Prime Digital Academy + Mia

User Experience
recommendations for
more.artsmia.org and
collections.artsmia.org

Designers:
Renata Solum
Tom deBruyn


Mia
Minneapolis Institute of Art

The search bar is always present in the same place on the screen, to help users explore once they have a spark of inspiration or a thematic thread they would like to search out.

The interactive map can be swiped to navigate, and pinched to zoom.

A bottom sheet labeled "Explore Mia" is just visible in the bottom, inviting the user to pull it upwards and see what kinds of highlights, tours, or other offerings the museum has available. The bottom sheet is shown in more detail on Screen 3.
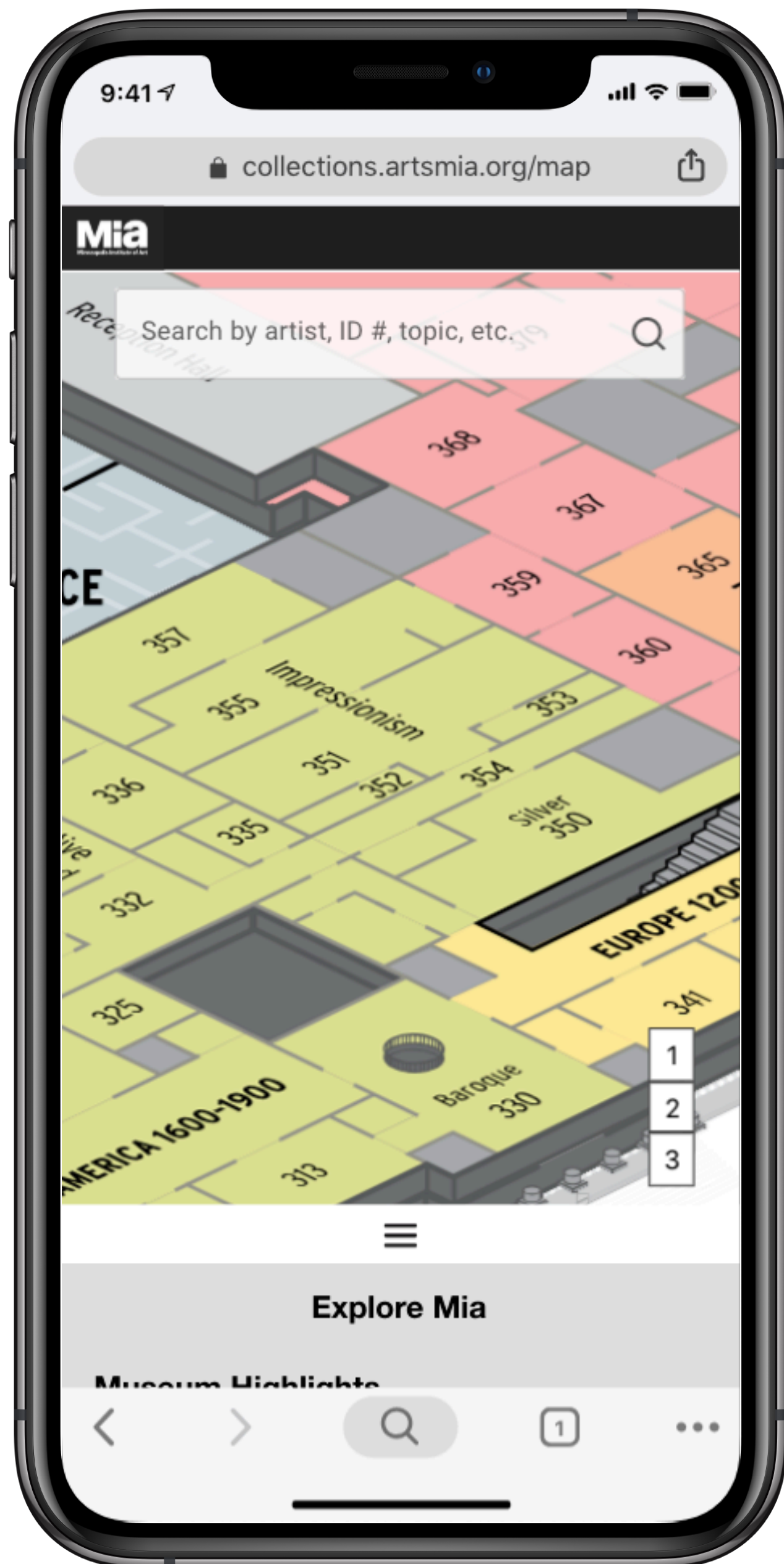
If a user doesn't know where to start, prioritize location as the context for their discovery. Allow them to explore using the in-gallery categorizations and allow the map to function as an aid to wayfinding. The map can be pinched to zoom. When zoomed in, the user can see a detailed view of what exists within the space.
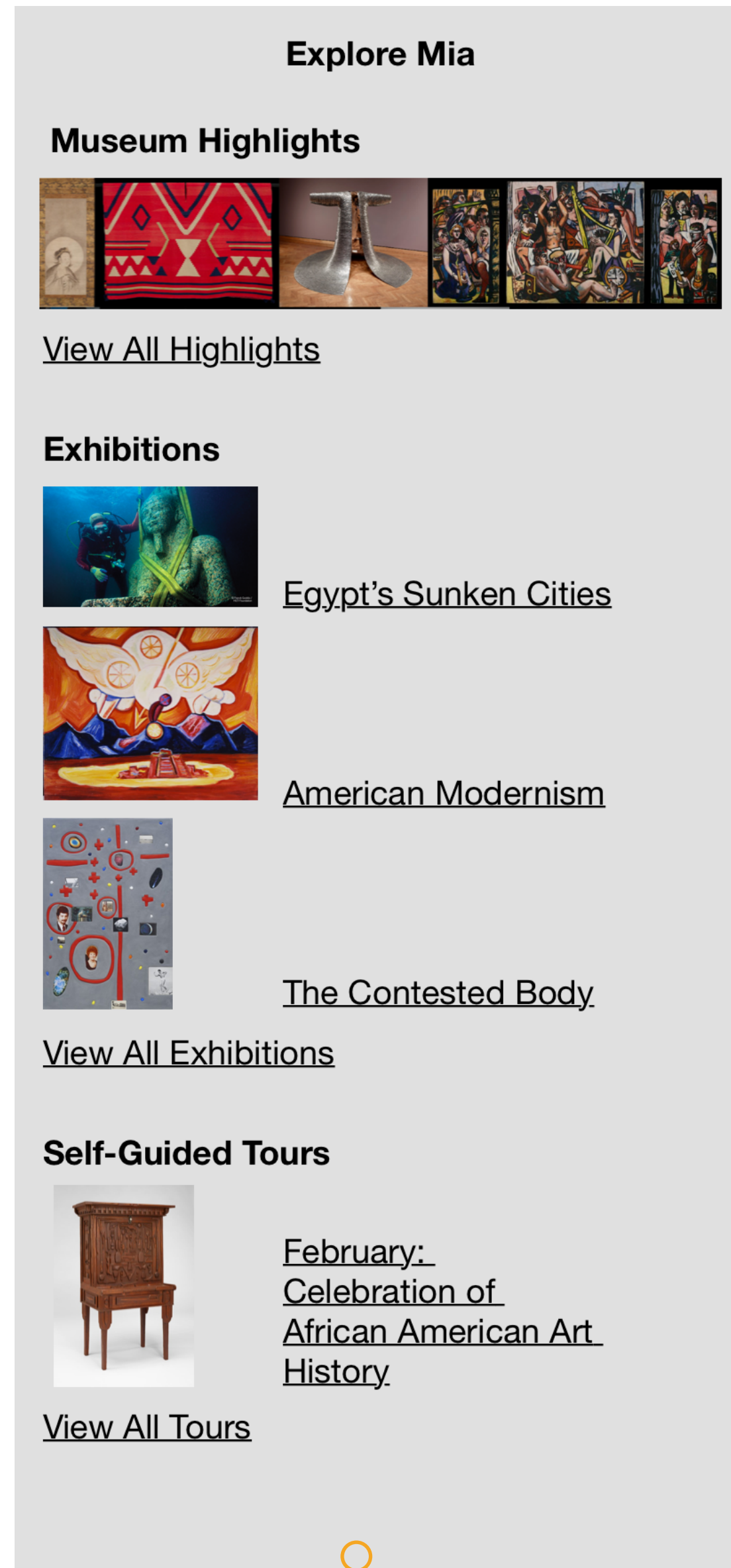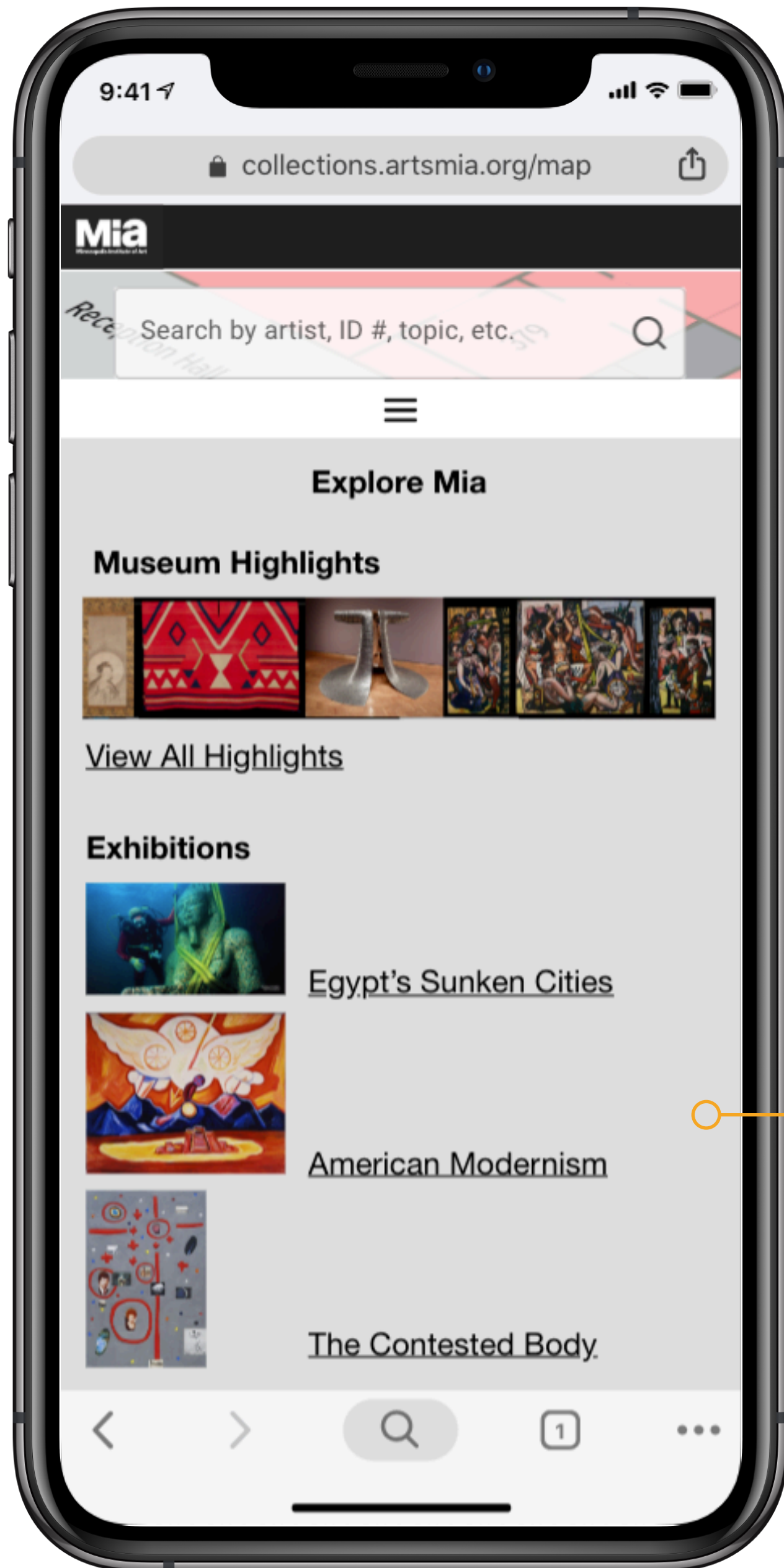
Finally, curated/promoted topics and ways of exploring exist in the bottom sheet menu.

