

Culture in the digital era

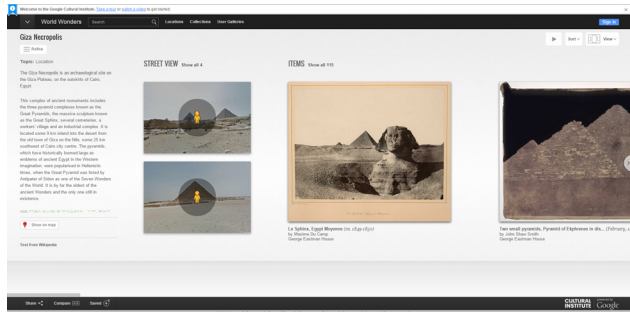
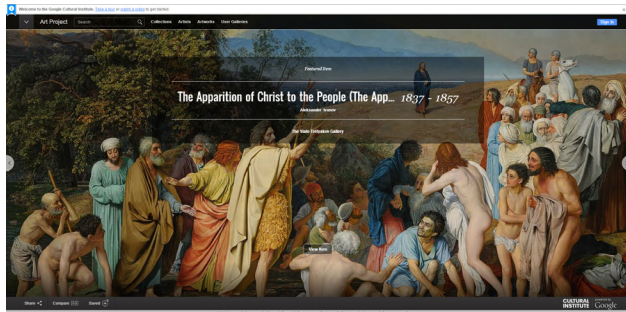
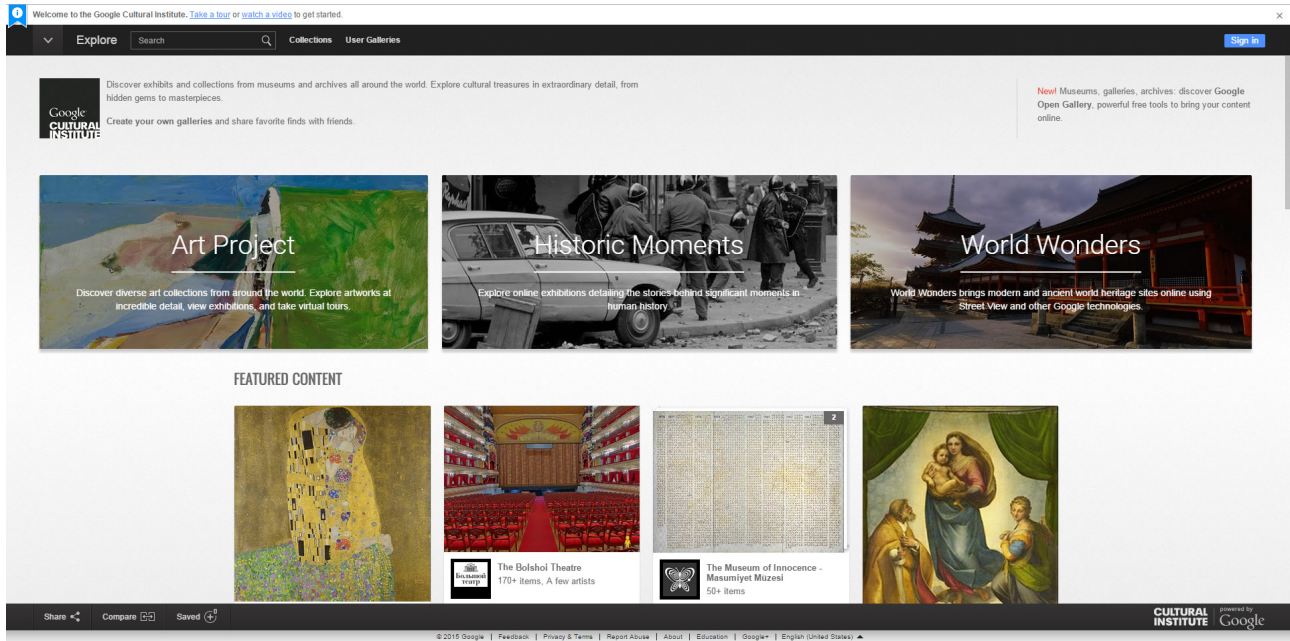
Enabling global exploration of the world's stories

Google™
**CULTURAL
INSTITUTE**



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Introduction

As a dynamic, open and collaborative force in the global economy, the Internet has driven enormous economic and social change in just two decades.

The establishment of the Google Cultural Institute in 2011 was built on a commitment to make the cultural content available to everyone. By digitally preserving global cultural content, future generations can be educated and inspired through innovative and interactive learning.

Bringing together millions of artworks and artefacts; the Google Cultural Institute partners with leading institutions around the world to present their stories in a virtual platform.

The contribution and curation of artworks, artifacts and unique pieces of cultural significance come from partners and collaborators whilst the Google Cultural Institute provides the technology which allows the content to be uploaded, managed, and exhibited online. Together, the Google Cultural Institute and its partners are putting the world's cultural treasures at the fingertips of all internet users and building tools which allow the cultural sector to display more of its diverse heritage online, making it accessible to all.

