

ASSOCIATION OF MIDWEST MUSEUMS

MODULE 5  
VIRTUAL EXHIBITIONS

EXHIBITION DESIGN  
IN VIRTUAL ENVIRONMENTS

August 26, 2021

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>> Welcome to virtual exhibitions technical workshop 3. Exhibition design in virtual environments. Brought to you by the digital empowerment project, the nationwide initiative organized by the six US regional museum associations and dedicated to providing free self-paced training resources for small museums. Our inaugural series of online training focuses on digital media and technology topics and is made possible by the funding from [video frozen]

I'm your host for today's program. My pronouns are he/him. I'm white, middle-aged male. My hair is brown and styled in a side part. I have a mustache and a goatee. I'm wearing a mint green polo shirt today. In the background there is a gray wall with a poster from a 1982 Smithsonian exhibition opening and an abstract painting I picked up in the Gambia.

In this era virtual meetings went digital spaces may substitute for our physical sense of place it is important to reflect on the land that we each occupy and honor the Indigenous people of called it home. I'm speaking to you from Colorado Springs, Colorado which includes the historical homelands of the Arapahoe, Cheyenne and Ute people's. Wherever we are each located please acknowledge Indigenous nations as living communities. We get the digital empowerment project recognize that our organizations and those of our members were founded within a colonizing society which perpetuate

exclusions and erasures of many Native peoples throughout the United States and beyond. We ask that you reflect on the place where you reside and work and to respect the diversity of cultures and experiences that form the richness of our world and our profession. Thank you.

And now a few program notes before we introduce our expert. I would like to acknowledge today's ASL interpreters and let you know that captioning for this program is embedded in a box just below the YouTube player on our website with controls to adjust your experience. The best way to find areas for improvement is to listen to our attendees so we ask that you share your candid feedback with us. Keep an eye on the chat for links to a satisfaction survey. Sharing your experience to the survey will only take a few minutes and Stans to improve our work. During today's program we will address as many questions as time allows however we encourage you to engage the forum on our website for ideas, answers and connections with other professionals who share your goals. Create a login and post questions. A member of the community a presenter one of the student technology fellows will get back to you. Lastly please follow us on social media to be aware future programs. Keep an eye on that chat we suggest interacting via the watch live page but we are happy to have you whichever way that might be.

Let's introduce today's presenter. Dr. Nettrice Gaskins is a digital artist, academic, cultural critic and advocate of steam fields. In her work she explores techno-vernacular creativity and Afrofuturism. She teaches, rights, fabs and makes art using algorithms and machine learning. She has taught multimedia, computational media, visual art and even advanced placement computer science principles but I will students who majored in the arts. She shared I'm sorry she earned a BFA in computer graphics with honors and an MFA in art and technology from the school of Art Institute of Chicago. She received a doctorate in digital media from Georgia Tech. Currently Dr. Gaskins is a resident in the desk technology centers outside network. She is the assistant director of the learning lab at Wesley University. Her first full-length book: Techno-Vernacular Creativity and Innovation was released earlier this month through MIT press. Dr. Gaskins served as Board President of the national alliance for media arts and culture and was on the board of the community technology centers network. She is currently on the board of please tell me give a hearty welcome to Dr. Gaskins. Thanks for being here and what you handed off to you.

>>DR. NETTRICE R. GASKINS: Can you hear me?

>> Sure can.

>>DR. NETTRICE R. GASKINS: Hi, good afternoon or good morning wherever you are from. I'm going to share my screen and talk about exhibitions design.

I'm going to switch back and forth a bit but not at the moment.

We will get a really good presentation. That should be okay. I'm talking about exhibition design in virtual environments and, this is me. And I want to make sure I defined it the way I'm thinking about it. It is an online event organized on a web-based comprehensive virtual exhibition platform. It is an easy way to build and design virtual exhibitions in 3D so I think what I'm saying here is the easiest way to build and design virtual exhibitions in 3D is to experience virtual 3D. What does that mean? I'm going to talk about what that means virtual 3D in a second.

