

Digital exhibitions: audience development [also] through the reuse of digital cultural content

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<http://www.minervaeurope.org>



<http://www.michael-culture.org>

Coordinating digitization in Europe and deploying new services

- Not-for profit organisation
- Founded in April 2007 under Belgian law
- Gathers professionals working in the field of digital cultural heritage
- Members: from all over Europe & beyond including public agencies, cultural institutions and private organisations.

The purpose of the association is promoting and valorising European cultural heritage.

Its activities are:

- Networking (Minerva Network)
- Technology watch and dissemination of best practices
- Training and publications
- Management and development of services
 - Michael platform
 - Other services
- Participation in European and international projects

Michael Culture Association and Minerva Network

Members

Over 150 institutions from
22 countries from EU and beyond

in Europe

Austria • Belgium • Bulgaria • Czech Republic • Estonia • Finland •
France • Germany • Greece • Hungary • Ireland • Italy • Latvia •
Luxembourg • Malta • Norway • Poland • Portugal • Slovak
Republic • Slovenia • Spain • Sweden • United Kingdom

outside Europe

Azerbaijan • Egypt • Jordan • Israel
Morocco • Russian Federation • Turkey



Offices:

- Bruxelles
- Paris
- Roma

President: Rossella Caffo

Vice-President: Monika Hagedorn-Saupe (Berlin)

Placing audiences at the centre of cultural organisations

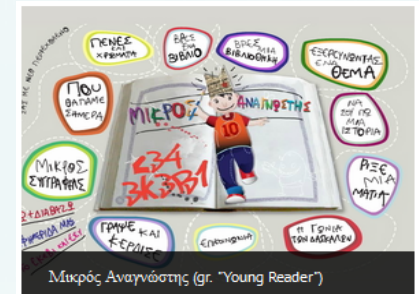
- Audience development is a strategic, dynamic and interactive process of **making the arts and culture widely accessible**. It aims to **engage individuals and communities in experiencing, enjoying, participating** in and valuing the arts and culture through various means available today for cultural operators, from digital tools to volunteering, from co-creation to partnerships
- Audience development embraces the long term process of attracting and engaging target arts and culture participants and retaining them by establishing and maintaining strategic, dynamic and sustainable relationships



Digital exhibitions as means for AD

Digital exhibitions may be used by cultural institutions in order to:

- **Present a theme** through digital cultural resources and **tailored storytelling**
- **Communicate** about their **collections** through quality attractive content
- **Collaborate across diverse organisations**, eg in order to present side by side in the same context items that would be impossible to bring together in the physical reality
- **Reach out to new potential or „virtual“ audiences**
- Involve and engage users through interaction
- Enable re-use and co-creation, fostering creative experiences



The outputs of the Digital Exhibitions Working Group

Digital Exhibitions Working Group

However:

Limited competence, research, guidelines, tools available

- **Expert group established in 2011** on a voluntary basis
- Later connected with the EC CIP funded Linked Heritage, then ATHENAplus projects
- Experts from Germany, Greece, Hungary, Israel, Italy, Poland, Romania and Sweden contribute to the activities



Digital Exhibitions Working Group



RESEARCH

- Identifying key questions
- Analyse theories and practices
- Develop a working definition of d.e.



COLLECT

- Literature and reading materials
- Tools & services
- Guidelines
- Examples of digital exhibitions



FACILITATE


- Checklist
- Metadata schema
- Databases
- ...



digital exhibitions

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Welcome to digital exhibitions!

The digital age offers new ways of presenting/experiencing cultural content using a variety of technology. However, the use of certain digital technologies alone never constitutes a Digital Exhibition, there is more in it: concept, context and a curatorial approach! 

An [international working group](#) takes up Digital Exhibitions as a topic, suggests a [definition](#), discusses current practices and experiments with the standardisation of appropriate [metadata](#).

This website reflects the discussions of the working group and it collects resources for a further understanding of what Digital Exhibitions are. This is work in progress and we welcome your contribution, please [contact us](#).



News

Send us your favourite Digital Exhibitions [here](#).