This serves as a way to promote exhibitions, museum highlights, and popular tours.

Explore Mia

Museum Highlights

View All Highlights

Exhibitions

Egypt's Sunken Cities

American Modernism

The Contested Body

View All Exhibitions

Self-Guided Tours

February: Celebration of African American Art History

View All Tours

The powerful search engine Mia has can be utilized just the same, with only a few changes to syntax requirements. Visitors can search by gallery number or in the case of the example below, "355" to bring up the preview images of the works in that room.

Another way for users to access this search would be to use Mia branded NFC tags at door thresholds to any given gallery. Visitors would simply hold their phone up to a label was they walk into the gallery and the works in that gallery would be shown in the search. This would reduce the user's time spent searching for information on the phone if they see something that interests them as they enter the gallery.
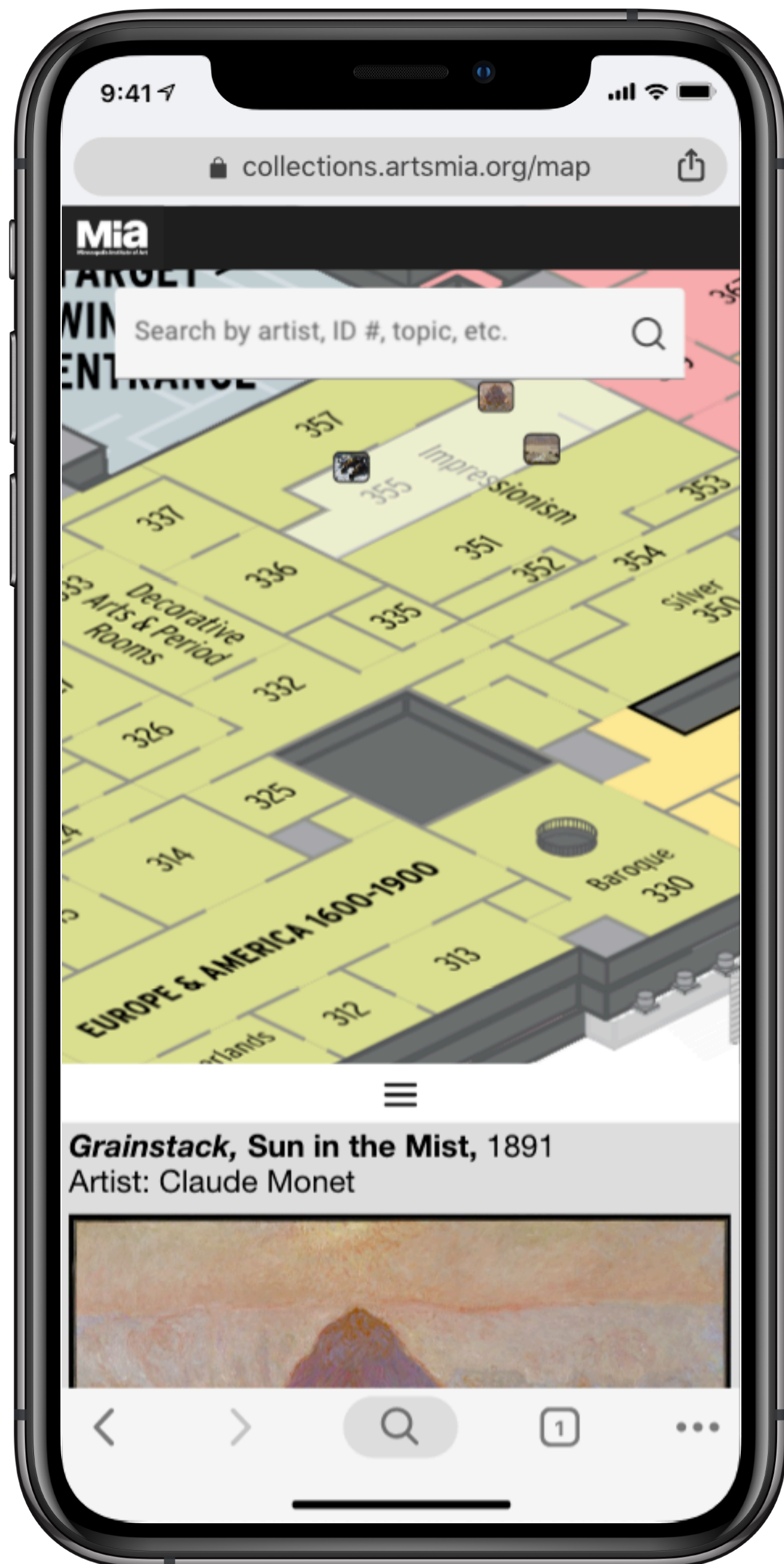
This feature was prototyped on Third Thursday and some users spontaneously used it without direction or realizing that I was observing them from the seating area in 355.
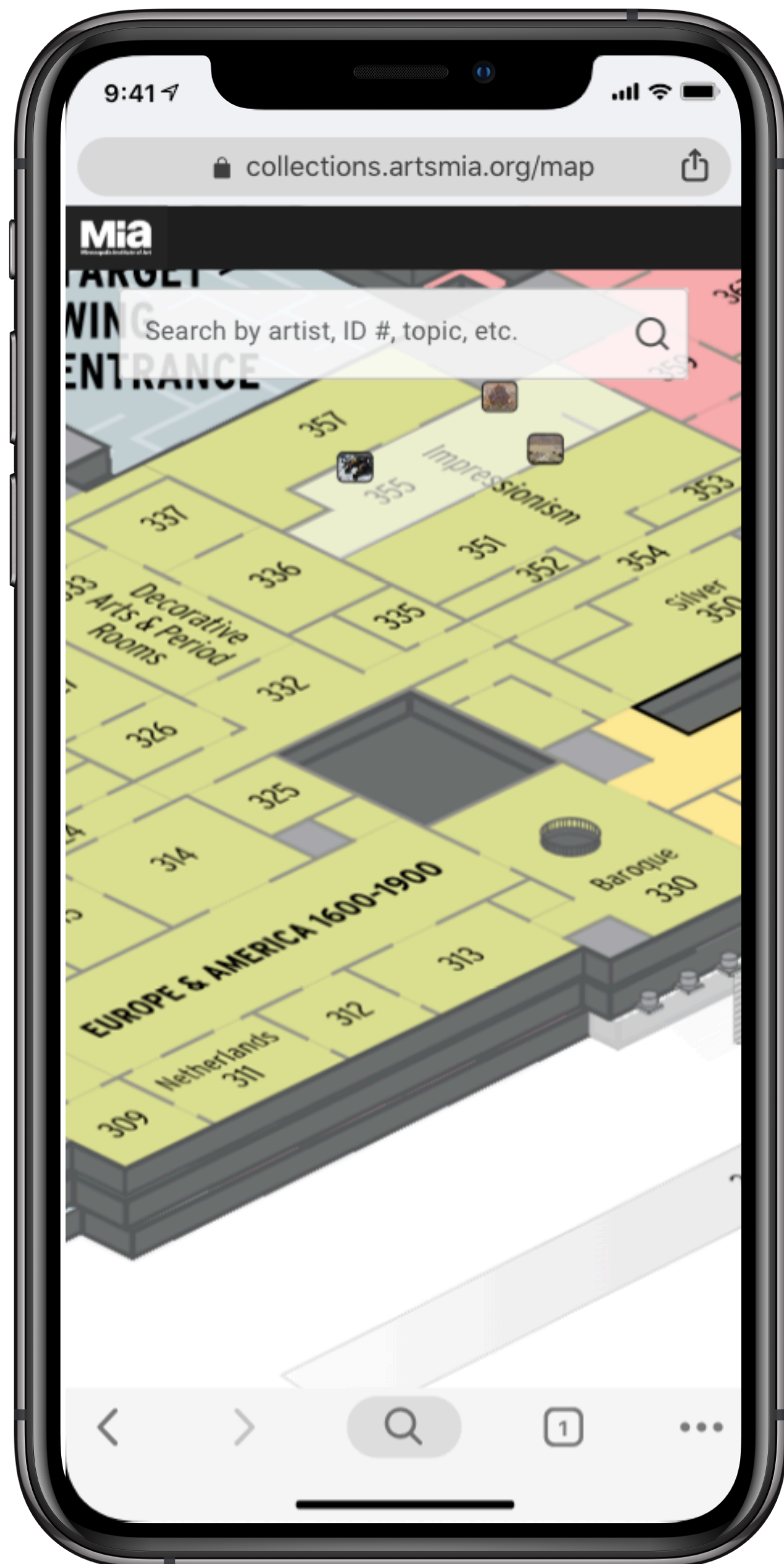
By highlighting the galleries that relevant works are in, you empower the visitor to search out their interests and begin to draw their own connections between works in the collection.

Once a particular work has piqued their interest, the visitor can tap it and is shown a preview of the object reference to allow them to easily correct their selection if they decide to look into another work or if they have made a mistake.