When I mean three-dimensional I also include two dimensional works on three-dimensional objects like walls. Also there could be three sculptures that are created in a virtual space by using multiple images in the round on 360 create a virtual 3D experience. You can walk around or look around the object in the space even though it is comprised of multiple images.

In terms of preparation is towards the idea of getting used to the space. There are two virtual 3D space I want to talk about today. One of them is Second Life which is been around a long time. At the time I used it as an artist I was sponsored by IBM and IBM used to have a virtual exhibition space that it would give artist residencies to people and they would come in this way on the left you can see my avatar. And at this stage I was given an island basically a virtual island by IBM to do with what I, what pleased me so this case I was focusing on Afrofuturism and doing Afrofuturist cultural production so the very first thing I did when I got the island was I covered, I formed the land so it looked like the surface of the moon so you can actually see my avatar floating above the space as I was working. And you can see the moon texture on the ground behind me. There is a difference in that kind of exhibition versus. Kunstmatrix which is current with a lot of schools have been using to do exhibitions, gallery shows and even a thesis exhibition.

You see there is a plan there I actually, you are given some layouts and so the difference between the two is that they are giving you a layout or layouts to choose from as opposed to Second Life where the layout is up to the person creating the space. There are no walls yet and I create what I want to ca. if I want to make the distinction between a virtual 3D space that is like Kunstmatrix where you are giving rooms in which to put work in versus the Second Life where you don't have to make it look like an actual space in real life. It can be totally from your imagination. So there is a difference there.

This is a screenshot of the entrance to the exhibition. Alternate futurist Afrofuturist type versus and beyond. You can see that there is the date this is all set up by IBM they had this placard for our residents and it was even curated so there was a curator who greeted people as avatars as they came into the exhibition and they could just go in. So this is again creating a different type of virtual 3D experience.

As you are in the space not as first person shooter like in video games but you are in there as an avatar and can control the avatar with arrows and other options on your computer, on your screen.

This is the navigation for Kunstmatrix which is this is the MFA thesis show from 2020 from MassArt and you can see there are some navigation options but you don't get a chance to make the space look anything other than what the template has, provides. So you are going to be navigating a template to basically and you can put artwork on the walls or in the floor and things like that. Use the arrow keys to go up and down. You can also move around other ways in the space. These are two types of 3D spaces.

Preparation is you want to meet with the curator and the sponsors and organizers to talk about what you're going to be doing and then create a schedule of events or milestones. It could be a theme or series of themes under one umbrella and you enter your promotion dates to the schedule. I'm going to talk about how to create an some inventory with names, titles and media types ensuring digital content is high-quality and the proper format which is really important. Creating templates for or guys for submissions so you are telling people who are submitting work what type of file format you want to use and what the quality needs to be in terms of resolution, for example.

And then creating the layout for the space. Either you create it yourself or you are using a prepackaged layout that is offered to you or you purchase it.

There's also this information in terms of a checklist. Contact information for all the people involved especially the curators. When we talk about touring the space in a second by getting used to the space. When I did cure the MFA thesis show I went to another show that was in the same space so I could understand the Kunstmatrix to understand how the space worked which is very different from Second Life in many ways. You choose a layout or create it and use inventory to assign spots for works and then also creating and posting a curatorial statement.

I'm going to stop sharing now and switch to a different tab. I'm going to show you Kunstmatrix now. So bear with me here.

Kunstmatrix I'm going to show Kunstmatrix and show the Second Life space and show you the difference. Let's look at Kunstmatrix.

You should see it on your screen. When you do go to the link it shows you it gives you a little placard up front and tells you where you are at and there is a button at the bottom that says enter exhibition. There is also another button at the bottom that says start guided tour and you will see there is an option this is an old show so I will stick with the enter exhibition so you click on that and you are able to use the arrow keys to move around and can also move your mouse around the space so these are different works of the different graduate students that year or that summer. And notice in some cases there is music for some of the projects.