By building digital tools and services for cultural organizations, the Google Cultural Institute is revolutionizing the way we interact with and experience the social, natural and cultural wonders of the globe.

To date, the Google Cultural Institute has partnered with more than 700 cultural institutions across the globe, including over 85 in Asia-Pacific, where there is a large number of emerging markets with extraordinary cultural antiquity to share.

In this brochure, we showcase a selection of organizations who, through access to technology and digital platforms, are presenting and sharing their historical, social and cultural legacies with internet users the world over.



THE ART GALLERY OF NEW SOUTH WALES



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We're only a small digital team so being involved with cutting edge digital experts has been fantastic for us. We've learnt a lot, and we've had access to great people to talk to about opportunities.

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top:
1. 'Sydney Heads' 1865, Eugene von Guerard

clockwise from left:
2. 'The National Game' 1889, Arthur Streeton
3. 'Burke' 1962, Sidney Nolan
4. 'Bacchus and Ariadne' circa 1740-1742, Jacopo Amigoni
5. 'The Road to Berry' 1947, Lloyd Reeds
6. 'Evening train to Hawthorn (circa 1889)', Tom Roberts



www.artgallery.nsw.gov.au

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With the world's best galleries all represented, artist collections can now be seen as a whole rather than as separate. For example, we hold a few Sidney Nolan pieces from the Ned Kelly series, as do the National Gallery of Australia and National Gallery of Victoria, so via the Google Cultural Institute we can bring all those works together for our audiences.

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Founded in 1871, to show Sydney the art of the day, today our collection is a comprehensive history of art from over a century and our vision is to share it with as many people as possible from regional Australia to international audiences. We have one of Australia's best contemporary art collections, access to artists on site and run outreach programs.

Our marketing has evolved from brochure-driven, to something far more interactive which appeals to many different audiences. The majority of our approximately 30,000 works are now online with half digitized with high quality images. In addition to our virtual exhibitions, we also offer online resources on our artists, art theory and arts education, and in this area we're ramping up our digital efforts even more. We have already benefited from hosting 100,000 sessions at the Google Cultural Institute which has generated over one million additional page views above our usual website traffic. Our Facebook followers have doubled in the last year. We also reach out via Twitter, Google +, YouTube and Instagram.

In an average year we get over one million bricks and mortar visitors and a further 2.5 million online. We service many different groups from schools and tertiary students, to family and access groups. Our current audience is very Australian, in fact it is very Sydney-centric, so being part of Google's global community allows us to talk to people who may never have heard of the Art Gallery of NSW but know and appreciate our artists.

We joined the Google Cultural Institute in 2012 and we immediately reaped the benefits of interacting with their diverse global audience. Being a part of this international community gives us a wider reach to showcase our invaluable collection and with the world's best galleries all represented, artist collections can now be seen as a whole rather than as separate. For example, we hold a few Sidney Nolan pieces from the Ned Kelly series, as do the National Gallery of Australia and National Gallery of Victoria, so via the Google Cultural Institute we can bring all those works together for our audiences.

We are only a very small digital team so being involved with cutting edge digital experts is fantastic. The Google Cultural Institute has provided lots of opportunities to be involved and whilst we couldn't always take them up, it has been great to have them presented.

We highly recommend other museums get involved with the Google Cultural Institute. The bigger the global collection, the more we can all do with it. It's wonderful to have so many institutions on there now and it will only get better as the number of participating institutions increases. We are continually looking to connect, grow and interact with an international audience, to engage as many people as possible and the digital realm is key to achieving this.



Brooke Carson-Ewart

Head of Digital Engagement

The Art Gallery of New South Wales is one of Australia's leading art museums and holds significant collections of Australian, European and Asian art, and presents nearly forty exhibitions annually.

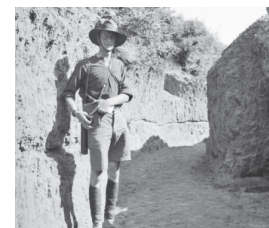
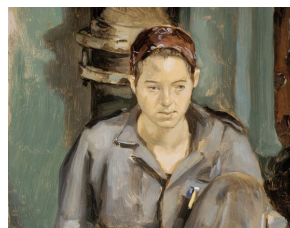
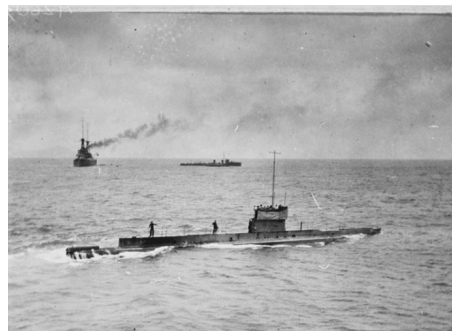
Through collections, exhibitions, programs and scholarships we aim to inspire visitors and enhance their engagement with art.

AUSTRALIAN WAR MEMORIAL

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Digital, as a marketing channel for the Australian War Memorial, is really important.