Grainstack, Sun in the Mist, 1891
Artist: Claude Monet

Inside the object reference, the visitor can take a deeper look at that work or begin following that thread of interest back out to the wider collection by using content in the Explore tab of the object record (see Revised Object Record, screen 5).
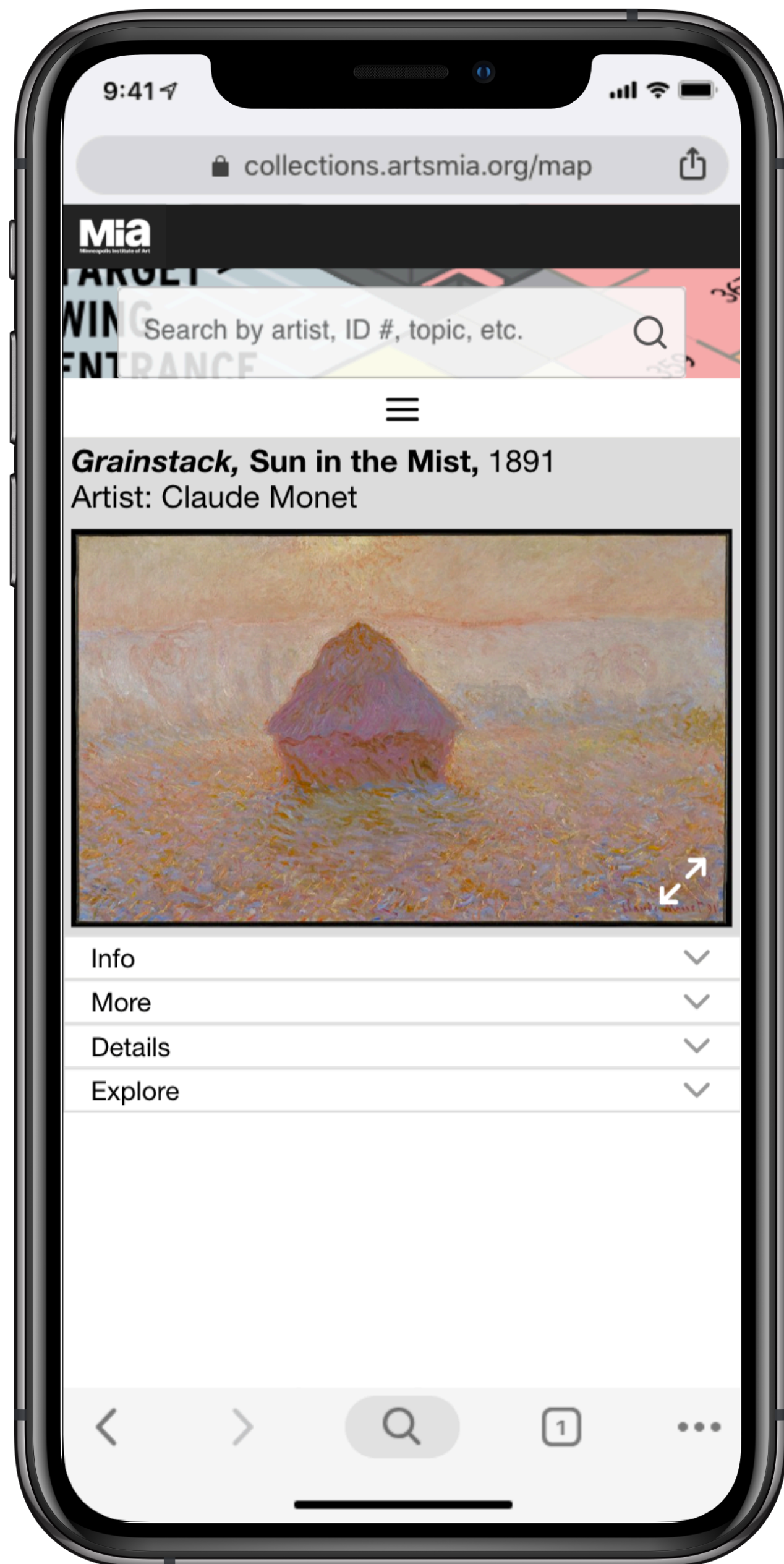
NFC tags in/on the work placard could shortcut the visitor's browser to the object record view within the map as well. This would help eliminate search time to get them the content they want so that they can get back to enjoying the artwork.

An opportunity to explore here could be a store integration that allows visitors to see what kinds of related prints/items are for sale in the Mia store. This would require further research.

This is the end of annotations for the Interactive Map. The following pages will take a closer look at this individual object record.

The revised object record has features/ chunks of information recategorized to reflect what users found most intuitive and useful, when using the Collections site as a companion to exploring the museum.

Here we see an object record as a bottom sheet displayed over the map, because this object record was retrieved by tapping on a work in the map. However, this object record would look and function the same way if retrieved through a search for this piece on the Collections site.
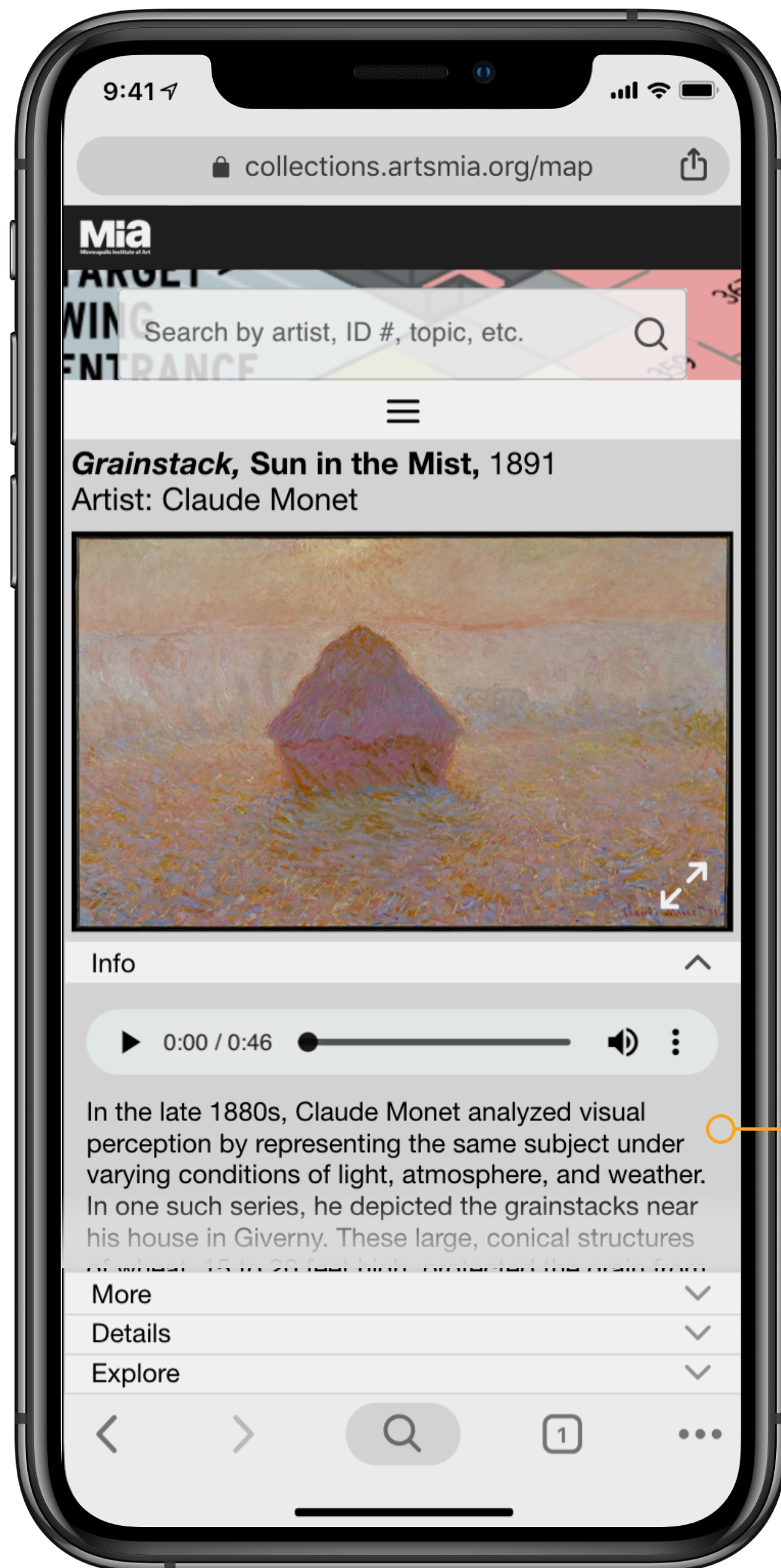
Rationale for expandable list:
Expandable sections with headers let the user know at a glance what types of information they are likely to find here, so they don't have to scroll below the fold to find out. They can jump right to the section they are looking for, or expand the sections one at a time.
Source: Nielsen Norman Group