To prepare each one of these pieces the student had to submit it in a certain file format. In this case this image was submitted where there was no background except for the drop shadow to create the sense of three dimensionality, being three-dimensional. And so there are some certain changes that needed to be made as opposed to just submitting a painting or a photograph as you can see here. This is a drawing and then, for that student. You can move around your mouse or use the arrow keys to see the different works. Some can be attached in a particular area if it relates to that person's space. I want to talk about the three-dimensional objects.

If I go forward here for this particular artist you can see there are sculptures in front of some of the pieces so in order to create that, this is basically a series of images that were added, put together, combined to create this three-dimensional version of the sculpture and when you click on it you can see the sculpture from different angles and it has information on the right side of the screen. The artist name, the title. There might be some other information. There is an i for information button that you can click on that gives you the dimensions and the media used to create the work and this is a three-dimensional physical object and when you're done with that you can exit that view and continue to move around. But you are in a white box, typical gallery type of space that is given to you in Kunstmatrix.

Same thing for here this is a basket with apples. But from the artist point of view. And this last one, notice in the background you see that this sort of rotating around. If I just sit here it will give you two or three views of the sculpture and behind it you can see the rest of the room moving around like an animated sequence behind it.

And so this is, your standard gallery view, experience. So if you were to prepare for this artist to repair their work for this white box space, this particular artist has a long butcher block paper or longer role so obvious that there has to be some tiling involved for some of them there are also situations where you don't want a white background so it has to come in as a PNG file as opposed to a JPEG file. For most of the images you're going to have in any online gallery is going to be a PNG or JPEG and not TIF or print-based file format so you are restricted to that. Also resolution in terms of is at high resolution versus something that you would put up that would not matter.

But you can see some examples on this image we have a white background and it's very long and on the right we have some images of jewelry I believe this is pure and there is no background so it is as if they were hanging from, on the wall.

Trying to create an experience that you see in a physical gallery in real life but by using different tips and tricks in the space.

One more room here I believe.

You are also able to in addition to two dimensional works and using images to stitch together and make three-dimensional sculptures you are able to also show video. This one is a video playing on a loop of a students work. It's happening here and you can see if you click on it gives you some information and the video continues to play. In this case the artist in the title if you click the i for the information button it shows you it is a video documentation of mixed-media sculpture in a site-specific installation. You can look at it this way or you can exit out of the detailed view and look at it on the wall as it would be in a gallery.

And then if there were sound you can hear the sound as well so all these are different things you can do so this is Kunstmatrix. There other spaces similar to this for your given a room or a template design and you just put work up on the wall so those are your typical white box layout for exhibition.

The next thing I'm going to show is I'm going to switch over to a different window and show you a Second Life version. An exhibition. I'm going to share my screen again.

And this one is just a walk-through so this space doesn't exist anymore and someone has recorded their experience going through the exhibition but you have an entry point. Here I created a portal that walks you up into the exhibition and one more thing on the left side of the screen is a map and on the map it has an i -- and information button you can click on to get more information about the exhibition. You will see that throughout and that was created by me so basically I took I brought two dimensional file format, JPEG, and brought them into Second Life and textured an object with them and added them to the display. Then you could if you click on these there is these pink and golden orbs. You can click on the teleport you to a different part of the exhibition which is way different from Kunstmatrix where you have to use the arrow keys or go from room to room. Here you can create buttons that allow you to teleport to any place that you want.

There is teleport allowed in Second Life. I'm going to play it so you get a sense of it. You do get to see some of the features you would not see any white box exhibition type of space.

[MUSIC PLAYING]

>>DR. NETTRICE R. GASKINS: Let's skip ahead a bit in fact I'm going to play one more minute of this. Okay so the differences between these two things is really important. One is kind of in the box and the others outside of the box. Let me pull up the PowerPoint again and talk about some of the other differences in terms of planning the space and preparation for the space.

