IT UNIVERSITY OF COPENHAGEN

BACHELOR THESIS

Engaging Young Adults to Read about Artworks

Rethinking Interpretive Text through User-centered Design

AUTHOR: LINDA ROGBERG

SUPERVISOR: ANDERS SUNDNES LØVLIE

MAY 2018

ABSTRACT

Smartphones are becoming increasingly integrated in the museum experience, which paves the way for designers to experiment with alternative mediation processes. This paper presents a case study of the image recognition app Vizgu. The project is driven by a Research through Design approach, presenting a format for interpretive text of artworks in a locative media app. The format is based on a twofold design challenge. One, to design a story-editor tool that assists backend users to re-write interpretive texts. Two, to offer a redesign that supports the experience. Through a user-centered design approach, the format was tested and evaluated in three iterations with potential users. In the finale evaluation it was found that the story-editor tool could be used by inexperienced writers to re-write stories. Additionally, the re-written stories were evaluated in a prototype with users. It was evident that text must be presented in a manageable way with reduced amount of text, and that the stories must be written with a concrete language style using deictic writing to enhance the storytelling experience. To conclude, the results indicate that the format engages young adults to read about artworks. Yet, further research is necessary in order to make sufficient conclusions.

TABLE OF CONTENTS

1. INTRODUCTION

A museum experience is subjective, because the way we experience and learn about art is impacted by the physical context of a given museum, and our social and personal contexts (Falk and Dierking 2013). Digital devices are becoming an integrated part of our everyday lives, which means that many initiatives are found which intends to add to the museum experience: shaping the *Virtual Museum* (European Commission 2015).

This project contributes to the research project *GIFT* who explores hybrid forms of virtual museums. GIFT approaches challenges that are connected with the development of virtual museums, as they seek to create personal encounters with art by establishing meaningful user experiences (GIFT 2017).

In the area of virtual museums, one initiative that holds great opportunities are locative media applications (apps) that use image recognition technology. The technology allows visitors to snap images of any artwork that is integrated in the app's database. Hereafter, they receive instant text-based information, also known as interpretive text (Smartify n.d.; Magnus n.d.; Vizgu n.d.).
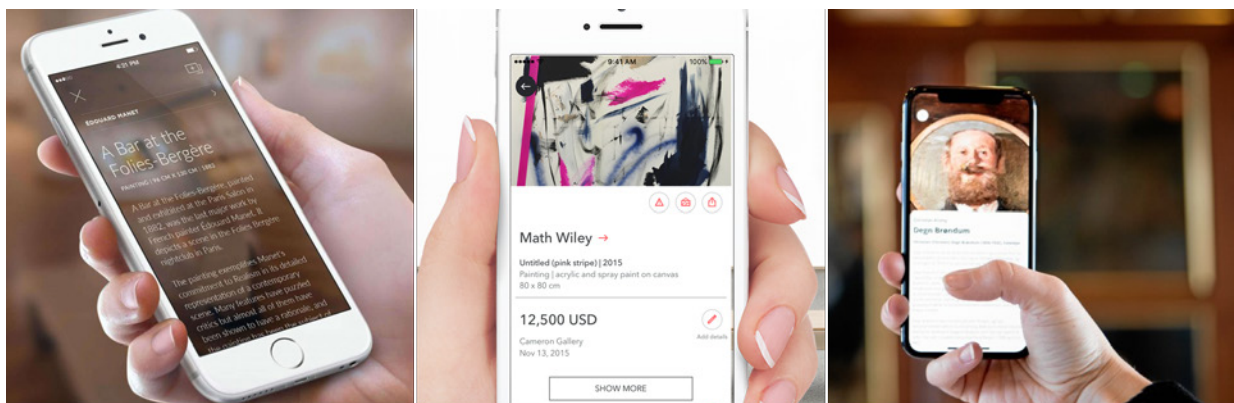
Image 1: From the left Smartify, Magnus and Vizgu

This project is a case study where *Vizgu* has been selected as a case. It is the name of an app that currently exists on the market. It launched in 2017 and is now implemented at six museums in Denmark. Vizgu acts as a third-party mediator for museums which means that they offer the technology and the interface, whereas the museums are in charge of providing the interpretive text.

Based on my prior research, challenges were found which impacted the user experience of the app. The interpretive text was often the same that could be read on the physical museum labels, and there was no consistency in the way the stories were written (Rogberg and Pedersen 2017). These user insights laid the foundation of this project, and I therefore asked the following research question.

Research Question

**How can I design a format for engaging interpretive text for presentation
of artworks in a locative media app?**

Structure of Paper

Section 2 describes the one-minute experience, hereunder user segment, the design challenge and a brief overview of the finale design.

Section 3 presents a literature review which explains the research domain of respectively interpretive text and locative media. In addition, design examples are included where mobile apps are used to mediate interpretive material.

Section 4 defines the research design which includes a brief definition of *Research through Design* (RtD) as a research approach, and why I chose to apply this approach for my project. Further, the overall mindset of user experience design is outlined to provide an overview of the methods used to test the design iterations.

Section 5, 6 and 7 highlights key aspects of three design iterations, hereunder a description of the designs and how these were tested and evaluated with test participants.

Section 8 involves the finale evaluation that took place of the designed format.

Section 9 presents a discussion of the finale format, and additionally, the methods are critically evaluated.

Finally, section 10 presents a conclusion which summarises the project, hereunder key results.

2. THE ONE-MINUTE EXPERIENCE

2.1 Choosing a User Segment

In order to design a meaningful user experience, a selected group of intended users (user segment) were identified. A report published by *The Agency for Culture and Palaces* (Kulturstyrelsen) states that young adults between 15-30 are underrepresented at museums. Some of the barriers that was found to impact the underrepresentation was the segment's desire to be challenged, to learn something new, and further, that the museum experience should be a social activity (DAMVAD and Center for Museologi 2012). I was motivated to work with this segment, because it would be an attractive group of people to reach for Vizgu and the museums who they corporate with.

The *Affirmation* segment is a culture segment that was further selected in order to establish a more detailed user segment description. It is based on a sample of 4500 adults who are in the market for art, culture and leisure activity market (Morris Hargreaves McIntyre 2018).

As presented in image 2, nearly 50% in this segment are aged between 16-34, often studying or looking after family at home. They are adventurous when it comes to their cultural activities. The needs they are looking to fulfil are varied. They welcome cultural consumption as a way to spend quality time with others. They find it important to develop their children's knowledge, and to improve themselves as individuals. Additionally, they wish to validate themselves with their peers through arts and culture.
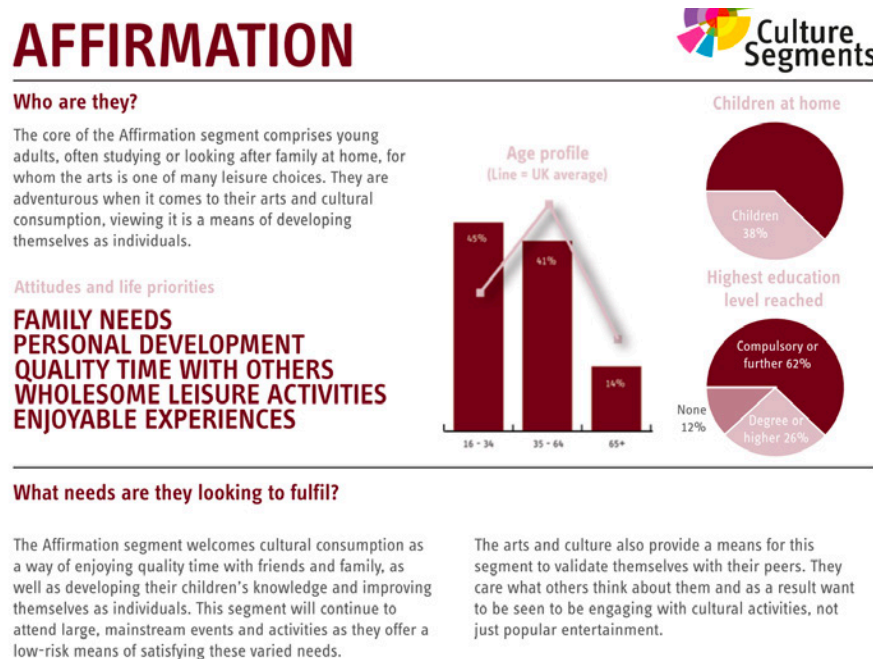
Image 2: Affirmation Segment Description (Morris Hargreaves McIntyre 2018)

2.2 Design Challenge: The Format

In the context of this project, a format has been defined as a *one-minute experience*. The one-minute experience is the product of a twofold design challenge: developing a prototype for respectively a back-end tool (story-editor tool) and a front-end experience (redesign of Vizgu).
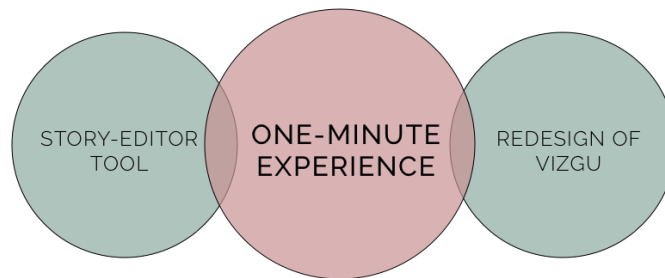
Model 3: The twofold design challenge

Success Criteria for Story-editor Tool
The tool is intended to be an informative, intuitive guidance that can be followed without the need to be professionally educated or trained. The context of use both involves writing new and re-writing existing interpretive texts.
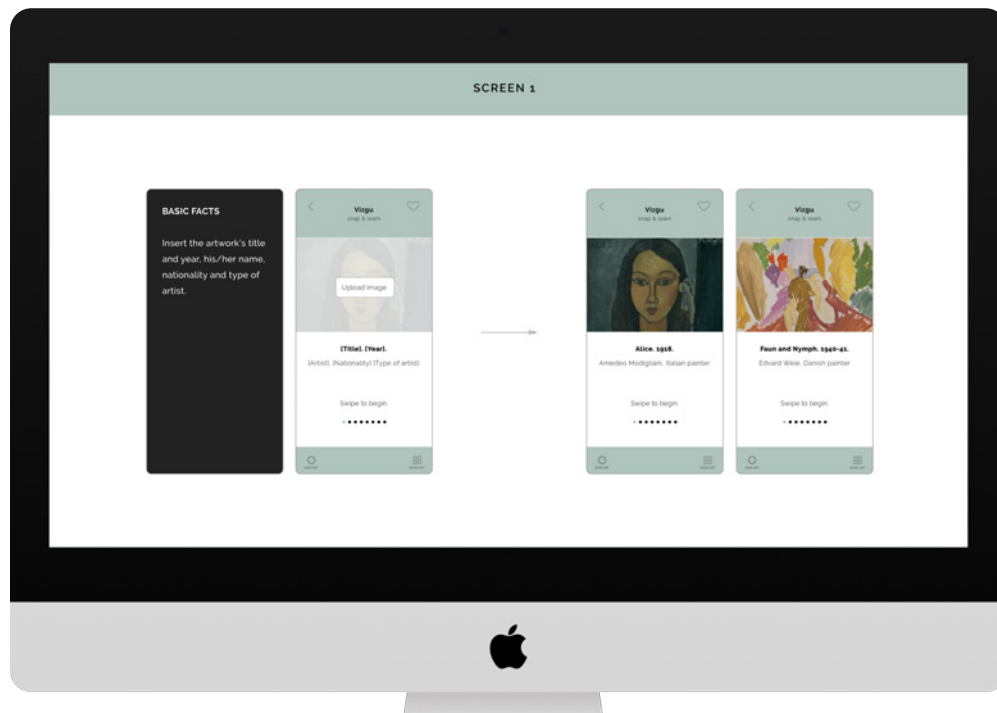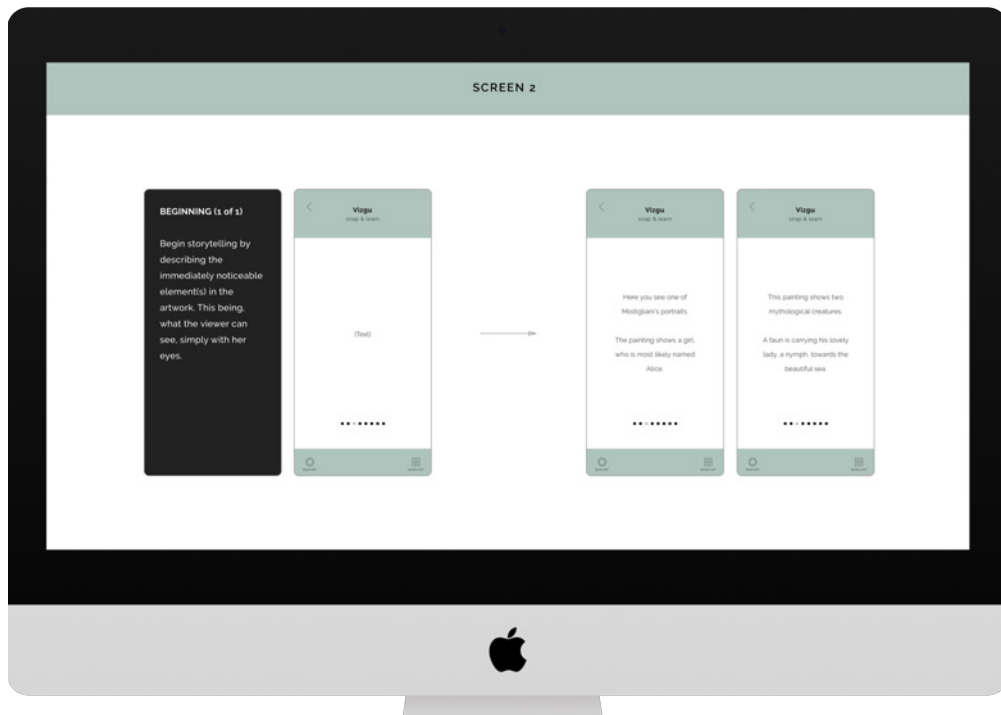
Image 4: Example of the story-editor tool

Success Criteria for Redesign of Vizgu

The key purpose of redesigning Vizgu was to create a new design that supports the length, style and feel of the stories (interpretive texts) that are presented in the one-minute experience.
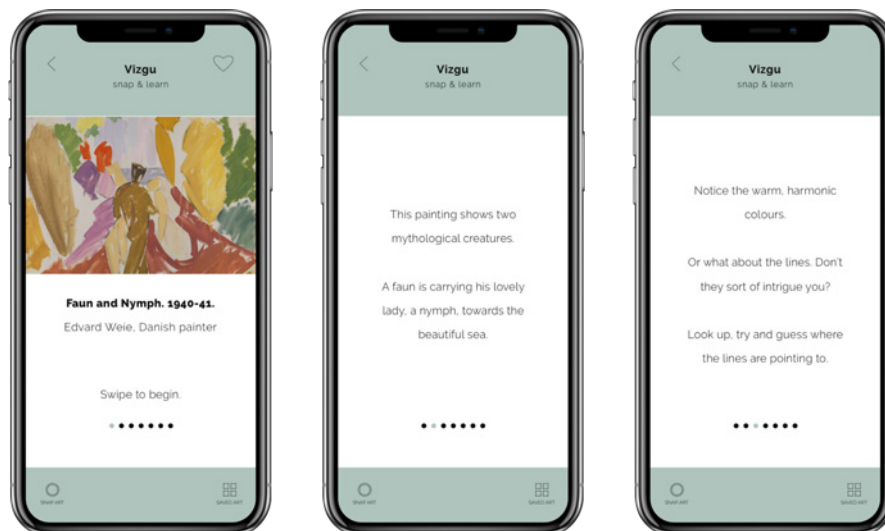
Image 5: Example of redesign of Vizgu

The images above illustrate parts of the story-editor tool and redesign of Vizgu. Later in the report, all screens of the prototypes are shown, and the interactive experience can be accessed via InVision. Links for all the iterations are found in appendix 1.

3. LITERATURE REVIEW

In this section, a literature review is presented that outlines the context of the research area. This project seeks to design a format for engaging *interpretive text* for presentation of artworks in a *locative media* app. Considering this research scope, the following review will describe the two terms (interpretive text and locative media) and put them into context of a museum setting.

3.1 Interpretive Text

Designing interpretive texts (also known as physical museum labels) in a museum context is a field where many authors have contributed with guidelines (Bitgood 1990; 1996; 2010; 2016; Rand 2010; Screven 1992; Borun and Miller 1980; Serrell 1996; 2015; Falk and Dierking 2015). Research argues that interpretive text (labels) must be designed to engage attention for visitors, in order to be considered successful (Bitgood 1996; 2010; Screven 1992; Rand 2010). This means that designers are encouraged to take a variety of parameters into account when designing interpretive texts.

Concrete information is important, as visitors are found to read labels that will help them to answer their concrete questions of objects (Falk and Dierking 2015, p. 113). They want to read a description of the characters, time and events that relate to the artwork (Marengo and Fazekas 2018). Many visitors do not want to spend much effort or time to figure things out, which means that good labels can inspire, communicate and help the visitors to get what they are seeking (Serrell 2015 p. 65).

Language style is key as it can 'hook' a reader's attention when the information is told vividly, asks questions, addresses the reader directly and uses a conversational tone (Rand 2010; Bitgood 1996, p. 6). Labels should be considered as narratives, not a list of facts (Serrell 1996, p. 9).

Visual layout is relevant as it is found text is more likely to be read if divided into smaller sections, with limited words (Rand 2010; Bitgood 1996, p. 4). Further, including images will make labels more memorable and meaningful (Serrell 1996, p. 235). In newer literature, it is suggested that tweets (a text format for Twitter) can be used as a benchmark for labels, with its 140 characters (Serrell 2015, p. 98).

Storytelling is fundamental to consider in a museum context, as stories are fundamental when we learn (Bedford 2001, p. 33). Stories encourage personal reflection and public discussion. Thus, they teach without preaching (Bedford 2001, p. 33). They lead a museum visitor to imagine another time and place. Stories inspire awe and wonder, and they enable a visitor to feel empathy for others (Bedford 2001, p. 33). In other words, as defined by psychologist Jereme Bruner in his work *Acts of Meaning*, it is natural for human beings to make sense of the world and themselves through storytelling, as human beings are natural storytellers (cited in Bedford 2001, p. 28).

Connection between object and text is important to encourage reading. The connection can be achieved when texts directly refers to details in the object (Bitgood 1996, p. 6; Serrell 2015 p, 173). In addition, designers can position label and object closely together, to enhance the connection (Serrell 1996, p. 171; Screven 1992, p. 144; Gammon and Burch 2008, p. 40).