Access print and online resources from our [database](#).

Digital Exhibitions 2011-2015 Disclaimer | Login | With support of:





digital exhibitions

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Resources

Here you find information on Resources o

The database provides access to print i
categories:

- [Literature](#)
- [Tools](#)
- [Guidelines](#)
- [Trainings](#)
- [Examples](#)
- [Projects](#)

This is work in progress and we welcome your contribution. Please [contact us](#).

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[DEFINITION](#)[METADATA](#)[CHECKLIST](#)[POSTERS](#)

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(90 resources listed here)

Literature (general)

Clough, G. Wayne

2013 Best of Both Worlds. Museums, Libraries, and Archives in a Digital Age. Washington D.C.: Smithsonian Press. 75 p. ISBN: 978-0-9819500-1-3

<http://www.si.edu/bestofbothworlds> (2014-01-12)

The secretary general of the Smithsonian Institution explains how his institution manages the reconciliation of the physical museum and the digital world. The goal is to use the best of both worlds. A central role plays the 'Smithsonian experience' of the visit in person that is to be extended to the virtual visit as digital technology becomes more pervasive. The Institution offers content and the audience will copy Smithsonian content at schools and homes and use digitized collections to put together their own stories and exhibitions. The connections the users make will be as diverse as the individuals themselves.

Language: EN

Dierickx, Barbara (PACKED vzw) and Julien Brouillard, Claire Loucopoulos (Dédale)

2013 Report on existing tools and devices related to narrative approaches and requirement functionalities

<http://athenaplus.eu/getFile.php?id=178> (2015-06-10)

This Report provides an overview of existing tools and applications that may serve as examples for the development of the creative applications for the (re)use of digital cultural heritage content that will be developed in the AthenaPlus Project. The report is composed of three parts: it starts off with a theoretical introduction to the concept of narrative and digital storytelling. This is followed by an overview of common features for data, tools and supports that are needed in the realisation of digital stories, and ends with an overview of relevant components that might be implemented in the online AthenaPlus application environment.

Language: en

Petrelli, Daniela, Luigina Ciolfi, Dick van Dijk, Eva Hornecker, Elena Not, and Albrecht Schmidt

2013 Integrating Material and Digital: A New Way for Cultural Heritage. In: ACM Interactions Magazine 20 (4) 2013: 58-63.

The paper describes the crossover between virtual and physical interactions in smart exhibits. The authors, all co-workers in the EU project meSch, suggest a tool that integrates physical and digital assets in an exhibition. This approach seems particularly appealing, as it enables renewed focus on the physical heritage and, at the same time, digital capabilities specifically tailored to fit the curator's vision as well as the visitor's personalized experience. Existing tools have high technical hurdles, new tools should be as simple as building with Legos and have the possibility for sharing interactions and templates.

Language: EN

Schweibenz, Werner

2013 Museum Exhibitions - The Real and the Virtual Ones: An Account of a Complex Relation. Uncommon Culture - Journal of the ATHENA Project

<http://journals.uic.edu/ojs/index.php/UC/article/view/4715> (2014-02-15)

This article analyses some major issues of the complex relation between real and virtual museum exhibitions. A hindering aspect for creating virtual exhibitions seems to be the relation between object and reproduction on the one hand and mediated and unmediated museum experience on the other, including the intricate issue of the aura of the original object.

Language: EN

Verboom, Jessica and Payal Arora

2013 Museum 2.0: A study into the culture of expertise within the museum blogosphere. In: First Monday - Peer-reviewed Journal on the Internet, 18 (8) 2013.

<http://firstmonday.org/ojs/index.php/fm/article/view/4538/3735> (2014-01-12)

Although the paper focuses on social media issues, it also contains some interesting topics on expertise in the museum field in general. An interesting aspect is the internal shift of power from museum educators as 'educational gatekeepers' to other experts inside the museum (e.g. marketing professionals, digital curators) as wells to 'amateur experts' in the audience. This effect does not only affect social media but also digital exhibitions.