Let me see, let me share my screen again I have to do this because I'm going back and forth between different software. Online versus PowerPoint. So we are back here. And one of the differences in Second Life is the object that you create for your exhibition can be solid. They can also be where you can walk through them. They are flexible so you can make it so that objects you can walk through them so you could have something that appears to be solid and something right next to it that is solid so if you want to say build a bridge but you wanted everything to be have a series of objects you can walk-through to experience them in immersion you could do that in Second Life as opposed to Kunstmatrix where everything is solid and there is no ability to walk through things. Additionally you can make objects transparent so you can see objects behind objects and you could have a series of displays or sculptures and have some sort of walking mechanism stairs or something like that that is transparency still see the artwork or the work on view and still are able to walk and navigate around in a different way so there really no rules so to speak in the way that you would lay out a second life exhibition but I did have a plan and so the plan that I had I had to create my own so I didn't get a template like you would in Kunstmatrix. I created a plan that says there will be a bridge to the middle of the exhibition and on the left there would be a utopia. On the right would be dystopia and for each one of the left and right sections there would be two exhibition areas or two simulations for each so there was a loose plan that I work with but that was created by this case this case the artist. Not by the gallery or IBM. They just gave me a flat piece of virtual land.

For Kunstmatrix it's a whole different experience where you are choosing which types of layouts you want that are out of the box and then you are choosing, you are constrained in many more ways than you are with Second Life. It again some people really need that because they just want a white gallery, a white box gallery experience as opposed to on a very open and fewer constraints type of space where anything goes.

And so that is the difference so touring the space is important. You want to see how to navigate the space. You want to see how people would get

information if they wanted it. Are there placards? Are there things you need to create virtually that would let people know where they are at versus where they may want to go? How do they navigate? Are they navigating with an avatar, are they navigating with a keyboard using arrow keys or mouse or trackpad on the laptop? What is the navigation? You might even think about who your audience is. The kind of people going into the exhibition space are not going to be used to avatars and things like that you may go into something more constrained and they are used to arrow keys they can use that so. Or you may want to have a variety of ways to navigate like this example.

If you're doing something like Kunstmatrix you want to manage your submissions so when you get these submissions you uploaded stems and Kunstmatrix it gives you a limit to how big the images can be. Especially for video if you are buying a package you usually get a package with two or three spaces. Spaces for your exhibition plus how many images are how much storage you get to put the work in. As opposed to IBM I had unlimited access because of IBM bought the island. But in Kunstmatrix you have a limit. It can -- over a certain amount or certain storage capacity for that package that you purchased for that. So you can see that this is a screen where you can see some artwork that has been submitted and you can see the medium and it gives you a thumbnail and you can have that. You can use that inventory to begin to think about how you're going to lay it out in the space.

And then you create the layouts. This is the layout I created for the Kunstmatrix show using this particular space on the left. Did create a legend or key for this layout that I did in Google doc. So circles or sculptures, squares are 2D work and the triangles are video and audio and then I color-coded it for each person or each artist or each student so the blue is one student. The pink or salmon color is another student and so on and then you can see on the far right is the name and sometimes it's the medium or whether it is 2D or video or 3D in terms of what goes on the walls in those spots. I did an ABCD situation where I was thinking about the juxtaposition of different works to make sure there is a flow in the space and even my little description of what that, the theme of the space in this case domesticity. These artworks explore the private space of the home, home life and the economics of home so each space had its own theme. This is how I did the curation and preparation and all of that for the Kunstmatrix space as opposed to a very open experience in Second Life.

Curatorial statement is in each space. We had two different exhibition spaces in Kunstmatrix because it was a large class in terms of students but there was a curator statement in each space. This is what I wrote and it's posted just like you would do in a traditional gallery space on the wall and people once in the space could read that curatorial statement so that part is important as well for this type of exhibition.

And we looked at this already so we had two-dimensional and three-dimensional works and this is an example of work on the floor so on some of these templates that you could get from Kunstmatrix you could actually create art and put it on the floor as opposed to the walls. So in addition and still 2D but it is a particular thing you have to have set up before you come in with the works of the student, I had to meet with the student. It was important for them to let me know that this work had to be on the floor so we had to make sure we chose a space for that to happen.