The artwork image will be expanded by default, but it should have the option to collapse to make room for other expanded content. There is also a full-screen toggle in the corner of the image.

▶ 0:00 / 0:46 ━━━━━━━━━━━━ 🔊 ⋮

In the late 1880s, Claude Monet analyzed visual perception by representing the same subject under varying conditions of light, atmosphere, and weather. In one such series, he depicted the grainstacks near his house in Giverny. These large, conical structures of wheat, 15 to 20 feet high, protected the grain from rain and rodents. Typical of farming practice in France, the stacks came to symbolize the country's rural prosperity. Monet studied the grainstacks during different seasons as the sunlight changed in intensity. This picture shows the autumn dawn, at a moment when the sun burns off the rising mist.

The Info section is scrollable so that its size is constrained and it does not push subsequent section dropdowns out of view.

The scrollable content in this section is limited to information users wanted to have front and center while exploring the gallery: An expository paragraph about the piece (at least duplicating, but perhaps expanding on what is on the wall placard), and an audio tour clip.
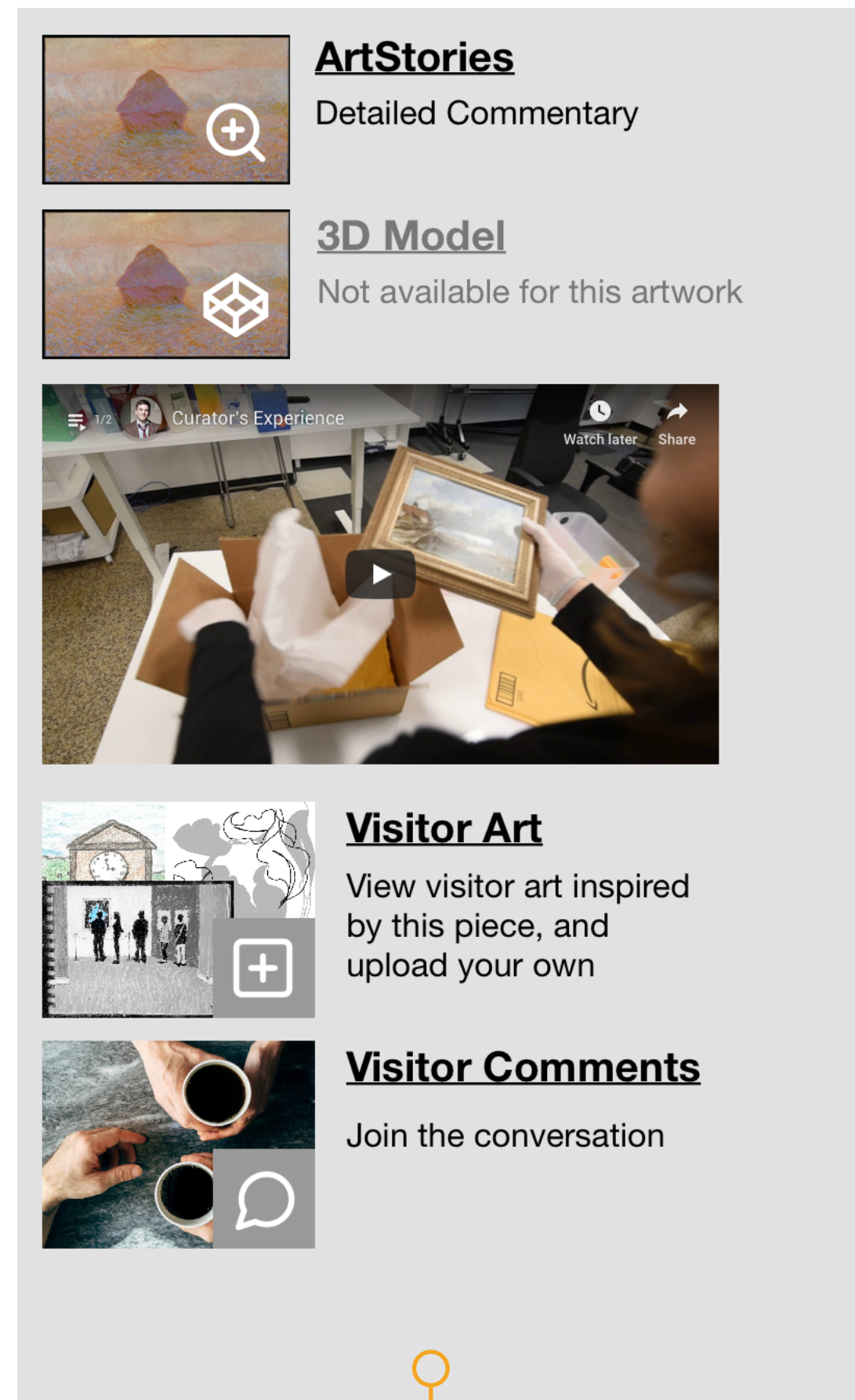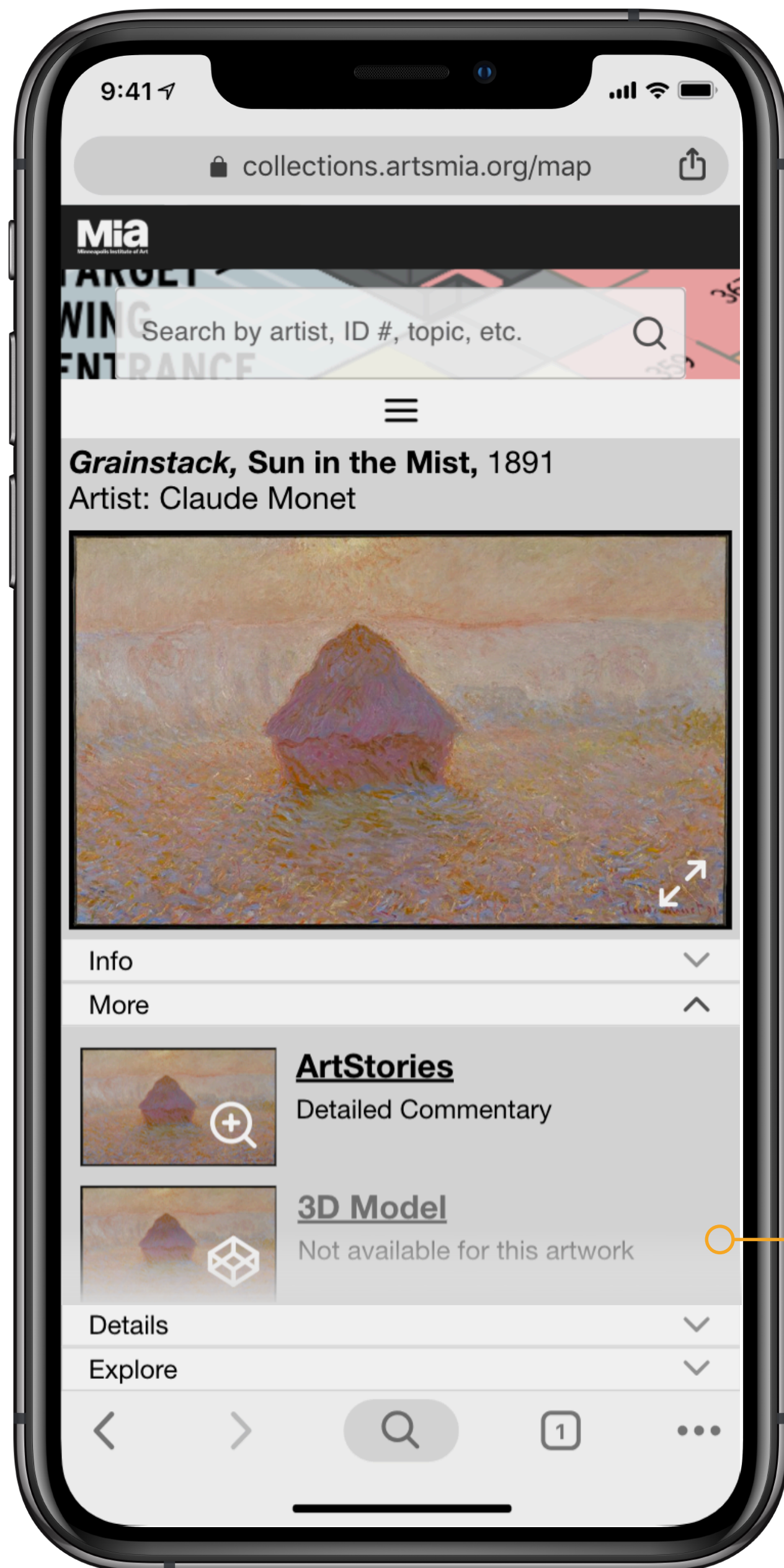
The More section contains features that users found interesting, but which they felt did not need to be front and center as they explore the museum.