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top:

1. Australian troops at Passchendaele, photograph taken by James Francis (Frank) Hurley (AWM ID: E01235)

clockwise from left:

2. Royal Australian Navy submarine, HMAS Australia and River class destroyer, unknown photographer (AWM ID: A02603)

3. Gunners wearing gas respirators, Western Front (Belgium), Ypres Area, Voormezeele, unknown official photographer (AWM ID: E00693)

4. Captain C.E.W. Bean, photographed by Phillip Frederick Edward Schuler (AWM ID: PS1580)

5. Private John Simpson with an unknown wounded soldier, unknown photographer (AWM ID: P09300.001)

6. 'Stoker Emma Conway: the engine room, HMAS Kanimbla', Peter Churcher (AWM ID: ART91771)



www.awm.gov.au

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We are dictated by what our customers and visitors really want to see and to feel... getting involved with the Google Cultural Institute has been a really refreshing process.

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We are now working to integrate into the Google Cultural Institute's existing programs and considering new possibilities for digital engagement, particularly in the lead up to the World War I Centenary commemoration taking place in 2015.

In 2013, we began working with the Google Cultural Institute to explore new opportunities using technology and digital channels to extend the Memorial's reach. We put our focus on the digitization of our collection and creating interactive experiences for the people who visit us in Canberra, and those who view our collection from afar. Our website is visited by over five million people globally, many of whom are not able to visit us in person. The opportunity to engage and interact with museum-goers online has been a great extension for our organization because it is giving more people the opportunity to learn about the Australian wartime experience.

The Australian War Memorial opened its doors in 1941 to commemorate Australia's involvement in World War I and other conflicts. Today, we represent all contemporary conflicts, and through personal stories, we aim to bring to life both peacekeeping and wartime operations and share their effect on Australian society.

Our partnership with the Google Cultural Institute has been really liberating. It has enabled us to look at our audiences needs a little bit differently. We were able to consider ways in which to engage the digital community in a more holistic way, giving them greater control and accessibility in how they experience our exhibits and stories from the past.



Anne Bennie

Centenary of ANZAC Coordinator, Head Executive

The Australian War Memorial combines a shrine, a world-class museum and an extensive archive. The Memorial's purpose is to commemorate the sacrifice of those Australians who have died in war and its mission is to assist Australians to remember, interpret and understand the Australian experience of war and its enduring impact on Australian society.



CHINA MODERN CONTEMPORARY ART DOCUMENT



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We want to collaborate with the Google Cultural Institute to promote our young artists.

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top:
1. Professor Zhao Li

left to right:
2. 'Children at Play in an Autumnal Garden', Su Hanchen, Taipei National Palace Museum
3. 'Red over the Mountains as if the Forests are Dyed', Li Keran, National Art Museum of China



www.chinaamrc.com

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The professionalism of the team at the Google Cultural Institute is imperative as they are helping us to promote Chinese art and culture, using digital as a platform for mutual understanding and cultural exchange.

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We are a leading research institution for modern art in China and dedicated to the excavation, consolidation and preservation of Chinese contemporary art literature. From publications that explore, reconstruct and interpret modern and contemporary art in a historical context to the development and promotion of outstanding young curators and artists, we are pioneers in this field and aim to showcase these works internationally.

We educate through research, exhibitions, publications and collaborations with global art institutions, scholars and galleries; and are committed to providing a rich environment for those who wish to engage with us. The Google Cultural Institute provides us with the opportunity to build a significant portfolio of modern Chinese artifacts and their platform gives us the ability to share our insights and research achievements with others. It is this sharing that is most important to us as it enables us to build knowledge and a common value exchange.

We recently collaborated with the Google Cultural Institute to curate an exhibition entitled '100 Most Beautiful Chinese Paintings' in both Chinese and English. It was a very creative way to exhibit and really brought the art to life. The internet provides an easy and simple platform for this type of joint curation.

The Google Cultural Institute also provides a very good platform for ongoing education. Although Chinese arts resources are extensive our research in the new contemporary period (post-19th century) is not as complete as it should be. Many objects are often still in the hands of the artists and the stories lie with their families, also many contemporary artists are actively seeking different methods of creativity. We hope our relationship with the Google Cultural Institute will encourage collaboration with other organizations to collectively document the cultural change in Chinese art over time.

In the future we also want to use digital as a means to promote young Chinese artists and have great expectations of the Google Cultural Institute in this capacity, and in supporting in the future development of our organization. The Google Cultural Institute is a good platform for the promotion of Chinese art and culture, and for mutual understanding and cultural exchange.



Professor Zhao Li

Director of China Modern Contemporary Art Document

China Modern Contemporary Art Document 2009 with its head office based in Beijing. It is dedicated to the exploration, documentation, research, preservation and promotion of Chinese art and art literature both modern and contemporary and actively cooperates and communicates with professional scholars, museums, galleries and art institutions across the globe.