3.2 Locative Media vs Image Recognition Technology

The act of storytelling is significant for the way we learn about and understand our surroundings, which is the centre in much locative media literature (Tuters & Varnelis 2006; Farman 2014; Oppegaard & Grigar 2014; Hight 2006; Fagerjord 2015; 2017; Løvlie 2010; de Souza e Silva and Frith 2014). The term locative media (also known as location-aware, location-based) refer to media that connects to a specific place. Therefore, one must define what makes a place a place.

Using locative media researchers de Souza e Silva and Frith's (2014) interpretation, a place holds meanings, it has an identity. The identity is constructed by people through physical, social and cultural elements. In other words, it is people that attribute meanings to places (de Souza e Silva and Frith 2014, p. 37). With locative media, digital content does not merely represent a link between place and identity. It supports new ways that people can relate to and construct places (de Souza e Silva and Frith 2014, p. 38).

Additionally, Tuters and Varnelis (2006) define two categories of locative media, according to what type of mapping they do (Løvlie 2010, p. 21).

> *"Annotative projects generally seek to change the world by adding data to it*
> *[…] Where annotative projects seek to demystify, tracing-based projects*
> *typically seek to use high technology to stimulate dying everyday practices such*
> *as walking or occupying public space."* (Tuters and Varnelis 2006)

Thus, there are *annotative* and *tracing-based* projects. The central technique for locative media based around literature and storytelling is usually connected to *spatial annotation* (Løvlie 2010).

In order to understand how Vizgu can be interpreted as a locative medium, spatial annotation is best used for a characterisation. The app's usage of image recognition technology allows for spatial annotation, as the interpretive text (data) serves to demystify artworks which are accessed at a specific place (a museum). Yet, it is complex because Vizgu can also be used outside the museum setting. The technology allows users to snap images of digitalized versions of artworks. For example, in front of a desktop screen.

3.3 State of the Art

The previous paragraphs about interpretive text provide guidelines that are found in physical museum labels. However, the interpretive text that is the focus in this project is mediated on a mobile app (Vizgu). There are various mobile-mediated studies that investigates interpretive *material* in a museum and/or historical setting, but I have yet to find examples in the research field that investigates interpretive text in mobile apps. Instead, the media typically includes sound/audio, virtual reality, augmented reality and audiovisuals (Blythe et al. 2011; Fagerjord 2015; 17; Ioannidis et al. 2013; Keil et al. 2013; Lombardo and Damiano 2012; Rogberg et al. 2017). Therefore, in this state of the art description, designs are outlined that utilize one or more of these materials.

Narratives

Mobile devices have provided researchers with greater opportunities to experiment with language styles and narratives. This is seen in the two prototypes *Carletto the Spider* and *The Horse* (see image 6) where fictional animal-characters mediate information in a first-person narrative, through sound and AR on mobile devices (Pujol et al. 2013; Lombardo and Damiano 2012). Carletto the Spider was a locative medium designed to mediate at a historical site. It was found to support emotional engagement, as its language style was perceived to be funny, lovely and at times annoying. This resulted in a more informal storytelling experience (Lombardo and Damiano 2012). The Horse was designed to mediate at a museum. Here, the designers also strived to create an emotional character which was evaluated in the way it managed to appear empathetic towards children (Keil et al. 2013). These prototypes illustrate that designers can experiment with new guidelines for interpretive material through alternative presentation such as visual expression, character roles and language.
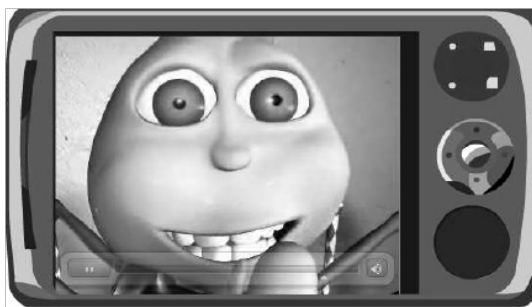
Carletto the spider character   The Horse character

Image 6: The Prototypes Carletto the spider, The Horse

Navigation

A common way to assist visitors to navigate through artworks at an exhibition is through tracking technologies (e.g. RFID tags, Beacon). The prototypes (image 6) are two examples where tracking technologies are used to detect a visitor's location. This form of *location awareness* provides visitors with a more personalized experience, as the visitor gains more choice of the situation. She can read and hear of information in the exact spot she chooses (Keil et al 2013; Lombardo and Damiano 2012). However, when designers use these technologies, they also face challenges as tracking technologies can gather misinterpreted visitor behaviour. For example, when a museum is crowded a visitor might not move up close to an artwork. Thereby, a visitor might not receive the information that was intended by the designers (Keil et al 2013, p. 687).

There are further complications in alternative navigation methods. In a Danish study, a navigation method led visitors to feel more confused than empowered, which was experienced in the *Toulouse-Lautrec app* that was installed at SMK (Rung and Laursen 2012). Here, the interface 'asked' its users to find artworks that matched small thumbnails and numbers that appeared on the screen (Rung and Laursen 2012, p. 319). This design choice left complications as the experience failed to be intuitive.

The challenges about navigation that are presented indicates that there are important factors designers must consider in the design process. But, for an app that uses image recognition technology, this aspect ceases to exist.

Personalization

Personalization is a popular parameter to take into account when designing smartphone apps. As stated, personalization can be reached by providing visitors with more control of the mediation situation, specifically as they gain interpretive material where, and when they choose.

However, another way to reach personalization relates to content design. The aspect of content design is typically seen in apps where visitors can access a personalized 'guided tour'. With The Horse, designers created a visitor-questionnaire that could identify users' preferences, characteristics and visiting context. These findings provided a basis for early personalization and adaptation (Antoniou et al. 2016, p. 2). With Carletto the Spider, designers tracked a visitor's behavioural pattern, used to match criteria within predefined visitor profiles (Lombardo and Damiano 2012, p. 7). For example, different language style and length/depth of information.

Predefined visitor profiles are useful for designers that aims to create experiences for various segments. However, in this project the design is directed at one user segment. Therefore, the area is not clarified further.

With this literature review, a variety of guidelines have been outlined that are useful when writing interpretive text for artworks. Further, concrete examples of prototype designs have been included. These identify the affordances and constraints that appears for presentation of interpretive material in mobile apps. However, the review illustrates that there is a gap in the research field: research of interpretive text mediated on mobile apps.

This paper suggests that it is important to research interpretive text presented in an image recognition app as Vizgu, as these apps have great potential to enhance visitor engagement in this digital age. Audio is commonly used to present interpretive material on mobile apps, but it is found to negatively impact social interaction as it inhibits conversation between companions (Heath and Lehn 2009; Gammon and Burch 2008). Instead, text-based content allows designers to explore alternative ways to represent interpretive material on mobile apps where conversations are not as inhibited.

In the below table, the guidelines from the literature review are summarized.

Guideline area	Guidelines
Information	Provide concrete information Answer questions directly related to the artwork
Language style	Use a vivid language Ask questions Address the reader directly Use a conversational tone Make it a narrative, not a list of facts
Visual layout	Divide text into smaller sections Use limited words Insert images for more memorable text Use tweet format (140 characters)
Storytelling	Encourage personal reflection Teach without preaching Help visitors to imagine another time and place Inspire awe and wonder Be Empathetic
Connection	Refer directly to artwork in the text Position text and artwork together

Table 1: Summary of guidelines from literature review

4. RESEARCH DESIGN

In this section, the research approach is first outlined followed by an overall description of the methods used in this project.

4.1 Research Approach

The research approach from the *Human-Computer Interaction* (HCI) field named *Research through Design (RtD)* has been applied in this paper. The approach *"employs methods and processes from design practice as a legitimate method of inquiry"* (Zimmerman et al. 2010, p. 310). When applying RtD, designers are found to create new artifacts, such as products and services, that can lead to theoretical contributions (Zimmerman et al. 2010, p. 314). Thus, I aim to provide theoretical contributions, as a result from the designs, providing insights into the research gap that was identified in section 3.

4.2 Methods

The design process has been led by methods and tools that are applied in *User Experience* (UX) design. In UX design, a user's needs and desires are taken into account in an iterative process where the design is continuously evaluated and reiterated. UX experts Hartson and Pyla (2012) build this process around a holistic template they name *The Wheel: A Lifecycle Template* which consists of four phases: *Design, Prototype, Evaluate* and *Analyze* (image 7).

Image 7: The Wheel: A lifecycle template

In the Analyze phase, designers gain information of the intended user's wants and needs, often through qualitative and/or qualitative data (Hartson and Pyla 2012, p. 88)

In the Design phase, user personas are often created to illustrate a hypothetical archetype that represents a specific person (Hartson and Pyla 2012, p. 264). They are used to direct the design at a smaller percentage of users (Hartson and Pyla 2012, p. 266). With user personas, it is easier to brainstorm design ideas (also known as ideation) and sketching these ideas rapidly (Hartson and Pyla 2012, p. 284).

In the Prototype phase, the best design idea(s) are realized in low- medium or high-fidelity prototypes (Hartson and Pyla 2012, p. 396).

In the Evaluate phase, prototypes are tested and evaluated with users. Here, designers can measure emotional impact, usability, relevance and preferences through a variety of methods (Hartson and Pyla 2012, p. 454; Fagerjord 2015, p. 111).

To sum up, template is a holistic approach that seeks to shape meaningful user experiences. The four phases in the template are the foundation of my design process.

Three Iterations of the One-minute Experience

The finale format I have designed is the product of three iterations which are named Prototype 1, 2 and 3, described in next sections. The test participants that were chosen for the sessions have been anonymised by using fictive names, but their age and occupation remains true.

The prototypes were tested and analysed with a *rapid evaluation* approach. Unlike rigorous evaluation that requires more time and resources, rapid evaluation focus on gaining quick insights. This is useful in time-limited projects, that still requires several testing phases (Hartson and Pyla 2012, pp. 467-468). The evaluation is less formal with fewer protocols, and often techniques are adapted and combined to suit every test session (Ibid., pp. 467-468).

The *think-aloud* technique was applied in all test sessions, which is a technique where users express their thoughts verbally of the interaction with a product (Hartson and Pyla, 2012 p. 440). My prototypes are reading experiences, which means that the think-aloud approach appeared as follows. The participant would read the story, and comment on the prototype throughout reading, in the order that felt natural to her.

Short semi-structured interviews were conducted afterwards led by interview guides with a few motivating questions. Talking with the participants' after the tests was effective, as it helped me to understand their individual experiences with the prototypes (Kvale 2009, p. 19). The sessions were all audio-recorded, and I took notes.

Finally, the original interpretive texts used for this project were extracted from Vizgu's database and can be found in appendix 4. They are texts written for artworks placed at the National Gallery of Denmark (SMK).
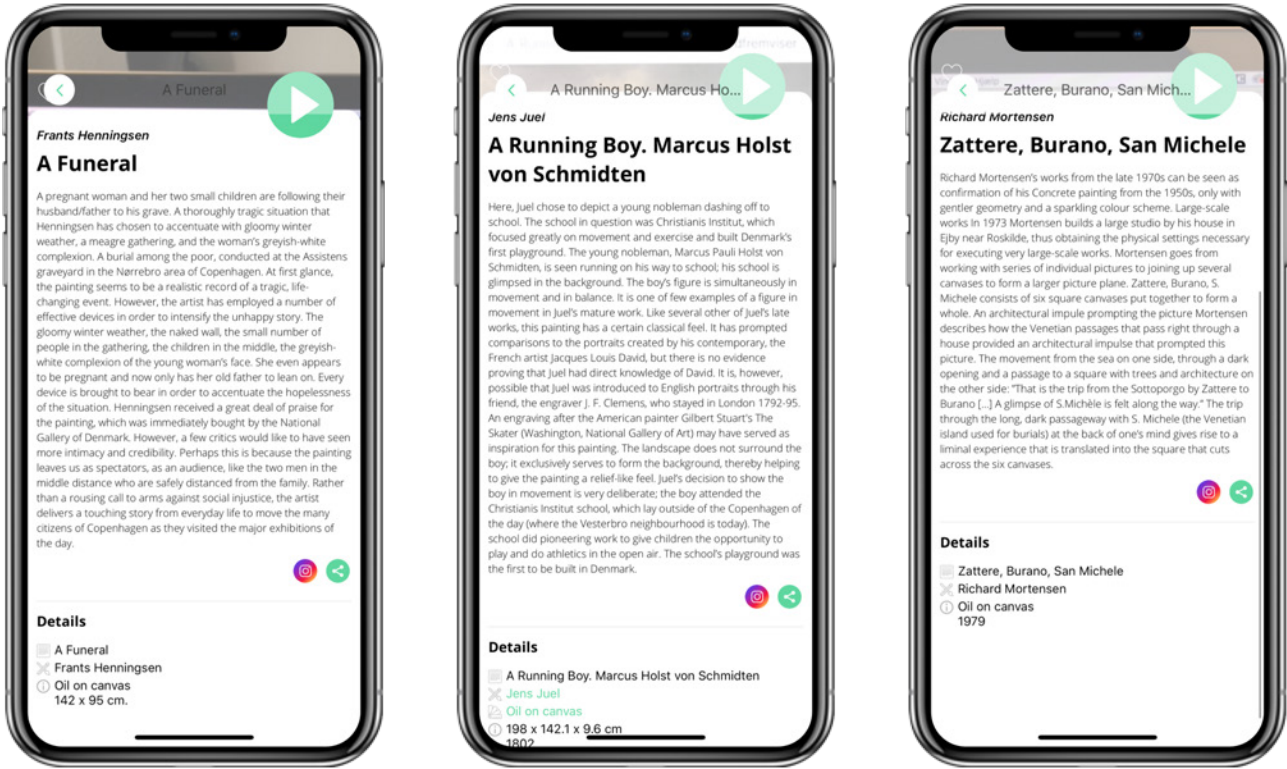
Image 8: Examples of original interpretive texts extracted from Vizgu's database

5. PROTOTYPE 1

5.1 Motivation

Prototype 1 is the first iteration of the format. The design choices were motivated by three aspects. One, my own prior research of Vizgu (Rogberg and Petersen 2017), two, the guidelines found at the literature review and three, creating user personas.

User Personas

Two user personas were developed based on the Affirmation culture segment. By creating these hypothetical archetypes, the intended users' specific needs and values were easier incorporated in the design. For example, what could engage a social butterfly like Christine to read about artworks? Or how could I create an app experience where a parents like Benjamin could incorporate his child more in the museum visit?

PERSONA 1	PERSONA 2
Christine Petersen	**Benjamin Jensen**
Single, 29	In a relationship, 35
Copenhagen, Denmark	Copenhagen, Denmark
Christine is studying at Roskilde University, taking a masters degree in Communication studies. Alongside her studies, she works with social media at an advertising agency, where she is hoping to reach a permanent contract after she gets her diploma. Christine is a "social butterfly", an extrovert who loves to spend quality time with her friends and family. She goes out to dinners several times a month, and both enjoys going to concerts with her friends, but also likes to take things easy and visit museums when a new exhibition is on. She has attended many festivals, both music, food and art related.	Benjamin is a graphic designer at a large architecture company. He and his girlfriend Katrine have a five year old daughter Agnes. Benjamin has many friends, but after his daughter's birth, most of his spare time is spent with Katrine and Agnes. Before they started a family, Benjamin and Katrine went to many cultural events, and they have traveled to Asia, USA and many cities around Europe. Agnes is now at an age where Benjamin and Katrine can bring her along museums. Here, they take pride in including Agnes in the learning, so they always try to retell stories so that the museum visit becomes a social experience.

Image 9: User personas

5.2 Prototypes

Ideation and sketching are two UX tools that were used to design an initial story-editor tool and redesign of Vizgu, seen in table 2 and image 10.

Story-editor Tool

Table 2 shows a set of guidelines. These represents an initial foundation of the tool.

Guideline area	Guidelines	Own Guidelines
Information	Provide concrete information Answer questions directly related to the artwork	
Language style	Use a vivid language Ask questions Address the reader directly Use a conversational tone Make it a narrative, not a list of facts	
Visual layout	Divide text into smaller sections Use limited words Insert images for more memorable text Use tweet format (140 characters)	Write text that can fit on a max. of 20 screens Divide content in a linear way, into three categories (artist, time period, artwork)
Storytelling	Encourage personal reflection Teach without preaching Help visitors to imagine another time and place Inspire awe and wonder Be Empathetic	
Connection	Refer directly to artwork in the text Position text and artwork together	

Table 2: Story-editor tool, Prototype 1

Redesign of Vizgu

The goal with the first iteration of the redesign was to create a simple interface, where the interpretive text was in focus (image 10). Further, an image was inserted to make the text more memorable. The idea was to create a storytelling experience that was built on three layers, artist, artwork and time period, which could be accessed individually. As I wished to gain quick feedback, I did not spend much time perfecting the design (e.g. bullet points are unfinished).

Hi there.

Let's begin the storytelling.

ARTIST

ARTWORK

TIME

The artwork that you just snapped is of the danish painter Anna Petersen.

She was born in 1845, and died in 1910.

Anna struggled to find her place in the male-dominated art world.

She wasn't allowed to enroll at the Academy or Arts.

And she couldn't vote.

But she dreamt and hoped that this would change.

Maybe not for her.

But at least for the future generations of women.

Anna received some credit for her work.

Some critics said, that she understood how to work with "the atmosphere of the scene"

However, Anna did not manage to sell any of her works to museums.

While she was alive.

Tragically, she was known to suffer from a growing "nervous restlessness".

This meant, that she eventually lost the ability to work.

As I already mentioned, women couldn't vote, or enroll at the Academy of Fine Art back then.

These issues were raised in the arts.

