



Escola Politècnica Superior
d'Enginyeria de Vilanova i la Geltrú

UNIVERSITAT POLITÈCNICA DE CATALUNYA

EPS - PROJECT

Creation of digital tools for a better foreign visitor experience of Espai Far.

STUDENTS:

Martin Small
Bernd Bechyna
Kristien Kerkhofs
Denise Ruland

SUPERVISORS:

Mar Sanchez
Pere Ponsa

Final Report 13-06-2017



ESPAI FAR



Creation of digital tools for a better foreign visitor experience of Espai Far.

FAMILY NAME: Small

FIRST NAME: Martin

HOME UNIVERSITY: Sligo Information of Technology

SPECIALITY: Industrial Design

FAMILY NAME: Bechyna

FIRST NAME: Bernd

HOME UNIVERSITY: St. Pölten University of Applied Sciences

SPECIALITY: Interactive Media

FAMILY NAME: Kerkhofs

FIRST NAME: Kristien

HOME UNIVERSITY: University of Antwerp

SPECIALITY: Construction Engineer

FAMILY NAME: Ruland

FIRST NAME: Denise

HOME UNIVERSITY: Hanze University of Applied Sciences

SPECIALITY: Industrial Engineering & Management

Abstract

This document will explore a research which have been done for a museum located in Vilanova I La Getru, Catalonia, Spain. The museum is called Espai Far, what stands for Lighthouse space. Espai Far approached UPC to find a team of international students for doing research and for identifying the approaches the museum needs, to increase the users experience. The team is a group of international designers and engineers on an international design semester, each possessing skills and attributes which will be essential for the completion of this project. Espai Far shows the richness of Vilanova's maritime inheritance. The Espai Far has three exhibition spaces and opened in July, 2016.

The project began at the beginning of February 2017. The team fist got introduced with the museum itself. The first thing which got clear was that al the information was only available in Catalan, besides that the museum has limited space which leaves no room for translation in other languages.

The main goal for this project is to improve the visitors' experience. Firstly, the team wanted to know who are the visitors of Espai Far? Therefore, the team decided to do research on the visitors' experience, the number of visitors and their origins. With the answers which are provided from this surveys, it became clear for the team which further steps have to be taken.

In collaboration with the supervisors there has be agreed on the next steps:

- **Create new digital tools**

- Webpage

- For the most effective template the team did research which can be found in chapter seven. This chapter shows some examples and mock-ups about the final website. Unfortunate the team was not able to create a working webpage and the webpage is now still under construction.

- Promotion video's

- The team made as well a promotion video with several pictures about Espai Far. In the video shows about the three different parts of the museum, the collaboration with schools and about other activities they organise. The video can be used on the webpage of Espai Far or for instance on social media.

Besides the webpage and the promotion videos the team decided to create four more digital tools. First, the team created a navigation video, which shows the route from the train station in Vilanova to Espai Far. In the video shows pictures, street names and recognition sites. Second, panoramic pictures of the museum. Third, the use of QR-codes. Fourth, surveys on GoogleDocs.

- **Translate the most important information about the museum, which can be placed on the new webpage:**

- The most important information is translated in multiple languages Spanish, English, French and Dutch.

- **Research on marketing purpose:**

- To discover how Espai far can improve the visitors experience as well, the team did research on the marketing approach of Espai Far. The team had an interview with Mar Sanchez, the director of Espai Far about the actual situation of Espai Far. Besides that, the team also took interviews with other museums as well to compare their strategies with Espai Far's.

- **Improve the interactivity in the museum:**

Interactivity in the museum is also a part of the user experience, that's why the team invented some interactive ideas for Espai Far. These ideas can be found in chapter 6.2.

Key words

Espai Far	Digital tools	User experience
WordPress	Maritime	Marketing strategy
Website	Visitors	Language

Content

- 1. Introduction..... 10
- 2. General Information..... 11
 - 2.1 Background..... 11
 - 2.2 Goal 12
 - 2.3 Objectives 12
 - 2.3.1 Improving the visitors experience 12
 - 2.3.2 Marine Heritage and Vilanova i la Geltrú City History 13
 - 2.3.3 Use of digital tools..... 13
 - 2.3.4 Main question..... 13
 - 2.3.5 Sub- questions: 13
- 3. Methods 14
 - 3.1 Main research question explained 14
 - 3.2 Sub questions explained..... 14
 - 3.2.1 What is the current experience of the visitors and what are they missing?..... 14
 - 3.2.2 How can the user experience be improved?..... 14
 - 3.2.3 Which interactive technologies can be used?..... 14
 - 3.3 Instruments 14
 - 3.3.1 Survey 14
 - 3.3.2 Interview..... 14
 - 3.3.3 Desk research 15
- 4. Benchmarking..... 16
 - 4.1 Museum Interactivity 16
 - 4.2 Technological Advances in Museums..... 16
 - 4.3 Interactivity in Museums..... 18
 - 4.4 Museum Translation..... 18
 - 4.5 Audio Tours 19
 - 4.6 How Museums Increase Footfall and Visitors 20
 - 4.7 Museum Services..... 22
- 5. Current Study of Espai Far 23
 - 5.1 Questionnaire visitor experience 23
 - 5.2 Conclusions of questionnaire 27
 - 5.3 Questionnaire visitor numbers..... 28
 - 5.4 Marketing 30

5.5	Marketing strategies	31
5.5.1	Language.....	31
5.5.2	Budget	31
5.5.3	Place	32
5.5.4	Competition.....	33
5.5.5	Digital tools.....	33
5.6	Conclusions and recommendations for attacking new visitors	34
5.6.1	People nearby.....	34
5.6.2	People further away	34
5.6.3	Promotion.....	35
5.6.4	Social media.....	35
5.6.5	Schools.....	35
6.	Study on improvement of the visitor experience	36
6.1	Digital Archives.....	36
6.2	Interactivity at Espai Far	37
6.2.1	Interactive Chalk Wall.....	37
6.2.2	Weigh Station	38
6.2.3	The Wall of Fish Hooks	38
6.2.4	Interactive ideas for the garden	40
6.2.5	Scavenger Hunt	41
6.3	Digital tools.....	42
6.3.1	The effect of a digital tool	42
6.3.2	Navigation movie.....	43
6.3.3	Promotion movie.....	43
6.3.4	Survey on Google Docs.....	44
6.3.5	Panoramic pictures.....	45
6.3.6	QR-codes	47
6.3.7	Digital timeline	48
7.	Studies on new website opportunities.....	49
7.1	Color research	49
7.2	Conclusion and recommendation	50
7.3	General assessing different WordPress theme	51
7.3.1	How to choose a theme?.....	51
7.3.2	How to install new themes?.....	52
7.3.3	Information regarding the themes.....	53
7.3.4	Themes available on Wordpress.org.....	54

7.4	Considering Usability Aspects for the Current Espai Far Website.....	55
7.4.1	User Centered Design.....	55
7.4.2	Universal Design Principles.....	56
7.4.3	Universal Usability Guidelines.....	57
7.4.4	Information Architecture.....	57
7.4.5	Establishing an Appropriate Interface Design.....	58
7.4.6	Provide Orientation.....	59
7.4.7	Page Components and Interface Design.....	59
7.5	Assessing the current website.....	61
7.6	Considering usability aspects for the new website.....	64
7.6.1	Improvements in terms of usability.....	64
7.6.2	Improvements in terms of the previous site.....	64
7.7	Results & Mock-ups.....	65
7.8	Conclusion.....	72
8.	Conclusions.....	73
9.	Recommendations.....	74
	Annex A Survey visitors experience in English.....	77
	Annex B Interviews.....	79
	Interview 1 with Mar Sanchez, manager of the Espai Far museum.....	79
	Interview 2 with Mar Sanchez, manager of the Espai Far museum.....	80
	Interview 3 with Mireia Rosich, manager of Museu Balaguer.....	81
	Interview 4 with Ana Grande, manager of Museu del Ferrocarril.....	83
	Interview 4 with the tourist office of Vilanova.....	86
	Annex C Survey visitor's numbers.....	87
	Annex D Scavenger hunt.....	89
	Annex E Tranlations Museo del Mar.....	90
	Museo del Mar (spanish).....	90
	Sea Museum (English).....	92
	Musée de la Mer (French).....	94
	Zee Museum (Dutch).....	96
	Annax F Translation Museo de curiosidades maríneras Roig Toqués.....	98
	Roig Toqués (Spanish).....	98
	Museum of Maritime Curioisties- Roig Toqués (English).....	99
	Musée des curiosités maritimes (French).....	100

Museum van maritieme curiosia Roig Toqués (Dutch)	101
Annex G Espacio víctor Rojas	102
Víctor Rojas (Spanish).....	102
Victor Rojas place (English)	103
L'espace Victor Rojas (French)	104
Victor Rojas ruimte (Dutch).....	105
References.....	106

Tables and Figures

Figure 1 Visited Espai Far before?	23
Figure 2 Familiarity of the museum.	23
Figure 3 Clarity of the information	24
Figure 4 Rate the different parts	24
Figure 5 Difficulty of navigation.	24
Figure 6 Presence of an indicate route.	25
Figure 7 Requirement of additional signage.	25
Figure 8 Familiarity of bathroom facilities.	25
Figure 9 Coming back to the museum?	26
Figure 10 Improvements needed?	26
Figure 11 Worthy the entrance fee?	26
Figure 12 Telling a friend?	27
Figure 13 Visited the website?	27
Figure 2 Months	28
Figure 1 Visitors	28
Figure 16 Origin visitors.....	31
Figure 17 Guided tours.....	32
Table 1 Safety requirement	30
Table 2 improvement of visitors experiences.	36
Table 3 Different WordPress themes	51

1. Introduction

Espai Far is a museum located in Vilanova i la Geltru, Catalonia, Spain. Espai Far stands for Lighthouse space. Espai Far opened its doors July 2016. Espai Far shows the richness of Vilanova's maritime inheritance. The museum exists of three different parts with all telling their own stories about the history of Vilanova's maritime inheritance. This project is realized by a team from Escola Politècnica Superior d'Enginyeria de Vilanova i la Geltrú (EPSEVG) and consist of four students and two supervisors. The students have different backgrounds in design and engineering: industrial engineering & management, industrial design, construction engineering and interactive media.

The main goal of this project is to improve the visitors' experience. The idea is to offer in an attractive way, the content of the Espai Far in other languages, using digital tools. First of all, the team did research on Espai Far's visitors. The research was about: how many visitors, what is their origin, who is the visitor experience. The team did research on the marketing approach of Espai Far as well. The results of the different researches can be found in chapter five.

Because it doesn't require any physical space and offers many opportunities to provide more contents to visitors. At the beginning of the project all the information of the museum (texts or descriptive information about the museum object) were only available in Catalan. In collaboration with the supervisors there has been agreed on to develop at least two new digital tools. Espai Far is already using several digital tools like for instance the current webpage, audio-visual video, informative TV screen and social media. The digital tools which at least have to be created are:

- **A new webpage for Espai far:**

The actual webpage of Espai Far is a promotional webpage. To align the websites design and structure with the needs and requirements set by the Museum and its visitors, comprehensive research was done. Since contents and structure of the website strongly influence the way a website is experienced by users, special focus was put on usability and design aspects. To apply the knowledge gathered as well as to find potential errors within the current website, all the pages available for the Espai Far site were assessed. Additionally, to not only detect but also improve potential mistakes and problem. Solutions were given as well. For the museum to be able to create a website, several WordPress templates were listed and compared to each other so that the solution presented aligns with the expectations and ideas Espai Far has. The results can be found in chapter seven.

- **Promotion movie:**

Because the museum is quite young, there has been decided to create a promotion movie for Espai Far. This movie shows about the three different parts of the museum, the collaboration with schools and about other activities they organize.

The team also created four other digital tools. A navigation movie, panoramic pictures, QR-codes and a survey on GoogleDocs. Besides that, there are several interactive ideas invented for instance a scavenger hunt. The digital tools and interactive ideas can be found in chapter 6. For now, the tools are only available in English.

2. General Information

This chapter will explain the general information of this project. The methodology and the focus that will be held during this project is explained as well, like the background information about Espai Far. The goals and objectives will be discussed. Finally, the main question and sub questions will be described.

2.1 Background

Espai Far (translation: lighthouse space) is a museum that opened in July 2016 in Vilanova i la Geltru with the sole intention of preserving and divulging the city's marine heritage. The Espai Far museum is located in the facilities of Saint Christopher's Lighthouse.

The Espai Far has three exhibition spaces:

- The Sea Museum: Museu del Mar de Vilanova i la Geltru
- The Víctor Rojas space
- The Roig Toqués Sea Curiosities

The Sea Museum of Vilanova i la Geltrú. Each of the pieces displayed in that museum has its particular story. Most of them were used by fishermen and habitants in their daily activities. It is a heritage that tells us about habits and traditions, about fishing, fishermen, their trades and works, about the ships and boats, about the activities of marine people. The Sea Museum of Vilanova i la Geltrú shows the history built by all those Vilanova beach men and women that came before us. In 1978 a group of people from several spheres gathered together with the intend of creating a sea museum. With the aim of preserving the marine heritage, one year later the first commission was set up with the objective of recovering and preserving all the material that was still stored in beach houses and cabins. They started the project by gathering, storing, recovering and preserving everything that could be part of that marine legacy. That was how they started what nowadays has become the Sea Museum Collection.



Image 1 The Sea Museum



Image 2 Victor Rojas Space

The Sea "Víctor rojas", a storm-proof boat is built in 1916. This boat is one of the three boats still preserved of those used for shipwrecked rescue during 19th and beginning of 20th centuries, until quicker and lighter motorboats were used. Its functional design made it an unsinkable and self-righting boat, making it to be able to sail under extreme situations and overcome severe storms. Besides, it was a sailing and rowing boat. It was built in Barcelona by Miquel Corbeto based on the English Beeching-Peake model, the latest model of that time. Miquel Corbeto improved the design by adding some improvements into the domes, manhole covers and trapdoors, air boxes, keel, drainpipes and anchor. The boat's name was a tribute to Víctor Rojas, a Puerto Rican born in 1832 in Arecibo, who stood out for his courage in survivors' rescue. He saved close to two hundred people in Arecibo's harbour, swimming in the storms.



Figure 1 Roig Toqués sea curiosities

Sea and curiosity were the leitmotif in both Francesc Roig Toqués (Vilanova i la Geltrú 1921 – 2008) life and his Museum of Marine Curiosities. This private museum started in a small room in his family house, Mas Carolina, and it remained open to the public for more than sixty years (1943-2008). Now, it has been placed in this new space next to the beach. Francesc was a sea passionate man which make him collect all kind of marine objects each with a specific story that he passionately explained to visitors. He would kindly receive these visitors at any time of the day. His wife, Maria Raspall, was a leading figure to make the creation and continuity of that project possible.

The museum wouldn't be completed without Juanita the Carp. She was the only carp fish in the world trained to drink from a "porró" (glass wine jar with a long tapered drinking spout) and to eat from a tea-spoon. Juanita was the attraction for all the tourists and museum visitors coming from everywhere.

The museums main goal is to help visitors get a better understanding of the marine life of Vilanova and the historic fishing tradition connected to it. All the display items and information used to document the history are exhibited in the old lighthouse keeper's house – a historic building located only a couple of minutes away from Vilanova's train station.

Vilanova i la Geltru is a city in the province of Barcelona, Spain with a population of 66,000. It has the third largest port of Catalonia and attracts visitors from all over Spain. The city is currently undergoing huge expansion projects due to the increase in population in recent years. The beach is being extended and there are future plans for the redevelopment of the waterfront. The increase in population is a big reason for the need to push Espai Far Museum into the digital age so that it can gain many new visitors.

Currently all the information available in the museum is in Catalan – a language not all of the visitors are able to understand. This poses a huge problem for tourists and therefore it is the museums goal to improve communication and to make it possible for visitors to have an interesting and enjoyable stay.

2.2 Goal

The main goal is to create a good experience for visitors who come to Espai Far. The team is asked to transmit the marine heritage and history of Vilanova to the visitors of Espai Far. The team also must consider the advantages of digital tools to enrich the visit of the tourist to the museum. The project started at February 2017 and will be finished at the end of June 2017.

2.3 Objectives

2.3.1 Improving the visitors experience

The main part of the objectives is to improve the visitors experience. To know what can be expected, research should be done. Based on this research, the experience of the visitors' service will come up. First it's important to know the origin, age and condition of the visitors. Also, to know about the number of visits, how they heard about the museum, if the information is clear enough and if the navigation is good in the museum.

2.3.2 Marine Heritage and Vilanova i la Geltrú City History

Another important objective is to transmit the marine heritage and the history of Vilanova to the tourists who are visiting the Espai Far museum. This can be done by translating the most important part of the stories of the three different exhibition spaces: The Sea museum, The Víctor Rojas space and the Roig Toqués museum.

2.3.3 Use of digital tools

The implementation of digital tools is also another objective. This improve the visit of the tourist of the museum. Use of digital tools can offer more and other information and in different languages as well.

2.3.4 Main question

- How can Espai Far attract more national and international visitors into their museum.

2.3.5 Sub- questions:

- What is the current experience of the visitors and what are they missing?
- How can the user experience be improved?
- Which interactive technologies can be used?

3. Methods

This chapter describes the main research question and the sub-questions which have been set up to find solutions for Espai Far. Different methods have been used to provide answers for these questions. The main research question, the sub-research questions and the different methods the team used are explained separately in this chapter.

3.1 Main research question explained

The most important objective is to get the main research question answered. The main research question is as follows: *“How can Espai Far attract more national and international visitors into their museum?”*. The question is divided into three sub-research questions. The answers, that will be found for these sub-questions will allow the research team to answer the main question and achieve the main goal of this project.

3.2 Sub questions explained

3.2.1 What is the current experience of the visitors and what are they missing?

For providing answers to this question the team used field- and desk research. Four interviews have been taken and two surveys have been handed out. All the information is collected and analysed. The results have been put in figures to make the differences in point of view visible.

3.2.2 How can the user experience be improved?

The visitors of the museum are involved in the research to improve the user experience. It is mandatory to obtain data and opinions from the visitors about the accessibility, visibility and the overall experience of the museum. To answer this question, marketing management tools will be considered as well. Discover what people need and compare activities of the museum with other museums.

3.2.3 Which interactive technologies can be used?

Another objective is to improve the interaction of the museum before the visit. In collaboration with the supervisors there needs to be decided which information must be translated and what is allowed to put on the new webpage. The information which will be shown on the website must be attractive and a teaser to attract more visitors.

3.3 Instruments

3.3.1 Survey

A survey is a research instrument that can be answered fast by its respondents. It consists of a series of questions, often with multiple-choice, propositions and Likert scales for gathering information. The team have been made two different questionnaires to provide information about the number of visitors and the visitors experience at Espai Far.

3.3.2 Interview

An interview, is a conversation in which one or more persons are questioned by one or more interviewers. It is a method of to gain systematic knowledge of the person who has been interviewed. For this report, there have been taken four interviews with different instructions, to gain information about specific needs, marketing strategies and importation like competition or collaboration between different authorities.