Language: EN



Tools

Here you can find a list of tools. Here we are focusing only on special tools that enable you to create digital exhibitions from digitized items of any kind or from born-digital objects. Therefore we do not list software's for web or graphic design, movie and sound image editing, 3D animation etc.



Google Cultural Institute

2013 Google Open Gallery

<http://www.google.com/opengallery> (2015-02-13)

Google Open Gallery ("Google Open Gallery" or the "Platform") provides open source tools and technologies to help create, preserve, and promote access to culture and heritage by enabling you to bring a global audience to your cultural content. The Platform may also allow you to create a mobile application that includes cultural content. Google Open Gallery provides a handy tool to upload images, videos and audio for creating online exhibitions and for telling your stories. On this page you can also check out how Google Open Gallery is being used.

Language: En

Istituto Centrale per il Catalogo Unico, Fondazione Telecom Italia, AthenaPlus

2013 MOVIO

<http://wiki.athenaplus.eu/index.php/MOVIO> (2015-02-13)

MOVIO is an open source CMS. It supports cultural public and private institutions in the realization of digital exhibitions and thematic routes using multimedia content suitable to provide different levels of knowledge to different categories of users and to increase the visibility of cultural masterpieces. This tool has multilingual interfaces, and additional features for education and tourism. The Link above provides access to the AthenaPlus-Wiki on MOVIO.



Here is an example of a digital exhibition, in which most MOVIO components have been used.

<http://54.247.69.120/build/movio/movioTraining/>

Language: En

Noterik B.V.



(4 resources listed h

Resources on Trainings

Dierickx, Barbara (PACKED vzw)

2014 Training materials for supporting the use of MOVIO

http://wiki.athenaplus.eu/index.php/MOVIO#MOVIO_manual_pages (2015-06-10)

This WIKI presents an overview of the available training materials for using MOVIO as a tool to create virtual exhibitions.

Language: en

Grinstead, Leigh

2013 Lyrasis online seminar on online exhibitions

<http://lyrasis.adobeconnect.com/p8u04keszj7/> (2014-01-12)

Resources from an online seminar on online exhibitions conducted by Leigh Grinstead, April 23 2013.

Language: EN

EU-Project Coordinator (Jamtli, Sweden)

2010 Digital extra. Digital Exhibition Training

<http://www.eucourses.eu/digital-extra> (2014-10-02)

The aim is to create a sector specific training course with associated e Learning resource material for professional personnel in the cultural sector and vocational trainees.

Language: EN

Dawson, David

2002 Inclusion and ICT. The Challenge. Museum International (UNESCO) No 215: Heritage Issues in the Information Society (1), 54 (3) 2002: 59-63.

The National Grid of Learning (UK). Information and communication technology (ICT) as a service of delivery and agent for social development. Visitors are able to bring their own materials and stories together with the more traditional view of curators.

Language: EN

Working definition of digital exhibition

"A **digital exhibition** is based on a **clear concept** and is well **curated**. It assembles, interlinks and disseminates **digital multimedia objects** in order to deliver innovative **presentations of a theme**, or series of themes, allowing **user interaction** to a great extent."

This definition is work in progress

Comments and suggestions to: info@digitalexhibitions.org



Checklist



Checklist: Things to consider before creating a digital exhibition

(Version 1.0 - 06/18/2015)

This checklist consists of guiding questions for planning and realising digital exhibitions. The guiding questions may correspond to phases of your project. These four phases – concept, resources planning, outreach and evaluation phase - are marked as headings in order to help to structure the work process. Each of the guiding questions contains a key word that is written in *italics* and for each question some explanatory statements are provided. Please note: Neither do all questions and statements necessarily apply to your project, nor does their order evoke a step-by-step hierarchy - rather they are intended to serve as aide memoires. References can be found on the digital exhibitions web site.