MiaStories and Newsflash items were confusing to users, who could not infer what they were and stated that they felt like "clickbait." Perhaps these can live in their own section within the object record, with a label such as *Mia News* so that it is clear they were created by Mia and are not external links to news sites.

Three participatory features have been added to the object record to increase visitor engagement. A Kano survey completed by 23 users showed that they found these features attractive:

—Behind-the-scenes view of a piece of art; curator's perspective (video)

—Repository for visitor art inspired by this piece and option to upload your own. This could be community-moderated to save staff time: users could flag inappropriate content themselves.

—Text comments from visitors and option to add your own. These could also be community moderated, by way of an option for users to flag inappropriate comments.
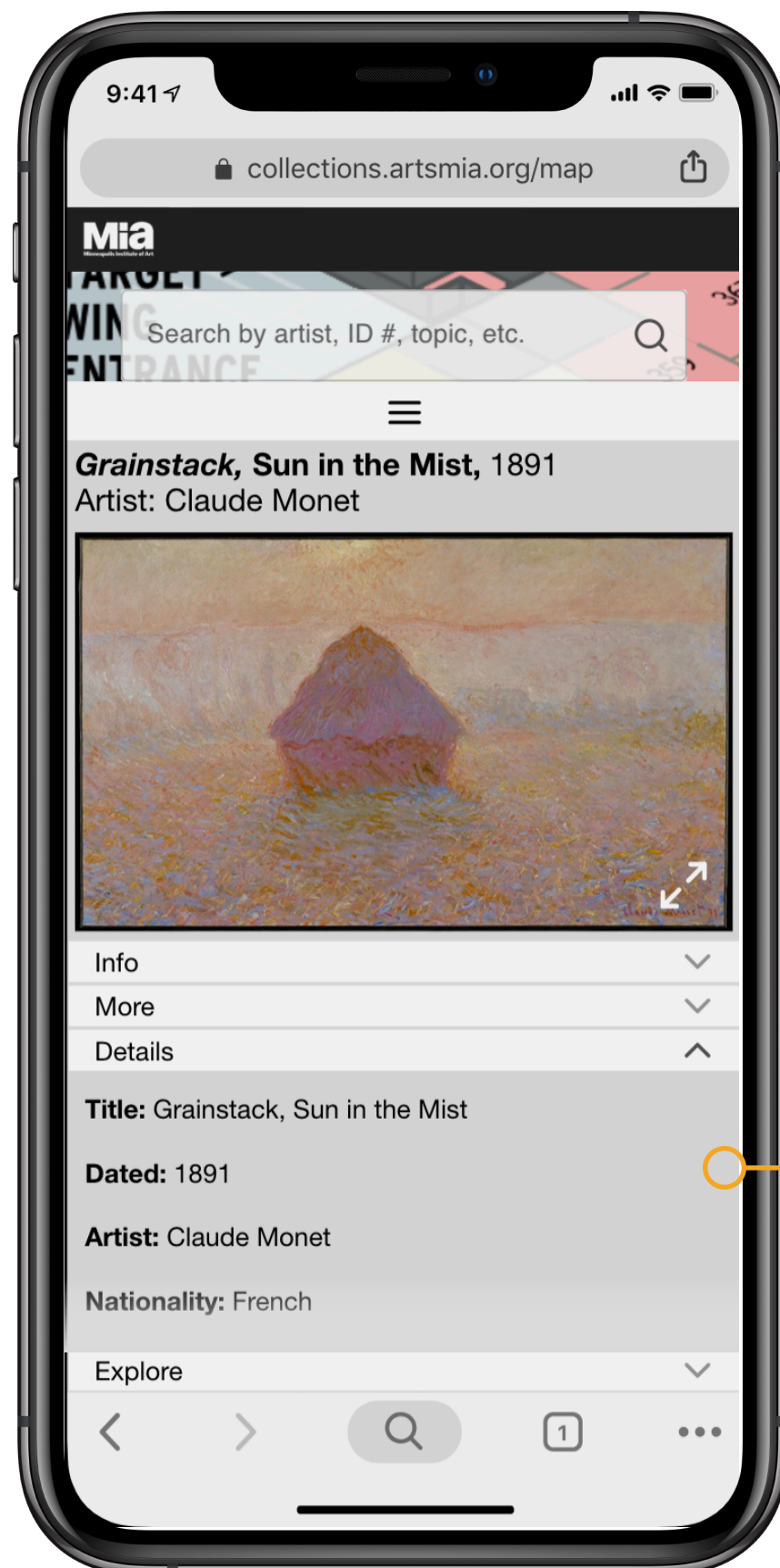
Title: Grainstack, Sun in the Mist