3.3.3 Desk research

During the research, there has been spend a lot of time on desk research. First, all the information is gathered and collected together. With this information analyses, had been set up processed. The digital tools are also a produced during the desk research.

4. Benchmarking

This section will discuss the potential use of technologies in Espai Far. These technologies will be assessed by researching technologies in other museums around the world. It is standard practice today to have some technological applications to enhance your exhibition space and content. Many of these technologies rely on a fast internet connection although some interactive mediums can be made for offline purposes. Espai Far currently has a large touch screen in the hallway displaying information about the museum, the website and a link to the Vilanova i la Geltru web page, the internet connection is a little inadequate for a nice clean fast response interface.

This section will look at possible interactive technologies Espai Far could apply to their business model in the future. Technology is an investment and can be quite pricy to set up an interactive media exhibit. With Espai Far having a minimal and non-existing budget many of these comparisons are unachievable for now, although with future investments and some fund raising Espai Far could apply any if not these technologies to the 3 museum spaces. A detailed list of possible interactive design solutions has also been added, these design solutions are both interactive and inexpensive.

4.1 Museum Interactivity

With advances in technology and the world we live in today, museum visitors have come to expect a high level of interactivity in museum exhibitions, especially non-art exhibitions. Although both children and adults are drawn to these interactive's and make use of them, they tend to be thought of as child-oriented, and visitors take the presence of interactive's in exhibitions as an indication that the museum welcomes and caters to children.

The possibilities for interactives are so open-ended that their conceptualization and design has not been standardized in practice. Relatively few museum specialists, exhibit departments or contract designers have extensive experience in producing effective interactive's. (Institution, 2002)
Interactive multimedia enables communication between the multimedia system and its user; the user controls the sequence and presentation of information.

Exhibitions often include supplementary interpretive material to provide information about objects, works of art, or artefacts that is not apparent from their visual appearance. Multimedia interpretive systems can provide a broader range of information about the themes of an exhibition, and enhance visitors' experience.

4.2 Technological Advances in Museums

Museums across the world are realizing that they need to change the way visitors experience museums in order to remain relevant in today's technological world. Museums are now using up to date modern technologies to improve the overall experience of museums, people can now interact with museum exhibits and other elements of the museum through these devices.

Museums are now using state of the art interactive technology such, augmented reality, virtual reality and image recognition.

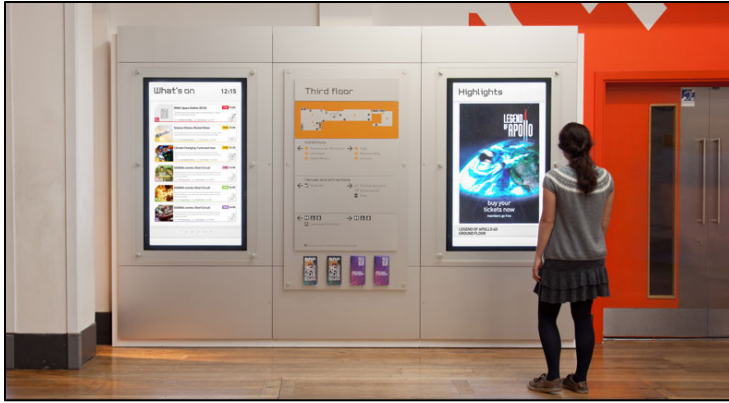


Image 3 London Science Museum 2017

Virtual Reality (VR) typically refers to computer technologies that use virtual reality headsets to generate the realistic images, sounds and other sensations that replicate a real environment or create an imaginary setting.

This technology has already reached the level of maturity allowing it to be introduced into real life applications such as medicine, education and cultural heritage, combining virtual

reality with video processing and computer techniques.

Virtual Reality (VR) technology has already reached the level of maturity allowing it to be introduced into real life applications such as medicine, education and cultural heritage.

By combining Virtual Reality with video processing and computer vision techniques, Augmented Reality systems offer a natural view of real scenes enriched with virtual objects. V.R and A.R are promising technologies that can have wide impact on many domains also those not commonly associated with computer technologies.

One of such domains is cultural heritage. Most museums do not have the space and resources required to exhibit their whole collections, therefore this could be a considered design approach towards the Espai Far project.



Image 4 Augmented Reality Learning in Museums, dmlcentral.net

Augmented Reality (AR) is a live direct or indirect view of a physical, real-world environment whose elements are augmented or supplemented by computer-generated sensory input such as sound, video, graphics or GPS data.

One of the latest examples is an exhibit called "Ultimate Dinosaurs" that opened at the Royal Ontario Museum in Toronto earlier this summer.

It uses augmented reality to add flesh to the bones of dinosaurs and lets them move around. In some cases, you can use an app on your smartphone to make beasts pop out of markers around the exhibit, including on the floor; in others you can use iPads provided by the museum to turn fossils into fleshed-out creatures. And along the walls are animated projections of dinosaurs that also are interactive. With the help of the X-BOX Kinect 3-D camera, their eyes follow your every move. (Reiland, 2012)



Image 5 Augmented Reality, Ultimate Dinosaur, Ontario Museum 2017

4.3 Interactivity in Museums

Interactive Mobile museums and outdoor exhibitions in unexpected places are popping up all over the world in a bid to find new ways to meet their patrons and engage young adults.

This relatively new trend has been driven by various forms of social media such as Facebook and Twitter which facilitate communications with masses of 'followers', combined with long-running traditions of performance art, virtual reality and a variety of cultural fusions in public places.

Interactive multimedia enables communication between the multimedia system and its user, the user controls the sequence and presentation of information. Exhibitions often include supplementary interpretive material to provide information about objects, works of art, or artefacts that is not apparent from their visual appearance. Multimedia interpretive systems can provide a broader range of information about the themes of an exhibition, and enhance visitors' experience. (Shrapnel, 2012)

4.4 Museum Translation

The popular approach to translating museums is by audio tours. An audio tour or audio guide provides a recorded spoken commentary, normally through a handheld device, to a visitor attraction such as a museum. It provides background, context, and information on the things being viewed. Audio guides are often in multilingual versions and can be made available in different ways.



Image 6 Orpheogroup Museums Translation Solutions

A multimedia electronic guide is a device specially designed to provide audio, visual or textual content to museum visitors with or without user interaction and in one's native language. It may also provide alternative content corresponding to different personal preferences. It may include accessories such as headphones, a digital pen and displays with LEDs or LCD screens. These smart guides may be operated to supply content in different languages and accents, with different voice alternatives like Man, Woman, Child, Native Speaker, Tv Host and so on.

Other ways museums can reach a multilingual audience:

- Signage translation
- Website translation
- Art and artefact description translation
- Guidebook translation
- Menu translation
- Press release translation
- Cultural consulting
- Audio tours in multiple languages
- Live guided tour interpretation

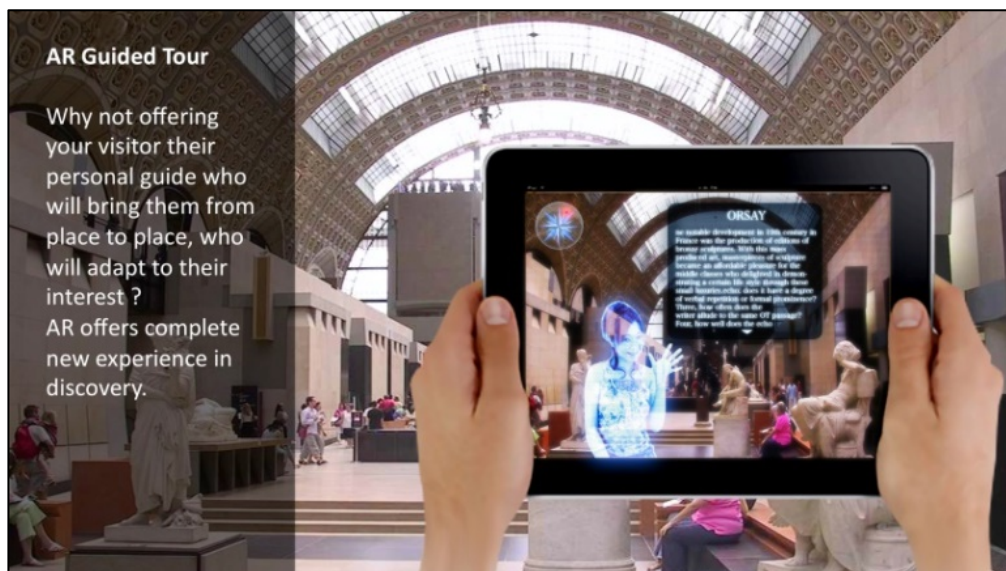


Image 7 Agillie Services, Museum Augmented Reality 2017

4.5 Audio Tours

An audio tour or audio guide provides a recorded spoken commentary, normally through a handheld device, to a visitor attraction such as a museum. It provides background, context, and information on the things being viewed. Audio guides are often in multilingual versions and can be made available in different ways.

A multimedia electronic guide is a device specially designed to provide audio, visual or textual content to museum visitors with or without user interaction. It may also provide alternative content corresponding to different personal preferences. It may include accessories such as headphones,

a digital pen and displays with LEDs or LCD screens. These smart guides may be operated to supply content in different languages and accents, with different voice alternatives like (Man/Woman/Child /Native Speaker/TV Speaker)

They can be operated in several ways:

- Touch/push buttoned systems will be operated by the visitor. Visitor will enter the code assigned to the object to the electronic museum guide and the related content is provided.
- Location aware systems operate automatically. They sense the location by several alternative technologies and provide the related content. If the sensing area is not narrow.
- Enough to detect every different object then the visitor will enter or select the content he or she wants. Location aware systems provide better quality tours to disabled people.
- Line of Sight Aware Systems will automatically operate. They sense the location and the target object and provides the related content. These systems may include an artificial intelligence that will measure the visitor aims and interest areas and may provide shallower or deeper information for the object. These systems may need special technologies for target detection.

4.6 How Museums Increase Footfall and Visitors

There are several techniques museums have embodied to enhance their foot fall and over all visitations.

- **Pre – Visit** – The museum visit starts before a visitor walks into the museum. The visitor’s experience starts with a “pre-visit” including social media, online museum information and online communities all building to a paid museum visit.
- **Brand First** – We each choose our brands and those brands need to be built for a specific audience. Museums have been late to building a brand, but creating a museum brand is part of creating community. Often museums try to include everyone, It is believed it is better to build a strong community audience and build from the community base, both online and in-person.
- **Local First** – Local community needs to be the first museum priority, then moving onto tourism, then become a destination. Part of thinking local first is becoming a local community resource.
- **“Museuming** – The experience of visiting a museum or multiple museums. Museums are social by nature, often visitors go to museums to see and be seen, it is part of the experience. When people “museum” they expect a certain level of treatment and an elevation of their experience.
- **Meet the Visitor** – Understand what your audience wants and consistently deliver. Social media is developing into a “community building” tool for museums. Many museums are using social media to develop their audience both online and in-person.

- **Partnering** – Museums are creating strategic partnerships to fund museum programming. Seek partnerships with for profits and non profits to drive attendance. Some museums are creating multi-museum passes to drive attendance between museums. Look for other revenue streams including retail, restaurants and consulting for other organizations.
- **Ladder Up** – Give visitors a clear path of interaction with the museum, an example: social media, reading the museum’s blog, participating in online discussions, an in-person visit, event participation, museum membership, museum donation, volunteering at the museum and becoming a museum committee member. (Whallimer, 2014)



Image 8 Entrance Line at Solomon R Guggenheim Museum, New York

Planning for People in Museum Exhibitions is a book, written by Kathleen McLean and published by the Association of Science Technology Centers in 1993. It is an overview of the exhibit-making process, with special emphasis on the needs of visitors.

Chapter 6 is devoted to “Participatory and Interactive Exhibits.” McLean makes distinctions among the terms “interactive” and “hands-on” (i.e., allows touch but is not necessarily interactive). “Interactive exhibits,” she writes, “are those in which visitors can conduct activities, gather evidence, select options, form conclusions, test skills, provide input, and actually alter a situation based on input.” She notes that interactive exhibits began as early as 1889.

In discussing the planning process for interactive exhibits, McLean emphasizes the following:

- Being attentive to all aspects of the visitor’s experience.
- Having a clear concept.
- Devising an activity that reinforces the concept.
- Providing physical cues.
- Offering clear directions, precise activities, and understandable results.
- Supplying adequate feedback to the visitor who uses the interactive.
- Iterative testing of mock-ups and prototypes.
- Designing for ease of maintenance and repair.
- Incorporating clear environmental signals.

4.7 Museum Services

Here is a list of services Espai Far could avail to the public:

1. Personal Tour Guide €10 for 30 min's, this can provide a more detailed, informative visit to the museum leaving the visitors very knowledgeable.
2. Device Charging Station, as in many museums these days provide the visitor with a safe and secure way of charging their devices, from mobiles, tablets and Laptops.
3. Wedding Photography – Allow newlyweds to take photos in the grounds of Espai Far, the light house, sea and surrounding areas create a nice setting for some wedding pictures. Museums all over the world are taking advantage of this market. Nora head Lighthouse located in Australia charges in excess of €300 for a day at the museum. Mondays and Tuesday Espai far is closed. This could help generate extra income for the museum.
4. Kids Birthday Parties – An excellent location, A sea museum. Located close to the beach and the museum offers ample outdoor space for seating as well as themed related games. The Los Angeles History Museum charges €680 for a kids' birthday, far in excess of what should be charged in relation to Espai Far and Vilanova, but regardless this is a service that could be provided and proven successful worldwide.



Image 9 Phone charging station

5. Current Study of Espai Far

Chapter five describes the different researches which have been done for Espai Far. First the questionnaire about the visitor's experience is shown and explained. The team also did some research about the number of visitors in the past and about the country's they came from. Finally, there has been research done about the marketing activities of the museum. From all the results of the different researches there have been made up conclusions and recommendations.

5.1 Questionnaire visitor experience

To gain more information about the visitors experience, the team decided to provide a survey, with questions about what the individual visitors think of Espai Far. The survey is part of the research to improve the interaction between the museum and the visitors. With the results of the survey the team can reflect on the current situation and consider improvements and new opportunities for Espai Far. The survey is given out at the night of the museum, this is a one-night thing once a year, which all the museums in the province of Barcelona take part of. The night of the museum took place at the 20th of May 2017, from 18h00 till 00h00. The night attracted national and international visitors. The survey was available in Catalan, Spanish and English. The questions that have been drawn up in this survey are general questions about Espai Far itself and about the three different parts at the museum. The total number of respondents are 20 individual visitors. The survey in Catalan, Spanish and English can be found in Annex A, page 80

Question 1: How many times have you been to the Espai Far museum?

45% of the respondents indicated that their visit to Espai Far at the night of the museum has been for the first time. In addition, the first 20% indicated that this has been their second visit to the museum, the second 20% indicates that they visited the museum already more than three times. The remaining 15% says to have visited for three times now. The visit of the museum and the variation of the visit is well distributed.

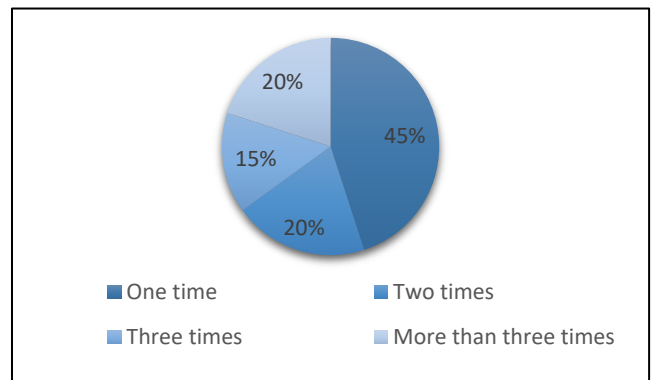


Figure 1 Visited Espai Far before?

Question 2: How did you know about the museum?

35% of respondents indicated to know the museum through remain information, like the university's, other schools and cafés. In addition, 25% of the surveyed visitors said to know the museum by promotion. Promotion is done by the council of Vilanova. For example, the night of the museum is hosted by the council. There are also various activities organized by the museum for local schools and students. The other 25% indicates they know the museum from a friend. This is a positive thing for Espai Far, because of this, the museum left a good impression by visitors and they will spread the word. The remaining 15% indicates to know Espai Far through the newspaper or through social media. This is relatively a few because through these two tools many people can be reached.

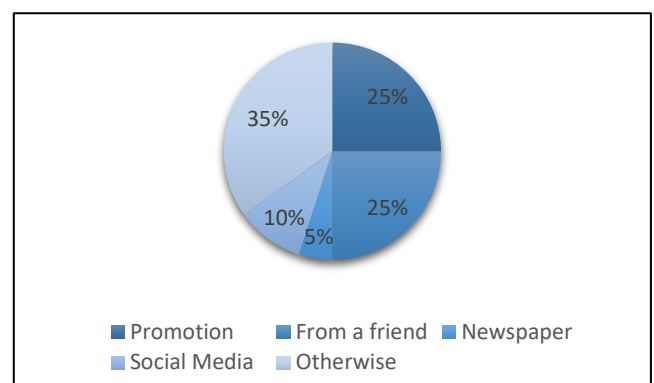


Figure 2 Familiarity of the museum.

Positive reactions:

A friend of mine was very enthusiastic about the museum.

Question 3: Was all the information clear in the museum?

40% of the visitors indicated to find all the information that is given in Espai Far clearly and totally understandable. Probably the most of Espai Far’s visitors are coming from the region of Catalonia and speak Catalan, because what is already been mentioned before all the information at Espai Far is given in Catalan. 15% of the visitors indicate that the information was not understandable. This are international tourists or Spanish tourists who can’t understand Catalan at all. The other 45% indicates that they understand the information for some parts. This are visitors from Spain or France who can speak or understand a little bit of the Catalan language.

Positive reactions:

Carp Juanita, what an amazing story.

Negative reactions: Unfortunate all the information was in Catalan, so we didn’t understand any.

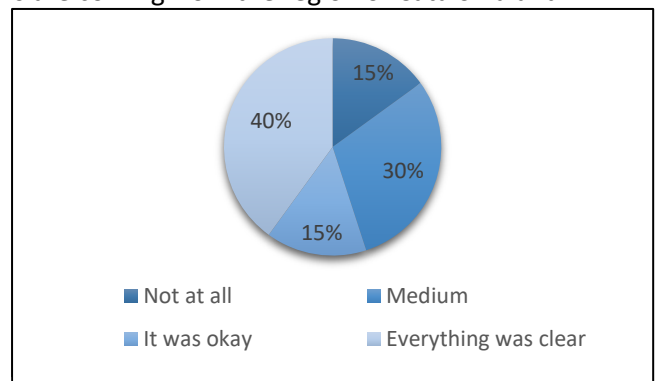


Figure 3 Clarity of the information

Question 4: Please rate the different parts of the museum (1 interesting, 2 very interesting, 3 most interesting).