METADATA FOR THE DESCRIPTION
OF DIGITAL EXHIBITIONS:
THE DEMES ELEMENT SET

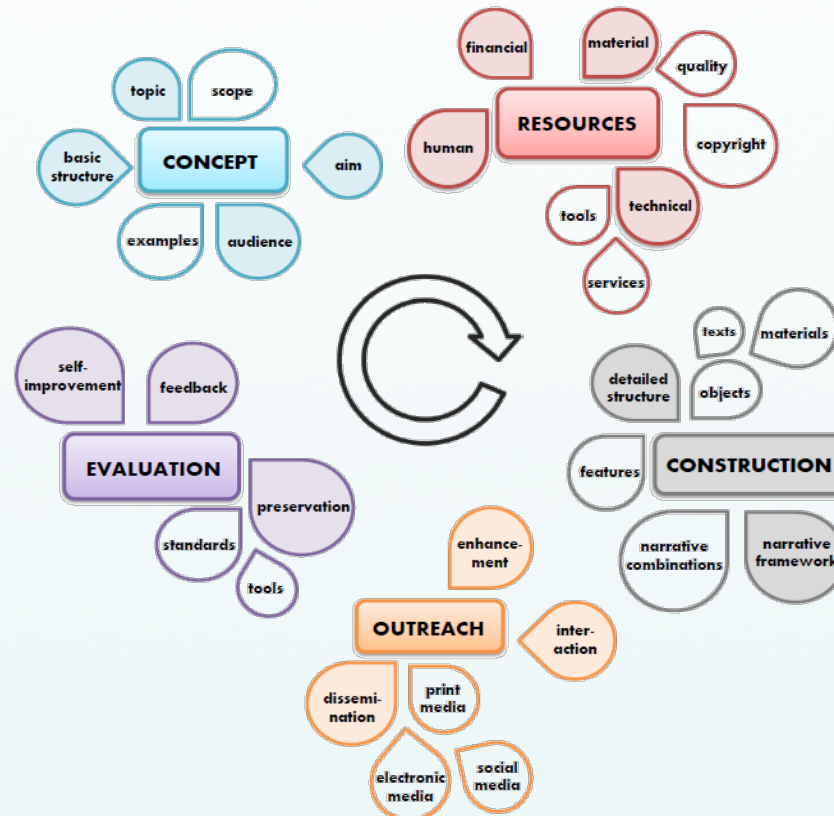
"Things to consider before creating a digital exhibition"

- Guiding questions and hints for planning and realizing a digital exhibition
- Correspond to project phases:
 - concept
 - resources
 - construction
 - outreach
 - evaluation



Things to consider before creating a DIGITAL EXHIBITION

Not necessarily
consecutive



Digital Exhibition Metadata Element Set (DEMES)

Aim:

Improving **findability, use and enjoyment** of cultural digital exhibitions through the establishment of a **practice of systematic structured description** by the organisations that produce and make available digital exhibitions.



Objectives

- Supporting **identification, selection and access** to digital exhibitions by the interested target public;
- **Improving the current descriptive practice** through standardisation;
- **Facilitating the discovery** of digital exhibitions through search engines, cultural portals or other services;
- Facilitating **data sharing and exchange of information** about digital exhibitions;

Approach

- Keeping it simple
- Building on available standards
- Selecting descriptive elements used in the descriptive practice of cultural organisations
- Ranking elements (mandatory, recommended, optional) with only a few mandatory ones, for a maximum of flexibility

Result

- 30 descriptive elements, grouped into
- 7 semantic sections, packaged as
- ***DEMES, Digital Exhibition Metadata Element Set, 0.9***
- Expected to be improved, integrated, updated and evolved based on feedback by the professional community and the experience that will be developed through use

Metadata for the description of digital exhibitions



<http://www.athenaplus.eu/index.php?en/206/demes>

DEMES structure

1. Identification	5. Access
<ul style="list-style-type: none"> - Identifier - Title 	<ul style="list-style-type: none"> - Is accessed via - Requires
2. Description	6. Rights
<ul style="list-style-type: none"> - Description - Language - Type - Date - Item type - Item format - Target audience - Accrual policy - Provenance 	<ul style="list-style-type: none"> - Rights - Rights holders
3. Subject	7. Relations
<ul style="list-style-type: none"> - Subject - Spatial coverage - Temporal coverage 	<ul style="list-style-type: none"> - Super collection - Sub collection - Relation - Associated physical exhibition - Associated digital exhibition - Associated digital collection - Associated event - Catalogue or index - Associated publication
4. Responsibility	
<ul style="list-style-type: none"> - Curator - Contributor - Publisher 	

AthenaPlus Musem Pilot

How to find your beautiful material in a bin of 42 million records?