JINSHA SITE MUSEUM

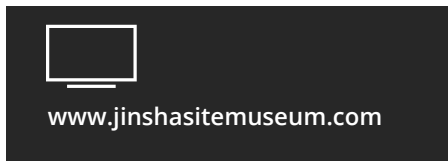
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We are inspired by the Google Cultural Institute's team, their work ethic and their creativity. This collaboration has been a very positive experience for us.

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- top:
1. Feige Xiao
- clockwise from left:
2. 'Trumpet-shape Gold Object'
3. 'Jade Bi'
4. 'Seashell-Shape Pendant'
5. 'Stone Snake'
6. 'Stone Kneeling Human Figure'



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... the Google Cultural Institute is creating an important platform for us to raise our profile and gain international exposure.

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Our museum is a rarity of its type in China because of its combination of showcasing both modern and ancient civilizations. It was built to protect, study and display the archaeological finds of Jinsha. Accidentally discovered in 2001 during real estate construction, the Jinsha archeological site unearthed a Chinese culture that flourished between 1200–600 BC. It followed the Sanxingdui period and represents the relocation of the political center in China's ancient Shu Kingdom.

Our involvement with the Google Cultural Institute was prompted by our recognition that the internet has surpassed traditional means of marketing, with more people using it to look for information than ever before. We've been cooperating with the Google Cultural Institute for the last two years and find it a good platform for us to exhibit to an international audience and to drive tourism.

We were the first museum in mainland China to use the Google Street View technology. It is through this development that we have increasingly been able to reveal our ancient treasures to the world.

Our partnership with the Google Cultural Institute has been very easy because they provide us with a lot of support. Through their platform we can use access more digital images in collaboration with other partners, meaning we all have access to a much larger resource to share and promote Chinese cultural history. We definitely recommend the Google Cultural Institute to other museums in China.

The Jinsha site reveals the rich imagination, extraordinary artistic creativity and superb technology of the Jinsha culture. Our collaboration with the Google Cultural Institute has been a very positive experience, creating an important platform for us to raise our profile and gain international exposure.



Feige Xiao
Director of Communication Department

Jinsha Site Museum is an archaeological site museum in the northwest of Chengdu, established on the original ruins for the protection, study and exhibition of Jinsha Site and ancient Shu Civilization. It covers an area of 300,000 square meters including the Relic Hall, the Exhibition Hall, Cultural Relics Protection Center, Cultural Communication Center and the Garden Area. Under the comprehensive protection system, a large number of precious cultural relics have been collected.

MUSEUM OF THE MAUSOLEUM OF THE NANYUE KING



“The greatest benefit of our partnership is that the Google Cultural Institute have helped us to internationalize our museum.”

top:
1. Dr. Wang Fang, Professor, Guangdong Museum (previously at Nanyue King Mausoleum)

clockwise from left:
2. Gold Seal of Emperor Wen, Unknown
3. Persian-styled silver box, Unknown
4. Tiger-shaped Jie, Unknown



www.gznywmuseum.org

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It is crucial we make positive use of digital methods in training and education, and partnering with the Google Cultural Institute is making this happen.

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Our museum houses the 2,000-year-old tomb of the Nanyue King, Zhao Mo who ruled from 137 to 122 BC. We are a Chinese 'Major National Historical Site' renowned for the rare assemblage of funerary artifacts representing the diffusion of cultures throughout the Lingnan region during the Han Dynasty.

We chose to collaborate with the Google Cultural Institute because it is a platform founded to promote art and culture to the world, an objective that mirrors our own. Their commitment to sharing the world's art and civilizations is a very powerful addition to the internet as a whole. As our goals align we find this partnership very beneficial. Just like the historic transition from Bronze Age to Iron Age, now that we are well into the digital age, we can't afford to fall behind the times. It is crucial we make positive use of digital methods in training and education, and partnering with the Google Cultural Institute is making this happen for us.

The importance of what we have to share cannot be underestimated. The tomb has yielded more than 1,000 burial artifacts and is also among the only tombs of the early Western Han Dynasty that has murals on its walls. Pieces from the Steppes, and Iranian and Hellenistic Central Asian regions have also been found, alongside other Chinese artifacts and unique silk-jade garment.

We have really benefited from the experience and support of the Google Cultural Institute.

The greatest benefit of this partnership is that the Google Cultural Institute have helped us to internationalize our museum. People from all across the world can now locate our museum easily and simply, and now we can share and exchange information and stories. The Google Cultural Institute provides a great opportunity for China as a nation with all cultural organizations given this opportunity to foster a global presence and hopefully ultimately develop tourism.

Our relationship with the Google Cultural Institute is very exciting and continually evolving. When we wanted to launch a new page last year, they helped us with design ideas and we immediately saw an increase in traffic. We hope that other museums will also join the Google Cultural Institute. Collaboration would be very powerful in promoting Chinese culture and history, and could give us all the ability to share our exhibitions and increase our research activities.