The visitors were asked to rate the different parts of the museum. The rank was one till three. Victor Rojas came out as the most interesting museum with 67 points. The second most interesting museum according to the visitors is Museu del Mar. The last option is the boat of Roig Toques.

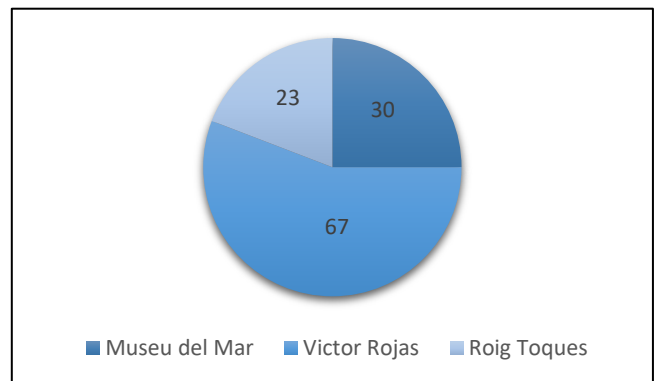


Figure 4 Rate the different parts.

Question 5: How easy was it to navigate within the museums?

The results out of this question are positive, 40% of the respondents indicates that to navigate in the museum was very easy. 35% indicates that it was not hard to navigate and that they didn’t have to search for parts, buildings or objects. The remain 25% indicates that they found their way, but that there is room for improvement, like a map where all the different parts are located on, or something especially for little kids, it’s harder for them to navigate on their own.

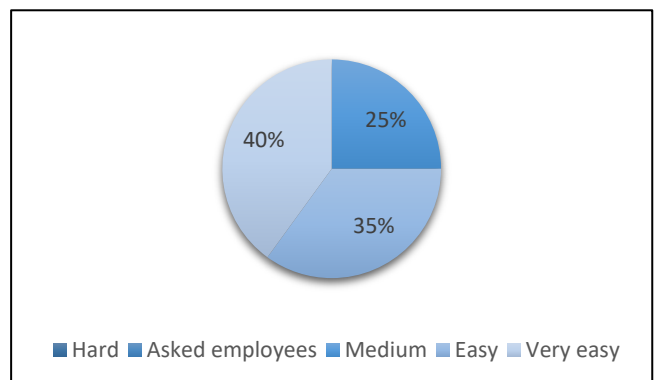


Figure 5 Difficulty of navigation.

Question 6: Was there an indicate route?

75% of the visitors indicates that there was no indicate route through the museum. This became clear as well in question 4, although the way to navigate in the museum was easy the visitors advised to create a map or anything of the area.

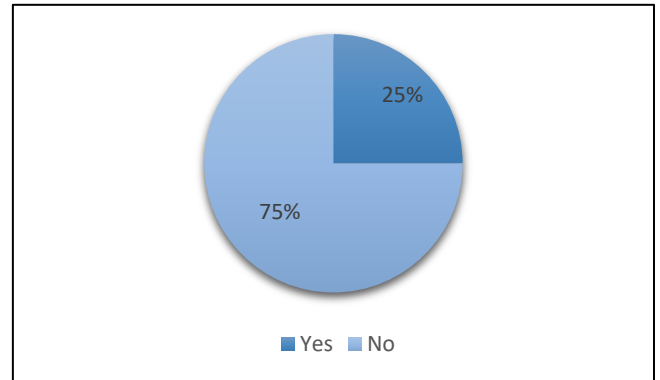


Figure 6 Presence of an indicate route.

Question 7: Do you think additional signage is needed in the museum?

Although the museum is very small, 65% of the visitors indicates and advices that an additional signage or plan is a must have for the museum. With an indication route the way in the museum can be walked in the right order. Only 35% indicates that a route indicator is not necessary, and the route can easily be found.

Negative reactions:

Although it's easy to navigate in the museum, it's better to have a map which indicates the most interested pieces.

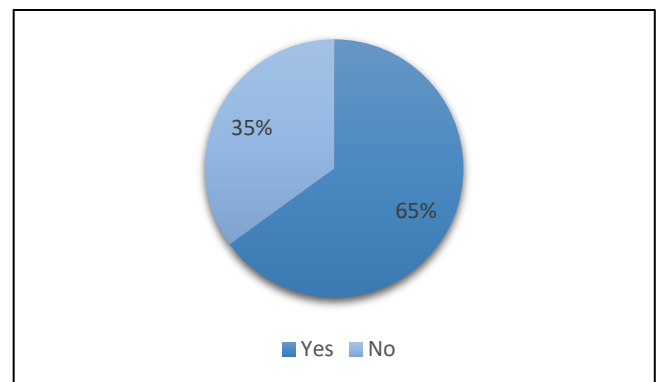


Figure 7 Requirement of additional signage.

Question 8: Did you know Espai Far had bathroom facilities?

60% of the surveyed people indicates not to know where of that there are any toilet facilities at Espai Far. This can result out of a lack of a map of the area. There are no signage's as well of the toilet facilities. The toilet facilities of Espai Far are not in one of the main buildings, this could be a reason that the visitors do not know of the existence.

Negative reactions:

No, we had to ask an employee.

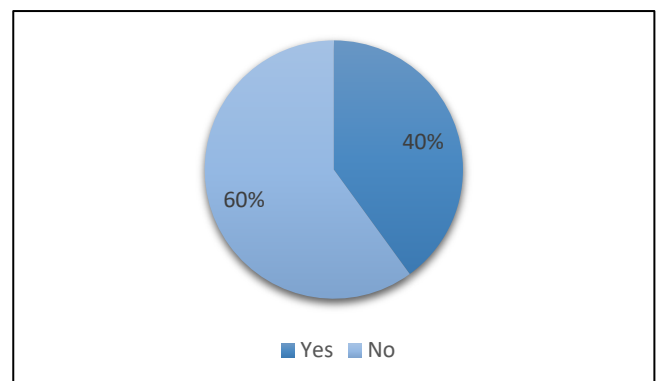


Figure 8 Familiarity of bathroom facilities.

Question 9: Do you think you will come back to the museum?

40% of the visitors mentioned not to come back to the museum. Tourists who are in Vilanova for just for once for holidays or business trips. A little part indicated as well that the museum was nice for once, but not worth it to come back, because a lack of interest or amusement.

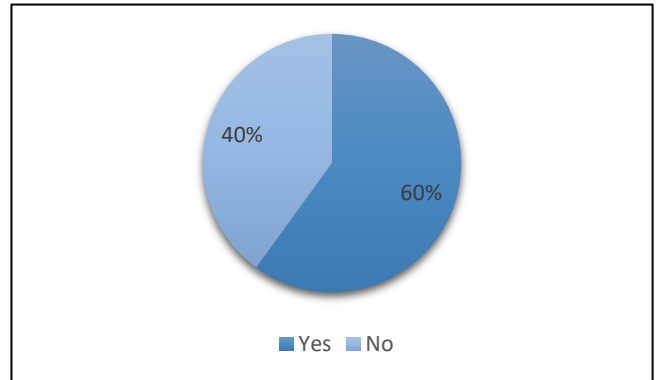


Figure 9 Coming back to the museum?

Question 10: Are there any improvements needed at the museum?

Although 60% of the visitors indicated that Espai Far don't need any improvements the remain 40% indicates that the museum can improve. Espai Far has a big garden which can be used for different activities, for example like music concerts.

*Positive reactions:
They can use their big garden for music events
just like tonight!*

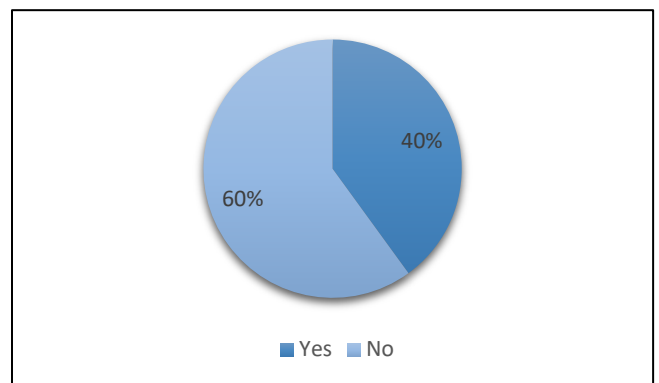


Figure 10 Improvements needed?

Question 11: Was Espai Far worth the entrance fee?

80% of the people indicates that the entrance fee is fair to pay to entrance Espai Far and that's worth the money. The entrance price is € 4,- for adults, and € 2,- for children until 11 years old and students. The other 20% indicates that it, not worth the entrance fee. Some of the respondents find it too much money, and some even find that Espai Far can raise the price.

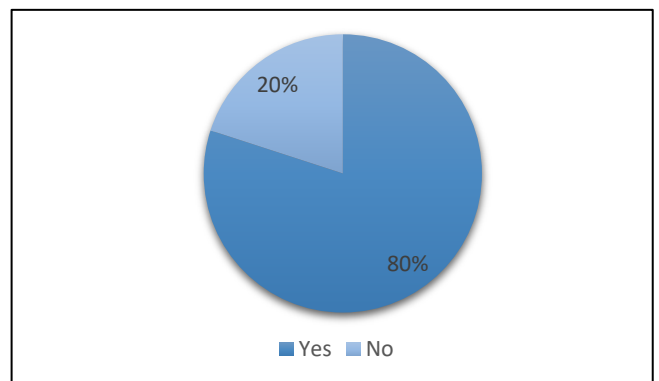


Figure 11 Worthy the entrance fee?

Question 12: Will you be telling a friend about Espai far?

A majority of 85% indicates to tell about the museum to friends. This is a positive point of view for Espai Far very positive, because in this also a way promotion and publicity. This question shows that the museum leaves an impression on its visitors.

Positive reactions:

Yes, for sure! It's nice to know something about the history of Vilanova's maritime now.

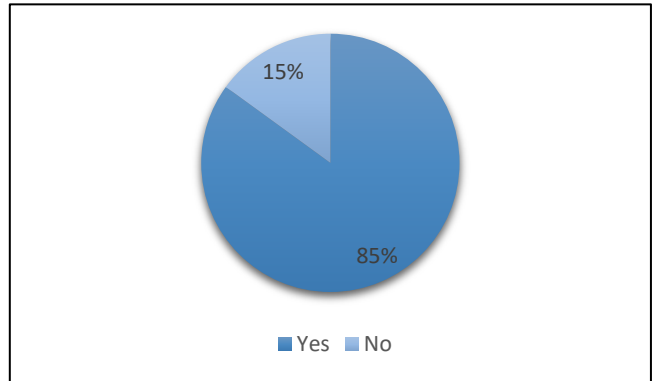


Figure 12 Telling a friend?

Question 13: Have you visited the Espai Far website?

70% of the people indicates that they have never visited the website of Espai Far before. Espai Far can respond on this because this is a way as well to promote the museum and put advertisements on their webpage. They can promote their website with links on social media or folders. The website can be used as introduction to the museum. They can tell in brief about all their collections and pieces that are exhibit.

Negative reactions:

Yes, but there is not much information about their collection

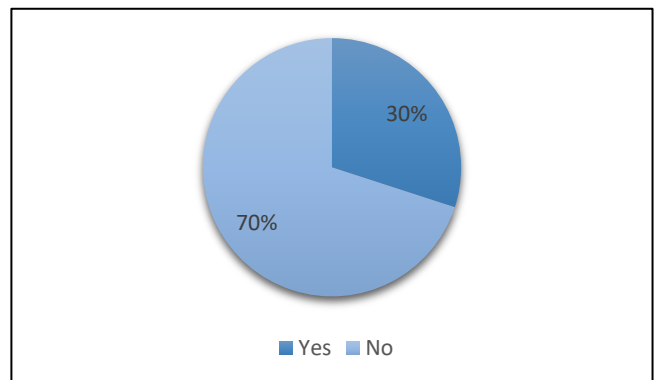


Figure 13 Visited the website?

5.2 Conclusions of questionnaire

The results advanced from the survey are generally positive. For some questions, there is room for improvement for Espai Far. Espai Far can put more focus on (social) media because here, however, only 15% replied to know Espai Far by (social) media. Although most of the visitors indicated to understand all the information are, there are still opportunities for Espai Far to translate the most important information into multiple languages. In accordance with the supervisors there has been decided to translate the most important information into Spanish, English, French and Dutch. Currently, there is no indicate route at Espai Far, this could be easily made with arrows on the floor or with indicator signs. The respondents have also indicated that Espai Far could organise more activities the garden for example events as concerts or theatre plays.

5.3 Questionnaire visitor numbers

Visitors Espai Far							
	August '16	September '16	October '16	November '16	December '16	January '17	Total
Adults	90	25	28	7	21	9	180
4 - 11 years old	31	13	16	1	4	7	72
Students	11	23	11	0	6	4	55
Library	132	52	26	22	17	17	266
Seniors +65 years old	156	78	61	22	18	27	362
Unemployed	5	0	0	1	1	1	8
Large families	20	3	13	0	0	0	36
Young Card	4	0	1	2	0	0	7
Association AMM	18	6	2	0	5	0	31
Association CJ	8	4	0	0	0	0	12
> 3 years	32	16	10	3	3	5	69
Others	25	220	176	2	211	2	636
Teachers	0	0	5	1	11	12	29
PEA	0	0	239	325	45	34	643
Total	532	440	588	386	342	118	
					Total visitors	2406	

Table 1 Visitors Espai Far from August until January



Figure 15 Visitors

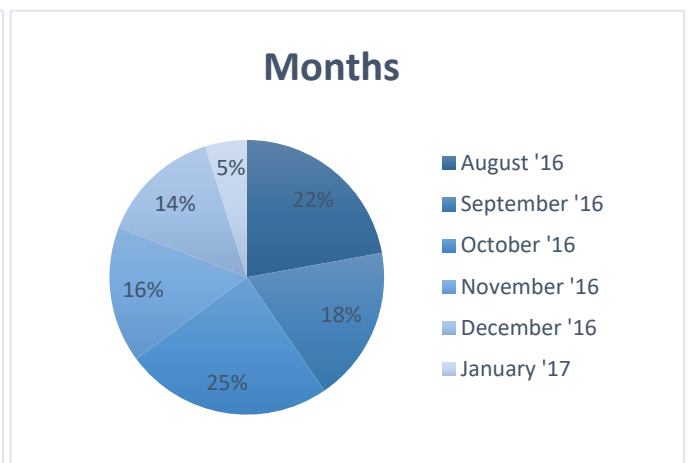


Figure 14 Months

From August 2016 until January 2017 the museum received 2406 visitors. The month October had the most visitors (588), after this the month August (533) and then September (440), December (342) and January (118).

The biggest group of visitors in October are PEA visitors. PEA stands for Programa d'Animació Educativa. The museum offers in collaboration with a company, activities for school, public institutions and complementary training for students like music, culture, sports, science and technology. Because of the heritage of the Espai Far museum, it's a good place to learn about the history of the Vilanova maritime history. This is the reason why the museum is so popular by education institutes. In the month august there were no PEA visitors. This is due to the fact that in august the schools are closed and the children and teachers have holidays. Also in the months December and January, there are less

PEA visitors. This is due to the fact that there are exams on the schools and two weeks of Christmas holiday.

The second biggest group of visitors are other people with occasional promotion, like culture associations. The museum organizes a lot of events to attract these people, an example is sponsor lectures of people who are passionate by the sea and ships. The museum is also attractive by elderly people and adults, because of the heritage of the museum. Elderly people who are visiting the museum are going back in time and thinking about the pass and how is was at that moment.

The museum is not so popular by students and children. If they are coming to visit the museum, they are coming with the immediate family. There is a different between large families and the immediate family. Immediate family means only mother, father and children or stepfamily. Large families are more extensive like grandmother, grandfather, aunts and uncles. The museum is an attraction for large families, there were 36 large families visiting the museum during these six months.

The museum offers reduction to students, elderly people, unemployed people, large families and student with a Young Card and a library card. Also the museum gives other occasional promotions, like free guided days, night of the museum, workshops for children. For the association AMM (Museum of the Sea Association, the association that has the property of the collection of objects about the sea heritage of the city), the association CJ (Roig Toques Museum Association) and teachers, the entrance is free.

Origin visitors					
	October '16	November '16	December '16	January '17	Total
Vilanova Area	300	19	64	24	407
Garraf	0	0	0	2	2
Catalonia	150	24	43	13	230
Spain	20	10	7	0	37
Franc	10	3	3	0	16
UK	0	5	2	2	9
Germany	6	2	3	3	14
Other	0	3	5	2	10
Total	486	66	127	46	
				Total visitors	725

Table 2 Origin visitors

More than the half of the visitors during the months October, November, December and January were from Vilanova i la Geltrú. The second biggest group was from the region Catalonia. Only 37 people were from Spain. And 52 visitors didn't speak Catalan or Spanish. During these months, the biggest visitors group of another country was from Franc. If the museum extends the information in other languages, they could attract more foreign people.

5.4 Marketing

After one year of opening the museum is had 2000 – 3000 visitors in the summer and 300 – 400 visitors in the winter. The next goal of this museum is to become well-known and to attract more visitors. If you compare the visitors of the other museums in Vilanova, is it possible to accomplish this goal. For example, the Museu del Ferrocarril has 33 000 visitors a year and the Victor Balaguer Museum has 15 000 visitors a year. The heritage of the Espai Far Museum is even appealing as the heritage of the other museums in Vilanova. The museum needs to increase their visitors. First they have to address themselves to the habitants of Vilanova, Garraf, Barcelona and Catalonia. After this target group they can focus on the tourist; national (Spanish) and international visitors.

Because of the little space in the museum, it's not possible to attract more visitors than can be handled. In the summer there are around 20 visitors a day. The maximum visitors of the museum are in total 196 persons at the same moment, 72 in the Museum of the Sea, 73 in the Victor Rojas space and 50 in the Roig Toques Museum. For safety they cannot cross these numbers. In general, the safety rule for events are set on 2 persons per square metre. If the persons are moving and queuing, the safety rule is set at 4 persons per square metre and if the people are only standing it's 4,7 people per square metre. On image 1 is the influence of the crowd density and flow rate given. (Still, 2014)

	Square meters	Safety	Maximum capacity	Satisfy requirement
Museum of the Sea	178,56	2	72	357,12
Victor Rojas	313,43	2	73	626,86
Roig Toques	114,4	2	50	228,8

Table 1 Safety requirement

The museum satisfies the safety requirements. There is a big difference between the maximum persons and the satisfy requirements. This is due to the fact that there are a lot material and items also on the surface and this increase the surface where the visitors could stand on.

Because the museum has a good heritage, what is very important for the Catalan culture, it's possible that after 5 years the amount should be expand. But there is place for improvement to increase these numbers. In this paragraph is explained the marketing strategy of the museum and possible solutions or recommendations for the staff of the museum.