Meisje is verdwaald op het strand. Nationaal Archief

Joris Pekel and Marie-Claire Dangerfield, Collection Development and Metadata Quality
<http://de.slideshare.net/Europeana/collection-development-and-metadata-quality> p.14

“Give end-users consistent, reliable access to information”

- Precision is getting more and more important in the context of large-scale aggregation of metadata!
- Indexing in Europeana
 - only “administrative” facets
 - no browsing aids for the user in terms of content

Refine your results:

▼ Add more keywords

► By media type

► By language of description

► By year

► By providing country

► Can I use it?

► By copyright

► By provider

► By data provider



Use Getty vocabularies!

- ISO 25964 compliant
- Trusted and maintained source
- Multilingual
- Open licenses
- LOD publication

Minimum: Reference to
generic classification!

<input type="checkbox"/>		Top of the AAT hierarchies
<input type="checkbox"/>	 Objects Facet
<input type="checkbox"/>	 Built Environment (hierarchy name)
<input type="checkbox"/>	 Settlements and Landscapes (hierarchy name)
<input type="checkbox"/>	 Built Complexes and Districts (hierarchy name)
<input type="checkbox"/>	 Single Built Works (hierarchy name)
<input type="checkbox"/>	 Open Spaces and Site Elements (hierarchy name)
<input type="checkbox"/>	 Components (hierarchy name)
<input type="checkbox"/>	 components (objects parts)
<input type="checkbox"/>	 Furnishings and Equipment (hierarchy name)
<input type="checkbox"/>	 Furnishings (hierarchy name)
<input type="checkbox"/>	 Costume (hierarchy name)
<input type="checkbox"/>	 Tools and Equipment (hierarchy name)
<input type="checkbox"/>	 Weapons and Ammunition (hierarchy name)
<input type="checkbox"/>	 Measuring Devices (hierarchy name)
<input type="checkbox"/>	 Containers (hierarchy name)
<input type="checkbox"/>	 Sound Devices (hierarchy name)
<input type="checkbox"/>	 Recreational Artifacts (hierarchy name)
<input type="checkbox"/>	 Transportation Vehicles (hierarchy name)
<input type="checkbox"/>	 Object Genres (hierarchy name)
<input type="checkbox"/>	 objects
<input type="checkbox"/>	 object genres (object classifications)
<input type="checkbox"/>	 Object Groupings and Systems (hierarchy name)
<input type="checkbox"/>	 object groupings
<input type="checkbox"/>	 systems (equipment)
<input type="checkbox"/>	 Visual and Verbal Communication (hierarchy name)
<input type="checkbox"/>	 Visual Works (hierarchy name)
<input type="checkbox"/>	 Exchange Media (hierarchy name)
<input type="checkbox"/>	 Information Forms (hierarchy name)

Musem Collections Pilot aims at **show casing museum collections with a new presentation model**. The enhanced and quality metadata produced by museum curators in respect to **LIDO** metadata model is generated by **MINT** and elaborated inside **MOVIO**. The resources are more than 1.000 content items from more than 20 museum institutions and organized in respect to a thesaurus navigation (similar to Getty's **AAT**).

Ajuntament de Girona

Bildarchiv Foto Marburg

Budakeszi Helytörténeti Gyűjtemény és Tájház

Central Library of the Bulgarian Academy of Sciences

Hungarian National Gallery

ICCU

Kupferstichkabinett, Staatliche Museen zu Berlin

Lietuvos dailės muziejus / Lithuanian Art Museum

Livrstkammaren och Skoklosters slott med stiftelsen Hallwylska museet

Muzej za umjetnost i obrt, Zagreb

Nationalmuseum, Sweden

Petőfi Literary Museum online public access catalogue

ICIMSS

Royal Collection Trust

Royal Institute for Cultural Heritage (KIK-IRPA)