This one has a couple of 3D sculptures as you would move around the space you would see a different view of the sculptures on the stager platform and then in the center is a video that plays and I will show you how the video works I showed you how it works in Kunstmatrix before. And the student had four different sculptures in addition to the video and this is their area in the space.

I do want to point out you can look at there is the idea exhibition walk-through that someone recorded and you can go into Kunstmatrix and see these two shows. These two part one and part two of the thesis show for the MassArt 2020 MFA thesis show.

So, I think we can and I want to, I'm sure people have questions so I want to give some time for people to ask questions or have conversation. And you can start there people may have especially about the Second Life stuff or Kunstmatrix that type of work..

>> We have some questions thanks for giving us a chance here. One of the ones that came up pretty recently if you could just talk about some of the cost of the different platforms especially maybe in particular the packages that you were mentioning in Kunstmatrix.

>>DR. NETTRICE R. GASKINS: I know they are expensive. I also know, I'm the curator so I had nothing to do with MassArt pick some people higher up made the purchases with Kunstmatrix. They do have packages on their website so you can go there and see the types of things you could get. I think if you are a small organization you probably won't, it will be cost prohibitive in some ways but they may have smaller packages. You just won't have as much space. In this case this was I think three main spaces and I feel like it was really expensive and now each one of those we had to figure out how many two-dimensional works could go in this space. Comedy videos. Maybe one or two. Had to think about not putting two videos side-by-side because that would confuse the visitor. So I had to think about the student has work that has audio in it or has work with video and audio in it so I put them away from others who would do that. Just when you're in that small space you hear it and when you walk away for a couple further than a couple millimeters goes away and all that had to be figured out for the Kunstmatrix situation.

>> Are there any platforms that you've noticed that are more cost-effective for smaller organizations or anything you might recommend in that direction?

>>DR. NETTRICE R. GASKINS: Life arts or something like that in New York, they did a very similar to Kunstmatrix type of exhibition. I'm not sure what platform they used but I have some of those two-dimensional works in that. Some, coming from Second Life for me is maddening because I like the freedom because in Second Life I could fly around or teleport but I'm going from room to room the way I would. But during the pandemic it was important to have that because people cannot do that in real life as opposed to 2010 when people could go in the galleries and museums and not have to worry about social distancing.

So but the platform was very similar terms of how you navigate so you still had white walls. You still have the white box gallery exhibition space but it was not Kunstmatrix and it was going through a different platform. So maybe, if people want to ask me about it I can ask them what they used. But it was very similar in terms of set up.

>> I would encourage you as well as the audience to engage the learning hub in the communities that are in there especially around this particular module. It would be good to have questions I'm sure we will forward them

along to you as well but do take a look at that and if you want you could engage everyone there as well.

Thank you let me check this sheet here and ask another question.

Can you as the curatorial team provide the typical piece details and credits on a placard what you would include digitally?

>>DR. NETTRICE R. GASKINS: There was a difference for Kunstmatrix the student, we had a couple of students who could not do Kunstmatrix. Their work because of the way it was planned it was outdoors, it was part of nature and you cannot simulate that in the Kunstmatrix space so they opted out. They did a special found a way to do it with a few people for credit. So there were a couple of students who could not use the space but most of the students were able to do that. So they had to cement the dimensions but obviously were not experiencing those dimensions in Kunstmatrix the dimension you get for each work is the real work the fiscal work not be work that you are viewing in Kunstmatrix. I think that is an important distinction to make. So they had it treated in the sense like you are doing a physical exhibition but there were a lot of things that you be done behind the scenes. The most -- it was the 3D sculpture work. That is not 2D, it's actually 3D but is a bunch of two-dimensional images attached are combined to create that effect.

>> It makes sense. Do these Kunstmatrix gallery exhibit only live in Kunstmatrix or can you add them?