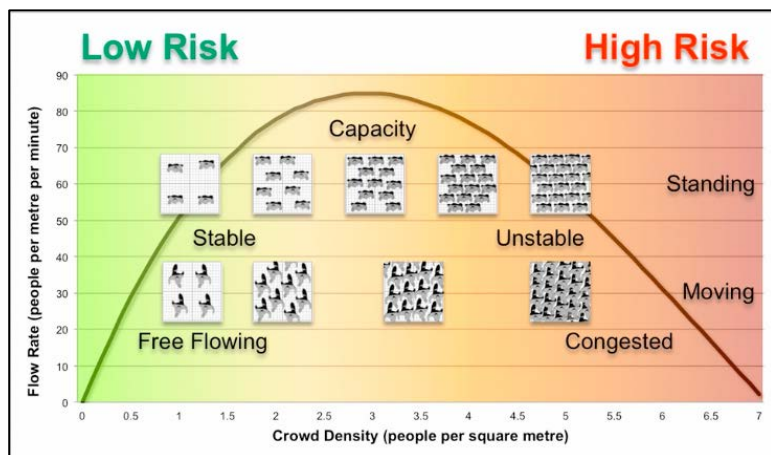


Image 10 The influence of the crowd density and flow rate

5.5 Marketing strategies

5.5.1 Language

Because the museum is placed in Vilanova, a city in Catalonia, all the information is in Catalan. With only this language the museum can't attract visitors who are speaking another language. At this moment there only target group are Catalan people. If they want to attract foreign people, the museum has to translate all the information they offer. This is also written down in the guestbook of the museum. A lot of visitors did write that the museum is very nice and good but that it's too bad that the only language is Catalan. In the statistics is listed that the most visitors were from Vilanova (56%). The second biggest group were the people of Catalonia (32%). Because in the area of Catalonia almost every Catalan could speak Spanish. The next step of the museum should be translating everything in Spanish. Then they could attract all the national tourist because they have only 5% Spanish visitors. And because Vilanova is a city with a harbour and a lot of Spanish tourist, it's important to involve the Spanish language. After the Spanish translation they most important is the English version. After this they could translate it in French, Italian, Dutch, German and other languages.

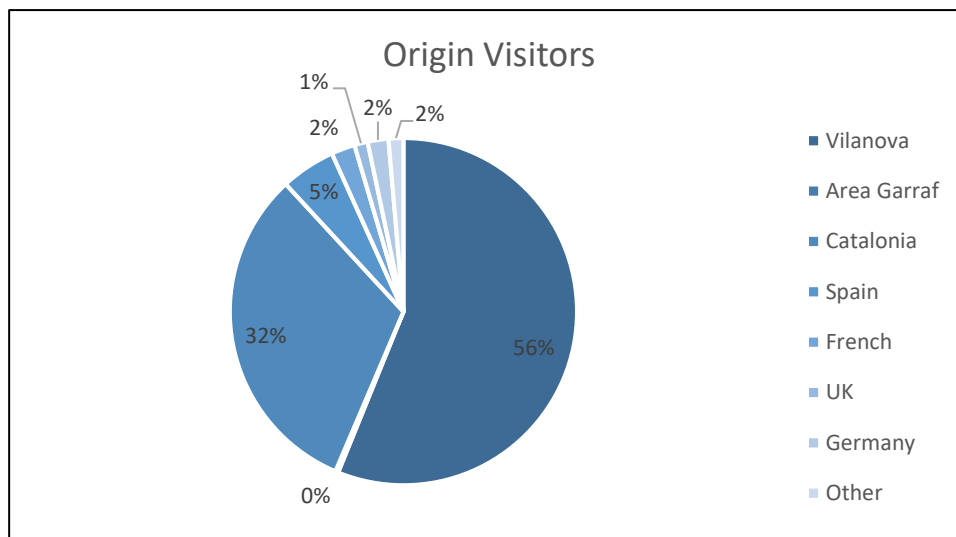


Figure 16 Origin visitors

It's not only which language but also what has to be translated. First of all, the website, because tourists are looking for the information on the website or social media like: the address, the opening hours, telephone number and an e-mail address. The next step is to translate the documentation of the museum. Then the brochures are very important to translate because then they could take it home and read it later and maybe even come back another time. Also if there are videos, this could also be translated or subtitled.

5.5.2 Budget

The museum Espai Far is part of the council of Vilanova and get a lot their resources of the council. Because there are more museums in Vilanova, they don't get a lot of resources.

There is no budget to put on a marketing team. Sometimes the museum gets some grants (subvention) from the Generalitat de Catalunya or Diputacio de Barcelona for some specific topics as: restoration of objects or accessibility.

To collect more money, they can appeal on crowdfunding. This is an emerging source of financing involving. This is open to the public via the internet. This could not always be the whole solution but maybe a part of the solution. Crowdfunding finance project are through donations, monetary

contributions in exchange for a reward, product pre-ordering, lending or investment. All the information of crowd funding can be found on the website of on-the-move. (On the move, 2015) (Spain, sd) (Sourd)

Another strategy to finance the museum is searching for national financial assistance. There are plenty of financial assistance available in Spain, via the European Union and at national, regional, provincial and local level. Because it's a difficult process, approach someone who is familiar with this procedure. (Landed, sd)

5.5.3 Place

The problem of Vilanova is that the train rail the city divides in two parts. The museum is not located in the city but next to the Far Beach. This is a clear touristic point in the Vilanova I la Geltru city. Vilanova is a Mediterranean town where tourism, commerce, culture, gastronomy and leisure come together. Vilanova has a special website for tourist. The council of Vilanova appoint the tourist office to inform the tourists about Vilanova. There is a tourist office near to the beach and a tourist information point La Botiga in the city centre. The tourist office helps the tourists to plan their trips in the region of Garraf, Barcelona and Catalonia. The information point helps the visitors with the touristic information about the city and helps the tourists to purchase some souvenirs. Vilanova offers a touristic guided plan where the tourists can enjoy a walk around the city.

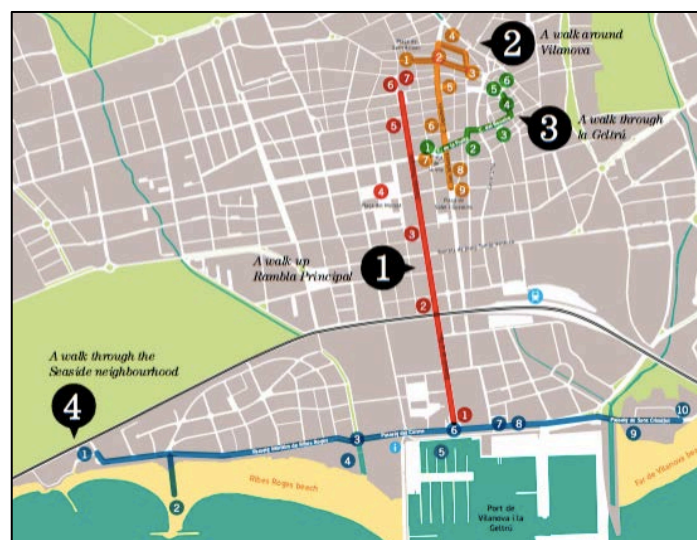


Figure 17 Guided tours

The touristic website is in Catalan, Spanish, English and French. On this website, the tourists can find everything about the beaches and sea, festivals, shopping, nightlife, restaurants, bars and accommodation of Vilanova. On the website they put every day new news. Also the website offers an agenda, so every visitor can see what kind of events are happening in Vilanova.

The marina of Vilanova is one of the main ports in Catalonia. It has a Yacht Club and is the only marine in the western Mediterranean with moorings and exclusive services for large-scale crafts and yachts of different sizes and proportions. Vilanova has a second website for the nautical tourist. They can book in one click a boat, kayak, surfing, snorkling, horse-riding and a lot more activities. (nautica, sd)

They offer also 3 different tour guides brochures, they are all in different languages like Catalan, Spanish, English and French. In the touristic office the visitors can find all the brochures of all the activities of Vilanova and further away. The most tourist are families and seniors. The only marketing of the museums and Espai Far specifically, is the common ticket of 10 euros and the brochures in the

touristic office. The common ticket is very young, only 20 days. In these 20 days, the touristic office sold only 4 tickets. It's too early to say if the ticket is a success or not. (Vilanova, sd)

Vilanova reaches also for small and mid-sized groups to hold all manner of meetings, incentives, conferences and exhibitions because of his proximity to Barcelona. The city is in the possession of an excellent network of transportation alternatives, technology-equipped facilities and complete offer of leisure activities that allows every type of professional and academic events from across Europe and beyond. To promote the culture in Vilanova, they could inform the people of the small and mid-sized group about the museums, culture and all the others stuff by giving them brochures or sending them e-mails before they are coming to the city.

Vilanova has also the Polytechnic University of Catalonia and Néapolis, an innovation agency for design, technology and entrepreneurship. On top of this, Vilanova is easily accessible via car, bus, rail or plane. The city is a safe and easy place to walk or bike and has a reliable public transportation.

Vilanova has a future management plan made in July 2016 and is about the marketing of 2017 until 2020. The only negative thing is that the plan is in Catalan. (Econòmica., 2016)

5.5.4 Competition

Because Vilanova has a good connection with Barcelona and Sitges, it's could be that visitors choose for museums in other cities. But these cities are not comparable to each other, every city has his own charm. Also there are 7 museums in Vilanova. The museum has a lot of competition from Barcelona but also from Vilanova itself. The museum has to differentiate from the other museums. The main thing for Espai far to stand out is with his singularities like the curiosities, Victor Rojas, Roig Toques, the garden with the view on the sea, the beach near to the museum, the lighthouse, the fishing stories and all the other thing. They have to promote these things on the webpage, in brochures or on the radio/TV/journal.

In Barcelona there is also a maritime museum. The webpage of this museum is only in Catalan and Spanish. In the museum they work with audio guides in Catalan, Spanish, English, French, Italian, Russian and Chinese. On the walls they have the information written in Catalan, Spanish and English. The folders are in Catalan, Spanish, English and French. This maritime museum of Barcelona works also with social media: Facebook, Twitter, Instagram, Blog, LinkedIn, YouTube, Flickr, SlideShare.

The maritime museum of Vilanova works together with Xarxa de Museus Marítimes de la Costa Catalana. This is a network of maritime museums where every museum can put their information on. They put the Espai Far's activities on the agenda of de Xarxa de Museus Marítims de la Costa Catalana.

5.5.5 Digital tools

At the moment there is a problem in the museum with the digital tools. First of all, there is no Wi-Fi available in the museum. There is only a computer who is connected to a Lan-cable. There is only internet for the staff of the museum. This is a good thing because the staff can outreach to new information at that moment for the museum. This is very important because the museum is also an information point for tourists. The team of Espai Far is formed by three people, two of them are also working in matters of heritage for the city, not only for the museum. The other one, Mar Sanchez, also the supervisor of this project, is the team leader/director of the museum. Because of that little staff there is no need for intranet.

Because of the Wi-Fi problem it's not possible to work with an app, installed on the phone or tablet, that could provide the visitors of more information and pictures. This could be efficient because the museum is not that big to put all the information on the wall or in the room. Also this is a solution and

an easy way to give the information in other languages. So if there is a possible way to install Wi-Fi, it's easier to reach out to foreign people.

There are several digital tools of the museum. First, there is a webpage of the museum but this webpage is not very extending. The museum has to improve the website. At this moment the webpage is only in Catalan. The webpage is made in WordPress. They could put digital archives of the collection on the website. This can be interesting for the visitors because they can consult this at home or before their visit. To add archives on the webpage, the museum needs more server space to keep up with the demands of additional museum content. To manage these archives, the staff has to be trained to maintain this. Another important thing, is that the webpage has to be available on phones and tablets. The template which is be bought has to be developed and installed

Another digital tool in the museum is the TV. On this TV, the visitors can find all the information about Vilanova and Espai Far. The museum can put the webpage on the TV with all the archives that the visitors can consult during their visit. Also they can put more information on the TV or new activities.

A third digital tool is the video that is showed is the museum. This video is about the Carpa Juanita. But this video is only in Catalan. In the summer the museum will add subtitles to this movie. This is also in the train museum of Vilanova. They have their video's subtitled in Spanish, English and French.

Other digital tools are social media like Instagram, Facebook and twitter. Other organisations or websites have links to the Espai Far on their website like the website of Vilanova and the Xarxa page. The museum is also recommended on TripAdvisor.

5.6 Conclusions and recommendations for attacking new visitors

5.6.1 People nearby

The first thing to do is to attract the people of Vilanova/ Sitges; area of Garraf. They can make folders and put it in information points, hotels, the Vilanova council, Airbnb's, shops, coffee bars, bars and restaurants. They also can work together with other museums. They already have one common ticket for 10 euro that gives access to all the museums of Vilanova for a duration of six months. These museums are: Biblioteca Museu Victor Balaguer, Museu del Ferrocarril de Catalunya, Espai Far, Torre Blava espai Guinovart, Museu Romantic Can Papiol, La Sala Centre d'Art Contemporani and Cirmac Masia d'en Cabanyes.

5.6.2 People further away

To attract people further away it's necessary to have a webpage in Spanish and English. Also they could make more promotion on social media like: a contest, uploading new information or sharing everyday/every week a new picture that attracts people and make them curious. To put the webpage in the picture, they could work together with google and advertise on websites, Facebook pages, Instagram and other social media to attract foreign people. The museum can also work together with the UPC and attract marine or biology students from all over the world. They could give internships to foreign students.

Because every museum has a lot of heritage, they could adapt the content of the museum every year or every two years. This will attract visitors who were very interested. Every year there is a museum night in the month of May. 80 museums of Barcelona participate in this night.

5.6.3 Promotion

To promote the museum, they can put brochures in different airports, train stations and bus stations in Spain. Also they can do things like: people who visit the museum and live more than 50 km further, they could get in for free. They can also establish in collaboration with other companies or the tourist office, touristic tours with a guide. The other thing they could do is making a promotion spot on the Vilanova radio Canal Blau. This radio is situated at Néapolis. There are also other radio stations in the area of Vilanova like: Onda Cero National, Radio Vilanova, M80, Radio flashback and Rac 150. Because there is very little budget, it's not possible to manage this. The museum can also make a promotion video and put it on Facebook, Instagram, Youtube or maybe Canal Blau this is also a television station. Vilanova has also 2 newspapers: Diari de Vilanova and Eix Dairi. The social media that Espai Far use are Facebook, Instagram and Twitter. To attract more people, they have to update these.

During the research of the marketing of the other museums in Vilanova, it's very important to have word of mouth publicity. These publicity is the best way to attract new visitors.

The museum is working on flyers of activities to put in other museum and tourist offices. They also send an email to interested people of different institutions with their activities.

5.6.4 Social media

It's important to update every week/month information on the website. The last post on the website dated from November 2016. They have a Facebook page, Instagram account and a YouTube movie. If they want more publicity on social media, they can make a Wikipedia page. Also they can do competitions on the Facebook page like: share this page and there will be one winner who could come in the museum for free or give them something small in collaboration with other companies/council.

5.6.5 Schools

The museum works together with local schools. August until January there were 643 PEA students, this corresponds 27% of the total visitors. The Espai Far staff works together with a company since February this year to accomplish school activities. Because of the content of the museum, it this very interesting for the people of Vilanova to learn about the culture of this city. But the staff needs a lot of training, elaboration and operating protocols to get the best out of this projects. To improve the visits of the museum by schools, the museum could hand out a survey to students and teachers about the museum to discover what they can improve.

6. Study on improvement of the visitor experience

This chapter describes about the benefits of interactivity in the museum. It shows different ideas to increase the interactivity and it shows the digital tools which are created by the team.

6.1 Digital Archives

An archival collection typically consists of a body of materials that is meaningful in the aggregate, more so than as individual items. The context of that material is comprised of the circumstances surrounding its creation, ownership, custody, and intended use. All of these inform an archivist's understanding of the material so that its full significance can be determined and the context itself can be understood and preserved. An understanding of context is critical in just about every stage of archival management, from preliminary investigation of an acquisition to processing the materials and creating metadata.

Generic or high level benefit	Benefit Description	Espai Far Objectives
Preservation of the museums digital collections	Digital collections will be preserved according to recognised standards.	Provide and maintain adequate and suitable accommodation for the various collections, meeting recognised standards for archival storage
Increased access for wider audiences	Preservations can be accessed both locally and remotely by a wide audience, including students and academic researchers and those using the internet.	Add archive to web and make available to public
Knowledge and expertise	Staff will develop knowledge of digital preservation challenges and solutions.	Ensure sufficient and suitably trained staff to provide services , Take photos and videos of exhibitions Ensure that new and appropriate technological developments are embraced and resourced
Opportunities to participate in collaborative projects	The museum can be able to participate in collaborative projects with other organisations e.g. to create online resources based around digital archive collections.	Utilise suitable opportunities to work collaboratively with other relevant institutions and on external projects which will enhance access to and support to the museum.

Table 2 improvement of visitors experiences.

6.2 Interactivity at Espai Far

Currently there is a lack and need for improvement regarding the interactivity between people and object, exhibits and other items within the compound of the museum. There is an issue regarding funding for interactive technology at the museum. Interactivity needs to be creative and focused on the end user which will be visitors to Espai Far. After researching interactive ideas for events without the use of technology I obtained a list of possible solutions, these would have to be adapted to the Espai Far museum model. I will also propose a themed interactive piece that will also collect statistical data. It is important that the solutions are solutions and not additional problems, the interactive pieces or places need to be non-invasive, and compliment the architecture and design of the museum. Here is a list of conceptual designs for a low budget:

6.2.1 Interactive Chalk Wall

Use Blackboard Paint to create an interactive wall space, this can be easily applied and removed. People of all ages enjoy drawing, even the simplest of drawings. Ask people to draw their favourite sea creature from the curiosity section, before entry advise people to pay close attention so they can try to replicate it outside, ask people to draw the light house on another section as they can simply turn around and look at the light house and draw their artistic impression. The large rear wall is also empty this could also be used as a blackboard and asking people to draw a fisherman on a boat or something relative. They can look out to the sea for inspiration which is directly behind them.

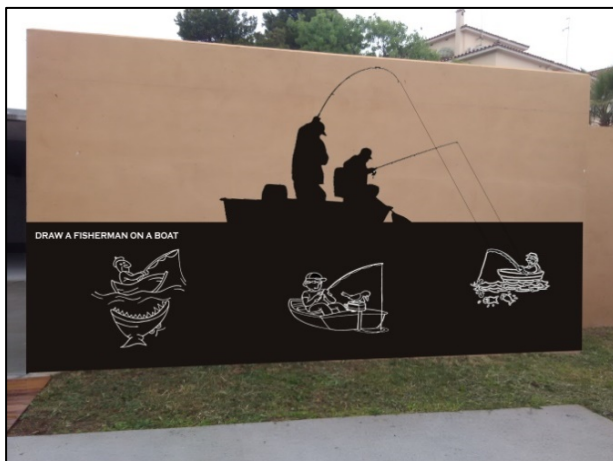


Image 11 - Chalk wall concept, Espai Far

6.2.2 Weigh Station

People's weight can sometimes be a touchy subject, but here is a simple way of making weighing yourself more fun! This is the weighing station, you can find them on ship docks, fish farms and fish markets. Using a clean cut infographic applied to the wall with information regarding different marine species and weight along with a weighing scale screams interactivity.

