Abstract:

The master's thesis focuses on virtual exhibitions in the context of digital curation, with the aim of analysing how museum staff approach the creation of virtual exhibitions. The core of the theoretical work focuses on digital curation, virtual exhibitions, and the mapping of the creation process, which was divided into four principles: analysis and conception of virtual exhibitions; development, revision and testing; finalisation and promotion. The research part was carried out using a mixed methodology of content and formal analysis of 12 virtual exhibitions and qualitative interviews with 15 digital curators from different institutions who had already been approached based on the analysed virtual exhibitions. The results of the research show that digital curators are partially using the above principles, which the academics have identified as ideal. Although the research findings cannot be generalised due to the heterogeneity of the data analysed, it was possible to identify strengths and weaknesses in the virtual exhibition creation process. Weaknesses can be seen in the definition of the target group, the testing of the exhibition interface or its public promotion. On the contrary, the formulation of themes, the choice of navigation and the structuring of virtual exhibitions seem to be strengths of digital curators. The research also found that the creation of virtual exhibitions, which do not appear to be a priority for the exhibition industry, has declined since the COVID-19 pandemic.

Key words:

museum, museum professional, digital curation, virtual exhibition, new media, technology, exhibition