Dr. Wang Fang

Professor, Guangdong Museum (previously at Museum of the Mausoleum of the Nanyue King)

The Museum of the Mausoleum of Nanyue King opened in 1988. It was built at the tomb site of the second Nanyue King and houses 11,465 relics. The tomb was discovered intact by chance in June 1983. 10,434 historical relics were unearthed, including the Administrative Seal of Emperor Wen, proving the identity of the tomb occupant to be the second Nanyue King, Zhao Mo. The tomb is the largest and the best preserved color-painted stone chamber tomb found to date in the Lingnan region in South China.



DONGDAEMUN DESIGN PLAZA

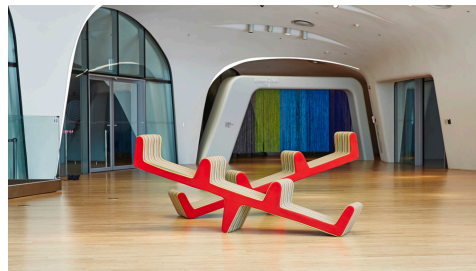
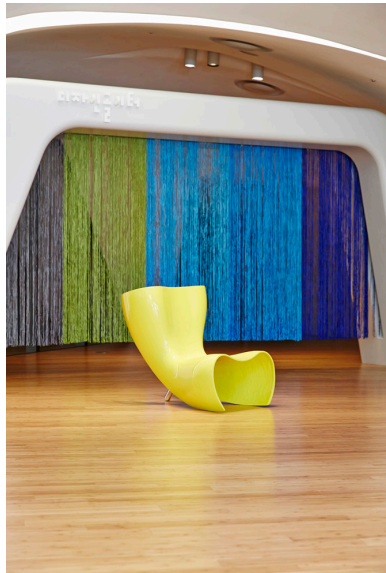
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The Google Cultural Institute platform enables people to obtain new knowledge, access spaces beyond their physical reach and enjoy diverse experiences. It is contributing to the positive future of our organization.

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top:
1. Jong-Won Baik, CEO, DDP (Dongdaemun Design Plaza)

left to right:
2. 'Felt Chair' 1989, Marc Newson
3. 'Clover' 2007, Ron Arad
4. 'Seesaw' 2002, Louise Campbell



www.ddp.or.kr

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Seoul is a place where people interact in an amazing combination of physical and digital environments. Our partnership with the Google Cultural Institute is very positive in this way because it allows people to experience our cultural facilities similarly, in person and online.

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Dongdaemun Design Plaza (DDP) is a major urban landmark in Seoul that hosts a blend of traditional buildings and relics with cutting edge and modern multicultural facilities. We are more than a museum. We are a center of creativity. We have a walkable park on our roof, large global exhibition spaces, futuristic retail stores and have restored parts of the Seoul Fortress. We were established as a cultural complex for exhibition, performance and experience. Our area once nurtured creative urban industries such as furniture and fashion, and our ambition is to be recognized once again as the center of creative industry in Korea.

The most striking feature of Korea's digital identity is speed. Our physical building itself is digital — a congregation of typical and atypical digital elements. This is very characteristic of life in Seoul where people live in an amazing combination of physical and digital environments. But our marketing activity was aimed at sharing information via traditional channels, educating through experiences and relying on the information distributed by visitors. We now recognize that the majority of people cannot visit and experience all our facilities at once so were very eager to expand our digital presence and inspire visitors to contribute their experiences in digital forums.

We have been working with the Google Cultural Institute since early 2014 and have greatly benefited from their technical excellence and detailed operational guidance. We are becoming a hub for global citizens in Seoul and receive almost six million Korean and international visitors annually. Our partnership with the Google Cultural Institute has enabled us to showcase exhibitions and performances online that have traditionally had limitations in reach.

We are committed to making the visitor experience the best it can be and place value on the fact that our visitors are spending time and money to support us. Utilizing the Google Cultural Institute platform means we can give people indirect experiences through Google Street View and virtual exhibitions. It enables people who cannot come physically to experience the space without being restricted by time.

Cultural facilities are extremely diverse, complex, and ambiguous in nature. People cannot visit everywhere and experience every culture so what the Google Cultural Institute is providing is a platform for people to obtain new knowledge, access spaces beyond their physical reach and diverse experiences. It is contributing to the positive future of our organization.



Jong-Won Baik
CEO

Designed by Zaha Hadid, Dongdaemun Design Plaza (DDP), aims to be the world representative design infrastructure and a multipurpose cultural center where global visitors can share and enjoy the value of design. Under the motto “Dream, Design, Play DDP”, DDP serves as an open platform to facilitate communication with the world, based on the creativity, culture and unique design of Korea.

KOREAN FILM ARCHIVE



top:
1. Sungkwan Yoo

clockwise from left:
2. 'Poetry', Lee Chang-dong, 2010
3. 'The Host', Bong Joon-ho, 2006
4. 'Shin', Sang-ok, Film Director
5. '3 Iron', Kim Ki-duk, 2004
6. 'My Bride My Love', Lee Myung-se, 1990

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We have good content and we want to make it known to more people. The Google Cultural Institute is providing us with an excellent worldwide platform.

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www.koreafilm.or.kr

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I would recommend the Google Cultural Institute to other organizations that are preparing for similar ventures.