This immediately tells you what to do... step on the scales and find out the species and characteristics according to your weight. The text will be in a positive context, making humans feel more connected with and their individual traits.



Image 12 - Weigh station concept, Espai Far

This inner wall of this section of the museum could be painted to represent a panoramic sea view giving the illusion the boat is resting on the beach. Sand can also be applied to the floor surrounding the boat adding to the authenticity.

6.2.3 The Wall of Fish Hooks

This is a simple idea which has been used for parties, weddings, protest and even in my home university. A frame will be constructed, and lengths of fishing line will be attached to each side, along the fishing lines will be multi colored fishing hooks each having its own purpose.

- Yellow hooks for Children aged 4 -12
- Red Hooks for Children from 12 – 18
- Green hooks for Adults
- Blue hooks for international visitors

Beside the installation will be a box with cards shaped like fish , these fish will host questions such as...were you're from, what you liked about the museum, what would you like to see more off and will you be visiting the Espai Far website for further information about exhibits and items in the museum.

As each fish is placed on hook data is compiling. If the museum wanted to know where the international visitors were mostly coming from they would simply remove the fish on the blue hooks and so on, the information can be collected weekly monthly or bi-annually.

This again is something you want to do, it is interactive and you get to add something and leave it at the museum, as small and insignificant as it may seem, people like being a part of current situation not just observing.

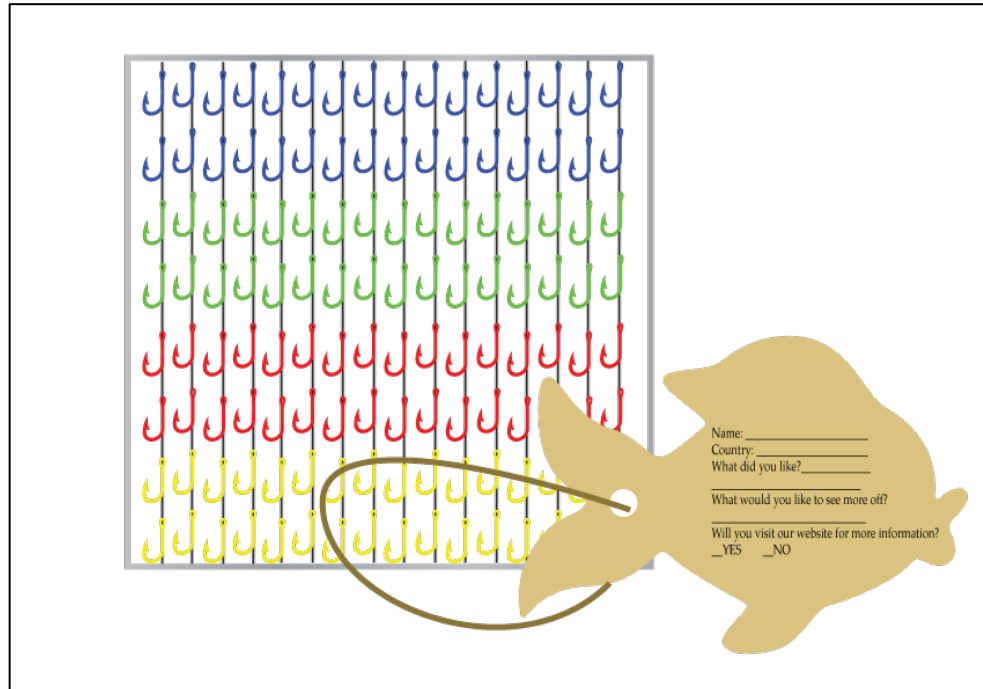


Image 13 - Wall of Fish hooks, Concept2



Image 14 - Wall of fish hooks concept, Espai Far

6.2.4 Interactive ideas for the garden

Paint or apply water theme with logo to wall

- Nice for photo opportunities
- Background for outdoor events at the museum
- Decorate with colorful plants to replicate coral.



Image 15 - Ideas for garden1

6.2.5 Scavenger Hunt

Recent studies show that exposing children to museums has great benefits. Museum scavenger hunts are a fun way to get people of any age more engaged at a museum. Below, I outline how to plan your own local art museum scavenger hunt. The goal of the art scavenger hunt is to get kids and adults to more closely observe the exhibition pieces. Museums can be overwhelming for some people or boring for others. Essentially, a museum scavenger hunt is just a selected list of a museum's pieces people are challenged to find in the museum. The scavenger hunt list can include clues for specific works or clues that are more general, such as:

- Descriptions of the overall exhibition pieces
- Descriptions of a small detail in the specific pieces
- The artist, title, and/or date of a particular artefact
- Artwork of a particular color, style or origin

Performing the scavenger hunt:

- Give participants a map of the museum and help them get oriented.
- Hand out copies of the scavenger hunt list to participants and have them read it over.
- Let them know if there's a reward for finding a certain number of items on the list.
- Make sure everyone has a pencil for checking off the items that they find.
- Start a typical tour of the museum while watching out for items on the list.
- Work together to find all the items on the list.

Scavenger hunt tips:

- Help guide participants in thinking about where one might find some of the items on the list.
- For younger kids you can give them hot/cold hints as you move through the museum to help guide them.
- Work together to find the items on our list, but for older kids and larger groups, you can break them into competing pairs or groups.
- As the coordinator, feel free to add in an extra credit clue if you see something new or challenging at the museum that you'd like to bring to their attention.

The team have devised a scavenger hunt for both adults and children in mind for Espai Far consisting of 22 questions, and covering all areas of Espai Far. Questions about certain objects and a creation of questions in which they must ask a museum supervisor or an adult with knowledge to help.

The scavenger hunt is designed on a A4 page and is kept within correspondence with the maritime theme. The scavenger hunt can be found in Annex D, page 90.

6.3 Digital tools

6.3.1 The effect of a digital tool

Since the earliest days of historical collections, what draws people to museums is the affective quality of objects and experiences. People have understood the affective power of objects for millennia, for example, saints' shrines to which people went for healing, the signet ring of a king that endowed its holder with authority, and in some cultures, the representation of a person's body believed to be actually connected to the person. Though we today may not endow objects with explicit religious significance, it is intuitive to everyone that we like to see the real pieces of our history that make us who we are.

Museums have answered this need for affect by their focus on the artefacts of history. Various exhibit styles and interpretive focuses endow the artefacts with more or less affective power, but in a good museum, patrons are almost always seeing the "real thing," not just a representation of it. (hastac.org, November 26, 2012)

With every great challenge comes great benefits, how can Espai Far benefit from a digital tool?

Benefit: Accessibility

The major benefit of digital collections for museums is its accessibility: the ability to attract visitors from afar. People can access the museum's collections without coming to the museum itself. Though this could be a disadvantage, museum professionals have to ask themselves whether it's better to have some influence over people who visit the website, or better to have no influence over them at all because they have no digital presence.

Museums generally do not allow close access to rare artefacts, even to look at them closely. A website has the potential to allow much closer access to artefacts than a person would have in the brick-and-mortar museum.

Benefit: Participation

Digital tools have the potential to allow for more participation with the community both within and before exhibits even open. One great blog about museums in the digital age reports how the Santa Cruz Museum of Arts has used Pinterest to plan their exhibitions, allowing the public access to the exhibits before they're even created. This is a creative usage of social media to encourage participation in the museum's plan, especially since it doesn't even require a digital collection.

Digital collections also allow for participation away from the museum. Visitors who want more information can go online and see artefacts in more detail, with further interpretation. Digital collections can be used for classroom teaching, allowing for participation by young people who have no possibility of going to see the actual museum.

Social media can also enhance participation by opening a dialogue about interpretation or artifacts. Even something as simple (and free) as designating a Twitter hashtag to publicly record people's responses to exhibits can increase participation. Another simple way to encourage visitor participation is maintaining a blog (with the comment function on!) about what the museum is doing, its philosophy, and whatever else visitors might be interested in.

6.3.2 Navigation movie

The team found out that there was no navigation information for tourist who come to Vilanova. At this point a navigation video is created. The video starts at the train station of Vilanova and shows pictures of recognition points and explain which route the people should follow. Street names are indicated as well. The museum can use this video on their webpage to inform visitors how they should walk to the museum.



Image 16 Storyboard navigation movie

6.3.3 Promotion movie

To give new visitors a short overview where the museum is about, a promotion video has been created for the museum. In the video shows about the three different parts which can be found in the museum. Some collection pieces will be shown as well. Espai Far can use this movie for promotion on social media like YouTube, Vimeo or Facebook. They can show it as well on their webpage.

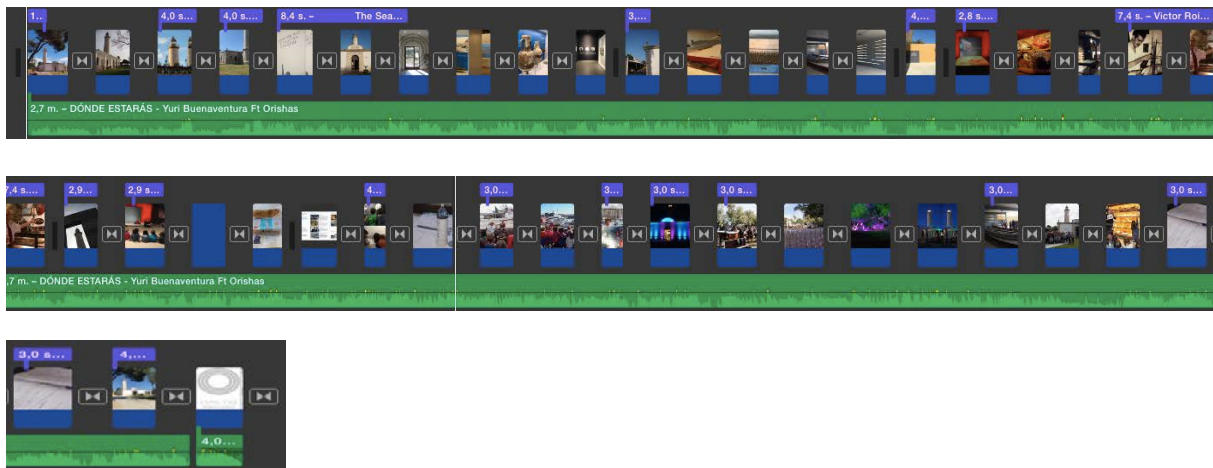


Image 17 Storyboard promotion movie

6.3.4 Survey on Google Docs

Google Doc, Google Sheets and Google slides are a word processor, a spreadsheet and a presentation program. It's a free web tool with web based software offered by Google within its google drive services. The tool allows users to create and edit files online while collaborating with other users. The team provided a survey about the visitor's experience of Espai Far. The results of the survey so far can be found in chapter 5 page 22 - 26. The survey is now available as well in google documents. From now on Espai Far can continue with their statistical analysis about the visitor's experience. The surveys can be found according the following links:

Català survey:

<https://docs.google.com/forms/d/1UjBwbSTdau939pnNgOumxndqkXEWwin-gKztjBqXPoY/edit?usp=sharing>

Spanish survey:

https://docs.google.com/forms/d/1h8rliC6TkwYb_uaB4HYHHsnO0pFzwmgiA0NpENweYrk/edit?usp=sharing

English survey:

<https://docs.google.com/forms/d/1UjBwbSTdau939pnNgOumxndqkXEWwin-gKztjBqXPoY/edit?usp=sharing>

6.3.5 Panoramic pictures

A panoramic image depicts a field of view considerably wider than the one that can be captured in one exposure, and it tells a more complex story and draws the viewer of the image closer to the feeling of what it was like to be there (Planck, 2011). Panoramic pictures have been taken for Espai Far so the museum can use it to show on their website or for promotion activities.



Image 19 Entrance of Espai Far.



Image 18 Backyard of Espai Far.



Image 20 Victor Rojas rescue boat



Image 22 Toilet facilities



Image 21 View on the beach

6.3.6 QR-codes

QR codes (quick response) are a tool for marketing and promotional services. QR codes allow advertisements, brochures, posters - even clothing or billboards to be sent directly to the users' phone once the code had been scanned. QR codes are easy in use and generate the information you want to provide. It is as easy as visiting the website, logging in with your details, and creating your QR code. With QR-Code-Generator.com you can create various QR codes for specific purposes (QR code generator, 2014) .

Espai Far can create QR codes for events or certain exhibitions. It's very easy to print the QR codes on posters or flyers and spread them around Vilanova and further. No other information is required which intrigues people and pushed them to scan the object to find out what is on the other end. QR codes can be effectively used with the new Espai Far website, when created.

The QR codes which have been designed now are for the current Espai Far website, Social Media sites and YouTube. It's possible as well to archive your QR codes to your QR-code-generator account and edit at any time. Perfect for showing additional information of exhibitions that might be available elsewhere online. The four QR Codes have been added to the report and will be available digitally for print and other purposes.

For this project a trial account has been set up, which will last 14 days, after this Espai Far must decide if this service is something they would like to work with. Packages start at €5, - a month.

Username

qrespaifar@gmail.com

Password

vilanova1



Image 24 QR code to current website of Espai Far.



Image 23 Current website Espai Far.



Image 26 QR code to current website.



Image 25 Current website Espai Far.



Image 28 QR code to Facebook.



Image 27 Facebook page of Espai Far.

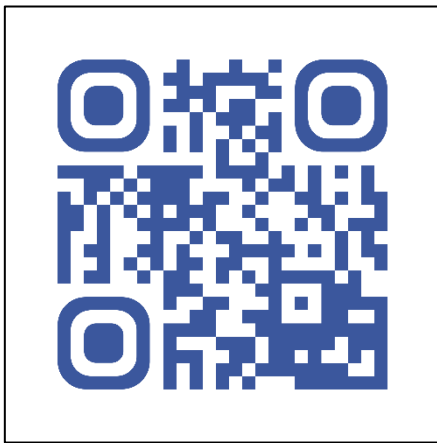


Image 30 QR code to all social media.



Image 29 Social media of Espai Far.

6.3.7 Digital timeline

This digital timeline file has been created to help and ensure Espai Far to communicate effectively with museum and website visitors giving them up to date information on events happening in Espai Far. This timeline has been created for the year 2017 and subsequently can be edited to each year, month or week. The file has been created in Illustrator and is easy to edit the information. Pictures, posters, graphics and other information can be applied as needed.



Image 31 Digital timeline concept

7. Studies on new website opportunities

7.1 Color research

Colors which can be used for websites are more important than the actual wording of the ad. The reason for this is the colors and graphics capture the consumers' attention. According to psychology.about.com, "Psychologists have suggested that color impression can account for 60% of the acceptance or rejection of that product or service." Each color has different meanings to different cultures. (McIntyre, 2009)

Red:

Red is a color that symbolizes action, warmth, power, aggression, excitement, drama, fire, blood, passion, love, danger, anger, and heat. It is a highly visible color that will always attract attention. Red will also stimulate several emotions. Stop signs have trained people to stop and look when they see red. Studies show that people in casinos gamble more in red rooms than room with any other colors. Red is also a good color for automobiles sales, pet shops, pasta shops, pizzerias, and restaurants. However, the color red is not recommended for medical companies because it signals bad health, blood, and emergencies. Red is also the color accountants use to show that they have a negative cash flow.

Orange:

Orange is a vibrant and fun color. It improves mental clarity, promotes warmth and happiness. Orange also increases the oxygen's flow to the brain. Contentment, fruitfulness, and wholesomeness are qualities that are also associated with orange. The color orange can help an expensive product seem more reasonably priced. It is the perfect color for products that appeal to a wide variety of people. Orange is an appetite stimulant. It is a good color choice for vitamin shops, Mexican restaurants, dance clubs, and products that target Latin and French people.

Yellow:

Yellow is a perfect color for sunny, happy, bright, cheerful, playful, easy going, and optimistic advertisements. Ideal for florists, candy shops, toy stores, amusement parks, and discount stores. Yellow is the first color the eye processes. It is also the most visible color to the human eye. This is why it grabs attention faster than any other color. Yellow is also a color of caution. Most yellow road signs are warning drivers of a problem in the road or with the on-coming traffic. This is just another reason why yellow grabs our attention quickly.

Green:

Green symbolizes life, nature, environment, youth, money, renewal, hope, and power. It is a color that soothes people, reduces pain, and makes us feel safe. Since green traffic lights have conditioned the people to go forward or to enter places, it makes the people feel welcomed. This is a great quality for any product or service. Yellow-green is not a wise color for food advertisements because it is an appetite depressant. Light green calms people. That is why most walls in jails, schools, waiting rooms, and hospitals are light green. Green is a great color for financial advisors, banks, and accountants because it signals money. It is also good for outdoor products because it gives consumers a natural outdoor feeling. The color green can be used for green houses, vegetable stands, landscaping, and farmers because it signals life.

Blue:

Blue makes people feel calm, relaxed, tranquil, peaceful, wise, loyal, and trustworthy. It helps people accept themselves and resolve their problems. The color blue also helps increase productivity. Since most foods are not blue, the color blue is an appetite suppressant that can help people lose weight! Blue is the most popular color of both men and women. Several well-

known corporations use blue in their logos. It is a great color choice for travel agencies, pool companies, masseurs, doctors' offices, pharmacies, medical suppliers, motels, psychologists, and weight loss centers.

Purple:

Purple is a sophisticated, creative, luxurious, and wealthy color. It is also associated with royalty. A bluish shade of purple tends to create mystery, while a reddish shade of purple is sensual, and creative. Purple with a red tint will get more attention. Purple is hard for some people (mainly men) to see. However, it is a great color for artists, elaborate restaurants, clothing stores, book stores, art galleries, night clubs, magicians, photographers, country clubs, golf courses, jewelry stores, beauticians, and fortune tellers.

Brown:

Brown symbolizes coffee, lumber, and earth-tone products. It is a reliable, solid, strong, mature, and comfortable color. Brown is now considered a rich and robust color. The color brown is an excellent color for hardware stores, coffee houses, craft shops, herbal shops, health food stores, male haberdasheries, cabinet shops, western stores, contractors, clock shops, and carpenters.

Black:

Black symbolizes power, prestige, elegance, style, reliability, simplicity, and sophistication. The color black is more about attitude than anything else. It is a trendy color that keeps consumers up to date with technology. It is also a very informative color. Black used to be viewed as the color of death, witches, demons, and evil. However, this perception is declining. Black is a great color choice for music shops, accountants, lawyers, electronic stores, and tire stores.

White:

White symbolizes purity, cleanliness, virtue, innocence, and freshness. The color white is a great choice for bridal shops, weddings, religious groups, day-care centers, medical facilities, wineries, dentists, catering companies, bakeries, museums, historical sites, bed and bath shops, dry cleaners, and cleaning services.

7.2 Conclusion and recommendation

After this research the team recommend Espai Far to choose for the colors blue and white. First of all, Espai Far is a maritime museum, the color blue refers to the sea and besides that it has positive psychological effects on people. The color white is used in many museums and on webpages, mostly as a default background color. A white color symbolizes purity, cleanliness, virtue, innocence, and freshness.