18 out of 72
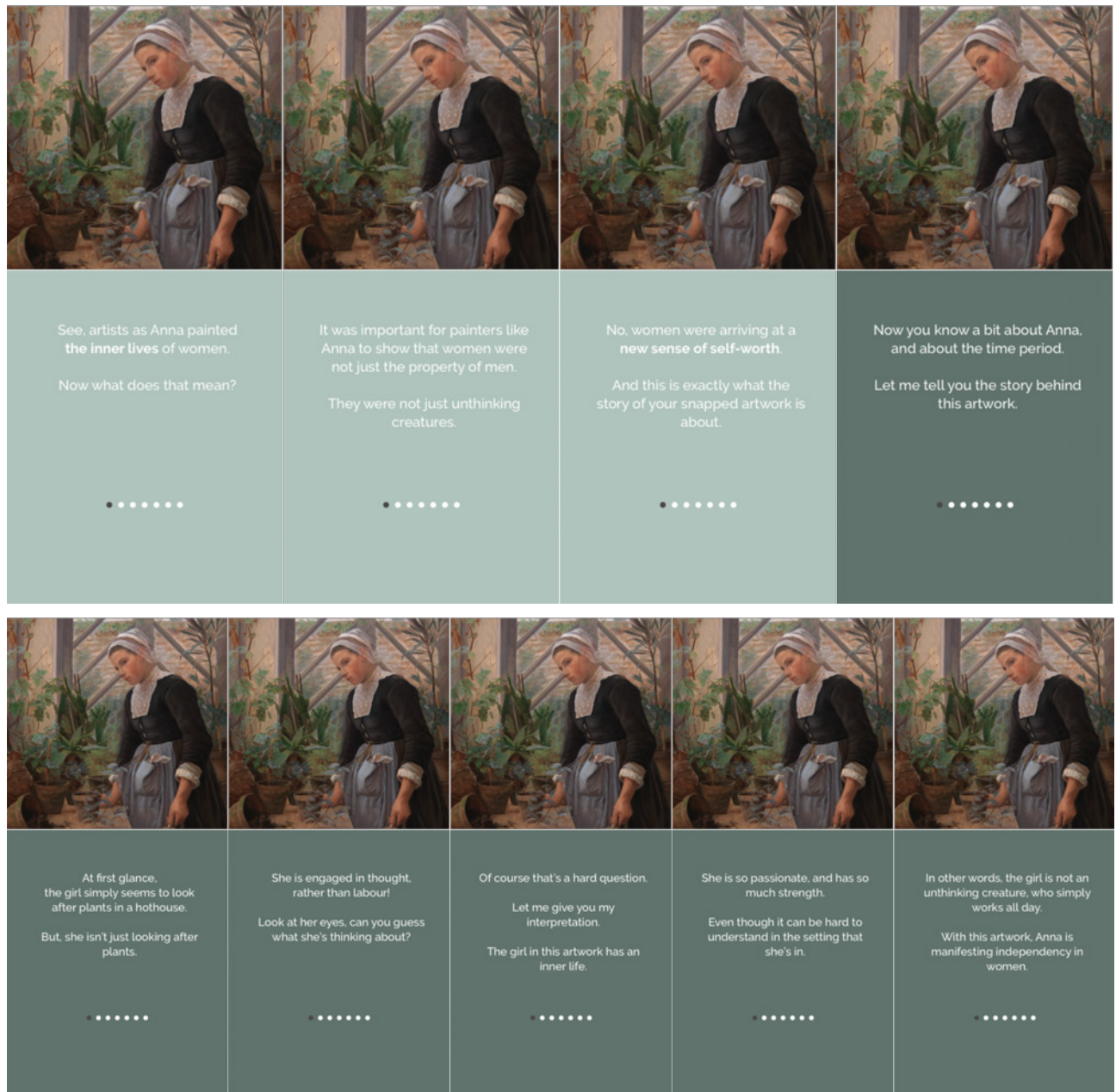
Image 10: Redesign of Prototype 1

5.3 Methods

In the evaluation of prototype 1, a *UX inspection* method was applied. Here, UX experts can test a product and learn of its emotional impact, characteristics and usability before testing on actual users (Hartson and Pyla 2012, p, 470). The UX inspection session included UX and locative media expert, Anders, and myself. Anders was asked to test the prototype using the think-aloud technique.

5.4 Results

The think-aloud technique generated a number of valuable insights. In terms of the tool, we found it relevant to progress on the narrator style, which could be evaluated in the next iteration. Thus, for the next prototype, including three different versions of a narrator could be tested in order to evaluate what type of narrator style was found most engaging by users.

Second, the length of the storytelling was long and could advantageously be shortened. Creating a so-called 'one-minute experience'.

Third, inserting a digital image stole attention from the physical artwork. Thereby, it interfered with the connection between story and physical object.

Finally, the categorisation did not seem relevant or intuitive, which meant that the next iteration could instead integrate artwork and artist information in one story. Here, the user should ideally learn of the artwork before the artist.

6. PROTOTYPE 2

6.1 Motivation

The insights gathered in the first test motivated a number of amendments. The main takeaways were to focus on creating a one-minute experience, and to evaluate different narrator styles.

6.2 Prototypes

Story-editor Tool

In table 3, the tool has a reduced number of categories (general, narrator style and visual layout) to ensure a more precise format that is easily understood. The guidelines I added were used to evaluate narrator style and length of story.

Category	Literature Review Guidelines	My Guidelines
General	Structured with beginning, middle and ending	One-minute experience Single storytelling providing info of 1) artwork and 2) artist
Narrator style	*Mutual rules* Ask questions Address the reader directly Use a conversational tone Connect artwork and text, by referring directly to artwork in the text	*Informal narrator* Witty voice Use abbreviations Use 'me', 'I' Use fictional elements *Formal narrator* Serious voice Do not use abbreviations Do not use 'me', 'I' Use only real facts *Neutral narrator* Neutral voice Use abbreviations Use 'me', but not 'I' Use only real facts
Visual layout	Tweet format (140 characters) pr. screen	Insert image in intro screen to confirm a snapped artwork No images in storytelling (only text) ensuring the user will focus on actual physical artwork Maximum 8 screens

Table 3: Story-editor tool, Prototype 2

Redesign of Vizgu

The redesign was iterated in a variety of ways. A new front page, introductory screens and saved art function were added to optimize the user experience (image 11).

Image 11: Front page, introductory screens

Second, the storytelling was now presented as a 'one-minute experience' with a total of 8 screens that shaped a clearer beginning, middle and end (see image 12, 13 and 14).

Panel 1

Vizgu

A Funeral. 1883.

Frants Henningsen, Danish painter

Panel 2

Vizgu

First, have a look at the painting in front of you.

Take everything in.

Now, what do you see?

Panel 3

Vizgu

At first glance, the painting shows a tragic situation.

A burial among the poor, conducted at the Assistens graveyard in Copenhagen.

Panel 4

Vizgu

More specifically, the painting shows a pregnant woman, with her children.

And an older man, perhaps the woman's father?

Panel 5

Vizgu

The painting seems to be a realistic record of a tragic funeral.

But look closer and you will notice elements that intensify the atmosphere.

Panel 6

Vizgu

The gloomy weather.

The naked wall.

The greyish white-complexion of the woman's face.

Panel 7

Vizgu

With these effects, Frants Henningsen highlighted the hopelessness of the situation.

A pregnant woman, that only had her father to lean on now...

Panel 8

Vizgu

A Funeral. 1883.

Frants Henningsen, Danish painter

Swipe for more details.

Image 12: One-minute experience, formal narrator style

23 out of 72

Vizgu

A Running Boy. Marcus Holst
von Schmidten. 1802.

Jens Juel, Danish painter

SNAP ART · SAVED ART

Vizgu

Alright, let's find out what's
happening in this painting.

Why don't you have a look
before I enlighten you?

SNAP ART · SAVED ART

Vizgu

Now, let's start with the
obvious. Because I think you
see the same thing as I do.

A posh, young boy running.

SNAP ART · SAVED ART

Vizgu

But what you **don't** see, is
where he was running to.

He was actually on his way to
the Christianis Institut school.

SNAP ART · SAVED ART

Vizgu

I don't expect you to know
this school.

But let me tell you, it was
quite a pioneering school!

See, it was the first school in
Denmark for athletic kids.

SNAP ART · SAVED ART

Vizgu

But why did Jens Juel find
that so interesting?

It's hard to know.

My guess is that he wanted to
celebrate the opening of this
school.

SNAP ART · SAVED ART

Vizgu

Perhaps, Jens Juel was athletic
himself back in his younger
days..

I suppose we will never know
for sure.

Or, let me know if you find out?

SNAP ART · SAVED ART

Vizgu

A Running Boy. Marcus Holst
von Schmidten. 1802.

Jens Juel, Danish painter

Swipe for more details.

SNAP ART · SAVED ART

Image 13: One-minute experience, informal narrator style

Image 14: One-minute experience, neutral narrator style

6.3 Methods

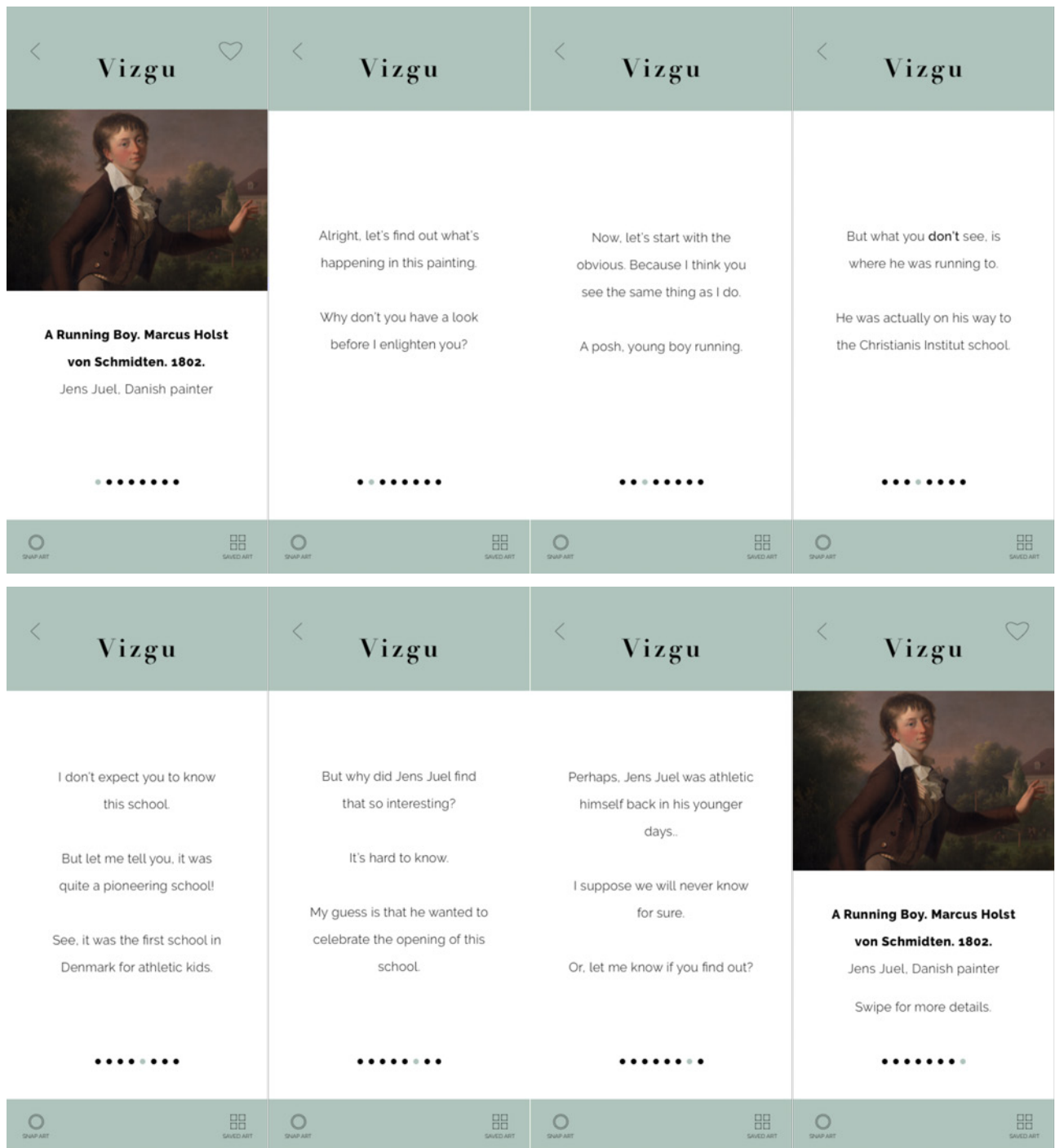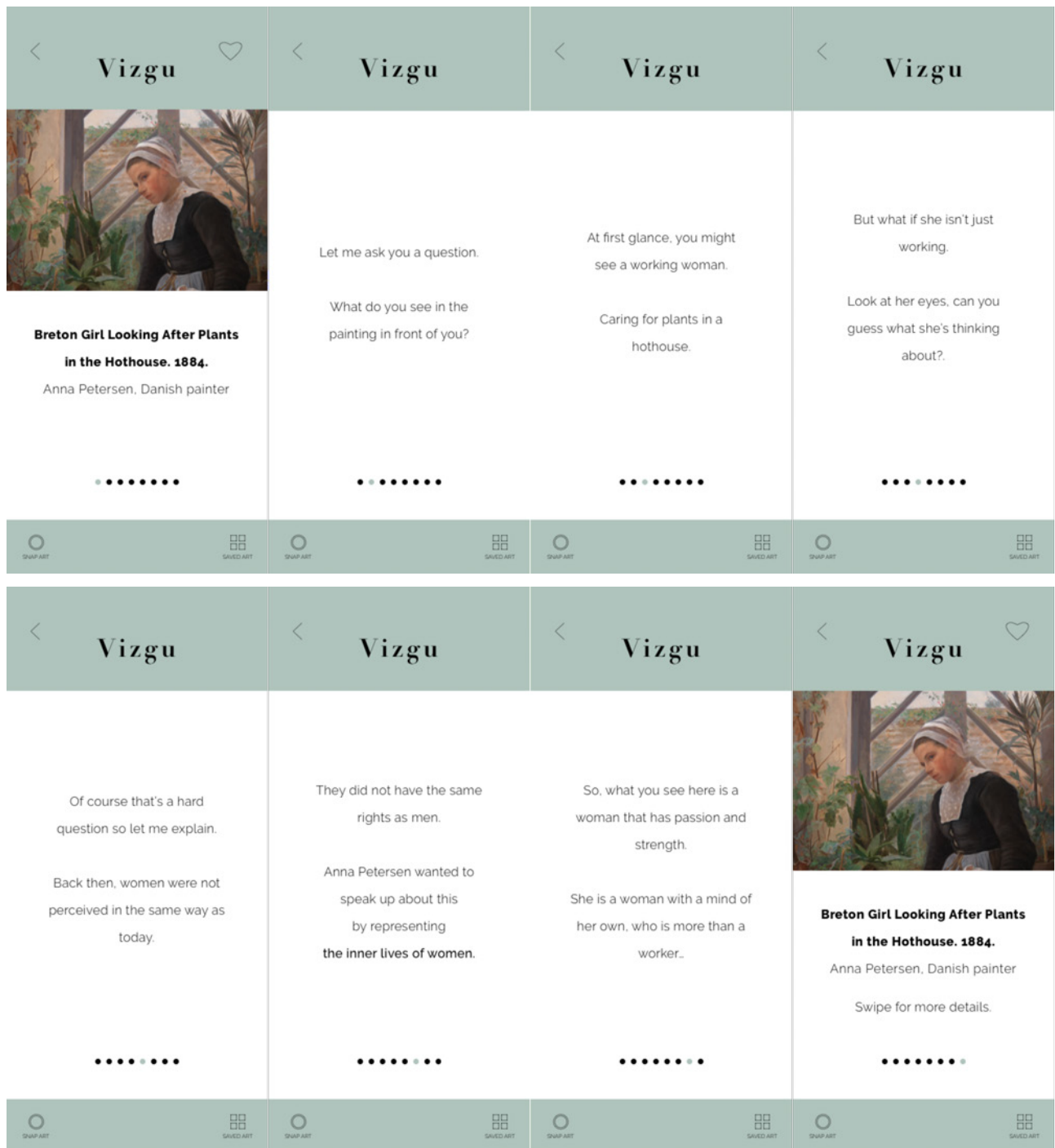Prototype 2 was tested with two male users, Albert aged 25 and Benjamin aged 22, that met the requirements of the user segment. A short questionnaire provided details of their relationship to culture and museums (appendix 3). They go to cultural activities and visit museums several times a year, but both expressed a wish to visit more often.

The test was inspired by locative media researcher Fagerjord's (2015) evaluation method *within-subject A/B testing* which is a small, qualitative method where different versions are presented to users (Fagerjord 2015, p. 116). Presenting various versions enabled me to compare narrator styles.

      The think-aloud technique was applied for each version of the prototype, instantly supported by a short, semi-structured interview (see appendix 2 for interview guide). The prototype was tested at the IT University of Copenhagen, where a 'pretend-setting' was set up. A projector was used to scale up the artworks on a big screen, which would act as if it was the real artwork placed at a museum. The participants' statements were compared and structured into themes that could sum up key reflections the users had in regard to the narrator style and the redesign.

6.4 Results

Overall Impression

In order to design an engaging format, statements were located where the users used adjectives that can be interpreted to reflect something that is engaging. The product was described as "entertaining", "fun", "intriguing", "mysterious" and "informative".

      The most eye-catching observation from the sessions was the connection that appeared between the participants, prototype and artwork. They shifted between reading text on the screen and looking up at the artwork. This signified that the text managed to engage the user to look at the artwork, and actively use the information from the storytelling to interpret and understand the artwork. In the interviews, this was further highlighted. The text, especially using questions, made them realize details in the artwork: it opened up for own interpretation.

      Additionally, when the participants tested the informal narrator voice they smiled and laughed, which enhanced their own wording of the experience. It was "entertaining" and "fun".

Narrator Style

Albert preferred the informal narrator, and Benjamin preferred a blend between the informal and neutral. Both found the informal narrator entertaining, with its modern style (abbreviations, wittiness). They stated it appeared to be like a "real person", mainly because the narrator was in first-person and used 'I'. Albert thought this approach gave him more ownership of the interpretation, as he dislikes the way

traditional museum labels tend to dictate facts. However, using 'I' in the narrative left Benjamin to question if the information was correct or made up. He found this problematic, as he wanted to be assured that he was receiving true facts. Instead, he liked when the narrator used 'me', as the tone then still appeared conversational.

These insights are somehow contradicting but were valuable for the next iteration. I estimated that using 'I' brought potential risks, as it can appeal to a smaller segment than intended. Further, I realized that the aim should be to create a format where the learning outcomes were not jeopardized. The experience should be entertaining, but only through real facts.

Finally, Benjamin felt engaged when reading the story told through a formal narrator, because it had many references to the artwork. Thus, it was not the style that engaged him, it was the connection he felt between text and artwork.

Visual Layout

Both users appreciated that the storytelling was presented in smaller sections. Each screen had its own focus, which Benjamin expressed great excitement towards. The swipe feature divided the storytelling into pieces, which engaged him to read the story till the end. In addition, he stated that the stories were structured with a clear beginning, middle and end. Images were inserted before and after the storytelling, which he thought enhanced the three-part-structure. Albert described the swipe feature as if he was "solving a mystery" because the information was not handed to him at once. An aspect that left him "mega intrigued".

Finally, the length (one-minute experience) appealed to them. But, Albert requested that there could be an extended option with more information if it was written and presented in the same style. He expressed: *"when the story ended I was left with a boo (øv) feeling because I was eager to learn more"*. This information was useful as it confirms that the overall experience engaged Albert. However, the idea was not a focus point that was iterated upon, due to the scope of this project. Yet, it could be relevant for a further progression of the experience.