Dated: 1891

Artist: Claude Monet
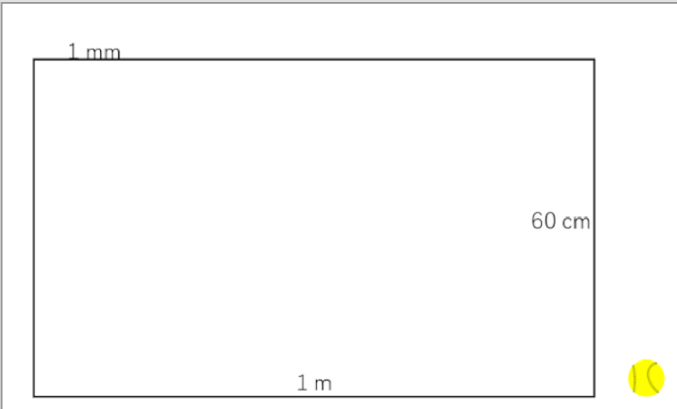
Nationality: French

Artist Life: 1840 - 1926

Role: Artist

Gallery: G355

Department: Paintings

Dimensions:

23 5/8 x 39 1/2in. (60 x 100.3cm)
33 x 48 3/4 x 3 7/8 in. (83.82 x 123.83 x 9.84 cm)
(outer frame)

Credit:

Gift of Ruth and Bruce Dayton, The Putnam Dana McMillan Fund, The John R. Van Derlip Fund, The William Hood Dunwoody Fund, The Ethel Morrison Van Derlip Fund, Alfred and Ingrid Lenz Harrison, and Mary Joann and James R. Jundt

Accession Number: 93.20

Medium: Oil on canvas

Country: France

Century: 19th century

Rights: Public Domain

Classification: Paintings

Object Name: Painting

Catalogue Raisonné: Wildenstein, 1286.

Wikipedia

Cite this information

Metadata

Click here to see the machine readable JSON data that underpins this page.

The Details section contains indexical information useful to a researcher, but which users also stated they did not want to sift through during a self-guided tour.
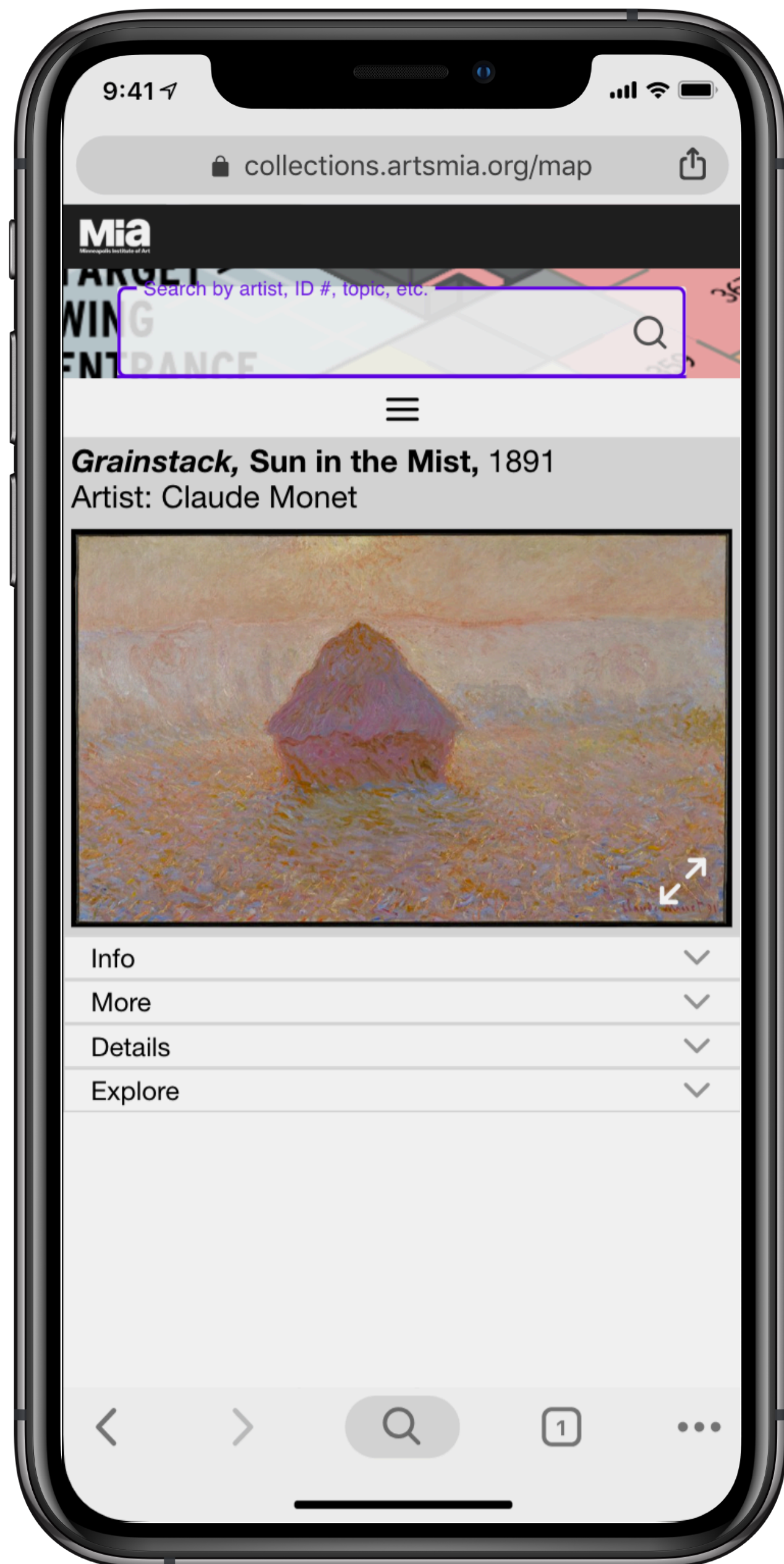
Tours

