not been tried to date. Issues of security and reliable data transfer may introduce a level of risk beyond the immediate benefits of wireless implementation.

The use of audio in any museum space always offers a challenge, with high levels of ambient noise or sound from an installation causing nuisance or spoiling the ambience of a space. Directional speaker technologies

offer solutions to these problems: microwave, electrostatic, phase interference or more conventional **FocusPoint 2019** speaker technology with a large **Perspex** dome to focus sound. All offer excellent directional characteristics whilst the later offers the best audio fidelity. The large Perspex focussing dome was chosen for this installation, which makes the speaker obtrusive. The Museum trustees have spent many years building an ambience, look and feel to the Fishing Museum of which they are rightly proud. A bespoke housing was created to house the installation of computers, touch screens and a large overhead speaker.

Ambient light may be an issue with television screens in other locations. Some monitors can cope better than others in high levels of ambient light. Always check the specification of a monitor to make sure it is appropriate for the location in which it will be placed before committing to purchase. Settings within the Windows environment are also very important. Screen savers need to cue passers by to 'touch the screen

to activate' and malicious users must be prevented from 'hacking' into the system. A keyboard is best presented with certain keys not available or disabled. Windows 'Sticky keys' and access to the accessibility features option should be disabled by forbidding use of the shift key. If possible it is advised to only allow use of letter keys, space bar and the caps lock keys only.

Future developments – working in parallel

The system allows for continuous development of content without taking the experience 'offline'. Work will continue at the museum to improve the user experience and include more stories and learning information. The curator and other museum trustees are keen to see the story developed to include more stories from the fishing quarter through the ages. This will primarily involve further work on the character development and be more inclusive of 'real life' authentic characters from the present day and through history. Whilst the hardware is installed in the museum it is possible to

experiment with draft interactive content and enjoy a manageable iterative development.

The benefits of an Interactive Storytelling Exhibition

An Interactive Storytelling Exhibition offers visitors the opportunity to engage with real world objects and locations by becoming personally involved in a compelling story enjoyed at a pace dictated by the visitor.

Benefits for the visitor:

- Highly intuitive: suitable for any age group
- Individual focus: capable of delivering personalised content dependent on age, interest, ethnicity, language etc.
- Guidance: facilitates easy learning of research skills
- Flexibility: once-registered users can complete the game as a continuous narrative experience, or on return visits picking up exactly where they left off, after minutes days or weeks (even following a power cut)
- Feedback: summing up the journey so far and how far to go to the end, how long it will take etc.

Benefits for the host:

- Reliability: proven usability and durability
- Engagement of public with local collections
- Multimedia: video, audio, text, graphics, photographs, animation, interactive games etc.
- Guidance: offers help and research tips on screen
- Scalable: from three machines to a large network across sites
- Feedback: user progress is tracked and recorded at every stage
- Ease of use: complete systems can be researched and content created locally with minimal supervision
- Ready to go: simple software template including games exists ready for new content
- Identity: include and promote host brand

Interactive Storytelling Exhibition



TECHNOLOGY/INTERACTION

Personal recognition technology (RFid, magnetic strip, bar code etc.) identifies visitors to a network of personal computers. Interactive media provides a personalised journey through a story narrative culminating in user choice of printout souvenir providing a story and learning summary.



SUMMARY

The Brighton Fishing Museum presents an enticing example of how to engage young visitors using an interactive storytelling exhibition. The visitors' personalised journey takes them through the museum, encouraging them to explore key points in local history. Games within the interactive storytelling exhibition lead the visitors to hunt for information provided in the various museum exhibits, bringing to life the traditional displays in their environment.

IDEAS FOR IMPLEMENTATION



An Interactive Storytelling Exhibition may be utilised in a generic manner, without the need for a story thread, encouraging research through archives, artefacts, exhibitions and locations. This type of exhibition can be used within a single gallery and is fully scalable to interpret multiple galleries and locations. An Interactive Storytelling Exhibition can easily be customised to cater for specific visitor requirements and needs such as language, special interest, age group and academic level, as well as multiple exhibition themes. It can also be used as a system to control management of visitor flow through various exhibitions.



REQUIRED COMPETENCIES

Working knowledge of computer networks and internet technologies
Basic computer skills
Writing
Graphic design
Video production (optional)
Interactive Storytelling

RESOURCES



Person hours: Variable according to requirements, with a minimum of 300

Technology minimum: €2000

Production costs minimum: €4000





Fishermen on Brighton Beach in 1871 by Edward Fox

The Interactive Storytelling Exhibition

Project team

The Interactive Storytelling Exhibition concept was first commissioned within the British Broadcasting Corporation, Learning and Interactive Television. Devised and Produced by Michael Danks
Senior Producer: John Kent
Executive Producer: Marc Goodchild
Software and system architecture created by Desktop Display Limited

The Brighton Fishing Museum Interactive Storytelling Exhibition Project
Commissioned by the University of Brighton School of Computing Mathematics and Information Sciences.
Production Supervision Michael Danks
Scriptwriting, photography, editing: Ali Dayekh
Scriptwriting, games development and graphics: Ellen Kim and Eun Joo Lee
Music: Dave Rothwell

Cast: Lucy and Vanessa McGeachin, Richard Griffiths
For Brighton Fishing Museum:
Curator: Andy Durr
Archive photographs and images with permission from Brighton Fishing Museum, Brighton and Hove Libraries.

Copyright © Michael Danks
& The Interactive Institute AB, 2007

Publisher: The Interactive Institute AB, Stockholm, Sweden
Editor: Halina Gottlieb
Graphical design: Rafat Sosin
Print: Drukania SKLENIARZ, Krakow, Poland

ISBN 978-91-85960-03-3

With support by the European Commission under the Community's Sixth Framework Programme, contract no. IST-2002-507382.

ISBN 978-91-85960-03-3



9 789185 960033 >

By devising a virtual adventure story with accessible characters, the Brighton Fishing Museum presents an enticing example of how to engage young visitors using an interactive storytelling exhibition.

The visitors' personalised journey takes them through every corner of the museum, encouraging them to explore key points in local history. The intuitive games within the interactive storytelling exhibition lead the visitors to hunt for information provided in the various museum exhibits, bringing to life the traditional displays in their environment.

The KNOWHOW booklets are an inspirational series cataloguing existing examples of a variety of projects which use ICT for the recording, display and interpretation of cultural heritage. These

booklets highlight functional information covering the design, development and implementation of ideas and their solutions, and give thoughtful suggestions for alternative applications within the cultural heritage sector. The KNOWHOW booklets aim to support people working in the area of museums, heritage sites and monuments. The information covered within the booklets benefits managers, exhibition producers/curators, pedagogues and professionals working with digital restoration, as well as those working with communication and audiences. These booklets cover projects developed by the partners of EPOCH, and are divided into the following categories: MUSEUMS, HERITAGE SITES and MONUMENTS.

www.tii.se/knowhow

