Virtual Cultural Heritage of Lapland

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Abstract:

Co-operation between The Faculty of Art and Design of the University of Lapland and The Art museum of Rovaniemi, The Provincial Library of Lapland and the Provincial Museum of Lapland began in 2001. The aim of the first co-operation project Digmo was to make the culture of Lapland available to a broader audience in digital form. The project focused on digital image and multimedia archiving, interface development and the study of the using copyrighted material.

The second stage was to carry out and develop the work that has been started in the Digmo project and share the knowledge to the other museums in Lapland and develop new working methods and practices which where related to the digital filing and digitizing different kind of culture materials. Digmore was entered at the end of 2005.

The third co-operation project eLibrary&Culture without Borders started at the end of 2005 and is still going on. The purpose of the project is to bring available the information of the Barents regions cultural heritage unto the general public, researchers, actors in cultural organisations, educational institutions and experts by developing the database called Barents Culture Window.

http://www.digmo.fi/en/
http://www.digmo.fi/digmore/en/
*http://www.ulapland.fi/elibrary*

Cultural heritage is regarded in the European Union as one of the competitive drawing cards of Europe's cultural industry in world markets. Several creativity and cultural strategies have been published in Finland recently. The significance of creativity and culture as a resource of the future has been recognized in many different kinds of studies. New technology is not the most essential thing in an information society but rather its operational mode as well as the content being transmitted by means of technology to citizens.
In an information society, it is pivotal to secure the accessibility of information. Cultural institutions represent the basic structure of the information society. Memory-mapped organizations function in the community as active information organizations which gather, store, study and process data into information products. They administer a considerable amount of research-related source material as various sorts of cultural and natural heritage collections, specimens and documents. Museums, libraries and universities endeavour both to protect citizens' rights to a cultural heritage and, on their part, promote the benefits of creative interests.

http://www.digmo.fi
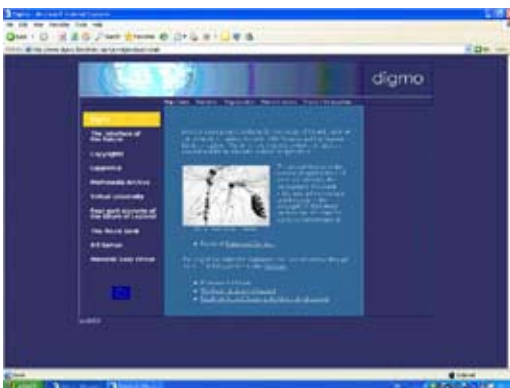
The building of a Lapland cultural window / Digmo and Digmore
The University of Lapland's Faculty of Art and Design, Rovaniemi Art Museum and Lapland Provincial Library have already functioned together in European Union-funded digitalization and archiving projects since 2001 (the Digmo and Digmore projects). Cooperation between these organizations has been fruitful and beneficial to all parties.
Building a cultural window in the entire Barents area is being continued through the eLibrary&Culture without Borders project (2006-2007). The purpose of the Digmo, Digmore and eLibrary&Culture without Borders projects is to bring the exotic cultural heritage of Lapland and the Barents region to the access of the public via the net. They are part of the development of know-how and information society structures in Lapland.
The region's museums generate diverse image, sound and text-based documentary and research data connected with the visual arts and intellectual heritage of Finland and Lapland in particular. Its data storage in digital archives is

nationally and internationally noteworthy. Bringing an image of Lapland to the fore built on its reality, stories, myths and cultural legacy serves research as well as education and tourism. A familiarity with the cultural heritage consolidates the rooting of the region's populace in its home area. It is also in an important position as a builder of one's own identity.

In the Digmo and Digmore projects, the collections of the region's art museums and libraries have been digitized and cultural content from the digitized material has been realized. Dissertations, projects and artistic productions from the University of Lapland's Faculty of Arts and Design have been stored in the multimedia archives. The multimedia archives act as an archiving, working and learning tool as well as a portfolio and `calling card' for the faculty. The storage of various materials such as image, sound and video into databases and their presentation on the network have been studied in these projects. The goal of the projects has been research and testing connected with the storage, classification and imaging of digital materials in addition to the guidelines linked with the digitizing of cultural heritage. Procedural methods for network production have been developed, for instance, and the manner in which digital content is processed from cultural products has been examined.

Interface of the future

http://www.digmo.fi/selain/ArkistoSelain.asp?lang=en

In the information society, data generated equitably to meet the grasp of all citizens should be observed. Via various interfaces, alternative channels for access to information sources can be brought into being. In the Digmo project, different kinds of solutions for the presentation of data and its search in the network environment have been studied. The point of departure has been to create a new sort of interface by which means it would be possible to easily present data on the net in an interesting manner. The so-called `interface of the future' represents one such possibility. It is an experiment in which the digital material can be browsed through and watched with a three-dimensional interface in which the data particles float in `information space' as small icons. In this space, one can look for information in a traditional manner by means of subject-linked search words or by studying icons such as the backs of books in a library. The searcher can wander through this space guided by his/her intuition and make surprising finds which do not arise through routine data searches.

The interface of the future has been realized as a database solution in the service specific to the 'What's new' service of the Lapland Provincial Museum's Lapland department. There was an effort with the interface to bring the situation in the virtual world to the fore with respect to how the client chooses a book at the library: s/he looks at the cover and reads the text on the back. It is possible to get acquainted with new items via the network—by browsing through volumes, examining the covers and reading the texts on the back covers. Materials concerning Lapland, the North Calotte and Arctic areas are being acquired for the Lapland department's Lapponica collection. The service offers several alternatives for obtaining new items and browsing through them. There is a direct link from the service to the Aurora database of the Lapland

libraries, in which one can check the availability of the materials and make reservations.