To sum up, these results indicated that the one-minute experience engaged the participants. Further, the results from the A/B test was used to finalize the narrator style. I evaluated that it should be a blend between the informal and neutral. Thereby, I removed the first-person usage of 'I' as well as any fictional elements to ensure the experience contains authenticity.

7. PROTOTYPE 3

7.1 Motivation

The main focus in prototype 3 was to design and evaluate the story-editor tool. In the first two prototypes, insights were gathered that indicated the one-minute experience was found engaging. Having confirmed that, it now seemed evident to focus on developing the back-end tool. Before doing so, it was necessary to test a finale subject. In prototype 2, the artworks were all made in the 1800-hundreds. Therefore, four new interpretive texts were re-written for artworks from different time periods which were evaluated afterwards.

7.2 Prototypes

Redesign of Vizgu

Minor changes were made with the redesign. A neutral font was chosen for the logo, and a museum vector was created for the front page. A placeholder screen was inserted for a potential feature that could give visitors extended info of the artwork. Further, the first introductory screen was removed, as I evaluated that the text on this screen would become too repetitive. The four new stories are seen in image 15, 16, 17 and 18.
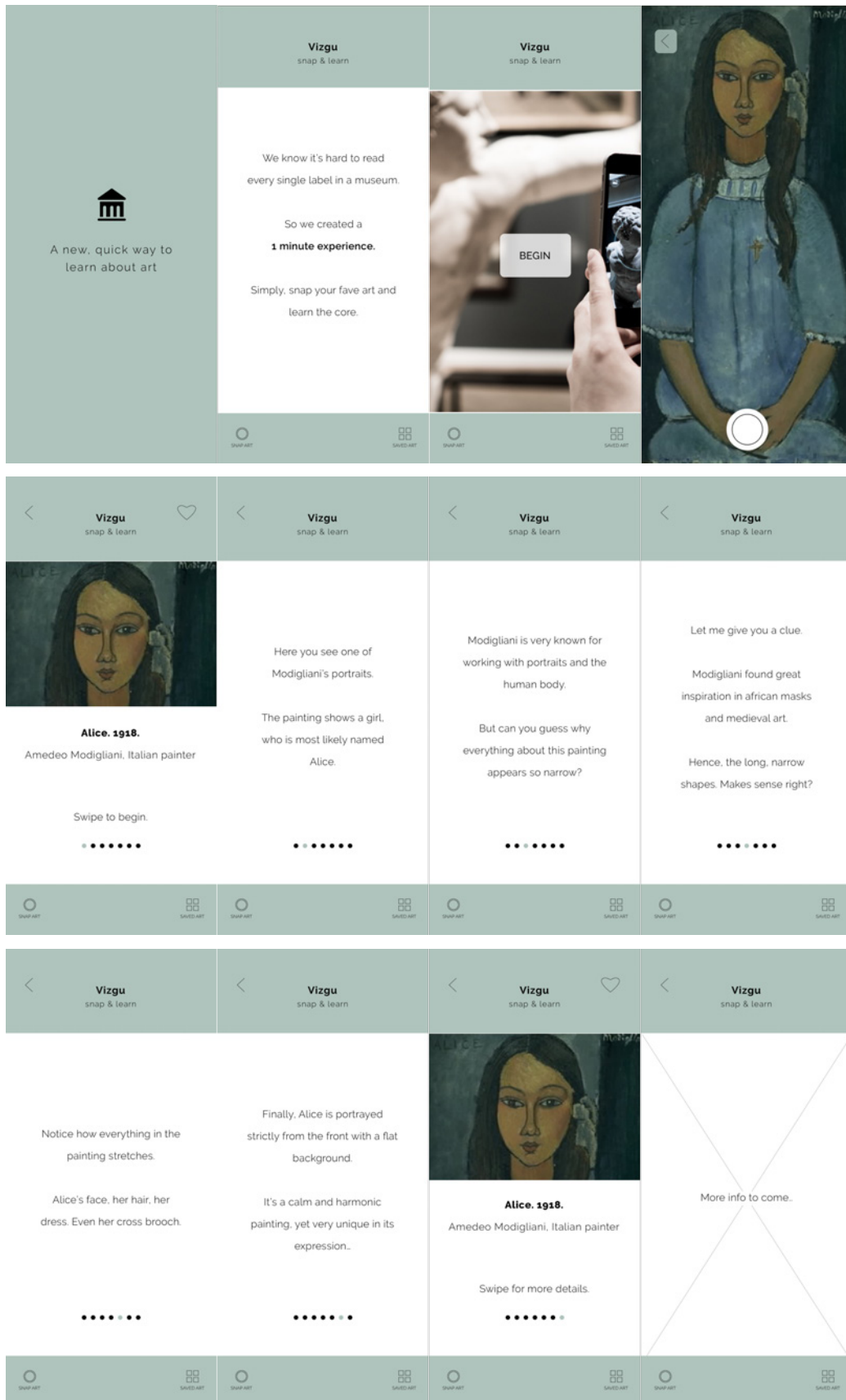
Image 15: Prototype 3, Amedeo Modigliani
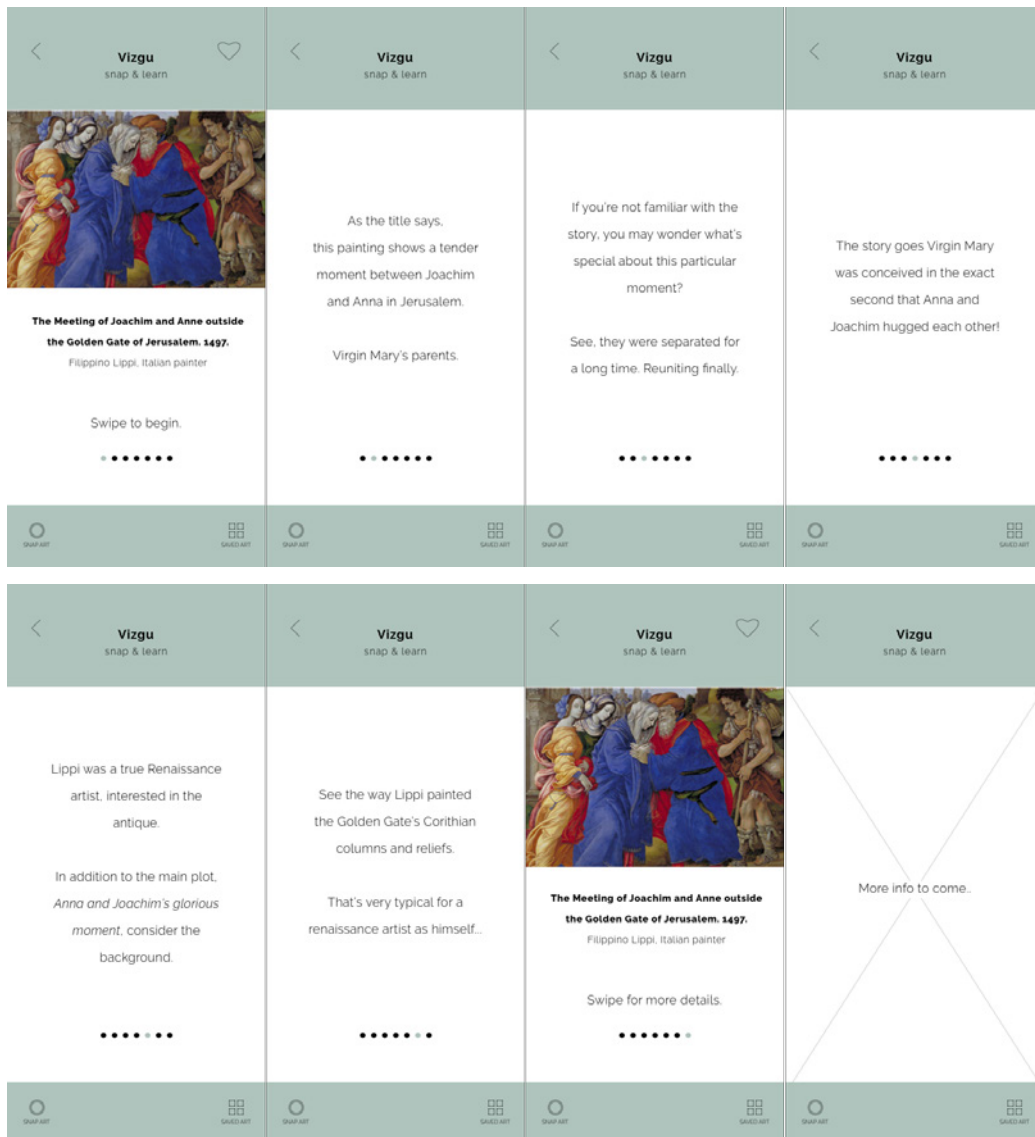
Image 16: Prototype 3, Filippino Lippi
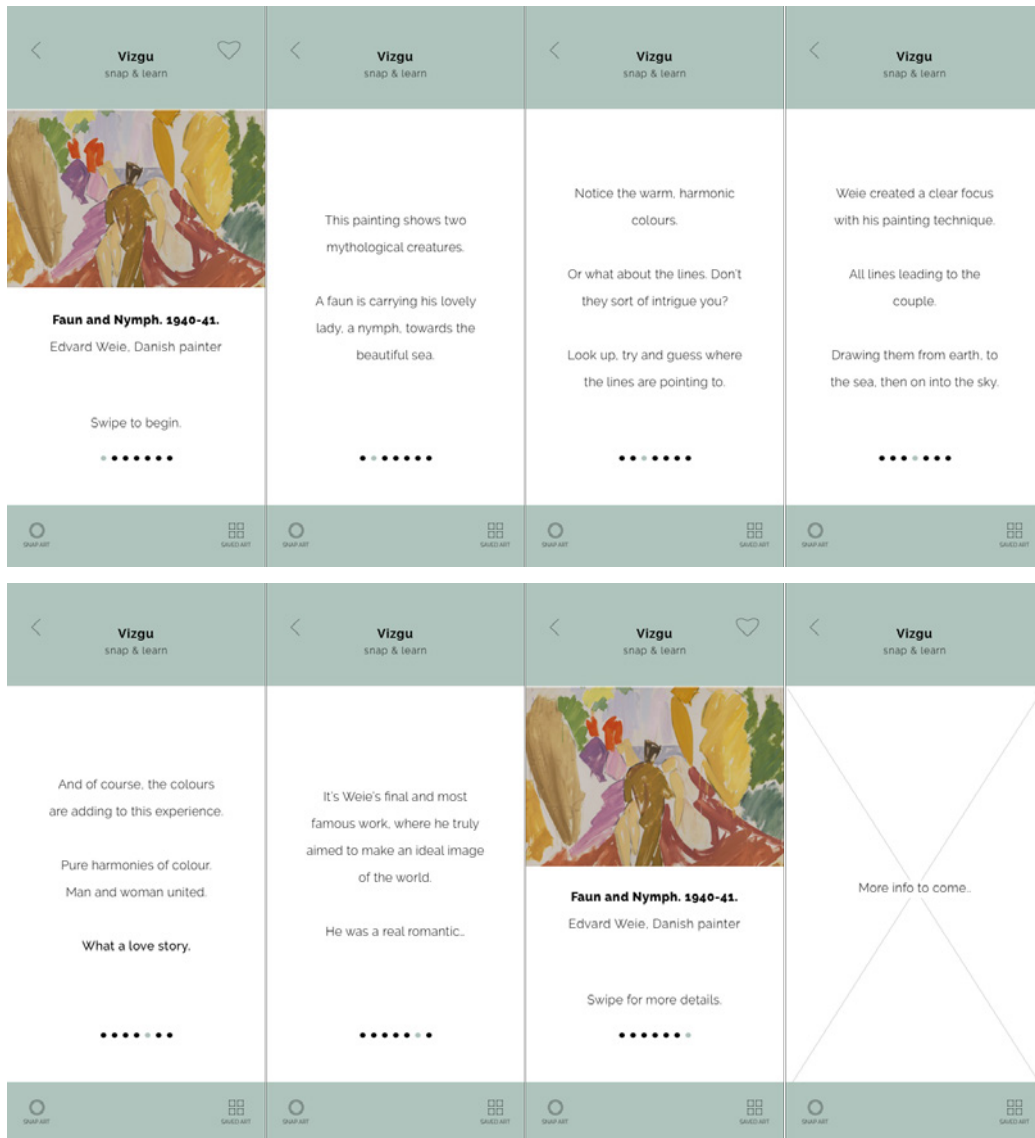
Image 17: Prototype 3, Edvard Weie
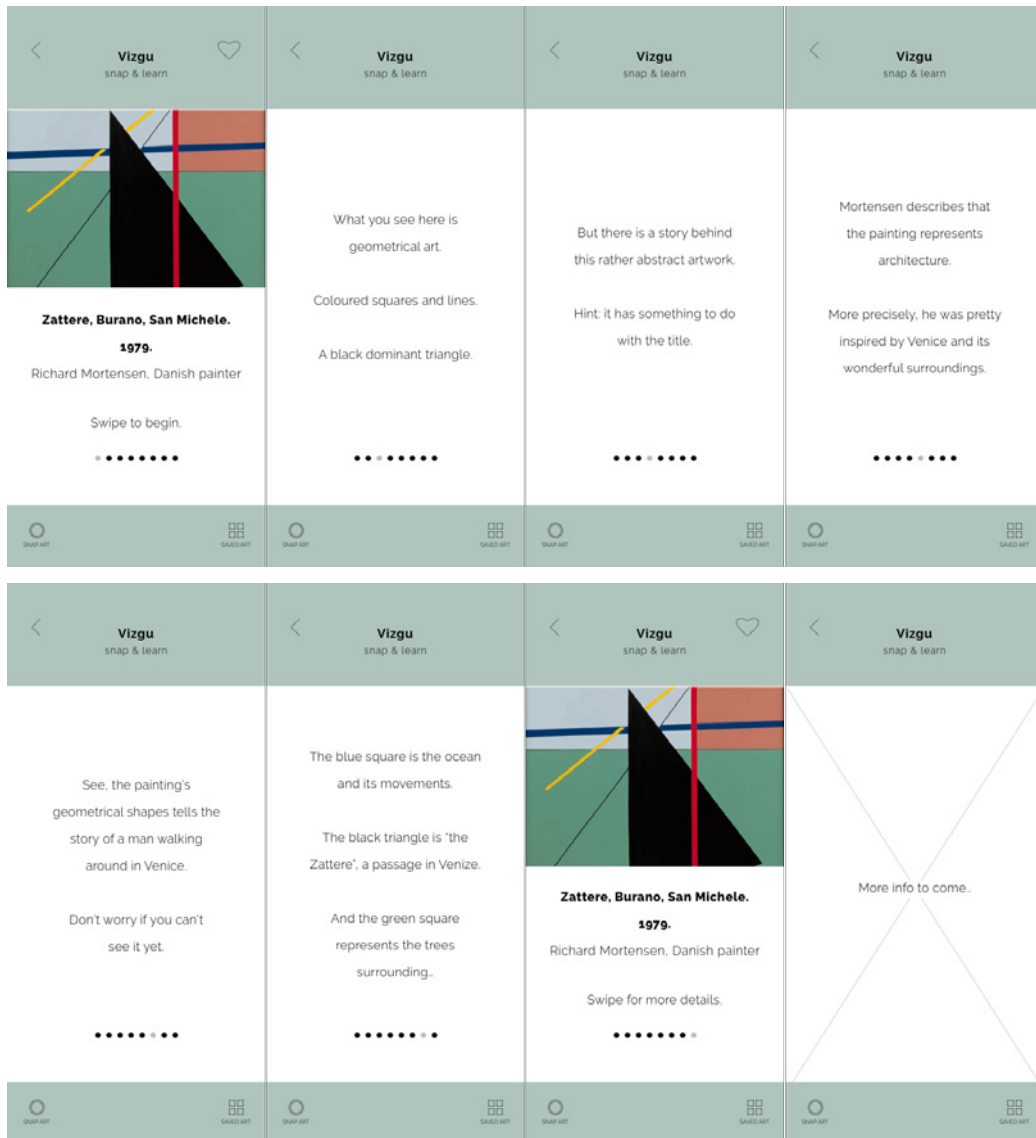
Image 18: Prototype 3, Richard Mortensen

Story-editor Tool

The tool presented in prior section (see table 3) was used for myself. A set of guidelines assisted me in the re-writing process. However, this was not a sufficient tool that could assist others. Therefore, a detailed story-editor tool was created in the prototyping program *Sketch* that would simulate a real back-end tool for Vizgu (see image 19).

BEGINNING (1 of 1)

Begin storytelling by describing the immediately noticeable element(s) in the artwork. This being, what the viewer can see, simply with her eyes.

Vizgu
snap & learn

[Text]

Vizgu
snap & learn

Here you see one of Modigliani's portraits.

The painting shows a girl, who is most likely named Alice.

Vizgu
snap & learn

This painting shows two mythological creatures.

A faun is carrying his lovely lady, a nymph, towards the beautiful sea.

MIDDLE (1 of 3)

Evoke curiosity with a statement and (if you wish) a question that leads up to the main interpretive content (plot).

Vizgu
snap & learn

[Text]

Vizgu
snap & learn

Modigliani is very known to work with portraits and the human body.

But can you guess why everything about this painting appears so narrow?

Vizgu
snap & learn

Notice the warm, harmonic colours.

Or what about the lines. Don't they sort of intrigue you?

Look up, try and guess where the lines are pointing to.

MIDDLE (2 of 3)

Explain and enlighten the reader with the plot of the story. Break the story up on two screens. This and the next one.

Vizgu
snap & learn

[Text]

· · · · · · · · ·

Vizgu
snap & learn

Let me give you a clue.

Modigliani found great inspiration in african masks and medieval art.

Hence, the long, narrow shapes. Makes sense right?

· · · · · · · · ·

Vizgu
snap & learn

Wele created a clear focus with his painting technique.

All lines leading to the couple.

Drawing them from earth, to the sea, then on into the sky.

· · · · · · · · ·

MIDDLE (3 of 3)

Explain and enlighten the reader with the plot of the story. Break the story up on two screens. This and the prior one.

Vizgu
snap & learn

[Text]

· · · · · · · · ·

Vizgu
snap & learn

Notice how everything in the painting stretches.

Alice's face, her hair, her dress. Even her brooch.

· · · · · · · · ·

Vizgu
snap & learn

And of course, the colours are adding to this experience.

Pure harmonies of colour. Man and woman united.

What a love story.

· · · · · · · · ·

Image 19: Finale story-editor Tool

7.3 Methods

The test and evaluation were twofold in this iteration.

First, the four new artworks were evaluated using the UX inspection method. Again, UX expert Anders was used as a test participant.