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Our Archive was founded in 1974 to collect, preserve and share the movies, posters, still photos, bibliographies, DVDs and online videos of the nation with Koreans. As the shift occurred from film to digitally made movies, we recognized the need to have a digital system to collect and archive these and since 2005, digital archiving has paved the way for us to promote and share our content in that format.

The majority of our visitors are people who like movies, work in the film industry or are film enthusiasts. Through our online video-on-demand (VOD) service, we provide them with a collection of nearly 400 classic Korean movies. A few are also available on YouTube and because they are available online, young Koreans who were indifferent in the past are becoming increasingly interested in classical movies, which is very important in the nurturing of our cultural heritage.

We know that most people get information about our organization online and it is important for us to promote the Archive through digital channels. In recent years we were able to increase our presence to more diverse online mediums including the creation of the KMDb (Korean Movie Database), which houses Korean movies, still shots and posters, and provides film reviews and VOD services. We also have an official website and established a blog, Twitter and Facebook accounts. We began working with the Google Cultural Institute in 2012 on our VOD solution as we were seeking new ways to archive and present our film history.

Not many people know about Korean classic movies despite their quality content and working with the Google Cultural Institute has allowed us to extend our brand and the accessibility of Korean film to a global audience. We now have fifteen digital exhibitions available and we have plans to introduce more movies over time.

We are working towards increasing the number of Korean classical movies in our database.



Sungkwan Yoo

Planning and Administration Department

The Korean Film Archive (KOFA) is the sole film archive in South Korea with nationwide coverage. It was founded in Seoul in 1974 as a non-profit organization. KOFA's main duties are to collect, preserve and categorize films and film-related materials, and foster accessibility to its collections. Most remaining originals and copies of Korean films are preserved in KOFA. It also operates the most reliable online database of Korean films, as well as an online film streaming service.

NATIONAL MUSEUM OF KOREA

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Today modern museums and galleries share challenges like how swiftly to meet the changing demands of visitors. The digital interface is becoming very important in order to deal with these tasks.

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top:
1. Soo Han

clockwise from left:
2. 'Gathering of Four Buddhas', Unknown
3. 'Placenta Jars and Tablet for Granddaughter of King Seonja', Unknown
4. 'Portrait of Yi Chae', Unknown
5. 'Fragment of a Mural Featuring a Horse Rider', Unknown
6. 'Pensive Bodhisattva', Unknown



www.museum.go.kr

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We hope the Google Cultural Institute expands to work with many more regional Korean museums because there is so much beauty in our shared cultural heritage and many have collections that have not gained global attention yet.

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Established in 1945, the National Museum of Korea is the most representative museum of Korea. It is the oldest and largest museum in the country, responsible for 14 leading regional museums. We house over two million works of art spanning tens of thousand of years of Korean history. Our most important role is to showcase our cultural and artistic heritage to the people of Korea, and those who visit our country. With an estimated 3.5 million visitors annually, we are the ninth most visited museum in the world.

Since 2000, our marketing team has been developing our online presence by regularly engaging our audience through our website, email, blogs, social media and other activities. At one point we focused on sharing news and updates, but now place a higher priority on interacting with our audience and building relationships, so we launched at the Google Cultural Institute in 2012 to better introduce Korean arts and culture to the world.

We have embraced digital marketing practices and are vigorously using e-mail, Facebook and blogs on a regular basis, but the most active is our website, which we launched in 1996. At first, we used digital as a publicity tool, but recently we have recognized its importance as a vehicle for visitor interaction. Today museums and galleries share common challenges such as how swiftly to meet the changing demands of visitors and we know that the digital interface is becoming very important in addressing this.

We had no previous experience working with an external IT company, but were impressed by how well the Google Cultural Institute's activities with other museums and galleries had successfully gained online traction. We've since benefited from many discussions with them and are creating a new channel for people who love culture and art to experience our collections and the essence of Korea in a unique way.

The biggest advantage of partnering with the Google Cultural Institute is access to high resolution imaging, which has made our portrait displays more exquisite by highlighting the qualities of Joseon dynasty: the technique and the materials used. Through this we have become more aware of high resolution and this has become a stimulus for us on our own website.

Despite our unparalleled domestic recognition we did not have a global following nor a way to really share our collections with a broader global audience. Our partnership with the Google Cultural Institute provides this access with the ability to view all the great pieces of the world's greatest museums worldwide at one place. As the channel that culture and art enthusiasts seek we know that the Google Cultural Institute will bring us global publicity.

Our experience has been fantastic. We have great feedback from internal staff and museum visitors alike. We hope the Google Cultural Institute expands to work with many more regional Korean museums because there is so much beauty in our shared cultural heritage. And many museums have collections that have not gained global attention yet.



Soo Han
Curator

The National Museum of Korea combines Korean history, life and arts from hand axes of the Palaeolithic period and celadons of the Goryeo dynasty to paintings of the Joseon dynasty and modern photography. It provides guided tours in six different languages, educates children in the Children's Museum and runs educational programs to make its collection more accessible to everyone.