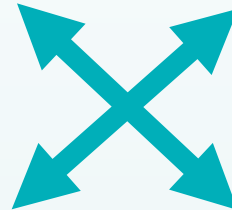
Schola Graphidis Art Collection, Hungarian University of Fine Arts, Budapest

Šiaulių „Aušros“ muziejus / Šiauliai Aušros Museum

The Cyprus Institute – STARC

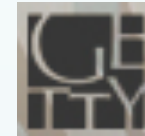
The Israel Museum, Jerusalem

Technical Implementation: META – NTUA - UNIMAR



The Art & Architecture
Thesaurus (AAT)®

by



MINT



EXPLORE BY PLACE



Explore By Work Type

Browse the collections by Getty's AAT Work Types



The Art & Architecture Thesaurus (AAT)®

Explore By Object Classification

Browse the collections by Getty's AAT Hierarchy

Built Environment (62)

Furnishings and Equipment (317)

> Containers (68)

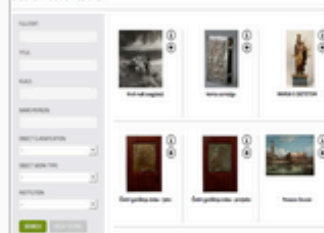
> Costume (142)

> Furnishings (61)

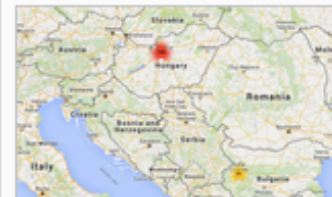
> Measuring Devices (5)

Search

Search 2863 results



Map



You can Explore by worktype, by object classification, by time, by place, by institution

Tools and Equipment

Built Environment (62)

Furnishings and Equipment (317)

- Containers (68)
- Costume (142)
- Furnishings (61)
- Measuring Devices (5)
- Sound Devices (5)

✓ Tools and Equipment (12)

- molds (shaping tools) (0)
- stoves (heating equipment) (0)
- tableware (0)
- Transportation Vehicles (0)
- Weapons and Ammunition (3)

Visual and Verbal Communication (1212)



Circumcision knife



Circumcision knife



Inscribed Hebrew seals



Kinich Janaab Pakal I (Great-Sun-Shield), King of Palenque, depicted on an incense burner



Mortar decorated with seven-branched candelabrum and Hebrew letters



Ofen




Queen Charlotte's notebook



Rankšluostis


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View item at
[Bildarchiv Foto Marburg](#) 

 Cite on Wikipedia

 Translate details

Select language ▾

Powered by  Microsoft® Translator

Evangelischer Dom Sankt Nikolaus (Westfassade von Westen)

Date:

1258; Part of: [3 quarter of the 13th century](#); From: 01-01-1258 — To: 31-12-1258; 1843/1847; 1887/1893; [1945](#); Part of: [Mid 20th century](#); From: 01-01-1945 — To: 31-12-1945; 1945/1952; [13-th, 13th, 13th century](#); Part of: [Second millenium AD](#); From: 01-01-1201 — To: 31-12-1300; [Mid 20th century](#); From: 01-01-1934 — To: 31-12-1966; [20-th, 20th, 20th century](#); Part of: [Second millenium AD](#); From: 01-01-1901 — To: 31-12-2000

Date of creation:

1201/1300; 1423/1473

Type:

[Dom](#); [Architecture](#)

Format:

Backstein; [brick \(clay product\)](#); [bricks \(clay products\)](#)

Identifier:

obj/20340094-fmd454119

Provenance:

Stendal

Data provider:

[Bildarchiv Foto Marburg](#)

Provider:

[AthenaPlus](#)

Providing country:

Germany



Readable?