Second, the story-editor tool was tested and evaluated in two workshops. The first workshop was held with an art mediator from SMK. The second was held with four design- and communication students. By testing with participants that have different professional backgrounds, the results could indicate who the tool was suited for. The workshops were structured in the same way, each lasting for one hour.

      The main goal was to gain knowledge of critical incidents, indicating any possible UX problems. Normally, these incidents occur when a user is interacting with a prototype (Hartson and Pyla 2012, p, 545).

The participants were instructed to write a story for an artwork directly in a blank template (image 20). Short, semi-structured interviews were conducted afterwards to gain quick insights of their experience with the tool (see appendix 2 for interview guide).
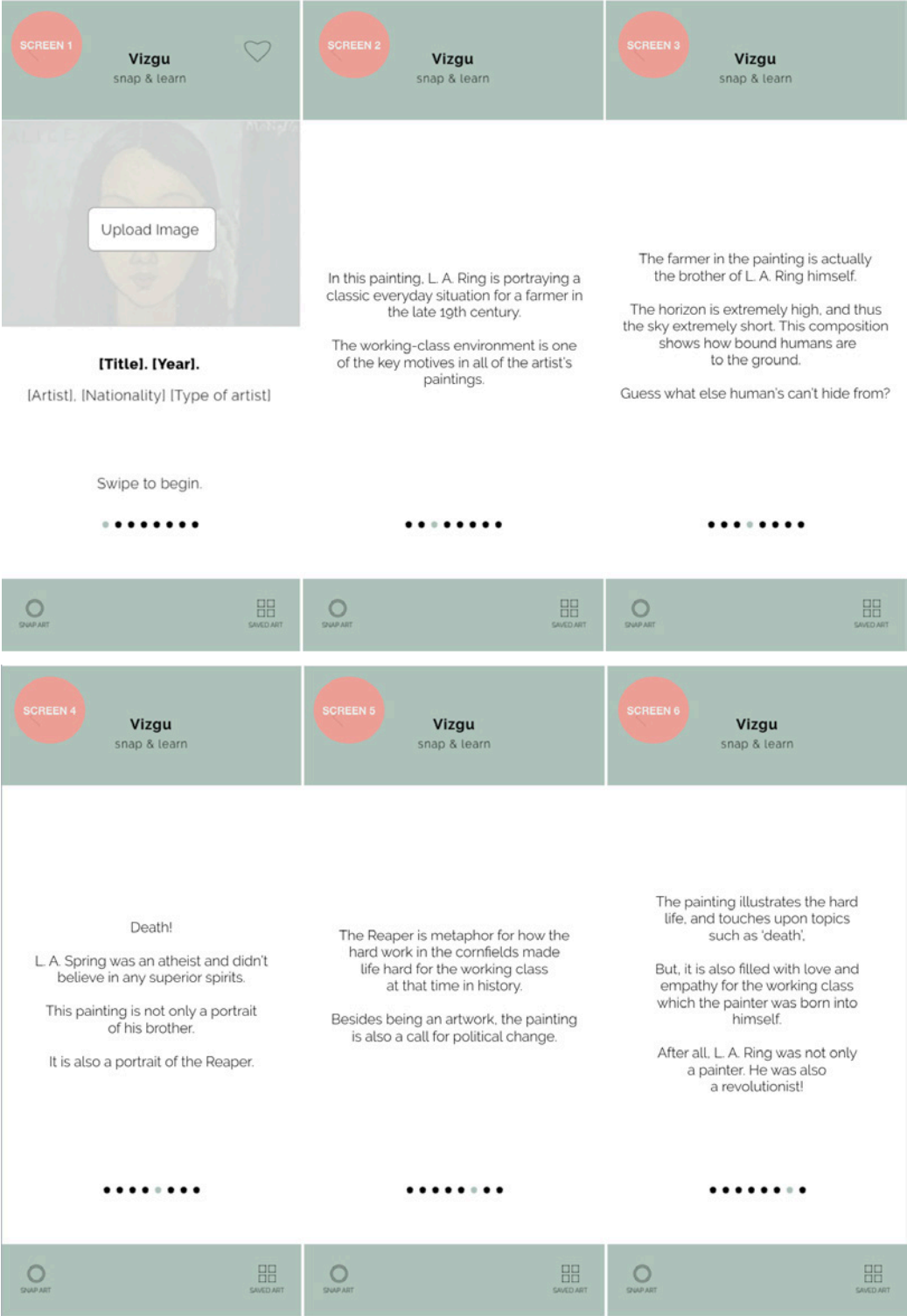

Image 20: Blank template for story-editor tool, filled in by a participant

7.4 Results

Four New Artworks

In the test session, Anders stated the one-minute experience left him with a curious mind and helped him interpret the artworks better. Further, I observed that he smiled and laughed on several occasions This observation was also found with the test participants from the second user test. These insights can be used to confirm the product's emotional impact. The user experience is entertaining and engages the user to learn about artworks.

We evaluated that the artworks presented in image 15, 16 and 17 were well suited for the format. Whereas the fourth artwork created by Richard Mogensen was less successful (image 18). The storytelling was not clear in this abstract artwork. Here, a solution could be to centre the story plot around painting techniques, to avoid a sense of 'trying to explain to the reader' how to interpret the artwork.

Story-editor Tool for a Professional

In the test session with art mediator, Malene, a critical incident was observed. She did not use the guidelines actively which we discussed in an interview after the writing session. She found the guidelines useful but stated that they were "too restrictive in a way" and that she did not feel obligated to follow them. This confirmed my own observations.

Malene did not propose to remove the guidelines as *"they might be useful for people who are more inexperienced with writing labels than me"*. She expressed, that they do provide users with relevant information, and that it supports her own experience with writing museum labels. For example, she also aims at writing short and concrete labels with open questions, as it engages readers to reflect and interpret the artworks. Further, she also divides text into smaller sections with a museum label template.

In conclusion, the tool's blank template feature was "super neat" according to her, as it required her to write short and focused. Finally, the guidelines were a "nice reminder" that assisted her in the writing process.

Malene chose to write a new story instead of re-writing one. The story was about the artwork *Oma Totem* made by Danish artist Dahn Vo (see image 21).
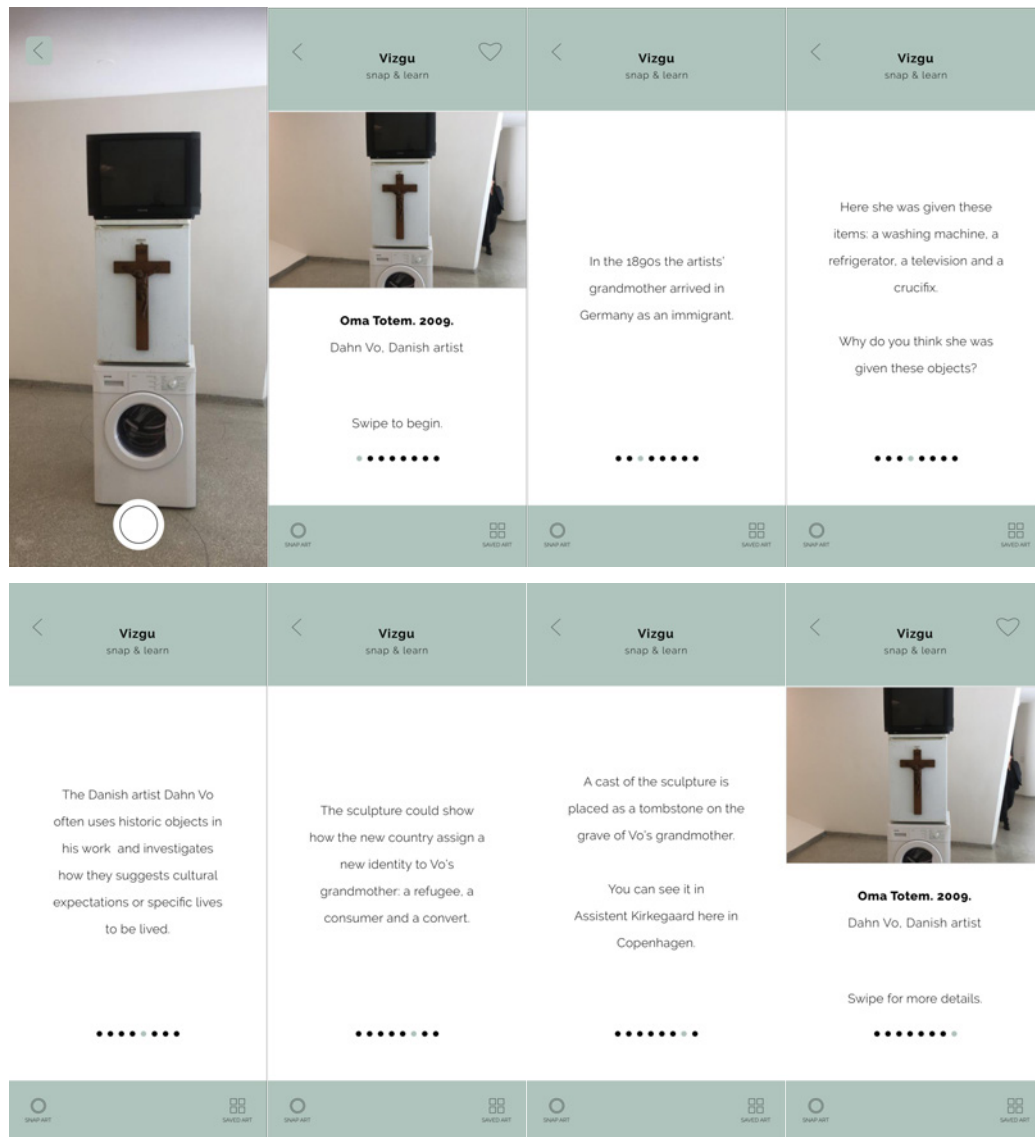
Image 21: Test result by Malene from SMK

Story-editor Tool for Inexperienced Writers

The second workshop was conducted with four students: Ava, Benny, Christine and Dorte. In my observations, it was evident that the guidelines were used actively by all participants. However, Christine struggled to understand the guidelines as she *"had a hard time evaluating when enough [text] was enough"* and that *"the examples [inserted on the right] were actually confusing"* her. She suggested that the tool could include explicit information of the writing process in the introductory description (see image 19). For example, clearly stating that the story should be written on six screens.

In the interviews, Dorte, Benny and Ava stated they found the guidelines easy to understand. Further, Benny explained that the tool was fun to use: *"it [the tool] didn't require me to know absurdly a lot about the piece, but I still felt sort of challenged you know".*

When I inspected their stories (image 22, 23, 24 and 25) I detected a clear beginning, middle and end where deictic writing was used to engage the reader's connection with the artwork. Yet, their stories were predominately longer and written in a more formal narrator voice than the ones written by myself.
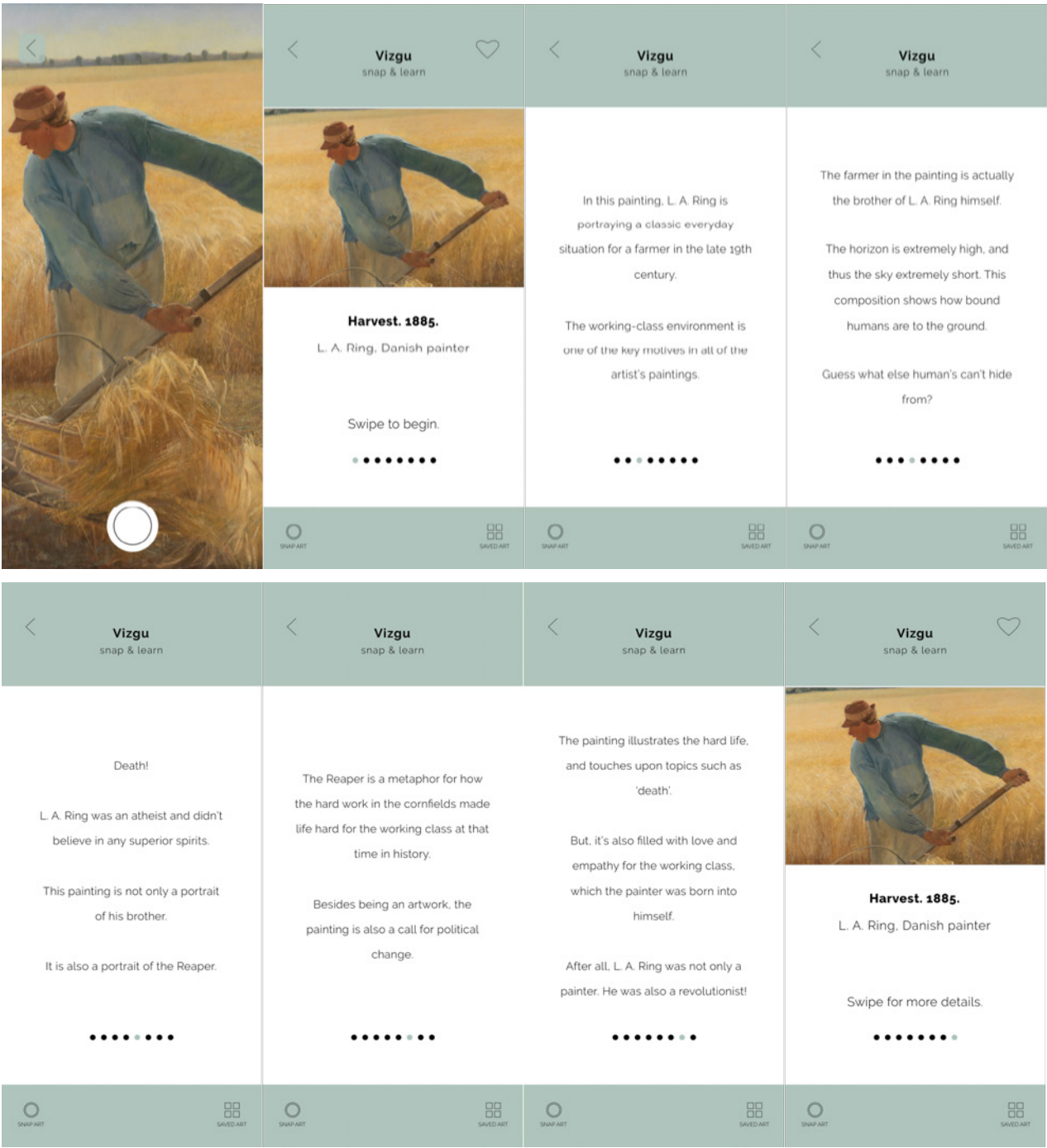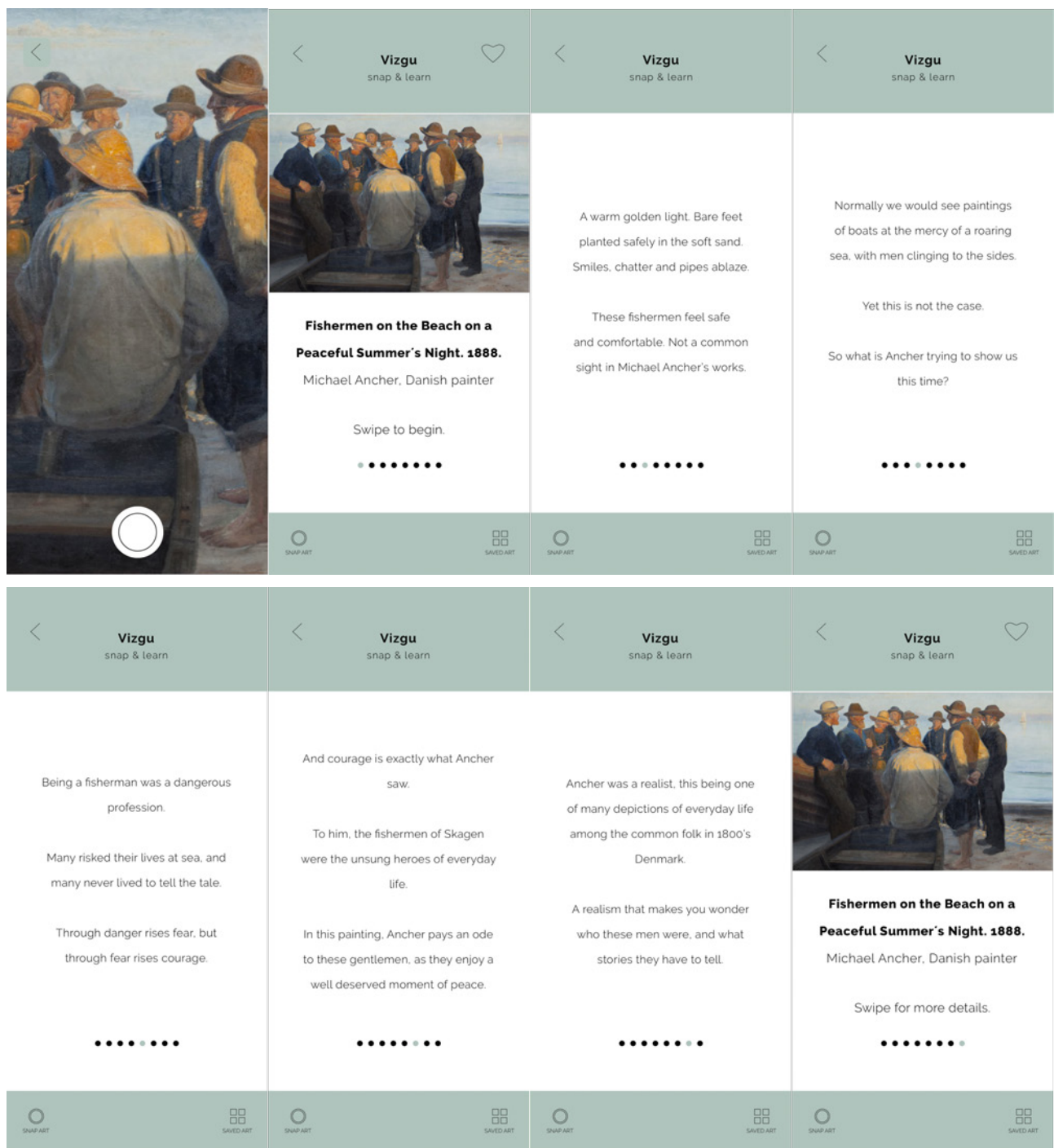