Impressionism

Landscapes Through the Ages

Agriculture in Art
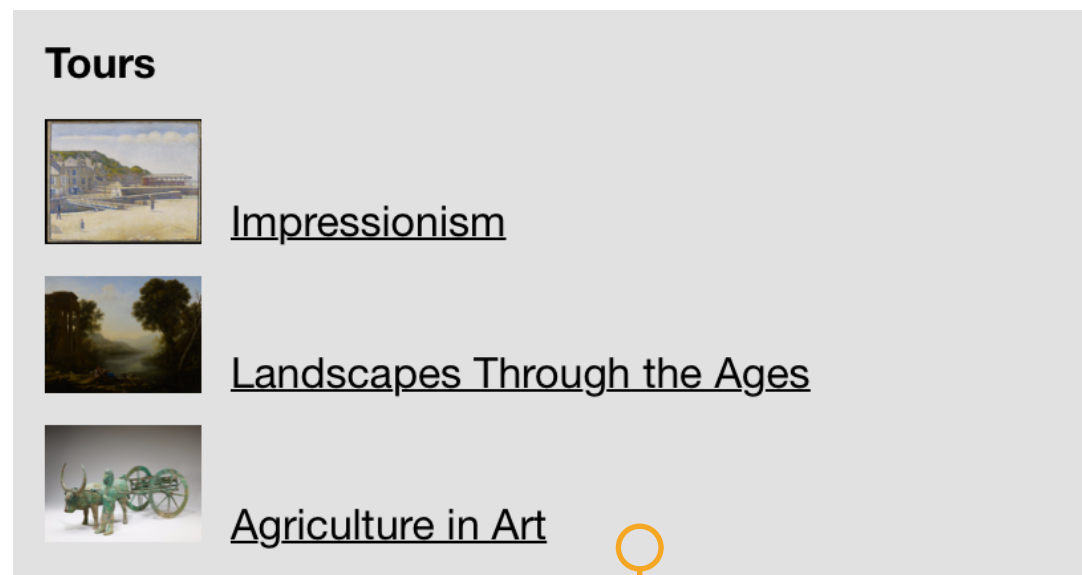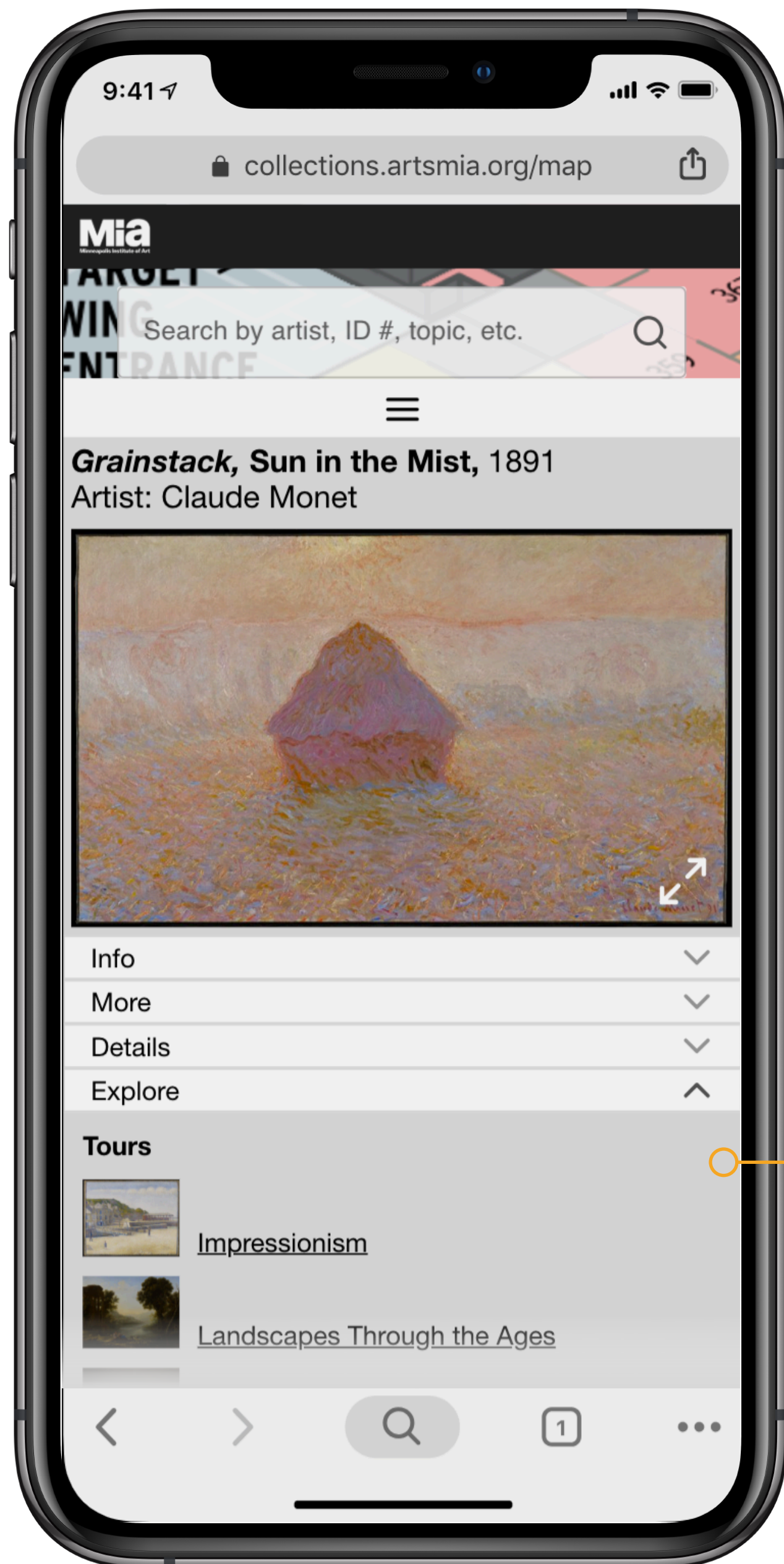
The Explore section is an opportunity to connect this artwork to others in the collection, whether through tours or topical articles.

Here are some examples of tours. This section of the object record could support a visitor who is interested in browsing, discovering, and stumbling upon content on the website and objects in the galleries.

Phone screen:

9:41

🔒 collections.artsmia.org/map

Mia

Search by artist, ID #, topic, etc.

☰

Grainstack, **Sun in the Mist,** 1891
Artist: Claude Monet

Info ⌄
More ⌄
Details ⌄
Explore ⌃

Tours

Impressionism

Landscapes Through the Ages

Renata Solum, Tom deBruyn | Prime Digital Academy

Finally, the search bar is always pinned to the same place on the screen, to support a visitor in the gallery who is looking up works by their Art ID numbers:

—Our research and interviews with users in the gallery found that the Accession number is difficult to find on the placard, and users had no way of knowing that this was a useful number to use on the website.

—An easier way for users to pull up an object record for a work of art would be through the use of a simple, integer-only "Art ID #" attached to the object record in the database, and easy to find on the placard.

Migrant Mother, Nipomo, California, 1936

Dorothea Lange; Depicted: Florence Owens Thompson

Gelatin silver print

THE ALFRED AND INGRID LENZ HARRISON FUND 92.136

Dorothea Lange was a prolific member of the pioneering team of photographers hired by the Historical Section of the Farm Security Administration during the Great Depression. This arresting image has appeared in countless textbooks and histories of that difficult period in American history.

**Go to more.museum.org
Enter Art ID# 146**

On phone screen:

collections.artsmia.org/map

Mia
Minneapolis Institute of Art

Search by artist, ID #, topic, etc.

Grainstack, Sun in the Mist, 1891
Artist: Claude Monet

Info

More

Details

Explore