Location:
Stendal Stendal, Kreis Sachsen-Anhalt - Germany

Object measurements:
Staffelhalle dreischiffig

Use

Date: 1258

Production

Date: 1201/1300

Material/Technique: Backstein

Production

Date: 1423-1473

Restoration

Date: 1843-1847

Restoration

Date: 1887-1893

Part removal

Date: 1945

Modification

Date: 1945-1952

Rights:

Foto: Gaasch, Uwe

Rights Holder:

Bildarchiv Foto Marburg

Resource Rights Type:

<http://www.europeana.eu/rights/rr-f/>

Legal status:

CC0 1.0 Public Domain Dedication



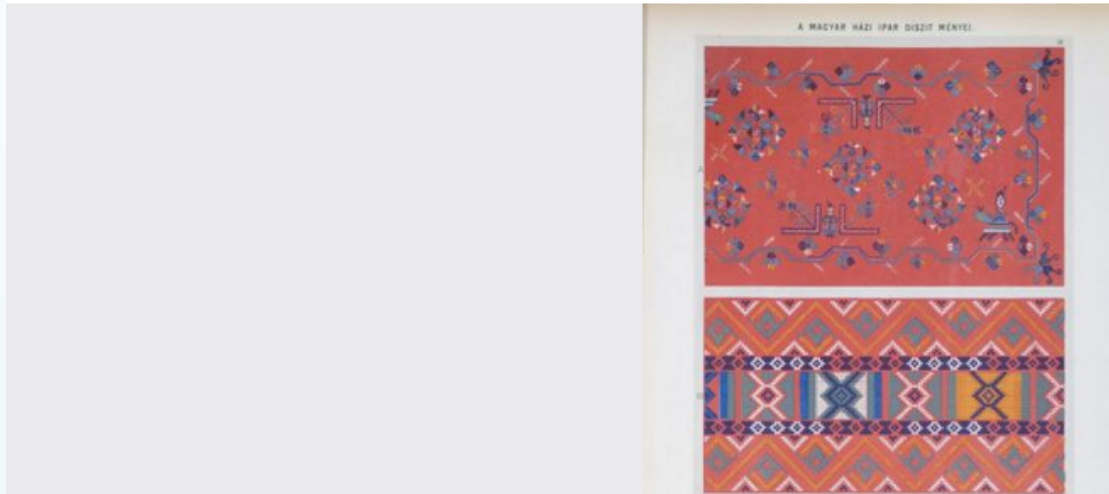
A

Textiles from Naszód, Kolozs county and donation of Fr. Fischbach

[Link to this page](#)

→ Institution

Schola Graphidis Art Collection, Hungarian University of Fine Arts - High School of Visual Arts, Budapest

www.scholagraphidis.org[Data provider's object view](#)

Cultural Heritage type:

[Visual Works](#)

Location:

Hungary - Hungary

Object measurements:

37.7 x 26 cm

Creation

designed by Fischbach, Friedrich (1839-1908) (designer)

☐ **Culture:** Hungarian Romanian

☐ **Date:** 1878 Historicism

Production

☐ printed by Dorndorf, Bernhard (printing house)

☐ **Material/Technique:** chromolithography

Publication

☐ published by Hungarian National Museum, Budapest (museum)

Rights:

Schola Graphidis Art Collection, Hungarian University of Fine Arts - High School of Visual Arts, Budapest

Resource Rights Type:

Subject/theme:

ornaments, decorations, decorative arts, folk art, pattern books



Production

○ André-Charles Boulle (1642-1732)
(furniture maker) Attributed to

🕒 **Date:** c.1735-40

📍 **Place:** France

💧 **Material/Technique:** boulle work,
mounted, inlaid

Provenance

○ George IV, King of the United Kingdom
(1762-1830) (Acquirer)