>>DR. NETTRICE R. GASKINS: Yeah you have to go through the platform through the website. Same for Second Life and everyone Life arts you had to go through their portal into the space so you cannot save it to your computer. You could do a walk-through and record the way the Second Life was done. You can do a video walk-through but you cannot download it. And I guess once your contract is up it's gone. So it's a funeral does not exist forever.

>> That makes sense, too. One of the big benefits we have seen in the in person exhibits is the ability for viewers to interact with each other, to ask questions. Is this possible in that platform interactivity? The Kunstmatrix doesn't allow for that Second Life like user interactivity?

>>DR. NETTRICE R. GASKINS: No not at all. There is no avatar so you don't see anybody it's just you going through the space but you may be going in at the same time as you are peers and you could talk about it if you get on the phone. You cannot do it in the space. As opposed to Second Life where you can speak and have conversations with people or text them in a sense.

>> Interesting. Do you see a retaining relevance for Second Life because of those types of things? Or is it being surpassed by these other?

>>DR. NETTRICE R. GASKINS: There is a lot of confusion about Second Life for a long time because a lot of people thought it was a videogame. You see the avatar it looks like a videogame and that's not what it was. It was a simulation of things. Art galleries it was museums it was libraries you name it. And so and then it was the time. People were not quite ready to move into that type of space. IBM and companies like Dell they would buy these islands in Second Life and try to figure out how they could use it for what they do. IBM said we could give artist residencies and see they did a tour for IBM ex-employees of my exhibition as well but that did not last and so and it cost money so the kind of freedom that I had for the IBM exhibition I would not have as an artist because it cost too much money. It's not cheap same with Kunstmatrix so it's very cost prohibitive for an individual artist in the long-term. But for a company or larger institution it is definitely a possibility for both sides and for other platforms.

>> Shifting gears were the best ways to document digital exhibitions especially these proprietary type of platforms?

>>DR. NETTRICE R. GASKINS: My walk-through in Kunstmatrix is just with my Mac is my image capture software. I have a newer computer so there is an image capture option that I use I just put in the video mode walk-through using my arrow key and navigate through the gallery and then save that as a video file. So that is one way to do it is use screen capture software to do that kind of walk-through.

>> Okay super. Can you please comment on the support of WCAG or ADA guidelines by each of the software products? Is there a mechanism to provide an alt text or machine-readable descriptions for these exhibits?

>>DR. NETTRICE R. GASKINS: It was not for Kunstmatrix I know a lot of work was done for that and Second Life is possibly in other platforms I've not

used. But definitely it did not come up with this particular exhibition because the students were, it was not an issue for them but I know because there is sound and even a way to do interpreter types of things and Second Life for people with their readers and things like that so that was something I have seen happen on the Second Life space.

>> Is there a difference in usability between the desktop and mobile devices mobile devices is one preferred over the other in terms of access?

>>DR. NETTRICE R. GASKINS: I don't know how may be for a tablet or iPad but I don't think for a walk-through of a gallery space on a mobile device would work very well because you need navigation you need to be able to use your try pad or the arrows to be able to go through. Now that does not mean that you could not set up a virtual reality gallery and then I did not talk about that much. The virtual 3D also includes VR so you could in theory do VR experience that's immersive. Something like a white box gallery situation or even like a Second Life type of exhibition and then you are just moving through using something you hold in your hands or something from your headset. That would be the answer to some of those issues around not using your computer, using a different device. It still another device and still does not mean you get to talk to people and interact with people because you are in your own space with your headset.

>> Sure. To these platforms that you mention support those VR headsets? Which virtual platforms support VR?

>>DR. NETTRICE R. GASKINS: I've only used Kunstmatrix for this particular show, thesis show. I don't recall. However I do know that people are using like unity 3D and similar applications to create virtual exhibitions for VR. So you could create design using unity 3D usually used for games but you could use that space for some exhibition. I've seen that before.

>>DR. NETTRICE R. GASKINS: And the other thing to think about is what is your skill set meaning whoever is planning to do this or can you get the person who has the skill set to be able to create that space or environment? If not you are using out of the book things like Kunstmatrix to be able to create. For some people don't have a lot of time or skills that is going to work for them.