7.3 General assessing different WordPress theme

Theme	Website	WordPress Versions	Area of Use	Advantages	Sales/ Recommendations	Price
Nixe	Theme forest	Till 4.7	Museums, Galleries, Hotels	Multilingual, SEO optimized, versatile, theme especially designed for museums and hotels	303 Sales / 5 Stars based on 11 ratings	57 Euro
Unicode	Theme forest	Till 4.7	Multipurpose	Multilingual, fast loading times, versatile building blocks, SEO optimized	21,969 Sales / 4,85 Stars based on 1009 ratings	60 Euro
Cookie	Theme forest	Till 4.7	Multipurpose			
Sydney						
Astrid						

Table 3 Different WordPress themes

7.3.1 How to choose a theme?

As there are many WordPress themes available on the market it often becomes hard making a right choice. To prevent any misconceptions and to make deciding on a theme become easier, the following list will give a short overview of the things necessary to consider:

- Does the theme align with the content displayed on the current website: As every website can have a different purpose, it is necessary for the future theme to match with the aspects the user wants to have built in the website. As Espai Far focuses mainly on posting new pictures as well as on uploading content sometimes, themes worth considering should at least support those aspects.
- **Simplicity** – for the website to be loaded faster as well as to allow for an intuitive and understandable structure of the page it is necessary for it to be simple yet interesting and engaging for future visitors.
- **Responsive** – As the computer no longer is the only option users have to visit a website, it is necessary for the future theme to be fully responsive. This way the website looks nicely structured and organized even when people use their cell phone. Additionally, those people using their smartphone rather than the computer can account for 50% of the traffic Espai Far has on its website.
- **Browser compatibility** – As users may use different browsers to look up content on Espai Far, it is important for the theme to support multiple Browsers. Themes which do not support any of the Browsers users may use, can cause contents on the website to be displayed incorrectly.

- **Multilingual support** – to guarantee that people from various countries are able to understand the contents on Espai Far, it is crucial for the new template to support multilingual possibilities or at least offer chances to add multilingual plugins.
- **Using popular page builders** – Most themes offer possibilities for users to build their websites with a page builder plugin incorporated within the theme. Although page builders allow for a quick and intuitive website development, they can also cause the website to be overfilled with unwanted code. Regarding this fact, the website can become very slow. Hence, it is necessary for the theme to at least incorporate a page builder that is popular and does not produce any of the unwanted code snippets especially cheap ones may produce.
- **Good support** – As hosting a website often can become very complex it can become important to have support you can rely on. Especially cheap templates often do not have any support or lack detailed documentation to at least solve some of the problems the template may produce.
- **SEO** – for the website to have a good ranking on Google as well as to have faster loading times, it is necessary for it to have appropriate SEO. To be considered search engine optimized, concerning websites need to have clear code and avoid any unwanted code snippets.
- **Ratings & Reviews** – Lastly, it's also ratings and reviews which provide information about a websites quality.

7.3.2 How to install new themes?

All themes listed in the table above work together with WordPress, thus support all the functionalities within the WordPress CMS (content Management System). As soon as one of the templates is downloaded it will appear within *Administration Screen > Appearance > Themes* and is ready to be used. Since every theme works together with WordPress, options to manipulate content on the website are similar to the way text can be added to the current website. However, as every template is different respectively has other plugins involved possibilities to change content on the website may vary.

As every theme has its own structure and options to create a website, instructions depend on the theme. To help customers use the theme correctly, additional information regarding installation and use of the theme will be given as soon as a template has been downloaded.

The Appearance Panel

As soon as a theme was downloaded it is ready to be selected in the WordPress Administration panel. Within *Administration Screen > Appearance > Themes* a customer is able to select the theme he wants to use and to start working with it.

Installing a new theme

Generally, to install a new theme to the Appearance Panel a user can choose either to install themes directly within the Admin Panel or to upload a new theme. If the first option was chosen, opportunities to select themes are restricted only to the ones available for free within the official WordPress market. In order to get premium themes or download some from other sites such as Theme forest, the user is required to use the upload method within the WordPress admin panel.

Uploading themes from Theme forest

To upload themes from Theme forest, it is necessary to upload them using the upload option available within the admin-panel. After having the theme uploaded successfully, the user is required to only activate it in order to use it.

Using the theme

Depending on the chosen theme options to add changes to the theme vary and become apparent only after having the theme finally installed within the WordPress appearance panel. To add changes a user can either use the theme customizer embedded within WordPress or use some of the options available within a separate options panel.

7.3.3 Information regarding the themes

- **Nixe**

as the template is specifically designed for hotels and galleries all the options available within the theme match perfectly with the requirements Espai Far has:

1. **Lightweight** – all the plugins and options available can be used perfectly for everything a museum needs to display on the internet. Although, the theme allows for great flexibility thanks to the plugins and widgets used within the theme, it incorporates only the most essential plugins. If necessary plugins which do not fit the purpose of the website can be disabled.
2. **Easy to use** – As all the themes options can be used within WordPress it requires not much effort for the costumer to add changes to contents displayed on the future Espai Far website.
3. **Design** – In contrast to many of the themes available for free, Nixe offers great and contemporary design possibilities. Thanks to the Visual Composer plugin embedded within Nixe, it is possible to add quick and interesting changes to the demo designs available within the template.
4. **Languages** – as the theme comes with possibilities to translate the website, it is easy to solve the current language problem Espai Far has.
5. **Good Documentation** – Everything the technical staff of Espai Far needs to know in order to fully understand the templates functionality can be found in the documentation available for the theme. All the details can be seen as soon as the template is downloaded.
6. **SEO** – For the Espai Far website to have a good ranking on Google it needs to be SEO optimized. As Nixe has many SEO features involved it will probably easier for new costumers to find Espai Far on the internet.
7. **Responsive** – To open the website also on mobile phones without losing any of structure and design seen on computer displays, the whole template was developed to be fully responsive also on smaller screens.
8. Lastly, referring to the list described at the beginning of this report, Nixe aligns with all the points necessary for choosing a good and reliable theme (Themeforest).

- **Unicode**

In contrast to Nixe Unicode can be used for many purposes, thus allows for many possibilities. Design options available in the template, offer many options to create a versatile and interesting website.

1. **40 Concepts** –to find the most suitable website for every purpose, user can choose from 40 predefined websites. This way, building a website becomes fast and offers functionality that makes the Espai Far website look the best possible way.

2. **Design** – All the websites available within the template are up to current design standards and make the Espai Far website look the best possible way to everyone interested in visiting the museum.
3. **Performance** – To allow for fast loading times the website is specifically designed to be opened quick and easy by those people visiting it.
4. **Intuitive developing** – thanks to the visual composer plugin embedded within Uncode, it becomes quick and intuitive to add change to the template. (Even for non-programmers and those not really familiar with building a website)
5. **Responsive/ Adaptive** – based on a visitors screen, the template automatically detects screen sizes and makes appropriate changes depending on it.
6. **Option system** – as soon as the template is uploaded to the WordPress appearance panel intuitive and functional options are offered to users, so the website layout can be changed in the best possible way.
7. **Documentation & Maintenance** – To make building websites understandable all the options available in the theme are well documented and explained.
8. **Rtl support & WPML** – to allow all the contents on the website to be translated into multiple languages, the theme supports multilingual translation.
9. Similar to the previously described theme, Uncode includes everything necessary for building a reliable, fast and multifunctional website. All the specifications listed for the theme align with the requirements set by the list defined at the beginning of this report. (Themeforest)

7.3.4 Themes available on Wordpress.org

Themes available on Wordpress.org are mostly for free, however often do not offer any support or design that is up to current design standards. Using the themes on wordpress.org would mean to add many changes for them to fit the requirements the museum has. Regarding the short amount of time available to create a fully functional website, it may be better to decide on a theme that makes building the website fast as well as includes a professional and comprehensive support. Most of the free themes either lack good support or not show a clear overview of the functionalities available for the regarding theme. This way choosing a theme on Woprdress.org becomes very difficult and does not guarantee any of the quality available when for instance choosing a paid plugin on Theme forest. Lastly, it is not difficult to upload any on the themes offered at Theme forest as installing the templates is not much different from downloading themes from the official wordpress.org site.

Other aspects worth considering:

- Choosing free templates on the wordpress.org site showed to be unpractical, as specifications offered by these templates mostly do not align either with the list defined in the beginning of this report or barely meet any of the requirements set by Espai Far.
- **Design** – As stated within couple of meeting by Mar, it is important for the website not only to have good design but also to align with the content currently presented at the museum. Most of the templates shown at wordpress.org either do not offer appropriate design standards or lack possibilities to successfully develop the design currently available within the museum.
- **Documentation/ Support** – For Mar as well as the technical staff to make changes on the website, it is crucial for the new template to offer appropriate support and documentation – Templates offered in wordpress.org often do not guarantee any of the support necessary or at least do not show sufficient evidence to refute this assumption.

- **Browser compatibility** – to ensure contents presented within the template look the same within multiple browsers it is necessary for the code to be compatible with concerning browsers. As templates on wordpress.org often lack detailed documentation ensuring that the template is able to fulfill this requirement becomes difficult.
- **Multilingual support** – For the website to be translated into multiple languages, it needs to at least offer possibilities or services to either implement a translation plugin or provide translation files. Although some of the templates on WordPress offer options to integrate language translation it is unsure whether they can fulfill any of the other requirements necessary for a reliable template.
- **Responsive** – for the new template to adjust to several devices, it needs to not only be programmed correctly but also has to consider the various screen sizes currently available on the market. As most of the templates currently available on WordPress not sufficiently show any clear documentation referring to this factor, it is not guaranteed for those templates to be fully responsive across multiple devices.
- **Quality** – As most templates shown on wordpress.org can barely fulfill any of the points just stated, it is worth considering both of the templates presented in the beginning of this report. Although Nixe and Uncode involve many features choosing one of them is the better choice since they are both able to meet the requirements necessary for a functional and reliable template; Full documentation is given and various comments and testimonials obviously prove their quality.

7.4 Considering Usability Aspects for the Current Espai Far Website

Before defining any of the usability issues the current Espai Far website has, it's necessary to first get a solid understanding of the term usability. Generally, to provide good usability for a website is crucial to first assess the effectiveness of the design used for the concerning website. To better define usability the term can be broken down into several categories:

1. **Quantitative** **Measures**
to make assessments on websites usability it can be worth considering the amount of time and errors users need to make to reach a desired goal. Therefore structuring the contents of the website clearly and considering certain habits users have can help increase quantitative measures.
2. **Qualitative** **Measures**
Secondly, for a website or any digital tool to be considered usability friendly, it is also necessary for the service to satisfy its customers.
3. **Learnability**
Another part worth taking into account is not only the time users need to understand a websites structure but also their ability to reapply learned patterns. Therefore for a websites usability to be successful it is necessary to be clear and understandable so that users have less issues learning and applying new website patterns.
4. **Loyalty**
For the website or digital tool to be used regularly by users it needs to fulfill certain desires users may have. The better the service is able to focus on its users' needs the higher the probability for users to revisit the Espai Far websites regularly.

7.4.1 User Centered Design

To achieve the usability aspects defined earlier it is necessary for the website to incorporate its users' needs and preferences. For the UCD approach to be as clear and structures as possible it can be broken down into several aspects:

- **User testing, task analysis, focus groups**
To get a sufficient understanding of the people using the website, user tests, task analysis and focus groups can be used. Since doing extensive research on those aspects probably exceeds the scope of this project special focus will be given only to the next two points.
- **Functionalities**
To create a website based on users' needs it is necessary to first understand the tools and functionalities users wish to have incorporated within the website. Additionally, for the tools to be used effectively, research must also focus on the way users make use of them. Incorporating tools without understanding any of the preferences users may have towards a certain service may even cause the website be experienced useless or misleading by users.
- **Iterative Cycles**
To align the final design solution with users' needs the best possible way it's necessary for the designing/ usability process to be continued repeatedly until a suitable solution was able to be found. Similar to the first point mentioned, it is possible for the iterative process to be used only to a limited extend as the time for the project to be finalized only is limited.

7.4.2 Universal Design Principles

For the design to be understandable to the widest possible target group universal design principles have been established. To help better understand the various aspects necessary to be included in an universal design approach, a short list of the most important aspects will be given:

- **Equitable Use**
To help user of varying demographics understand the structure used for the future website of Espai Far, design approaches used must be simple and intuitive. Especially, ways to use the website must stay the same for all users regardless of age group and habits different users may have.
- **Flexibility in Use**
To accommodate a wide range of different user preferences contents displayed on the website should be able to adapt and change. This way knowledge and content shown on the website is not static but rather adapts and changes based on e.g. different screen sizes or language preferences some user may have.
- **Simple and Intuitive**
For the future website to be intuitive and clear to understand it is crucial for the page design and structure to be simple and to establish a design approach that makes understanding the contents displayed intuitive and effortless for users. Key points to necessary to consider include:
 - **Use of Design**
Ways to use interactive elements available on the new Espai Far website need to be the same for all users visiting the site. Since user preferences and habits to interact with a website depend on every individual it is crucial not only for the interactive elements but also for the contents in general to consider varying demographics.
 - **Clear Structure**
To avoid contents to be unclear or worse to be undistinguishable for users it is necessary for the website to establish a clear and uniform layout – not

considering this aspect can cause users to be confused and as a result leave the webpage.

- **Hierarchy**

For users to keep different parts of contents apart and to make understanding information easier for them the design must establish a clear hierarchy; regarding this fact it is necessary for all the contents to either be contrasted from each other when not belonging together or on the other hand to be visually merged.

- **Perceptible**

Information

For the design approach to be successful and for users to enjoy reading the contents displayed to them it is crucial for all the contents on the website to be broken down into its most important messages. Considering this fact makes understanding even more complex information easier and as a result causes visitors to have an interesting and enriching experience visiting the Espai website.

7.4.3 Universal Usability Guidelines

To apply the points just mentioned within context of an usability approach another list will be provided however with more focus on the aspects necessary to provide effective and user orientated usability for the Espai Far site.

- **Target**

Group

As every person visiting the Espai Far website is different, age groups to take into account differ. Additionally, for the elements, structures and techniques used in the website to be aligned with its users it's also important to consider varying technical experience levels. Since a person age 25 has different experiences using a website than for instance a retiree it is important for all technical elements implemented within the website to be easy and intuitive to understand.

- **Technical**

Circumstances

To adapt the website based on varying browser speeds screen sizes and network speeds available code implemented in the new template must take those aspects into account. Not including the aspects just mentioned can cause the website to display contents wrong or to produce unwanted errors.

- **Flexibility**

Since different browsers and screen sizes can result in contents being displayed differently it is crucial for the new Espai Site to be flexible and to consider varying technical circumstances. Additionally, every users needs are different, thus for the website to be experienced enjoyable by users it is necessary for them to be able to make change based on their preferences. Since the current website not offers any possibilities for users to change the language from Catalan to any other language, new options to implement may include a possibility for users to change the language.

7.4.4 Information Architecture

In order for the contents of the website to be clear and well-structured it is important for the website to establish a clear and comprehensible information architecture. However, since the new websites site structure should mainly rely on the requirements set up by the Espai Far museum only little change will be applied. Nonetheless, to still give an overview of the most important parts worth considering, a short list will be provided in course of this section.

- **What is available, what is worth to be included**

For the website to include only the most important information it is important to rethink all the information currently available on the site. Before making any further steps, initially it is about getting an overview and to consider not only to discard unnecessary information but also to include everything that could improve overall site structure.

- **Hierarchy / Defining major content**

In order to further specify and to create logical units within the websites structure it is important for current contents to be broken down into its major parts. Considering this fact a hierarchy get established and information no longer is spread loosely across the website.

- **Logical Units / Modular structure**

After divided all the information available into its major parts it is necessary to further create logical units and to build modular structures out of preexisting information blocks. This way information becomes more distinguishable and its easier for future visitors to comprehend all the services Espai Far offers at their museum.

- **Diagrams & Core navigation links**

Based on the logical hierarchy set up previously it can be helpful to also display predefined structures visually. This way the overall structure becomes clearer and those content blocks related to each other become visually apparent. After having defined relationships between the content blocks available it also becomes easier to know which links are necessary to be included in the final page.

- **Analyzing and reviewing the final system**

In order for the final information architecture to be better aligned with costumers needs, it is necessary to further test the logical hierarchy defined earlier. This way potential problems can be found and used to refine the final design. However, since time is very limited for the final webpage to be created, extensive user tests won't be possible; nevertheless to still ensure contents available are clear and well-structured some of the points just described might be incorporated within the final information architecture.

7.4.5 Establishing an Appropriate Interface Design

Create core page components and interface elements

For users to be able to orientate themselves within the new web page, it is important for the new interface design to be clearly and thoughtfully structured. In contrast to orientation in real life, websites provide different options, thus require different ways for new users to not lose themselves. Regarding this fact is necessary for the new orientation system within the webpage to include the following points:

- **Current location**

As navigating within a website is fast and allows users to quickly switch between different pages, it is crucial for the navigation system to keep users updated on their current location within the websites page hierarchy.

- **New location**

Apart from giving feedback on a user's current location, it is also necessary for the navigation to provide future steps a user can make. Therefore, information presented to the user not only comprises the sites he already visited but also provides feedback on sites he is able to choose next.

- **Mental mapping**

For users to build a mental image based on the information provided by the navigation system, it is crucial for it to be consistent and clearly structured. Additionally, all the experiences a user is able to get throughout his page visit largely depend on the contents and page structures presented to him – not considering this fact and being unable to establish a clear hierarchy either within the navigation system or the sites themselves may cause users to be unable to establish appropriate relationships.

- **Closure**

Lastly, after the user finally reaches the site he wished to arrive at it is necessary for him to be able to recognize his achievement. In order to achieve this goal, it is necessary for future navigation systems and page structures to effectively provide feedback to users.

7.4.6 Provide Orientation

For the users to always be orientated within the Espai Far website, it is crucial to consider some aspects when implementing the navigation system:

- **Paths**

Generally they should visually indicate all the sites a user's already has visited, so he is able to get a general understanding of a webs hierarchy and to make conclusions about his browsing history. To implement the idea within Espai Far, Bread Crumbs can be used - Generally every breadcrumb represents a link the user has clicked within the navigational hierarchy. As he proceeds visiting more sites within the websites hierarchy the list keeps growing, thus indicates all the previous links a user already has clicked.

- **Provide the right amount of consistency**

Although a consistent and well-structured website is necessary for the user to maintain a concise understanding of the overall site structure it is crucial to not provide too much sameness. Otherwise, with almost every site looking the same, it becomes hard for visitors to clearly differentiate all the pages from each other. Normally to build a well-designed navigation system it is important for all the elements to be aligned on a consistent page grid and terminology, however to still provide visual flexibility and a means for users to stay orientated identifiable regions need to be incorporated. Hence, it is the goal to create a design that is consistent and predictable for everyone using it yet introduces a certain degree of variety.