Image 22: Test result by Ava, student

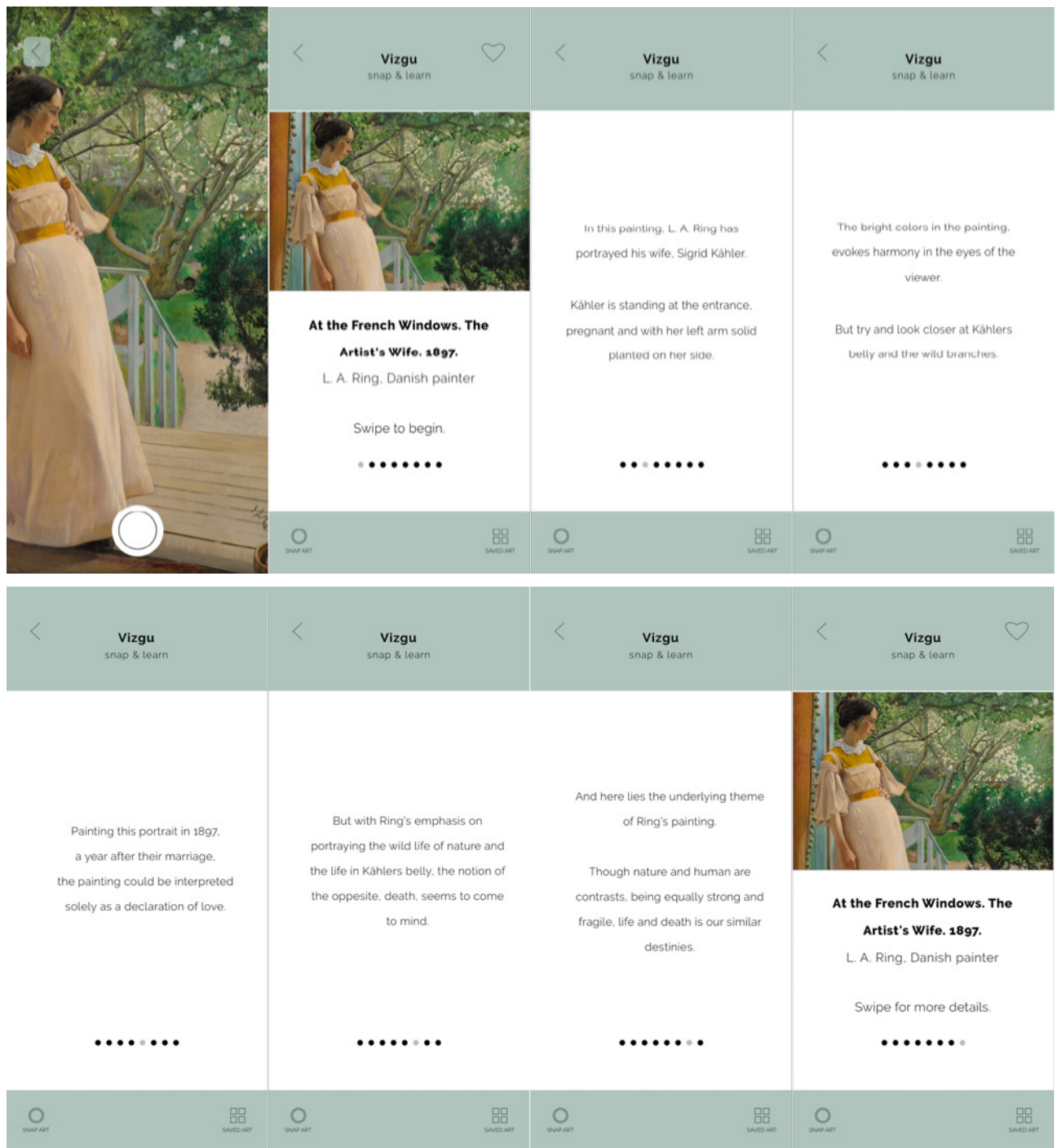*Image 23: Test result by Benny, student*
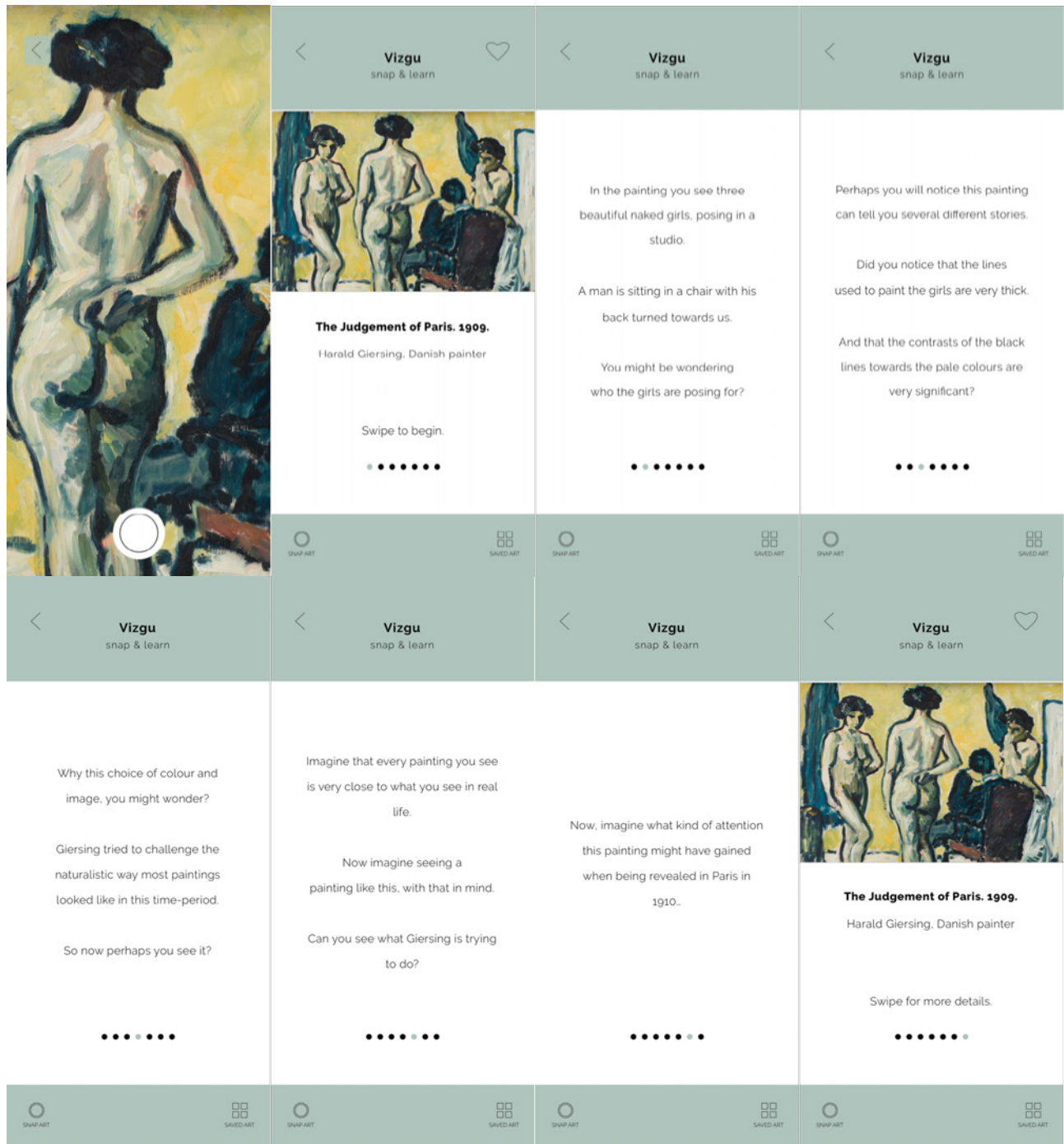
Image 24: Test result by Christine, student

Image 25: Test result by Dorte, student

8. FINALE EVALUATION

8.1 Motivation

In three iterations I have designed and evaluated a redesign of Vizgu and a story-editor tool. In previous section the results indicate that the tool can be used to write/re-write interpretive texts, where five one-minute experiences were produced.

A final test was conducted to critically evaluate the quality of their stories. This way, I could learn whether the stories were found engaging to read, and what parameters that determined this. Thereby, I could evaluate whether the story-editor tool had potential to become a successful tool, and who it was best intended for.

In addition, a readability tool was applied to estimate the readability levels of respectively the original interpretive texts and the one-minute experiences. The results could be used for a comparison.

8.2 Methods

Final test sessions were conducted with five participants (table 4). Each participant was presented to five artworks, as well as their belonging original interpretive texts (appendix 4) and the one-minute experiences (image 21, 22, 23, 24 and 25). The participants were asked to choose what type of interpretive text to read first, as this could indicate their initial preference of text style. After the tests, short semi-structured interviews were conducted to gain final remarks of any aspects that were not articulated in the sessions (interview guide, appendix 2).

Name	Age	Occupation
Anna	31	Graphic designer
Beate	30	Unemployed
Christian	29	Communication Consultant
Ditte	24	Musician
Ellen	30	Photographer

Table 4: Participants for Finale Evaluation

8.3 Results

Test Results

The participants chose to read the original interpretive texts first, as these were "the original ones". They continued the same structure for every artwork. A participant, Anna, expressed that she "wanted to get these out of the way". Christian did not reflect much on his choice but stated that it would be "most interesting" to read the original texts first. It was found that the five participants preferred the one-minute experiences above the original texts, thereby declining the assumption that they would choose to read their preferred text style first.

The original texts, including layout and language, left the participants' feeling overwhelmed and even uncomfortable, which meant that none of them finished reading all five texts. On the contrary, the five one-minute experiences were read till the end. Four repeating themes determined this which were identified from analysing the sessions.

Visual Layout

The focus in this evaluation was to review the actual story writing because the redesign was already evaluated in earlier tests. However, visual layout was a strong reoccurring theme in the sessions as it provided the participants with a great overview and a more manageable reading experience. Ellen and Beate stated it was more comfortable for the eyes, and Christian said that the swipe feature created natural breaks where the reader could "go back to the artwork". In contrast, Anna expressed that the original texts took her away from the artwork, as the stories were long and demanded a lot of attention.

Language Style

Prior testing indicated that an informal narrator appealed to the participants. In the story-editor tool, the writer is therefore encouraged to use a conversational tone. The sessions confirmed that language style was important for the participants. For example, Anna experienced a great difference between the two text styles. The original texts included several difficult words that she did not understand whereas the one-minute experiences were "more short and precise". In addition, it is however noteworthy that she believed the one-minute experiences could be written with an even simpler language.

Another example was found in Ditte's case, who thought that the one-minute experiences had a "much more simple language than the other [original] ones". Her reading experience was more pleasurable and manageable. Similar statements were found in all sessions, thereby indicating that a simple language is key to engage a user to finish reading texts.

Deictic Writing

In the tool, the writer is encouraged to describe elements in the artwork (screen 2) and also to ask a rhetorical question (screen 3) to evoke curiosity. These guidelines support the third determinable factor: deictic writing. Deictic writing is a style where writers use certain words (e.g. here, you, me) to create stories that has a specific context, for example by being connected to a situation or a place (Løvlie 2010; Cambridge Dictionary, n.d.). For Christian, describing elements in the painting motivated him to interact with the artwork. He stated: *"I noticed things I simply wouldn't have seen before […] like, in the painting where the sailor was standing with his bare feet"*.

However, in the story written by Dorte (see image 25) using rhetorical questions left the participants confused and slightly demotivated: *"I don't want to guess what happens, I want to know!"*, *"I'm here to learn about the artwork […] I don't want to have more questions than before I read the text"* and *"I don't like when there are too many things I need to relate to"*. These concerns could be accommodated if the story-editor tool was refined with clearer guidelines, ensuring the produced texts avoids a 'what-if' style. Yet, it is noteworthy that it was only one out of five stories that had numerous rhetorical questions.

In addition, one can also consider if a more reflective writing style can be beneficial. Perhaps, some users are pleased to read stories that allows them to imagine scenarios, which was actually indicated by participant Albert when testing Prototype 2. Here, the imaginative writing style provided him with more ownership of the interpretation. Nevertheless, for the format that is designed in this project, I have decided to create an experience that helps readers to answer their concrete questions.

Amount of Text

Finally, amount of text was a determinable factor. Three out of five participants stated that the stories could be somewhat shorter. For Ditte, Anna and Ellen, the shorter and simpler, the better. However, Anna said it depended on the story. To illustrate this point, she expressed that the sailor-story did not feel long, even though it was one of the longest. When asked, it was because it was "very storyteller-like". This observation signifies that a person's writing skills affects how amount of text is perceived by the reader.

In contrast, Christian and Beate were satisfied with amount of text. In the interview Christian stated: *"I read very quickly, so I don't really worry much about [text] amount as long as the layout is manageable, and the text is relevant for the story"*. This view is of relevance because a user's reading skills of course varies, which is an aspect that designers should take into account when determining on amount of text in a tool. Nevertheless, the aim for this project was to shape a format that can appeal to many individuals within a culture segment, regardless of their reading skills. Therefore, I evaluated that limited amount of text was favoured.

Lix Numbers

The Swedish readability tool *Lix* is a formula that distinguishes between five levels of readability. Here, the algorithm that is used in the formula can measure if a text is very easy, easy, standard, difficult of very difficult to read (Miltsakaki and Troutt 2008, p. 92). The original interpretive texts and one-minute experiences were inserted in an online calculator that could measure the lix numbers. There are sources of error connected to the

Lix no.	Readability level
0-24	Very easy
25-43	Easy
35-44	Standard
45-54	Difficult
55	Very difficult

tool, e.g. abbreviations are counted by the way they are spoken, which means that 'etc' is considered to be a long word (Niels Gamborg, n.d.). Thus, the results are only used as an indication of readability levels.

As seen in image 26, four of the original texts have a lix number above 45, which indicates that these texts are difficult to read. In contrast, the five one-minute experiences are below 45 with readability levels covering easy and standard. Thus, using the lix calculator provides a measurable result. It indicates that the story-editor tool can be used to reduce readability levels for difficult interpretive texts.
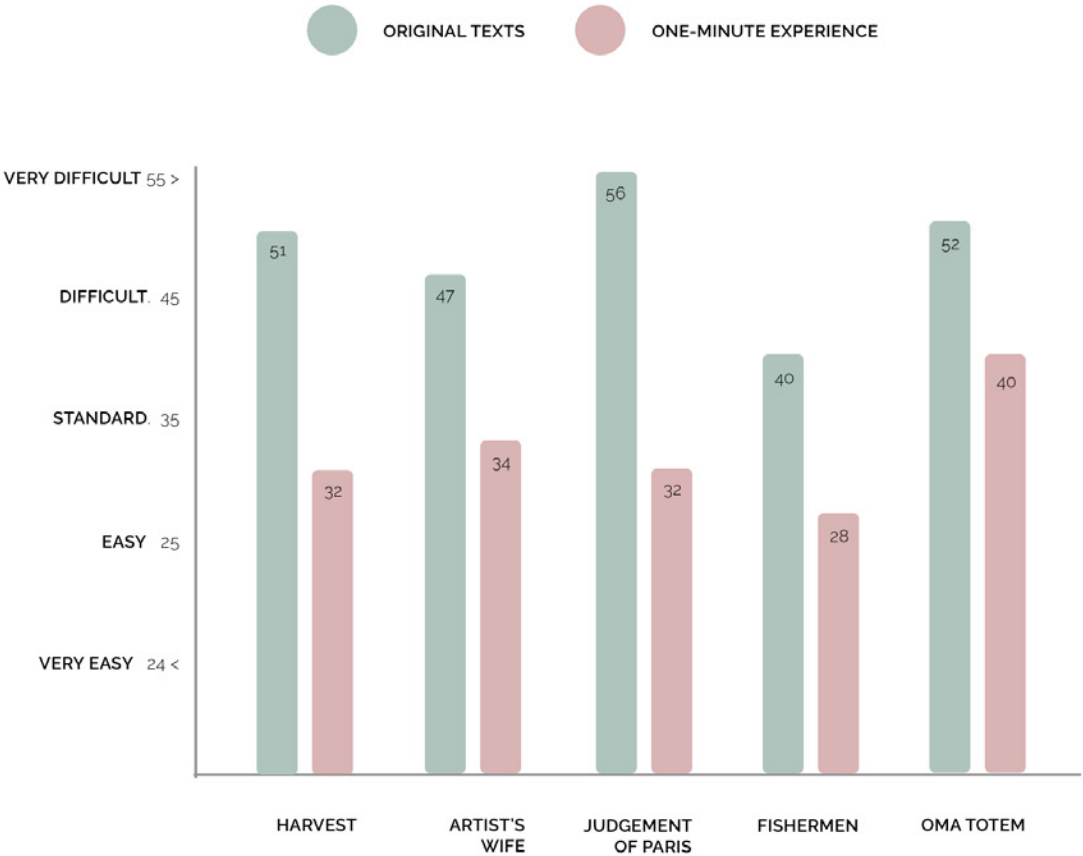

Image 26: Lix numbers of interpretive texts

9. DISCUSSION

This section discusses key results relating to the format that has been designed, and how these are relevant as a knowledge contribution to the field of interpretive text. Further, method limitations are reviewed.

9.1 A Holistic Experience: The Swipe Feature

The goal with this project has been to design a format for engaging interpretive text for presentation of artworks in a locative media app. Considering the research field of interpretive text, one might ask how my design contributes with new knowledge.

Museum researchers Rand (2010), Serrell (2015) and Bitgood (1996) emphasize that text division and limited use of word are two parameters which engages visitors to read physical museum labels. The insights gathered about my redesign of Vizgu confirms this view, where the participants expressed that amount of text and visual layout was important for their reading process, and their connection with the artwork. Here, it is relevant to discuss how text division on digital devices can be used as a tool to enhance a visitor's connection with the physical artwork.

With physical museum labels, text division is often constructed by inserting line spacing, but in a digital app, a swipe feature allows designers to serve text in smaller fragments. This can be a useful tool to evoke curiosity and to avoid feeling overwhelmed. But aside from this, the swipe feature creates natural breaks between sentences, that encourages readers to look up at the artwork. Thus, the feature is an important element that arguably makes the redesign of Vizgu (the one-minute experience) a more effective locative medium for museum contexts.

Drawing on de Souza e Silva and Frith's (2014) view on locative media, these media support new ways that people can relate to and construct places. This was experienced by test participants Benjamin and Christian. The swipe feature had a strong effect on their interpretation of the artworks because breaks allowed them to lift their gaze frequently. Thus, the breaks enhanced a deeper connection between text and physical objects. I highlight this aspect, because visual layout on mobile devices can potentially pave ways for a more holistic experience. Instead of constructing a reading experience and a viewing experience as two separates, text and artwork can be linked together thus shaping one holistic experience.

Counteracting this view is the topic of deictic writing. Benjamin and Christian expressed that they felt connected to the artworks because the stories referred to details in the artworks. Serrell (2015) and Bitgood (1996) are two authors who emphasize the value of this writing approach. Therefore, further research can be necessary in order to identify the precise impact digital layout has on shaping a holistic experience.