From a traditional art work to its digitized version


http://alariesto.rovaniemi.fi

The digitization of pictorial materials and database storage as well as the publication of Internet-based image archives has been an everyday-type event for years. The online galleries, constructed for various purposes, already offer the user highly versatile options. It is the same with sound recordings as well.
In the Digmo and Digmore projects, a database net gallery on the basis of 'naive' artist Andreas Alariesto from Lapland, where the artist's paintings and stories connected with the same were produced and in which the artist vigorously speaks, using his own voice. Via authentic sound materials, the tales connected with the paintings begin to take on life in quite a different way than that they would be if read only in the form of a test linked with the picture. What this concerns is the generation of a more holistic adventure.
The collections of memory organizations are highly diversified. The presentation of artefacts culture and books of art in a digital manner—so that the watcher gets the best possible image—is developing all the time with the advancement of various types of applications and information technology-based infrastructure.

In the Digmore project, an investigation of different sorts of alternatives was initiated for the museum's digitization of its sculpture collections in questions related to the digitization and archiving of the sculpture collections. The target was to find a solution to how sculptures could, by network transmission, be presented in network galleries in the same way as the visual arts. Content production utilizing panorama technology is expanding more and more alongside the pictorial materials presented on the network. Solutions have already been sought for a decade for the presentation of architecture and cultural environs as well as sculpture and installations. In the Digmore project, the small sculpture collections of the Rovaniemi Art Museum were photographed digitally and produced, using object photography technology, a virtual sculpture collection that one can get familiar with in the network

gallery published from the Rovaniemi Art Museum collections.

http://taidemuseo.rovaniemi.fi/eng
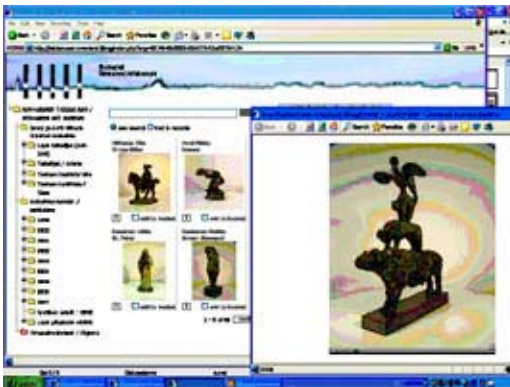
In the same online gallery, it is possible to familiarize oneself with the offering of modern art at Rovaniemi Art Museum. This collection is the first in Finland to obtain publication rights without compensation via an online network. These works are under the jurisdiction of copyright law and are administered in Finland by the Kuvasto association, which is a society guarding copyright with respect to artists in the field of visual arts. In addition to monitoring the interests of artists, Kuvasto promotes their activities.

http://www4.rovaniemi.fi/arkkitehtuuri/eng/

Digital panorama photography techniques were used for the presentation of the architecturally distinguished Provincial Library of Lapland on the Internet. The

library was established in 1860 and currently it functions in the building designed by architect Alvar Aalto, which was completed in 1965. The building was photographed from both the outside and inside and a highly comprehensive picture of the same is achieved through looking at the site.

http://www4.rovaniemi.fi/lapinkavijat/vanhatkartat/eng/   http://lumi.koti.org/elibrary/index.php?l=e

The old maps in the possession of the Provincial Museum of Lapland was digitized as part of the Digmore project, and they were produced as a content whole on the net. Digital facsimiles were also generated of the maps, which are now set up in the library for the visiting public to see in the library premises. The original maps have been archived and stored so that they will be preserved as long as possible for future generations. Some of the maps are available for sale as digital copies for those who wish them. A total of 15 individual map pages have been digitized on the web pages as well as a facsimile of Olof Tresk's atlas Kemi och Torne lappmarker 1642-1643.

eLibrary&Culture without Borders project

http://www.ulapland.fi/elibrary

The purpose behind the eLibrary&Culture without Borders project is to bring the cultural heritage of the Barents region and the research data linked with the same to the access of various actors, specialists, educational institutions and the broad public. The objectives of the project are connected with content production as well as the networking of cultural and art history researchers and research data, not to mention the development of know-how.
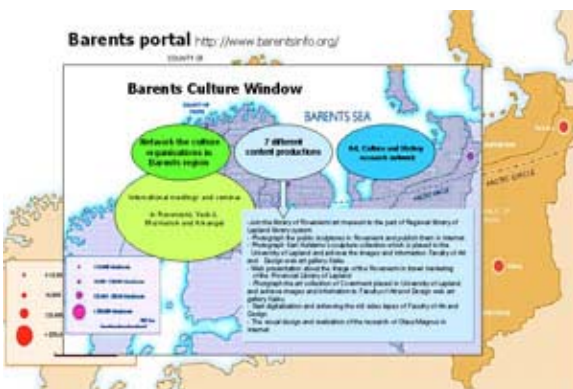
In the eLibrary&Culture without Borders project, an operational network of the art museums, libraries and research facilities in the Barents region is being developed, whose aim is the expansion of cooperation between the region's cultural and arts-related organizations, in addition to the distribution of good practice between these organizations.

In this project, the already existent Barents portal http://www.barentsinfo.org/ cultural partition is being developed by creating a Barents cultural window-type database-supported service portal which offers clients information in the cultural field as well as content whose producers can be, in addition to memory-mapped organizations, the region's research facilities.

The University of Lapland's Faculty of Art and Design intends to continue its collaboration with cultural actors and organizations in the future as well. A new project concerning the Barents region as a whole is already being planned together with Rovaniemi's museum organization, and it appears that the productive cooperation which began in 2001 will still be bearing fruit during the next decade.