- **Limit the amount of choices a user can make**

Providing too many choices for users to make often results in them being confused and unable to pick a decision they think suits best for a specific case. Therefore, to make browsing the Espai Far site as simple as possible it is important for the future navigation system to be simple and to comprise only the information a user really needs.

- **Landmarks**

Browsing within a website largely differs from the way people normally navigate in real life. In contrast, the web makes it possible for users to use links, thus to jump from one part of the site to another. Additionally, search options allow for even quicker site access and circumvent any need for the user to browse through a page hierarchy every website normally has. Referring to those facts it is necessary to provide landmarks and possibilities for the user to see his current location.

7.4.7 Page Components and Interface Design

As displaying information digitally largely varies from the way knowledge can be perceived e.g. in books and magazines it is necessary for the final design to incorporate some of the following aspects:

- **Provide visual clues**

As users can only see one site after another, it can be hard for them to grasp the overall site structure a website has. Therefore, for users to not only get a general overview but also to make navigating within the website more effortless, it is necessary to provide visual clues: Most importantly it is crucial for every site of the website to be embedded within a hierarchy as well as to be connected to other sites.

- **Make users feel confident**

For users to feel confident while browsing through the site, it is important for every site to create context and meaning: Having not established a clear site architecture and detaching sites from one another can make it very hard for future users to navigate within the website. Although younger people and those familiar with technology may have less efforts facing this issue, older people and those not able to cope with this burden could have serious troubles understanding the websites structure. Hence, for the future Espai Far website to include the broadest target group possible, subsites embedded within it must both create context and relation between one another.

- **Provide clear navigation**

In order for users to navigate effortlessly within the website, a clear navigation system needs to be established – to create an understandable hierarchy all links available need to be embedded within a clear structure that both provides consistency and an overview that is visually apparent to users.

- **Upstream links**

To always give users the possibility to return to the root page regardless of the subpage they are currently at it is necessary to create upstream links. This way a connection is provided and users always have a point they can come back to in case they lose orientation.

- **Reduce information to the fewest steps possible**

Overloading visitors with too much information often causes them to feel overwhelmed and sometimes to lose interest in all the details displayed to them. Additionally, embedding too much text into the website also can be a reason for users to quickly get discouraged or even worse to lose orientation. Therefore, to circumvent any of those aspects it is necessary not only for the text but also the general structure of the website to include the following points:

- **Hierarchy / minimize steps needed to get information**

For the future Espai Site to be well organized and understandable for visitors it is beneficial to break all the currently available information into categories and to create hierarchy. Following this idea, it is possible to both build relationships between information's and to create a structure visitor can better orientate themselves in. Lastly, with all the information embedded within categories users have less effort finding the knowledge they are looking for.

- **Keeping it simple, familiar & logical**

For users to not only understand the websites structure but also the components and information embedded within its necessary for the design to be simple and familiar: Using complex interactive elements or aligning contents differently without considering any of the needs users may have, can cause the website to become confusing. Hence, it is crucial for the design to incorporate users' needs and to use graphical elements in a thoughtful and logical way.

- **Using familiar interface options**

As every web-design largely depends on the people visiting the site, it is important for the interface to align with the expectations users may have.

Therefore, for users to be able to use all the interactive elements confidently, it is crucial to focus on familiar and proven solutions rather than incorporating complex and unsophisticated options.

7.5 Assessing the current website



The image shows a vertical layout of information for 'ESPAI FAR Vilanova i la Geltrú'. On the left, there is a dark vertical bar containing the organization's logo (a circular pattern of lines), the name 'ESPAI FAR Vilanova i la Geltrú', and three menu items: 'ESPAI FAR', 'NOTÍCIES I NOVETATS', and 'INFORMACIÓ PRÀCTICA'. On the right, a light grey vertical bar contains the following information:

ADREÇA POSTAL
Pujada Far Sant Cristòfol, 2
08800 Vilanova i la Geltrú

HORARI DE L'ESPAI FAR
De juliol a setembre
De dimarts a diumenge
de 10 a 13 i de 17 a 20h
D'octubre a juny
De dimecres a diumenge
de 10 a 14h
Divendres i dissabtes
de 16 a 18 h

PREUS ENTRADA

Entrada General: 4€

- **Problem description**

Although all the practical information can be found within the practical section all the information available for this category seems unstructured and only poorly organized. For visitors to get all the information they need, they must first scroll down the page. Additionally, since there is no site overview available, it is not clear whether a user can find the information he is looking for – instead of an overview with all the necessary information listed, everything is aligned vertically.

- **Possible solutions**

For the website to be more usability friendly and to help solve some of the issues just mentioned, contents displayed within the practical section need to be more organized. Since most WordPress templates (including the ones chosen) rely on grid systems, incorporating all the information within tiles could help solve some of the problems. This way information can be split up into separate blocks, which in turn allows users to better distinguish information's form one another. Additionally, to prevent any further scrolling, it would be necessary for all the blocks to be aligned more horizontally rather than just being stacked on top of each other.



- **Problem description**

Although information is broken down into multiple tiles lots of space remains unused at the far right of the screen. Similar to the problem described in the previous example, all the information got aligned vertically to compensate the space lost horizontally. Lastly, for someone to be able to read all the information available he/she must first scroll down the entire page.

- **Possible solution**

Instead of keeping the far right corner empty and losing space to add information, a third column could be added – this way, users would need less time scrolling down vertically, as information no longer is distributed only to the vertical but also the horizontal space. Lastly, to better organize all the information available, all the content blocks available could be split up into categories. Since every event took place at

different times, all the blocks listed could be sorted by month so that users have less difficulties finding the event they are looking for.



Un entorn privilegiat per a descobrir el patrimoni mariner de la ciutat

L'**Espai Far**, situat a l'emblemàtic Far de Sant Cristòfol, és un centre museístic que mostra el ric patrimoni mariner vilanoví. Situat a l'antiga casa del faroner, el **Museu del Mar** exhibeix alguns dels objectes relacionats amb el món de la pesca i la tradició marinera que l'Associació del Museu del Mar ha anat rebent de donacions de pescadors i veïns del barri de Mar. Inclou també un àmbit dedicat a la preservació i difusió de la memòria oral.

Què hi ha?

- **Problem description**

Similar to the examples described previously, visitors need to scroll through the page before seeing any of the information they need. Additionally, nothing indicates the contents provided within this subpage – to find out further details, users most simply scroll. Although this may seem rather obvious to everyone familiar with current web standards, it can also cause especially older people to have some issues getting the information they need.

- **Possible solutions**

For users to get a better overview of the page as well as to provide visual cues about the pages contents a more sophisticated site structure should be added. Except from the standard scroll bar at the very right of the browser window, nothing indicates the vertical length of the site – to solve this issue, many of the current web designs available on the internet make use of visual cues. In order to indicate the vertical progress within the site, some of the solutions available include bullet points at the very right of the screen: As the concerning site includes various subsection, every part refers to a bullet point which in turn gets highlighted as an users scrolls down the page.

7.6 Considering usability aspects for the new website

7.6.1 Improvements in terms of usability

As already described in course the usability section, it is necessary for users to always know about their current position within the webpage. Therefore, for users to have a convenient web experience and to be orientated it was necessary for the new design to implement an appropriate orientation system. As the new webpage incorporates all the information available within a single page layout, users should have less issues orientating themselves within the page. As especially older people are more likely to lose track of the decisions they made, all the information available is aligned vertically. This way the amount of choices a user can make is limited to only a single direction. Additionally, since navigation within the page is possible simply downwards, it is easy for visitors not only to keep in view the sections they already visited but also the ones they haven't so far. Furthermore, the layout used to fulfill the usability standards set previously, is able to make users feel more confident browsing through the site – since all sections within the site are connected to each other, context and meaning is given at any moment a user scrolls through the page. Although the layout helps users to orientate themselves better within the page, it also has some disadvantages. As navigation is possible only downwards, it can also become hard for users to return back to the top of the page once they arrived at the bottom. In order to help solve this issue and don't let users scroll all the way up again, upstream links were provided at various parts of the site. Additionally, to prevent the site from appearing cluttered and hard to read, all the content available was structured and organized so that it is easier for visitors to comprehend all the information.

7.6.2 Improvements in terms of the previous site

As already outlined in course of the website assessment the old website lacked clear structure and hierarchy. In order to solve this problem, all the contents used for the new website were structured and brought into hierarchy – this way, users should have less problems not only to comprehend information but also to differ various content block from each other.

Secondly, space within the old website was not used efficiently, since all the content block used were mainly located on the left side of the screen. In order to make up for this problem, contents were put mainly on the vertical rather than the horizontal axis. In contrast, space within the new version is balanced equally. As a result, implementing a clear structure became easier.

Lastly, to make it easier for users to stay orientated within the page, visual clues were added at various sections of the website. Adding those elements, should not only help meet the requirements stated within the usability section but also provide clear orientation tools to visitors. As shown in course of the marketing section, Espai Far far is interesting to old visitors as well. In order to align with the various requirements and problems most retirees have, establishing a clear and comprehensible site structure was crucial.

7.7 Results & Mock-ups

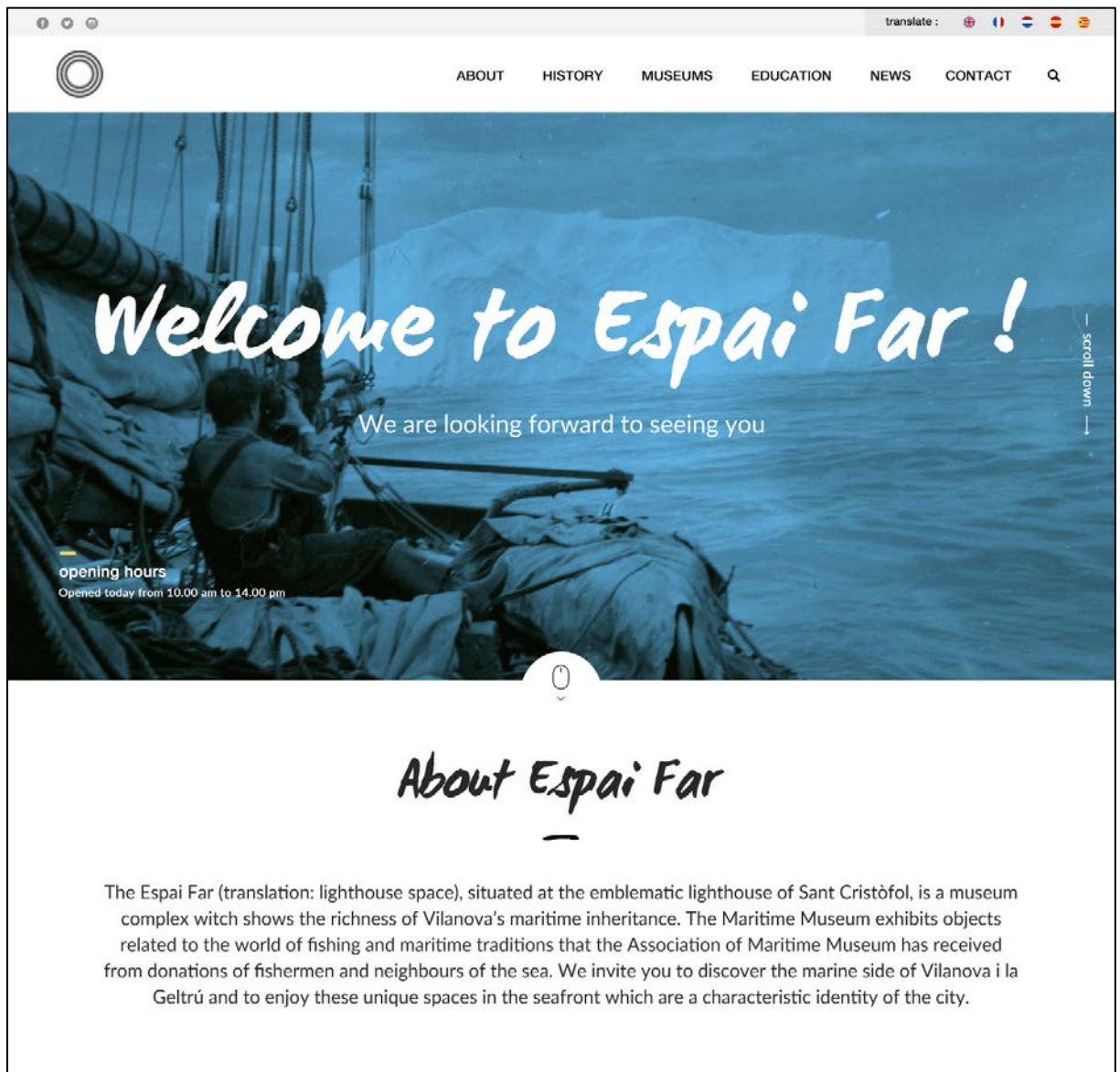
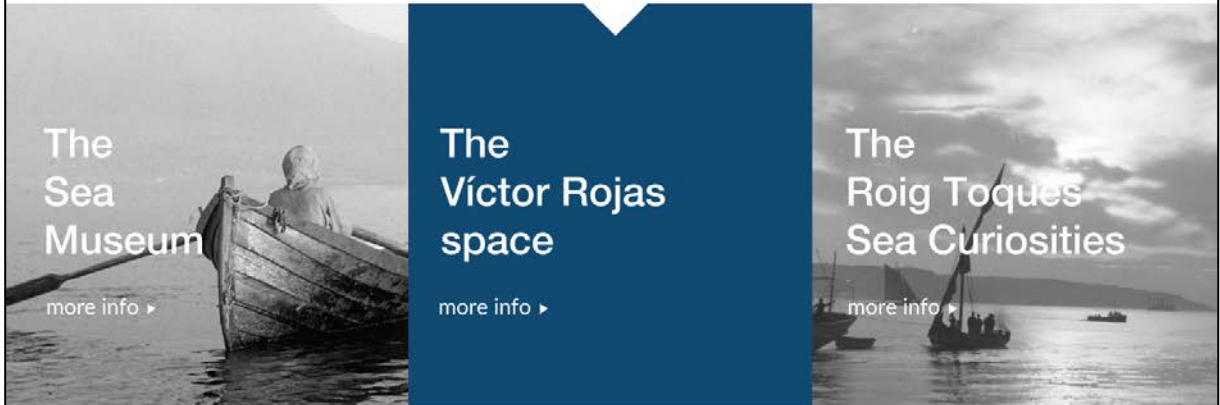


Image 32 Welcome to Espai Far

- The Espai Far has **three exhibition spaces**: The Sea Museum: Museu del Mar de Vilanova i la Geltru, The Víctor Rojas space and The Roig Toqués Sea Curiosities



This is our Story

To develop the museographic Space Light has created a board advising the participating specialists and technicians differentiated profile. Thus, the collections of the Maritime Museum and the Museum of Marine Curiosities Roig Toqués are presented with a proposal different museums, with the active participation of citizens and help spread the history and heritage of seafaring and Vilanova la Geltru an active and dynamic.



Image 33 *This is our story*

This is what we do..



Located in the former house of the faronero, the Museum of the Sea shows objects related to the world of fishing and the maritime tradition of the city. The pieces form part of the collection that the Association of the Museum of the Sea has been making through donations of fishermen and close neighbours.

Multiple Perspectives, Multiple Stories



The Museum allows you to discover the history of the Vilanova maritime from different themes:
The beach, Commerce, Fishing, The port, The year of misfortunes, Cultural life, The lighthouse,
An object, a story, Vilanova, a sea of stories



Image 34 *This is what we do*

The Beach

The relationship of the city with the sea goes back to the first settlers. The archaeological remains of the Darro site, located at the other end of the seafront, show that in the Iberian and Roman times the inhabitants of these villages fished and practiced maritime trade. As shown by some of the objects exhibited in this area.

On the other hand, the transformation of the sea district and the maritime façade has been continuous throughout the history. Being the time of greater splendour of this neighbourhood because of the phenomenon of the Indians. And later in 1954, with the inauguration of the commercial and fishing port that changed the line of the coast and transformed the image of the maritime façade.



Image 35 The Beach

The Adventure of Commerce

Between 1178 and 1862 the Garraf was one of the Catalan comrades that migrated to America, in particular it was the people of Vilanova that settled in the cities of Havana and Matanzas. To the point that Vilanova i la Geltrú came to be known at that time as "Havana Girl".

It was the so-called Americans or Indians who, on their return, invested in the capital and accumulated in the modernisation and cultural development of the city. Even today, the streets are full of colonial references from the heritage legacy of this period.



Image 36 The adventure of commerce

Fishing

Fishing activity has been one of the key drivers in the economic, social and cultural development of Vilanova i la Geltrú. It is an identifying feature that has generated festivities, a way of living and an architecture of its own.

This trade began to gather force in the late nineteenth century, coinciding with the decline of trade with America because of the phylloxera crisis and the loss of overseas colonies. The development of this sector of the city attracted fishermen from other coastal towns of Catalonia, such as Torredembarra, Cambrils and Creixell, especially highlighting the arrival of the so-called "calaeros", fishermen from l'Ametlla de Mar.

This area shows the different fishing gear practiced in Vilanova i la Geltrú and various models and objects related to this trade. As well as the fishing platform in which the different fishing grounds are observed.



Image 37 Fishing

All the latest news to always stay updated



History of Vilanova has always been linked with the sea. Come to know your roots!

From its earliest origins, much of the history of Vilanova, and therefore of its men and women, has been fully tied to the sea. In fact, the Greeks motivated by the lure of the plains and extensive

07 novembre, 2018



A proposal for the weekend? We recommend a stroll through Puerto de Vilanova and a visit to space far

You do not have plans for this weekend? We suggest a trip to Vilanova, a Mediterranean city with many attractions. This time, we recommend a walk through the Port of Vilanova, where you can watch the different boats and fishing gear

03 novembre, 2016



You have not visited place Far? More stories come revive marine Vilanova

The history of Vilanova has always been linked with the sea. One of the exponents of this Mediterranean city bond with this natural element is precisely the neighborhood of the sea, a fishing area where you can know the market, the port and walk

25 octubre, 2016



What are the educational activities scheduled to be far space for this academic year? Discover it with your school

The new school year has recently begun and many Catalans primary and secondary schools are closing schedules tours and excursions towards the 2016-2017. Do you want your students to know stories of fishermen, family experiences, stories of struggle, love

17 October, 2016



Space activities in October

This October organized two activities in Space Lighthouse: Saturday 22 October at 12 am: Guided tour of the lighthouse area. Reservations must be made at: 600509223 Friday October 28 at 15h: Itinerary: The fishing Vilanova.

03 novembre, 2016



A weekend with children in the house? We recommend to visit Vilanova

You have not planned what will you do tomorrow? You want to spend a great time with your kids? Taking that tomorrow is a holiday, we recommend a trip to Vilanova with visit to the lighthouse area included. Undoubtedly, having a holiday week we

25 octubre, 2016

Image 38 All the latest news to always stay updated

All the practical information you need

🕒 Our opening hours.