THE HOLY TRINITY– ST. SERGIUS LAVRA



top:
1. Priest Valerij Dukhanin, Vice-Rector of the Nikolo-Ugreshskaya Theological Seminary,
The Holy Trinity–St. Sergius Lavra

clockwise from left:
2. 'Hodegetria', Unknown
3. 'The role of the Lavra in the state. Reconciliation of the princes', Unknown
4. 'The role of the monastery in the state. Battle of Kulikovo', Unknown



www.stsl.ru

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It is not just the digitization of our cathedrals that matters, it is also important for the museum's shrines and treasures to be presented in the virtual display.

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The Google Cultural Institute's digital expertise presents us in a much more visual and profound manner. It is a very important breakthrough and is already proving to be quite successful.

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The Holy Trinity–St. Sergius Lavra is Russia's most important monastery and inscribed on the UNESCO World Heritage List. The honorary title of 'Lavra' is the highest rank of Orthodox monastery, of which there are only four in Russia, so our spiritual and cultural role is significant. As a working monastery and the spiritual center of Orthodox Russia, we also play host to thousands of pilgrims from across the world. To be able to actively communicate with them, and ultimately reach an even wider global audience via the Google Cultural Institute, is a significant opportunity for us.

It is important for us to educate people all over the world about the monastery, its cultural heritage and Russian Orthodox values. Our partnership with the Google Cultural Institute is crucial here, as billions of people all over the world use Google platforms, and these new technologies enable us to reach larger audiences globally.

Thanks to the use of Google Street View around the Lavra's cathedrals and the historic exhibition created on the Google Cultural Institute, many more people can learn about us. For those who cannot visit the monastery in person, this partnership allows them to explore Lavra's heritage and shrine in greater detail online. At the same time, for those who have been to the Lavra and want to learn more, they can stay in touch with the monastery and see and study content they couldn't view during their visit. We have also integrated other Google platforms, including Google Maps and indeed virtual panoramas are proving very popular with our users.

With technologies rapidly progressing, we hope, through this partnership, we will continue to keep up-to-date. To this end, we are working towards redeveloping our website, taking new technologies into consideration. For example, one of the best museums located on the Lavra territory dates back to between the 14th and 19th centuries. It is very important to send a message to pilgrims, visitors and tourists that such shrines are available. It is not just digitization of the cathedrals that matters but it is also very important our shrines and treasures be presented virtually for all to admire. Whilst many of our museums are closed for renovation and restoration now, we will continue to work with the Google Cultural Institute to share our treasures, story and messages with the world.

СВЯТО-ТРОИЦКАЯ
СЕРГИЕВА ЛАВРА

Priest Valerij Dukhanin

Vice-Rector of the Nikolo-Ugreshskaya Theological Seminary

St. Sergius, the founder of the Holy Trinity Lavra, was born of wealthy Rostov boyars in 1314. In 1337, along with his brother, he decided to leave for the desert and found his hermitage in a clearing surrounded by thick forest on a low hill, later called Makovets. They built for themselves a cell and a small church, which they dedicated to the Lifegiving Trinity. That was the birth of the monastery, which today is a source of pride and inspiration to the people of Russia.

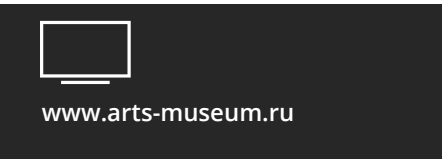


THE PUSHKIN STATE MUSEUM OF FINE ARTS

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This is a powerful collaboration to convey something meaningful to the world through culture.

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top:
1. Anna Trapkova, Deputy Director for Development

below:
2. The Pushkin State Museum of Fine Arts

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We saw a 30 per cent increase in website traffic within just a few days of joining the Google Cultural Institute.

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The Pushkin State Museum of Fine Arts is one of the main museums exhibiting Western European art in Russia with its unique collection of genuine masterpieces of the classical era and from the ancient Near East. We have a rich corpus of European artwork from the 15th–20th centuries and a vast collection of sculptures, drawings, coins and casts of renowned works of art compiled for educational purposes.

Our collaboration with the Google Cultural Institute started with the digitization of a very high resolution image of an 18th century masterpiece by the Italian artist Canaletto, entitled ‘The Bucintore Returning to the Molo on Ascension Day’ and we are now exploring new possibilities for similar joint projects.

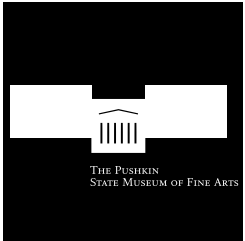
The objective of our collaboration with the Google Cultural Institute is to share the cultural value of our collection with foreign visitors and future generations. Since we joined the Google Cultural Institute, the number of visits to our website from Europe and America has significantly increased. We will continue our work and hope that some day all of our virtual guests will become real visitors to our museum.

Our main activities are to preserve, research, and democratize cultural heritage, which all call for the use of innovative solutions. We are making use of digital technologies for various purposes — from the digitization of materials for internal use and training programs to external communication with our guests and partners via social networks, virtual exhibitions, online marketing and mobile technologies. In fact almost every aspect of our work is associated with technology.