9.2 A Personal Narrator

Rand (2010) and Bitgood's (1996) identification of language style, in the context of interpretive text, has been a driving force throughout my design process. Their guidelines define that using a conversational tone and avoiding difficult words is valuable in order to 'hook' the reader to continue reading. When I designed the story-editor tool, this was therefore emphasized in the introductory screen (see image 19).

However, one can argue that the tool does not include sufficient information and guidelines on the matter. Considering that a key iteration in the design process was focused on evaluating narrator styles, one can question how this is reflected in the tool. The narrator style is highly left to be determined by the writer. When reviewing the results stated in the final evaluation section, language style was found to be simple and easy to understand, which engaged the participants to read the stories. Yet, I did not observe laughter and smiles, as detected in prior A/B testing of the stories written by myself. Despite this, they were still engaged and felt connected to the artworks.

In what way can this project then contribute with knowledge to the field of narrator styles and interpretive text? The insights gathered from the A/B testing of prototype 2 can be used to indicate that an informal narrator style enhances a more entertaining reading experience. As stated, the participants appreciated a witty, first-person narrator. But, it was evaluated that the story should be based on true facts, excluding fictional elements. For further research, exploring an informal narrator style on a larger number of participants could be useful to gain clearer insights into humour and informality, and how this affects the visitor experience.

Drawing on the examples presented in the state of art, narrator characters such as 'The Horse' and 'Carletto the Spider' supports a more informal and fun narrator style. However, it is difficult to compare these prototypes with mine, as they represent another dimension of a narrator style: basing the narrator on an animal.

9.3 A Review of the Story-editor Tool

Reviewing the story-editor tool, critics might raise the following question. Who is the tool designed for? The workshops held to test the story-editor tool included participants with different backgrounds. Malene was an art mediator employed at SMK. The other group were design- and communication students. In a final evaluation, it was found that the stories produced in both workshops were written in a way that engaged the readers. In addition, the results from the lix calculator showed that the stories were all below the 'difficult' readability level.

How does one then determine who the tool is best intended for? An aspect to consider is a user's own motivation to use the tool. It was evident that Malene did not express the same level of commitment to follow the guidelines in the tool, due to her professional background. The guidelines were mostly

followed when she was reminded to use them, which rises implications. How might a user like Malene use the tool in a real setting? And is she motivated to use it for many artworks?

On the contrary, it was evident that the guidelines were followed by the students, and with enthusiasm. Three out of four participants thought the tool was easy to use, and Benny also said that it was engaging because it was fun to use. Considering the participants' own motivation, I therefore suggest that the tool is more naturally suited for users who are not professionally educated in writing interpretive texts for artworks. They are likely to be more accepting of a tool based on rules. Yet, more research is necessary in order to make conclusions, as the tool was only tested with one art mediator.

Another factor that becomes relevant in this discussion relates to the context of use. It is initially intended that the tool can both be used to write new stories or re-write existing ones. This was also the case in the workshops where Malene wrote a new story, and the students re-wrote ones that were already present in Vizgu. However, one most acknowledge that inexperienced writers, like the students, ultimately determine the context of use. An inexperienced writer will arguably not be as qualified to write new stories, as she will not be equipped with the same knowledge and skills, as an art mediator. Therefore, the context of use changes depending on who the intended user of the tool is. To sum up, when considering that the intended user is best suited to be an inexperienced writer, the context of use will then also only involve re-writing existing interpretive texts.

Finally, I suggest that the results gathered from designing the story-editor tool raises an alternative view on the domain of interpretive text. The literature that is reviewed in this paper highly focus on providing textual guidelines for professionals. Thus, in this context, the role of the writer does not appear challenged. With a RtD approach, a design like the story-editor tool can help us learn more about writing processes in a museum context. I do not suggest that the story-editor tool shall replace traditional art mediators and their produced museum labels. Yet, it is noteworthy to consider that alternative stories can be offered to visitors, written by alternative writers. Here, a relevant topic for further research could be to explore the field of visitor-generated content. There are possibly benefits that can be gained if visitors are included more in the mediation process, for example through re-writing interpretive texts in a story-editor tool.

9.4 Method Limitations

The evaluations conducted with potential frontend-users took place in a pretend setup at the IT University. Artworks were presented on a projector in a meeting room. I estimated that there were benefits to be gained when choosing this approach. The tests required the participants to think-aloud while reading the stories. In a private setting, one can assume that participants act more freely and do not hold back any thoughts they may have of the experience. Whereas in a museum context, it is likely that the participants

might feel more obligated to follow certain norms. Often, exhibition visitors will keep quiet or whisper, to avoid interfering with other visitors' museum experiences.

On the other hand, there are also limitations connected to a pretend setup. One can imagine that participants will spend more time reading each story while seated at a table focused on a single artwork. In a museum context, there are dozens of other artworks surrounding one, which can potentially mean that the user will spend less time on each artwork. In this case, a one-minute experience might still be considered too long.

In addition to this, one can question another part of the methods. In the finale evaluation, participants were presented to five artworks, which is a small number compared to the total amount that exists in a real setting. This reflection opens up for a general discussion of the format, and what scale it would be successfully implemented within. More research is necessary to evaluate whether the one-minute experience is a format that should be integrated in a whole museum, or if it is more fitting for a single exhibition.

Finally, it is relevant to highlight a limitation of the method used to test the story-editor tool with the students. The participants were provided with a blank template that was created in a free program, which they could write the stories directly within (see image 20). In the template, the text formatting did not match the real design, made in the program Sketch, which arguably affected the length of their stories. The tool was also tested on a professional art mediator, who had written her story directly into the design in Sketch. Her story was significantly shorter, thereby indicating that the template used for testing should ideally be exact to the real design. In other words, for a further progression of the story-editor tool, an accurate template is of course necessary to ensure that the writers will follow the intended format.

10. CONCLUSION

Working with Vizgu in a case study, this paper asked how to design a format for engaging interpretive text for presentation of artworks in a locative media app. The results that have been gathered contributes to the research project GIFT, who seeks to create personal encounters with art by establishing meaningful user experiences. The overall objective of this project has been to explore the topic of virtual museums with a specific focus on interpretive text.

Applying a RtD approach, I have strived to uncover the opportunities that exists when integrating the image recognition app Vizgu in the museum experience. The format I have designed is named the one-minute experience, and it is presented in two prototypes based on respectively a back-end story-editor tool and a redesign of Vizgu. Using the mindset of user experience design, the format was tested and evaluated with potential users doing three iterations.

The story-editor tool was successfully used by a number of participants who wrote and re-wrote interpretive texts into one-minute experiences. The stories were finally tested on participants in a clickable prototype of the redesigned Vizgu app. The results indicate that the stories were written and presented in a way that engaged the participants to read all the stories and connect more with the artworks. Here, key themes that determined this related to the manageable visual layout, the concrete language style, use of deictic writing and reduced amount of text.

Three main takeaways were identified. First, the results indicate that a locative media app like Vizgu can potentially pave ways for a more holistic museum experience, where reading and viewing artworks are deeper connected. Second, the results highlight that it is noteworthy to consider narrator styles and how informality and humour can help shape a more entertaining reading experience. Third and finally, the results gained from designing the story-editor tool raises an alternative view about interpretive text, and who are expected to write them. This project has not focused on investigating visitor-generated content for museums. But, perhaps the tool can be an effective approach for museums that wish to include visitors more in the mediation process.

11. REFERENCES

Antoniou, A. et al., 2016. Capturing the visitor profile for a personalized mobile museum experience: An indirect approach. *CEUR Workshop Proceedings*, 1618.

Ardissono, L., Kuflik, T. & Petrelli, D., 2012. Personalization in cultural heritage: The road travelled and the one ahead. *User Modeling and User-Adapted Interaction*, 22(1–2), pp.73–99.

Bedford, L., 2001. Storytelling: The Real Work of Museums. *Curator: The Museum Journal*, 44(1), pp.27–34.

Bitgood, S., 2010. An attention-value model of museum visitors. *Visitor At*, pp.1–17.

Bitgood, S., 2016. Intelligent Design of Interpretive Text. *IVA InterpNews*, 54(January), pp.38–44.

Bitgood, S., 1990. The ABCs of label design. *Visitor studies: Theory, research, and practice 2*, pp.115–129. Available at: http://archive.informalscience.org/researches/VSA-a0a5w2-a_5730.pdf.

Bitgood, S., 1996. The Role of Attention in Designing Effective Interpretive labels. *Journal of Interpretation Research*, 5(2), pp.31–45.

Blythe, M. et al., 2011. History and experience: storytelling and interaction design. ... *Human-Computer Interaction*, (Scott 1991), pp.395–404. Available at: http://dl.acm.org/citation.cfm?id=2305383.

Borun, M. & Miller, M., 1980. What's in a name? A study of the effectiveness of exploratory labels in a science museum.

Cambridge Dictionary, deictic Meaning in the Cambridge English Dictionary. Available at: https://dictionary.cambridge.org/dictionary/english/deictic [Accessed May 13, 2018].

DAMVAD & Center for Museologi, 2012. Unges museumsbrug - En målgruppeundersøgelse af museernes unge brugere og ikke-brugere.

Dierking, L. & Falk, H., 2015. The Physical Context: Exhibitions. In *The Museum Experience Revisited*. pp. 53–67.

European Commission, 2015. Virtual museums and social platform on European digital heritage, memory, identity and cultural interaction. Available at: http://ec.europa.eu/research/participants/portal/desktop/en/opportunities/h2020/topics/cult-coop-08-2016.html [Accessed May 9, 2018].

Falk, J.H. & Dierking, L.D., 2013. *The Museum Experience Revisited*, Walnut Creek: Left Coast Press.

Gammon, B. & Burch, A., 2008. Designing Mobile Digital Experiences. In *Digital Experience and the Museum Experience*. pp. 33–60.

Hartson, R. & Pyla, P.S., 2012. The UX book: Process and guidelines for ensuring a quality user experience, Amsterdam: Morgan Kaufmann.

Heath, C. & Lehn, D. vom, 2009. Interactivity and Collaboration: new forms of participation in museums, galleries and science centres. In Milton Park: Routledge, pp. 266–280.

Katifori, A. et al., 2016. Cultivating mobile-mediated social interaction in the museum: Towards group-based digital storytelling experiences. Available at: https://mw2016.museumsandtheweb.com/paper/cultivating-mobile-mediated-social-interaction-in-the-museum-towards-group-based-digital-storytelling-experiences/ [Accessed January 23, 2018].

Keil, J. et al., 2013. A digital look at physical museum exhibits: Designing personalized stories with handheld Augmented Reality in museums. In *Proceedings of the DigitalHeritage 2013 - Federating the 19th Int'l VSMM, 10th Eurographics GCH, and 2nd UNESCO Memory of the World Conferences, Plus Special Sessions from CAA, Arqueologica 2.0 et al.* IEEE, pp. 685–688.

Lombardo, V. & Damiano, R., 2012. Storytelling on a mobile device for museum guidance. *New Review of Hypermedia and Multimedia*, pp.1–17.

Løvlie, A.S., 2010. *Textopia: experiments with locative literature*. University of Oslo. Available at: http://scholar.google.com/scholar?hl=en&btnG=Search&q=intitle:textopia:+experiments+with+locative+literature#0.

Magnus, Magnus: Shazam for Art. Available at: http://www.magnus.net/ [Accessed December 21, 2017].

Marengo, L. & Fazekas, G., 2018. I wonder… Inquiry techniques as a method to gain insights into people's encounters with visual art – MW18: Museums and the Web 2018. *Museums and the Web 2018*. Available at: https://mw18.mwconf.org/paper/i-wonder-inquiry-techniques-as-a-method-to-gain-insights-into-peoples-encounters-with-visual-art/ [Accessed May 1, 2018].

Miltsakaki, E. & Troutt, A., 2008. Real-Time Web Text Classification and Analysis of Reading Difficulty. Proceedings of the Third Workshop on Innovative Use of NLP for Building Educational Applications, (June), pp.89–97.
Morris Hargreaves McIntyre, 2018. About us. *mhminsight.com*. Available at: https://mhminsight.com/about [Accessed January 1, 2017].

Niels Gamborg, Lixberegner. Available at: http://www.nielsgamborg.dk/indhold/lixberegner.htm [Accessed May 4, 2018].

Pujol, L. et al., 2013. From personalization to adaptivity - Creating immersive visits through interactive digital storytelling at the Acropolis Museum. *Museums as intelligent environments workshop (MasIE), Proceedings of the 9th International Conference on Intelligent Environments*, pp.541–554. Available at: http://www.intenv.org/%5Cnhttp://hci.ece.upatras.gr/masie/index.html.

Rand, J., 2010. Adventures in Label Land. *Engage Families*. Available at: http://engagefamilies.org/exhibits/drafting-text/adventures-in-label-land/ [Accessed January 25, 2018].

Rogberg, L., Schreiner, I.G. & Aagaard, T., 2017. Location-Aware Storytelling: Understanding Users' Experience of Places in Relation to the Application Guidly, Copenhagen.

Rogberg, L. & Petersen, J.V., 2017. A Visitor Study of the Cultural Mediation Application Vizgu, Copenhagen.

Rung, M.H. & Laursen, D., 2012. Adding to the Experience: Use of Smartphone Applications by Museum Visitors. In *Proceedings of The Transformative Museum*. Roskilde, pp. 314–324.

Screven, C.G., 1992. Motivating Visitors to Read Labels. *ILVS Review: A Journal of Visitor Behavior*, 2(2), pp.183–211. Available at: http://kora.matrix.msu.edu/files/31/173/1F-AD-30E-8-VSA-a0b1i5-a_5730.pdf.

Smartify, Scan the art, uncover the story. Available at: smartify.org [Accessed December 21, 2017].

de Souza e Silva, A. & Frith, J., 2014. Re-Narrating the city through the presentation of location. *The Mobile Story: Narrative Practices with Locative Technologies*, (January), pp.34–49.

Tuters, M. & Varnelis, K., 2006. Beyond Locative Media. Networked Publics, (September 2005), pp.1–9. Available at: http://userwww.sfsu.edu/telarts/art511-locative/READINGS/beyondLocative.pdf.

Vizgu, Home. Available at: http://vizgu.com/#/home [Accessed December 21, 2017].

Zimmerman, J., Stolterman, E. & Forlizzi, J., 2010. An analysis and critique of Research through Design: towards a formalization of a research approach. *Proceedings of the 8th ACM Conference on Designing Interactive Systems (DIS '10)*, pp.310–319. Available at: http://doi.acm.org/10.1145/1858171.1858228.

12. APPENDIXES

Appendix 1: Invision Prototype Links

Prototype 1:

https://invis.io/8FG3UGM25TA#/282254685_Front_Page

Prototype 2:

Link 1: Formel narrator
https://invis.io/6AFX0QND9HC#/280057530_Frontpage

Link 2: Neutral narrator
https://invis.io/PXFXC8HRE37#/280104737_Loading_Start_Page

Link 3: Informal narrator
https://invis.io/ZSFXCON62FQ#/280099655_Saved_Art

Prototype 3:

Vizgu story-editor tool (backend)

https://invis.io/CZGFLC8YRU6#/286129217_New_Version

Links for four new artworks

https://invis.io/C6GFLRZUJXP

https://invis.io/QEGFLSBPAUD

https://invis.io/NHGFLSWUJGE

https://invis.io/A6GROEMZDNE

Links for the five stories produced by participants that tested the story-editor tool:

https://invis.io/BXHDOG9KF65#/292555887_Loading_Start_Page

https://invis.io/PFHDOH2X8AZ

https://invis.io/W5HDOI8RS4A

https://invis.io/FRHDOIWMX7K

https://invis.io/FTHDOJBW34K

Appendix 2: Interview Guides

Prototype 2: Interview guide for test of the front-end experience

Subject	Questions
How well did the user understand the experience	Beskriv den oplevelse du lige har testet med dine egne ord
Visual layout	Sæt ord på hvad du synes om appen's udseende - billeder, farver, tekst str
Narrator style	Sæt ord på hvad du synes om historiefortællingen - fortællerformen

Prototype 3: Interview guide for test of the story-editor tool

Subject	Questions
Usability	Hvordan fungerede de guidelines du blev præsenteret for under hver screen? Var der noget ved guidelines'ne du ikke forstod eller synes var irrelevant?

Final Evaluation Interview guide:

Subject	Questions
Critical evaluation of design	Hvilke af teksterne (originale eller nyskrevne) giver dig den bedste kunstoplevelse - baseret på dine egne kriterier for hvad en god kunstoplevelse er?

	Hvis du bare havde fået de korte tekster (mit design), ville du så føle at du fik for lidt information om værket?

Appendix 3: Questionnaire for test participants in Prototype 2

What is your name?

Mark Daniel Pedersen

How old are you?

22

What do you do?

Study Digital Media and Design at the IT-University of Copenhagen. Besides that I work for Københavns Gestalt Institut as webmaster and it-support.

Do you consider yourself as a social person?

To a certain extent, yes. I enjoy the company of others. However, if the question is whether I can relax and recharge my batteries by being together with others, I would say that I prefer to recharge in solitude.

Do you enjoy going to cultural activities when you are with your friends / family?

I do, but I'm not that great at reaching out and asking people if they would like to go.

How often have you been to a museum in the last year?

3-5 times

Would you like to go more?

I certainly do.

Do you normally read the physical museum labels?

Depends on the museum. If it's a history- or archeology museum then yes. If it's an arts museum then I rarely do. I rather just take in the aesthetic of the art piece than learning about the context of its origin.

What is your name?

Michael Nørgaard Jørgensen

How old are you?

25

What do you do?

Student

Do you consider yourself as a social person?

Yes

Do you enjoy going to cultural activities when you are with your friends / family?

Yes

How often have you been to a museum in the last year?

A few times

Would you like to go more?

Yes

Do you normally read the physical museum labels?