...lar ebony and boullework cabinets; each with two doors mounted in gilt bronze with a kneeling, bearded, man (Socrates) and seated woman (Aspasia), designs in her right hand and points with her left; surrounded by garlands of medals. Twenty-five of these cabinets, dating from three eighteenth century, have been identified. The first group, made under the direction of André-Charles Boulle himself, probably dates from 1705-15; the pair belongs, are repetitions from Boulle's workshop of the 1720s and 1730s. A third group dates from the period after 1760 when a number of new and several existing examples, from the first or second periods, were restored. Although the earliest of these cabinets were certainly intended for medals, as XIV as diplomatic gifts (Présents du Roi), by the 1730s they were as likely to have been used - in spite of their very specific decoration - simply as other articles. In the case of these cabinets and several others of this second group, there is no physical evidence that they ever contained medal shelves, a central foot which was originally designed to support the weight of medals. The figures of Socrates and Aspasia (the mistress of Pericles), constant on these cabinets, derive either from Michel Corneille's painting of 1673 on the ceiling of the Salon des Nobles at Versailles or perhaps from a drawing the subject in Boulle's possession. Both figures of Aspasia on the cabinets are signed on the reverse by an unidentified bronze-maker, C(?) Richar[d]. The doors are signed between 1643 and 1697, record the principal events of Louis XIV's reign and are often (as in the present case) of surprisingly low quality. The full the contemporary passion for Boulle furniture and acquired many splendid examples. These cabinets may have been purchased from the dealer they were at Carlton House in the Blue Velvet Closet in 1818 and in the library by 1826. Despatched in 1828 to Morel & Seddon for restoration and placed on at Windsor Castle, they were subsequently transferred to the Grand Corridor. One stamped DELORME (for J.L.F. Delorme, maître 1763, as restorer); AIT par C. (?) Richar. Catalogue of the Treasury from Royal Treasures, A Golden Jubilee Celebration, London 2002.

Production

○ André-Charles Boulle (1642-1732) (furniture maker)
Attributed to

🕒 **Date:** c.1735-40

📍 **Place:** France

💧 **Material/Technique:** boulle work, mounted, inlaid

Provenance

○ George IV, King of the United Kingdom (1762-1830)
(Acquirer)

💧 **Material/Technique:** [None]

Restoration

○ Morel & Seddon (Restorer)

○ Delorme (Restorer)

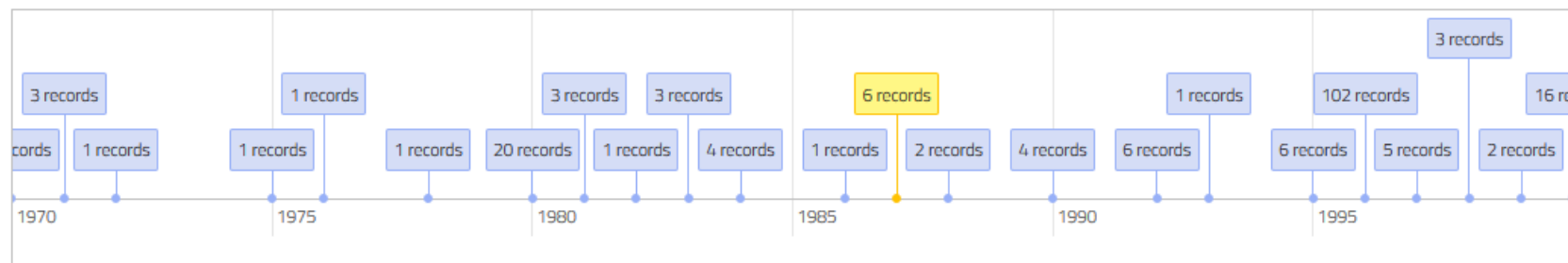
💧 **Material/Technique:** [None]

Subject/theme:

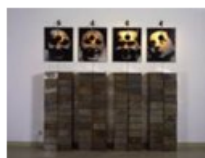
Medals

Resource Rights Type:

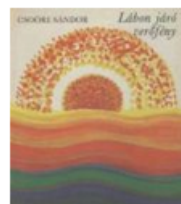
By Time



Abbau der ständigen Ausstellung des Ägyptischen Museums und der Papyrussammlung im Bode-Museum



Altar to the Chases High School (Autel Chases)



Lábon járó verőfény : [versek]



Mechanischer Weihnachtsberg



Rossella Caffo
Michael Culture aisbl
rosa.caffo@beniculturali.it
www.athenaplus.eu

Acknowledgement
The International Digital Exhibitions Working Group and
Sam Minelli (Gruppo META)
Nikos Simou (NTUA)
Regine Stein (UNIMAR)