The museum is going digital on all levels — we are using the internet for research, to attract visitors, to improve our services, for security, creating catalogues and promotional products, and to present the activity of the museum on websites and in social media. At the moment, we have more than 670,000 assets, and we are poised to digitize each one of them.

Our mission is to not only preserve these treasures but also make them universally available. We want every person, whatever their location, to be able to go online and admire the cultural heritage presented in our museum. We believe that our collaboration with the Google Cultural Institute will contribute to an increase in the number of English-speaking visitors, which is why we are doing our best to make our project exciting and accessible to foreign guests. Efforts to promote our projects and democratize valuable exhibits can also facilitate our work to attract new foreign partners.

Russian museums and cultural organizations regard the introduction and application of state-of-the-art information technologies as a priority in their development efforts. The Ministry of Culture of the Russian Federation inspires and encourages cultural institutions to participate in nationwide and international digital cultural projects and we will continue to embrace new technologies and invest in reliable partners, equipment and infrastructure.



Vladimir Oprelidenov
Deputy Director of the Pushkin State Museum of Fine Arts for Information Technologies
The Pushkin State Museum of Fine Arts opened in 1912 and comprises over 670,000 paintings, works of sculpture, drawings, works of applied art, archaeological artifacts, coins, medals and art photographs. Its repository of manuscripts contains documents relating to its history, academic works and letters.



THE NICHOLAS ROERICH PUBLIC MUSEUM

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This partnership gives us access to a colossal audience and brings attention to our cultural heritage.

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top:
1. 'The Book of Life', N. Roerich

clockwise from left:
2. 'Mohammed on Mount Hira', N. Roerich
3. 'Portrait of N. K. Roerich in a Tibetan Robe', Svetoslav Roerich
4. 'Tibetan Lamas', Svetoslav Roerich
5. 'The Heavenly Forces are Serving with us invisible', N. Roerich



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We are living in a century of convergence that makes us work in new formats. It is very interesting to see how the Google Cultural Institute's technologies enables us to share our information quickly, seamlessly and intuitively.

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In 2012, we were approached by the Google Cultural Institute to collaborate on their Art Project and we felt it was very important for us to venture into this 'open space'. This partnership gave us a unique opportunity to publicize our museum and present the work and philosophies of Russian artist Svetoslav Nikolayevich (Nicholas) Roerich and the Roerich family to the maximum number of people. It also meant we could encourage loyalty to our public museum and educate the next generation about the importance of its preservation.

Nicholas Roerich was a famous Russian painter, thinker and scientist; and our museum was established as a public cultural center aligned with his philosophy. Our mission is to promote Roerich's legacy and his core message: peace through culture. The internet is a very important medium for us to make this happen.

Any institution is a community of people and in this case we gain an opportunity to give birth to new ideas through co-operation and collaboration with institutions all over the world. Through collaboration we can create new perspectives, defend our ideas and generate new ones.

It is very important for us to expand our audience through the digital space and ultimately help our museum survive and thrive. We have recently lost our patron of art but within several months we managed to collect a million signatures through the internet in a petition to protect our museum. That's the power of the internet and why collaborating with the Google Cultural Institute is such a great opportunity for us.

The current trend in museology in Russia is developing a virtual presence. Since 2000, we've adopted the concept of creating a virtual museum online. It's vital to display our museum in a way that a person from anywhere can go online with no need to come to Moscow. They can visit our website, or the Google Cultural Institute, and 'walk' through and 'meet' our masterpieces. We are present on the virtual platforms of many associations and peace-building movements that stand for the promotion of culture.

We are now also actively promoting our website via social media. Virtual communications are helping us popularize our museum and present our collection and messages to the maximum amount of people. We want to communicate with the audience who will bring up the next generation to whom we will pass on this museum and who will continue our work and preserve its legacy.

Any museum dreams of being known by as many people as possible, and through our partnership with the Google Cultural Institute we have all we need to make this happen. We are living in a century of convergence that makes us work in new formats. It is very interesting to see how the Google Cultural Institute's technologies enable us to share our information quickly, seamlessly and intuitively.

We are open to collaboration and sharing our experience because it opens the way for communication among scholars. This partnership gives us access to a colossal audience and drives attention to our cultural heritage. Since we are a community museum, it's very important for us to promote our ideas and cooperate with the state and community bodies and use our global projects to promote our culture. We hope this partnership will help us attract volunteers, helpers, art patrons and sponsors.



Nataliya Voychenko
Chief of the Multimedia Department

The Nicholas Roerich Public Museum was created by Svetoslav Roerichs (son of Nicholas Roerich) in 1990. The Museum's concept reflects the key stages of the Roerichs' lives and creative works. These exceptional works are full of artistic, philosophical and scientific ideas and bring a new cosmic world outlook that is getting more popular every year. The exposition also honors the Roerich Pact — the first international treaty for the protection of artistic and scientific institutions and historical monuments.



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