Yes
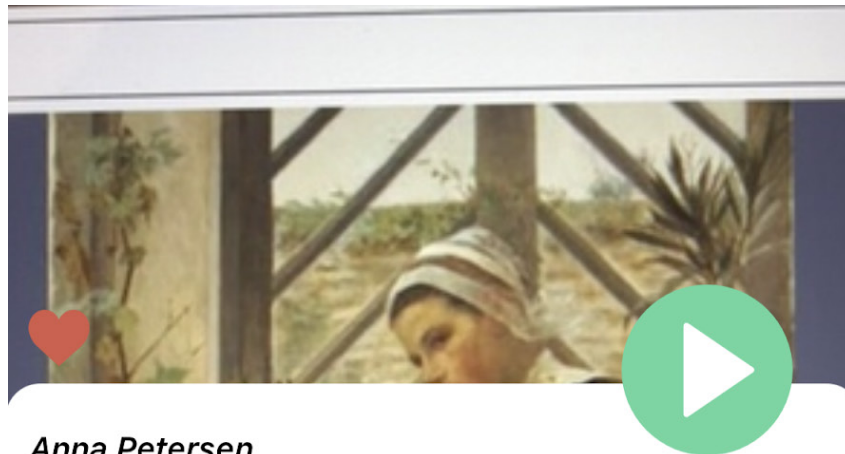
Anna Petersen

Breton Girl Looking After Plants in the Hothouse

In Anna Petersen's day women were not allowed to vote, nor to enrol at the Academy of Fine Arts. The artist has shown this woman engaged in thought rather than labour, thereby manifesting how women are independent, thinking beings in their own right. Replanting The girl looking after plants in a hothouse is not, in fact, looking after anything while she is being painted. This may be because she is modelling, but also because she has an inner life of such strength and fervour that she cannot simply just toil. In the 1880s, painting women with inner lives of their own clearly demonstrates how women are arriving at a new sense of self-worth. They are not simply the property of men, nor are they unthinking creatures ruled by their urges. This woman is her own mistress, and she knows how to cultivate nature. She lives at a time ripe for replanting in order for new flowers to grow - both at a concrete level and metaphorically. What we want Anna Petersen was a friend of Anna Ancher, Marie Luplau, Emilie Mundt, and Bertha Wegmann. They were not allowed to enrol at the Academy of Arts, nor to vote, but fervently wished for those rights - if not for themselves, then at least for future generations of women. Despite these restrictions, Anna Petersen was quite successful as an artist for a while.

Frants Henningsen

A Funeral

A pregnant woman and her two small children are following their husband/father to his grave. A thoroughly tragic situation that Henningsen has chosen to accentuate with gloomy winter weather, a meagre gathering, and the woman's greyish-white complexion. A burial among the poor, conducted at the Assistens graveyard in the Nørrebro area of Copenhagen. At first glance, the painting seems to be a realistic record of a tragic, life-changing event. However, the artist has employed a number of effective devices in order to intensify the unhappy story. The gloomy winter weather, the naked wall, the small number of people in the gathering, the children in the middle, the greyish-white complexion of the young woman's face. She even appears to be pregnant and now only has her old father to lean on. Every device is brought to bear in order to accentuate the hopelessness of the situation. Henningsen received a great deal of praise for the painting, which was immediately bought by the National Gallery of Denmark. However, a few critics would like to have seen more intimacy and credibility. Perhaps this is because the painting leaves us as spectators, as an audience, like the two men in the middle distance who are safely distanced from the family. Rather than a rousing call to arms against social injustice, the artist delivers a touching story from everyday life to move the many citizens of Copenhagen as they visited the major exhibitions of the day.

Details

▤ A Funeral
✂ Frants Henningsen
ⓘ Oil on canvas
142 x 95 cm.

Jens Juel

A Running Boy. Marcus Holst von Schmidten

Here, Juel chose to depict a young nobleman dashing off to school. The school in question was Christianis Institut, which focused greatly on movement and exercise and built Denmark's first playground. The young nobleman, Marcus Pauli Holst von Schmidten, is seen running on his way to school; his school is glimpsed in the background. The boy's figure is simultaneously in movement and in balance. It is one of few examples of a figure in movement in Juel's mature work. Like several other of Juel's late works, this painting has a certain classical feel. It has prompted comparisons to the portraits created by his contemporary, the French artist Jacques Louis David, but there is no evidence proving that Juel had direct knowledge of David. It is, however, possible that Juel was introduced to English portraits through his friend, the engraver J. F. Clemens, who stayed in London 1792-95. An engraving after the American painter Gilbert Stuart's The Skater (Washington, National Gallery of Art) may have served as inspiration for this painting. The landscape does not surround the boy; it exclusively serves to form the background, thereby helping to give the painting a relief-like feel. Juel's decision to show the boy in movement is very deliberate; the boy attended the Christianis Institut school, which lay outside of the Copenhagen of the day (where the Vesterbro neighbourhood is today). The school did pioneering work to give children the opportunity to play and do athletics in the open air. The school's playground was the first to be built in Denmark.

Details

A Running Boy. Marcus Holst von Schmidten
Jens Juel
Oil on canvas
198 x 142.1 x 9.6 cm
1802

For prototype 3: Four new artworks

Amedeo Modigliani
Alice

Modigliani worked almost exclusively with the human figure and is particularly well known for his portraits. When he painted this picture his characteristic style of rendering figures was fully formed. The girl is portrayed from the front, and the planes have a geometric order that creates a sense of calm and harmony. African masks and medieval art were important sources of inspiration for Modigliani's painting. On that basis he developed an idiom made up of simplified, elongated shapes, accentuated here by the tall, narrow format. Modigliani moved from Italy to Paris in 1906, and in 1908-09 he settled in Montparnasse, where he became part of the international artists' scene. His eccentric lifestyle and early death has contributed greatly to the myth of the bohemian Paris art scene.

Edvard Weie
Faun and Nymph

Faun and Nymph is the latest and most famous of Weie's large-scale compositions. The picture was created in the summer of 1941, the last of Weie's active years as an artist. It marks the end of his lifelong work with mythological and literary motifs. Faun and nymph united Weie got his subject matter from Paul Cézanne's (1839-1906) painting The Abduction from 1867, but it also ties in with his own earlier mythological pictures where fauns and nymphs appear as the main characters. Here they are united: the faun, his back to us, carries his beloved, a nymph, towards the sea and the sky while she rests, yielding, in his arms. Pure harmonies of colour The idea for the landscape with the road leading towards the sea comes from Weie's own landscape Mindet, Christiansø from 1912. In this late picture, however, the landscape has been simplified. The green leaves of the tree have been depicted as an almost crystalline structure composed of stringently defined fields of colour. All lines lead to the couple in the middle, drawing them into the picture: from the earth to the sea and further on into the sky. The picture marks the culmination of Weie's ambition to compose a picture consisting entirely of pure harmonies of colour, serving here as accompaniment to an ideal image of the world where man and woman are united, where matter becomes spirit.
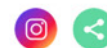
Richard Mortensen
Zattere, Burano, San Michele

Richard Mortensen's works from the late 1970s can be seen as confirmation of his Concrete painting from the 1950s, only with gentler geometry and a sparkling colour scheme. Large-scale works In 1973 Mortensen builds a large studio by his house in Ejby near Roskilde, thus obtaining the physical settings necessary for executing very large-scale works. Mortensen goes from working with series of individual pictures to joining up several canvases to form a larger picture plane. Zattere, Burano, S. Michele consists of six square canvases put together to form a whole. An architectural impule prompting the picture Mortensen describes how the Venetian passages that pass right through a house provided an architectural impulse that prompted this picture. The movement from the sea on one side, through a dark opening and a passage to a square with trees and architecture on the other side: "That is the trip from the Sottoporgo by Zattere to Burano [...] A glimpse of S.Michèle is felt along the way." The trip through the long, dark passageway with S. Michele (the Venetian island used for burials) at the back of one's mind gives rise to a liminal experience that is translated into the square that cuts across the six canvases.

Details

Filippino Lippi
The Meeting of Joachim and Anne outside the Golden Gate of Jerusalem

Filippino Lippi first studied under his father, Filippo Lippi (1406-1469), and subsequently under Sandro Botticelli (1445-1510), whose influence is evident in the elegant figures and the linear style. The painting, which belongs to Lippi's mature period, depicts a scene from Jacopo da Voragine's (c. 1230-1298) Legenda Aurea (The Golden Legend). The motif We are brought into the story by a young handmaiden whose gaze meets ours directly. Mary's parents are seen in a tender embrace, finally reunited after a long period of separation. The legend recounts how Mary was miraculously conceived at the moment of the couple's embrace. Lippi's interest in classical Antiquity Being a true Renaissance artist, Lippi was as interested in classical Antiquity as Andrea Mantegna (1430/31-1506). In this painting, his interest is evident in e.g. the Corinthian columns and reliefs of e.g. the Golden Gate. The rest of the architecture in the background Lippi painted in a more medieval style referring to his home town of Florence, often referred to as a new Jerusalem at the time. Lippi's Florentine roots are also demonstrated in the signature written in gold on the sill of the Golden Gate: "PHILIPPINUS DE FLORENTIA".

For prototype 3: testing the story-editor tool on test participants

Harvest, L. A. Ring (1885)

The labourer is the brother of L.A. Ring, Ole Peter Andersen, and the picture was painted at his farm in Tehusene at Fakse on South Zealand.

The depiction of everyday situations

Many of Ring's works depict common people in everyday situations, often scenes from those Zealand village communities that he was so closely linked to through his childhood and subsequent homes in adulthood.

Ring's political awareness and atheistic outlook

Ring's approach to the scene is stamped by his political awareness and atheistic outlook, developed under the influence of the writings of Georg Brandes (1842-1927), Henrik Pontoppidan (1857-1943) and J.P. Jacobsen (1847-1885). A visual precursor was the French painter Jean-François Millet's (1814-1875) much admired renditions of hard, frugal rural life.

A monumental portrait of the agricultural labourer

It is a monumental portrait - not of the brother, whose face is virtually hidden, but of the agricultural labourer as a type, as a powerful bearer of Ring's hopes of revolution. It is also, however, a picture of the Reaper mowing down the cornfields, thereby presenting an image of man's position suspended between life - the ripe cornfield - and inevitable death. The extremely high horizon is very typical of Ring's works. Here it serves to prevent the reaper from reaching up into the sky, keeping him firmly grounded.?

//

Landarbejderen er L.A. Rings bror, Ole Peter Andersen, og det er ved hans gård i Tehusene ved Fakse på Sydsjælland, at billedet er malet.

Skildringen af hverdagssituationer

I mange af sine værker skildrede Ring jævne folk i hverdagssituationer, ofte i de sjællandske landsbysamfund, som han gennem sin opvækst og senere bosættelser var nært knyttet til.

Rings politiske bevidsthed og ateistiske livsholdning

Tilgangen til motivet er præget af Rings politiske bevidsthed og ateistiske livsholdning, udviklet under indtryk af Georg Brandes (1842-1927), Henrik Pontoppidan (1857-1943) og J.P. Jacobsens (1847-1885) forfatterskaber. Kunstnerisk har forbilledet været den franske maler Jean-François Millets (1814-1875) beundrede gengivelser af det hårde og nøjsomme liv på landet.

Monumentalt portræt af landarbejderen

Det er et monumentalt portræt, ikke af broderen, hvis ansigt jo nærmest er skjult, men af landarbejderen som type, som kraftfuld bærer af Rings revolutionære forhåbninger. Men det er også en skildring af manden med leen, der mejer kornet ned og dermed af menneskets udspændthed mellem livet, den fuldmodne kornmark, og den uundgåelige død. Den ekstremt høje horisontlinje er meget karakteristisk for Rings værker. Her sikrer den, at høstmanden ikke rager op i himlen, men forbliver ved og i jorden.

At the French Windows. The Artist's Wife, L. A. Ring (1897)

L.A. Ring was married in 1896, the year before he painted this portrait of his wife, Sigrid Kähler (1874-1923). At that time he was 42, while she was 22. Thus, it seems natural to join several other art historians in interpreting this image as a declaration of love for the artist's pregnant wife, with the promise of spring acting as a symbol of the consummation of love.

Life and death in the painting

With so much new-found happiness, hope, and flowering plants gathered in one place it seems as though the awareness of the opposite of life, death, becomes the underlying theme or perhaps the experience that Ring attempts to handle or exorcise with his painting.

An experience that Ring, an atheist, expressed in many works. Here, he addresses the theme by contrasting Sigrid's belly against stunted, gnarly branches. A reminder of the fragility that also encompasses the budding life sensed in both man and nature.

The perception of women

This painting joins the ranks of many other monumental portraits of women and wives created by Danish artists in the decades around 1900. Pictures that speak of a perception of women that is gradually liberating itself from the Romantic era's celebration of the Mother - a view of women that recoiled from both the female body and intellect - towards a more independent, quietly confident and composed type of woman that unites both body and brains.

//

[L.A. Ring](#) giftede sig i 1896, året før han maler portrættet af hustruen Sigrid Kähler (1874-1923). Han var da 42 år gammel, hun 22 år. Det er derfor nærliggende at tolke billedet, hvad flere kunsthistorikere da også har gjort, som en kærlighedserklæring til den gravide hustru, med udsigten til foråret som symbol på kærlighedens fuldbyrdelse.

Livet og døden i maleriet

Med så megen nyfunden lykke, forventning og blomstrende vækster samlet på et sted er det, som om bevidstheden om livets modsætning, døden, bliver det underliggende tema eller måske snarere den livserfaring, som Ring med sit billede prøver at håndtere og bortmale. En erfaring, som ateisten Ring billedliggjorde i mange værker, og som han her skildrer ved at lade Sigrids mave blive konfronteret med en nærmest forkrøblet stamme- og grenstruktur. En påmindelse om den skrøbelighed, der også omfatter det spirende liv, som fornemmes i menneske og natur.

Kunstens kvindeopfattelse

Maleriet føjer sig til en lang række af danske kunstneres monumentale kvinde- og hustruportrætter fra tiårene omkring 1900. Billeder, som på nuanceret vis fortæller om en kvindeopfattelse, der gradvist er ved at frigøre sig fra romantikkens krops- og intellektforskrækkede moderdyrkelse mod en mere selvstændig og i sig selv hvilende kvindetype med både krop og hoved.

The Judgment of Paris Harald Giersing (1909)
The title of this piece refers to the Ancient Greek legend of Prince Paris, who was called upon to decide who was more beautiful of the three goddesses Hera, Athena, and Aphrodite. Giersing's painting is indeed peopled by three women and a man, but it might just as well be viewed as a studio scene where the women

are models posing nude for a man, possibly the painter. At the same time, the prominent use of colour and lines direct attention away from the mythological narrative to the artistic devices used in the painting.

The motif's ambiguity

The ambiguity of the motif should be regarded as a deliberate strategy on [Giersing](#)'s part. His ambition with this picture was to challenge and reinvent classic figure painting. The coarseness, the pareddown palette, the indeterminable placement of the figures within the space, and, very significantly, the thick black contours undulating down the picture plane to form ornamental sequences were all fierce attacks against the finely hewn naturalistic norms prevalent at the time.

A new, modern vein of figure painting

The picture can be viewed as a proposal for a new, modern vein of figure painting that has the reality of art itself as its true content. The Judgement of Paris attracted a great deal of attention when it was first presented to the public in 1910, and it was instrumental in establishing Giersing's position as one of the most important artists of the young generation of modernists.

//

Billedets titel henviser til det græske sagn om prins Paris, der skulle dømme om, hvem af de tre gudinder, Hera, Athene og Afrodite, der var smukkest. Giersings maleri er da også befolket med tre kvinder og en mand, men billedet kan lige så vel ses som en atelierscene og kvinderne som nøgenmodeller, der poserer for en rygvendt mand, som kunne være maleren. Samtidig medvirker den markante brug af farver og linjer til at lede opmærksomheden væk fra den mytologiske fortælling og hen imod billedets midler.

Motivets tvetydighed

Tvetydigheden ved motivet må anses for at være en bevidst strategi fra [Harald Giersings](#) side. Hans ambition med dette billede var intet mindre end at udfordre og gentolke det klassiske figurmaleri. Med titlen satte han traditionen i spil og udfordrede samtidig begreberne om, hvordan denne type billede skulle se ud. Grovheden i udtrykket, den forenklede palet, ubestemmeligheden ved figurernes placering i rummet og ikke mindst de tykke sorte konturer, der bugter sig ned over fladen i ornamentale forløb var et heftigt anslag imod tidens fint slebne naturalistiske normer.

Et nyt, moderne figurmaleri

Billedet kan ses som et bud på et nyt, moderne figurmaleri, der har kunstens egen virkelighed som sit egentlige indhold. Paris' dom vakte stor opmærksomhed, da det i 1910 blev præsenteret for offentligheden første gang og bidrog afgørende til at etablere Giersings position som en af de betydeligste kunstnere i den unge generation af modernister.

Fishermen on the Beach on a Peaceful Summer´s night, Michael Ancher (1888)

Michael Ancher (1849-1927) depicts a group of fishermen from Skagen chatting on the beach on a sunny summer evening. Perhaps they are exchanging news from Skagen, or planning their next fishing expedition? The fishermen all had names because Ancher painted them and allowed them to come to life as everyday heroes. Michael Ancher was the first of the Skagenpainters to settle in Skagen during the summer. He was a realist who always used living models, preferably fishermen. The heavily-lined faces of these simple, worthy and hard-working fishermen were well suited to be portrayed by a realist like Michael Ancher. Author: Lisbeth Bonde, M.A and art critic. Photographer: Torben Eskerod. On loan from the National Gallery of Denmark, the painting is exhibited in the Danish Parliament

//

Michael Ancher (1849-1927) skildrer en gruppe skagensfiskere, disse stærke individer, der her er forsamlet en fredelig sommeraften, hvor den nedgående sol bader deres ansigter og overkroppe i et gyldent lys. De står nu i sikkerhed inde på stranden, og der er stille, ikke storm, som vi ellers ofte ser det hos Michael Ancher, der var skagens fiskernes første maler.

Fra at vi i mange af hans malerier ser fiskerne vippe uroligt på de rasende bølger og klamre sig til bådens sider, fungerer bådene her mere som møbler, som de kan sidde i eller læne sig op ad. Bådene var en integreret del af fiskernes liv, såvel når de skulle hente fangsten hjem, som når bådene lå trukket op på land, og fiskerne arbejdede på at vedligeholde dem.

Denne sommeraften går snakken. Måske er samtaleemnet nyheder fra Skagen, eller måske planlægger de det næste fiskeri og udveksler erfaringer om, hvor de gode fangster skal hentes? At være fisker dengang var ligesom i dag et livsfarligt erhverv. Fiskerne løb og løber mange risici og bliver udsat for mange tab, så det kræver et stærkt sammenhold at klare sig på de barske betingelser.

Vi kender persongalleriet fra andre af Anchers malerier. De har alle et navn og er en del af Skagens usynlige arbejdshær, som hos Ancher træder i karakter som hverdagens helte.

[Michael Ancher](#) var den første af Skagensmalerne, der slog sig fast ned i Skagen om sommeren. Han var med til at gøre Skagen til samlingspunkt for en stor gruppe af skandinaviske kunstnere, der alle arbejdede under indtryk af den franske realisme og impressionisme.

Michael Ancher tilhørte realisterne. Han var en slider, der ikke kom nemt til sine resultater. Derfor opfattes han gerne som sin vens - den ferme og virtuose P.S. Krøyers - modsætning.

Ancher benyttede altid levende modeller, og de fleste af dem fandt han hos fiskerne fra Skagen. Disse jævne, brave og hårdtarbejdende fiskere havde nogle furede ansigter, som passede en realist som Michael Ancher godt.