>> Do you have a search?

>>DR. NETTRICE R. GASKINS: Just like on websites Kunstmatrix keeps track of who visit so you can get traffic information data from both sites you could have it I remember having it not a sensor but some kind of script that read how many people it gives you the number four how many times people passed through a particular spot so you could get a number from that in terms of visitors. Not easily but it's definitely something that has been done before.

>> Great. Okay you mentioned a bit about accessibility. It's one of the overall themes for our project here for the digital empowerment project. That's where we started with our modules. Is there a sight impaired accessibility for any of these? For audio embedded type of feature?

>>DR. NETTRICE R. GASKINS: There is for Second Life. I know that much. I was trying to see I don't see much for Kunstmatrix at all but I also think that if you did an immersive experience with VR you would possibly be able to build it in for that experience in terms of sound or text.

>> Cool.

>>DR. NETTRICE R. GASKINS: As with many things on the web if you have someone in-house or know someone who could build it from scratch usually tends to be the best bet.

They may be dealt and after that there is Sigma whatever type that comes up if you do have a plan B you would have that possible that Plan B that you could pull out and be able to still do a show except virtually.

>> Sure. Who owns the rights to the content that you are doing? Is it the institution or Kunstmatrix because it is licensed?

>>DR. NETTRICE R. GASKINS: You sign an agreement especially on Kunstmatrix side it belongs to the artist. They cannot do anything with the work once it is uploaded in fact it's highly likely that if you stop paying for the accounts that they will just get rid of everything and move onto the next because it takes up a lot of space and probably requires a lot of server and storage capacity on the side of the company.

>> Okay I've got more questions coming and we are going to keep coming at you. Do you recommend working with University classes or other student groups to bring in this type of technical expertise when it's not on staff at the museum or the museum cannot afford it? Have you seen collaborations like that work? What are possible pitfalls?

>>DR. NETTRICE R. GASKINS: In the case of the MFA thesis show those students were my former students so I knew every one of the students. That was nice to be able to their experience but I had than the year before. But they had an internal team in the graduate office who did trainings and Kunstmatrix they were the ones, not me, to collect the work so they had to work with me and others to create the guide so here's the guide for all the ways you would save your files. All the different things you need to do in terms of guidelines was created by the in-house staff. And they just went to a training and I know that the first time they did the show it was not, it was problematic for the 3D work and then they learned and maybe the platform got better so they just built on their skills from the year before for the new show. It was just the same people but now they have learned what to do and what not to do from the previous example. It's really hard when you have when you do train staff in-house that means even if you consult with someone if something were to happen there is troubleshooting that needs to happen some other technical issue there is some knowledge in-house that someone said I think we can figure that out or know where to look to find an answer to that problem. And so that is. And it's not always easy collaborations because you kind of have to create have a conversation about who is doing what. If I'm a curator there are things that I need to have. I need to know the space and know who I'm working with. I need to be able to select the spaces and say this is a good space. And I had to be able to meet with the artist and also be able to plan out and pick the images and of the work and know how it's going to work in that space. That all had to happen prior as part of the preparation to even putting images in the space.

>> It is a workflow.

>>DR. NETTRICE R. GASKINS: Yes so getting the workflow down especially the first timeout can be difficult. When I was to the IBM the curator said you have the whole space do whatever you want if they would just check in so I could do whatever. There was no. The curator was hands off. That was a different experience, different type of situation as opposed to Kunstmatrix

which is 20 people had to be on view, their work on view and everyone had different issues. Had to be on the floor, with no background and look like it is three-dimensional. It had to be 3D so had to be positioned this way in front of the painting. These are all issues that had to be created. I had to go in on the technical people were good but I figured out because of my Second Life experience I figured out Kunstmatrix pretty quickly so if I knew there had to be a platform somewhere and people were taking time I put the platform in to get to do the place where it was supposed to go. So that was.

>> Is networking Second Life still available?

>>DR. NETTRICE R. GASKINS: No that was in 2010 and IBM doesn't even exist in the space anymore.

>> I wanted to reiterate. Did you capture it on YouTube?

>>DR. NETTRICE R. GASKINS: Someone did a walk-through very one everything and give me a file so if that goes away I still have that walk-through recorded.

>> If you have a link I know folks are interested in it.

>>DR. NETTRICE R. GASKINS: Do I put it in chat?

>> Put in a private chat and we will get it to the audience.

>>DR. NETTRICE R. GASKINS: Okay.

>> We will get that out right away.

>>DR. NETTRICE R. GASKINS: I will give you the hyper allergic article that has the links at the bottom for the Kunstmatrix shows which you can still go into.

>> I think we have time for one more question and then I have to talk off the script again. All right. How much experience does one need to have of doing this on their own? They don't have an IT department. Is there a need to do things like 3D scans or does Kunstmatrix allow you to do that within the software?

>>DR. NETTRICE R. GASKINS: No it all had to be done like the 3D work had to be photographed by the in-house staff. There had to be arrangements to do some professional photography had to be well lit. It can be the students using cannot be cannot be using iPhones the quality had to be really good high quality.

>> This is less than easy for a small team of a museum to do. A lot of our audience that we are aiming at is sort of as an in-house team of professionals that don't have their doing jack of all trades stuff let's put it that way. Is there a way we can direct them toward something that could help them or prime them on?

>>DR. NETTRICE R. GASKINS: My suggestion for a lot of places not just for universities and colleges but even smaller institutions is to start investing just like you would invest in a social media person to handle promotions and marketing. Is to start looking at virtual exhibition expertise in-house and it could be part of maybe there is a part of the job is social media or maybe some other type of technology in-house. Could be the IT person but somehow they were some knowledge in-house. They get training or something that gives them this type of experience so that if it does if there is another pandemic or another situation where it needs to be online the organization can be able to hit the ground running. And so that is what I would suggest. It's very it is a specific skill set but I will say because. The exhibition for IBM was 2010. I was not in IBM in Second Life there my PhD studies. I only recently in the last year year and 1/2 to go back into Second Life for example. But the skills I gained from the experience of putting in a show to experiencing Second Life I could use that for Kunstmatrix. I was able to figure out my own without training how to set objects down. I played around so you need someone kind of like that someone who has enough experience to be able to roll with it no matter what the platform is.

>> One that I had to ask so you have got experience in virtual and physical worlds and how do you decide which environment to choose for a given show? Do you ever tried to use both physical and digital spaces for the same exhibition?

>>DR. NETTRICE R. GASKINS: I did work with Linden labs when they were local and they were the ones that had who owned Second Life and we

did a mixed reality type of exhibition where there was a feed coming from the gallery into Second Life and there was a screen in the gallery to see what was happening in the fiscal gallery so it was a two way experience so people could not be physically in the space could still see what was happening in the exhibition. And it just some things behind the scenes to make that happen but we were able to do a live video feed into Second Life for the exhibition that was physical in the gallery.

>> Do you know of any work being done that is similar to that? That seems to be at the center what is trying to happen now.

>>DR. NETTRICE R. GASKINS: It depends. Any application or platform can take a live feed so using OSS is called online streaming services or different protocols. You could in theory be able to do live events. Kevin that come into the virtual space.

>> I'd keep going but we are on a time limit so I really appreciated this. We appreciate this and just limit give a couple closing remarks but thank you so much everyone for joining us today. Thank you Dr. Gaskins for sharing your experience with us. After each module all four videos will be available on our website so this is the last of the four sessions so we will compile the module in the next couple weeks. All of it will be together. I very much appreciate you letting me be the host for this set of sessions that make up this module. It's been a privilege for me to interact with all the folks who have presented drought this last month plus. Please visit the forum in our website as mentioned. Sign up to the forum a. Follow us on social media and stay aware of our future programs. Join us next week, September 9, 2021, for getting inspired about podcasting. That will be fun is the intro session with folks like yourselves who have done us done it before so thank you again and enjoy your week.

[End of program]