From July to September
Tuesday to Sunday
10 to 13 and from 17 to 20h

From October to June
From Wednesday to Sunday
10 to 14
Fridays and Saturdays
16 to 18 h

🕒 Opening hours / Holidays

April 14,
from 10am to 14pm

August 5,
from 10am to 13pm

August 15,
from 10am to 13pm

October 12,
from 10am to 14pm

December 8,
from 10am to 14pm

💡 Our Prices

General Admission: € 4

Reduced admission: € 2
Children from 4 to 11 years
Students under 25 years
Retirees and pensioners
unemployed
families
Carnet Jove and Carnet +25
Active card
Provincial Libraries 2 × 1

📍 How to get there?

By road:
C-15, C-31 or C-32 exit 21.
Then towards beaches.

By train:
Commuter Catalonia. R2
South.

🆓 Free entry

very first Sunday of the month
Children under 3 years
ICOM members
Members of the Association of Maritime Museum and a companion
Members of the Association of Friends of the Carp and accompanying Juanita Teachers with license.

📞 Contact & Location

Address
Rise Lighthouse
San Cristobal, 2

08800 Vilanova

telefon / email
600 509 223 /
espaifar@vilanova.cat

Image 39 Practical information

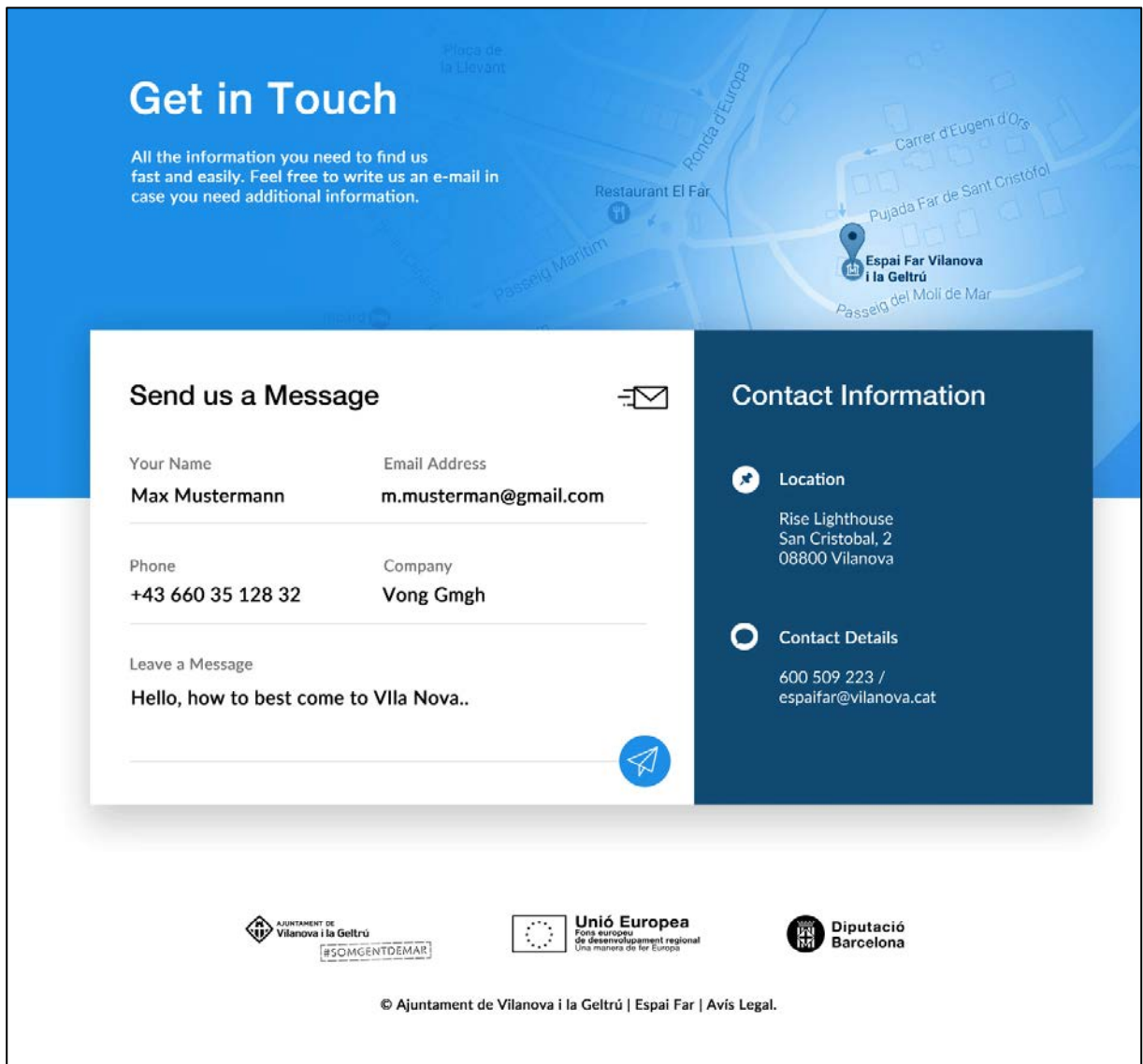


Image 40 Get in touch

7.8 Conclusion

As seen in the Mock-ups a redesign of the current website certainly has many advantages and can help future visitors to have a better experience using the webpage. Establishing a clear structure and arranging all the sites contents within a hierarchy, could definitely help users get a better overview of the various services Espai Far is able to provide. Additionally, creating a sophisticated design not only can help costumers understand information more quickly but also improves their experience scrolling through the page. Although the current page fulfils some of the usability criteria defined earlier, the new redesign certainly could contribute to the overall satisfaction user have. However, in order to fully verify these assumptions not only it would be necessary to implement the design within WordPress but also to conduct further user tests. As the amount available to create a fully functional website was very limited and support to create a website was inadequate it is only possible to establish assumptions based on the usability criteria defined earlier. In order to clearly prove the criteria just outlined future projects may could help address this issue.

8. Conclusions

The Espai Far museum opened in July 2016. The museum isn't even open for one year and it just starting its way. The Espai Far has his own singularities like the curiosities, Victor Rojas, Roig Toques, the garden, the view on the beach, the lighthouse, the fish stories, Capra Juanita and many more. It's a museum with great potential because of their collections and location. In the following list below there are the conclusions of this project.

➤ *Visitors and their origin*

From August '16 until January '17 the museum received 2406 visitors. The month with the most visitors was October. The biggest group of visitors are the PEA organisation. The reason for this amount is that the museum has a good heritage and it's a good place to learn about the history of Vilanova. The second biggest group were associations who visited the museum during cultural events. The most visitors were from Vilanova or the area Catalonia. Less than ten percent were foreign people what means not from the region of Catalonia.

➤ *Language*

Because of the limited space in the museum, the exhibition is permanent. There is no space for translations on the wall or on the floor. To offer a better experience for foreign people, the team translated the stories of the Sea museum, The Victor Rojas story and the Roig Toques story in Spanish, English, French and Dutch.

➤ *Digital tools*

The museum has already digital tools like:

- The current webpage
 - This webpage is only a landing page and promotion page.
- The audio-visual video with the interviews in the Sea museum.
 - In the summer this year, the interview will be subtitled in English.
- A TV screen in the Sea museum with information for tourists.
- Social media: Instagram, Facebook account and twitter.
- The presence of a Espai Far link in other websites and other social network pages like the tourist website of Vilanova or on the Xarxa page.
- The museum is also on TripAdvisor.

The team created other digital tools like:

- Mock-ups for the final webpage
- Promotion video's
- QR-codes
- Navigation video
- Surveys
- Panoramic pictures

➤ *Marketing*

Because the museum is part of the council of Vilanova and receives their resources of them, there is no budget to spend on marketing. There are two tourist offices in Vilanova who are giving the information about the museum to the visitors. On the touristic webpage of Vilanova, there is a link to Espai Far. This year in collaboration with all the museums of Vilanova, they started to sell a promotion card for 10 euros to visit all the museum in Vilanova. The museum has brochures that are laying in the tourist office of Vilanova.

9. Recommendations

Although the conclusions were very positive, there is always space for improvements. On basis of the conclusions which have been set up after this research, the team provided a list with recommendations. With these recommendations Espai Far can incorporate to become more visible to prospected visitors and to establish a hand on interactive experience at the museum.

➤ *Visitors and their origin*

To attract more visitors, the museum can put their flyers in restaurant, bars, coffee bars, bars, hotels or Airbnb's in the neighbourhood of Vilanova. The museum can also make a commercial spot and put it on the local radio of Vilanova or putting an article in the journal. To gain money for this kind of promotion, the museum can appeal on crowdfunding or searching for national financial assistance.

The museum can attract visitors as well by organizing more events or cultural activities. Such as personal tour guides, open the museum for wedding photography or weddings because of the nice garden and view or organizing birthday parties for children.

To attract younger people, they can implement the scavenger hunt witch can be found in Annex D on page 89. To improve the education

To attract more schools, the museum could give survey about the visit of the museum to the teachers and the students to improve their visits.

➤ *Language*

The museum can implement the translations about the three stories of the Sea museum, Victor Rojas and Roig Toques. The museum has a guest book and that indicates the needs of other languages. They can put the promotion video and the navigation video in English on the new webpage. The next step can be to translate the main parts of the museum in Spanish, to attract the Spanish visitors. After this language they can consider to translate in English, French, German, Italian or Dutch.

➤ *Digital tools*

- The current webpage
 - As the current webpage is not up to current design standards and not always aligns with the usability criteria defined earlier a redesign of the current website is recommended. In detail, current page structure needs to be clearer and provide a hierarchy that is easy to understand also for older people. Considering this fact, it is important for the design not only to be up to date but also to align with people expectations and limitations. As the redesign already incorporates those aspects, future projects could try incorporate those guidelines to further improve the current page.
- The audio-visual video with the interviews in the Sea museum.
 - In the summer they the audio-visual video will have subtitles in English. Later they can put other subtitles.
- Social media: Instagram, Facebook account and twitter. Because the museum has a lot of followers, they can adapt to these followers by updating weekly information or pictures about the museum. They can also create a Wikipedia page or put some contest on the Facebook or Instagram page in collaboration with other companies.
- Because the museum is on Tripadvisor, they can ask the visitors to put a

recommendation.

The team created other digital tools like:

- Mock-ups for the final webpage
- Promotion video's
- QR-codes
- Navigation video
- Surveys
- Panoramic pictures

These digital tools can be used on the new webpage.

➤ *Digital Archives*

Digital archives are a must of today, both increasing your museum exhibition space and delivering important information to the public and visitors. Adding videos, pictures, slideshows increases museum content.

Content

Annex A Survey visitors experience in English	77
Annex B Interviews.....	79
Interview 1 with Mar Sanchez, manager of the Espai Far museum.....	79
Interview 2 with Mar Sanchez, manager of the Espai Far museum.....	80
Interview 3 with Mireia Rosich, manager of Museu Balaguer	81
Interview 4 with Ana Grande, manager of Museu del Ferrocarril	83
Interview 4 with the tourist office of Vilanova	86
Annex C Survey visitors numbers.....	87
Annex D Scavenger hunt	89
Annex E Tranlations Museo del Mar	90
Museo del Mar (spanish).....	90
Sea Museum (English)	92
Musée de la Mer (French).....	94
Zee Museum (Dutch).....	96
Annax F Translation Museo de curiosidades marineras Roig Toqués.....	98
Roig Toqués (Spanish)	98
Museum of Maritime Curiositys- Roig Toqués (English).....	99
Musée des curiosités maritimes (French)	100
Museum van maritieme curiosa Roig Toqués (Dutch).....	101
Annex G Espacio víctor Rojas	102
Víctor Rojas (Spanish).....	102
Victor Rojas place (English)	103
L'espace Victor Rojas (French)	104
Victor Rojas ruimte (Dutch).....	105
References.....	106

Annex A Survey visitors experience in English

1. How many times have you been to the Espai Far museum?

- 0
- 1
- 2
- 3
- More than 3

2. How did you know about the museum?

- Promotion
- From a friend
- Newspaper
- Social media (Facebook, Instagram, webpage)
- Other? Please specify

3. Was all the information clear in the museum (1 not at all, – 5 everything was clear)?

- 1
- 2
- 3
- 4
- 5

4. Please rate the different museums (1 interesting, 2 very interesting, 3 most interesting.

- Museu del Mar
- Victor Rojas
- Roig Toques

5. How easy was it to navigate within the museums? (1 hard, 5 very easy)

- 1
- 2
- 3
- 4
- 5

6. Was there an indicate route?

- Yes
- No

7. Do you think additional signage is needed in the museum?

- Yes
- No

8. Did you know Espai Far had bathroom facilities?

- Yes
- No

9. Do you think you will come back to the museum?

Yes, because

.....
.....

No, because

.....
.....

10. Are there any improvements needed at the museum?

Yes

No

11. Do you have any advice for improvements?

.....

12. Was Espai Far worth the entrance fee?

Yes

No

13. Will you be telling a friend about Espai far?

Yes

No, because

14. Have you visited the Espai Far website?

Yes

No

15. Which of the other museums in Vilanova have you visited?

.....

Annex B Interviews

Interview 1 with Mar Sanchez, manager of the Espai Far museum

- ***What is the main problem and what do you want us to solve for the museum?***
The main problem is the language. Everything is in Catalan and we want to create an out of experience for tourist with digital tools. This also offers more photos and visualization. The first thing in our mind is creating an app or website. We have a micro site, made 2 years ago. We prefer a website because we don't have wifi in the museum. Also we want to put more information on the website and show the real Espai Far with an introduction and their story. All the audio visual is also in Catalan. This can be help with subtitles. We have the history and everything is already translated in English. This do you need to put it on the website. Also the garden is something that you can create better. We want an interaction with the nature e.g. sound information about the sea, touch, vision etc.
- ***What about the budget?***
There is a little budget, it depends on what you need.
- ***If the main problem is the Catalan language, then is it difficult to attract tourists. What about the marketing? Maybe we can create something to attract more tourists and put the museum in the picture.***

What a lot of people don't know is that the museum also is a tourist information point. In the museum is a TV with all the information about the city: food, shopping, beach etc. This is important for tourists to know. Maybe you can change this by making promotion material in train stations like a poster or flyers. Also promotion in Barcelona could be useful. Create a collaboration with other museums, shops, restaurants in Vilanova, e.g. promotion card for 10 euro to visit al the museums.

- ***How many tourists go to Espai Far? And how many visitors a year?***
Not a lot tourist. In summer there are 2000 - 3000 people. In winter only 300-400. We want to increase that number of visitors.
- ***What about social media?***
We have Instagram, Twitter, Facebook and a Catalan movie on YouTube. Maybe you can make a video for Espai Far.
- ***Which language do you want us to translate?***
We really want English and Spanish, but also French, Dutch, Italian. The more the better
- ***Do you have bad references?***
No, we have a book to sign. The only bad reference is the language. The best experience is the lighthouse, in front of the sea.

Interview 2 with Mar Sanchez, manager of the Espai Far museum

- ***The museum is a part of the council and get his money of the council. Do you have more resources who are giving the museum money? And how many money can you spend on marketing?***

The entire budget comes from the council. And also sometimes we have some grant (subvention) from the Generalitat de Catalunya or Diputació de Barcelona for some specific topic such as: restoration of objects, accessibility, etc.

For example, the restoration of the swordfish that is exposed in the museum was realized with the one from a grant of the Generalitat. And we will have subtitles in Spanish and English in the audio-visual of the entrance of the Museu del Mar and in the interviews of the touch screen with the money of a subsidy from the Diputació de Barcelona, in order to improve accessibility

- ***I heart that there is already a promotion ticket for all the museums in Vilanova. Do you feel the influence of this ticket at your museum? Are there more visitors?***

This ticket began selling on May 18 and is too early to be able to value it. But we are sure that it will help to make known the different museums of the city.

- ***I heart there is also a town agenda? Do you put your activities on that agenda?***

Yes, we put the Espai Far's activities on the agenda of the city council, on the agenda of the website of the Xarxa de Museus Marítims de la Costa Catalana. and we are working on creating a flier of activities that will be in different museums, tourist offices, etc.

We also send our activities via e-mail to interested people and to different institutions and individuals in the city and through social networks.

- ***Do you work together with the maritime museum of Barcelona?***

Yes! Espai Far belongs to the Xarxa of Maritime Museums of the Catalan Coast and we work with them in different subjects. Here is the web about these network: <http://museusmaritims.mmb.cat/>

- ***Do you have other heritage what is not staled in the museum? Or do you give some art/pieces to other museum?***

Yes, we have a lot of pieces that are not exposed, like all the museums. The next year we will start to work to organize temporary exhibitions in order to show some of these objects. We lent a photo of the Museum of the Sea Collection for the exhibition "Vaixells de joguina" (toy boats). If any museum need some object, we will can lent it.

Interview 3 with Mireia Rosich, manager of Museu Balaguer

- ***In a brief sentence, what is your museum about?***

The museum Victor Balaguer is one of Catalonia's oldest and most singular museum. It was created by Victor Balaguer, a Catalan politician and writer. The building was specifically conceived as a library and a museum. The building keeps almost all the original decoration and collections of the 19th century art. We have an exotic collection with art from all over the world like: paintings, sculptures, ceramic and glass pieces, and ethnographic items. All the information we show is about the knowledge the 19th century. The architecture includes historical Greek Revival and Egyptian Revival ornamental elements. In the main hall, you can find art from 1880-1890 all the topics are very common → landscapes and portraits.
- ***Do you offer your information in more languages? And which languages are they?***

Yes, we are working with an app who can be downloaded in the museum because there is free WIFI. This project started a half year ago. In this app, we show all the art we have and we give information about every piece in Catalan, Spanish, French and English. More languages are not so necessary. There is also no budget for more languages. The visitors install the app on the phone and you can see the pictures of the whole gallery and the high lights of the museum. The app is quit big; people can choose the topics. Before the app, we worked with papers in different languages. We are working on a new webpage as well, the aim is to have information that will be given in Catalan, Spanish, English and French.
- ***For how long does this museum exist now?***

The museum was founded in 1884 and it was the first fine art museum. The art museum in Barcelona city was opened in 1891, a few years later.
- ***How many visitors do you have a year?***

More or less between 12.000 and 17.000 visitors a year (last ten years).
- ***From which country are the visitors coming from?***

Most of them are habitants of Catalunya. Besides that, they are coming from Spain. In the summer the visitors are coming from other countries. But in Vilanova there is a problem with the accommodation. The most tourists are sleeping in the Vilanova camping. Because in Vilanova there are not enough hotels. The amount of rooms comparing to Sitges or somewhere else, is so little. We attract many tourists from France and the Netherlands. Also there are a lot of second houses of Spanish/Catalan people.
- ***How do you attract new visitors?***

It's easier to attract people from Vilanova because we have a local press and there is a town agenda. We are also in touch with schools. Outside Vilanova it's more complicated to spread out the news. Getting in contact with the national press is very difficult. There is also no budget for advertisements or other activities to attract new visitors (like a new webpage). Now, we try to attract them by Social media. We use Facebook, Instagram and Pinterest. There is a lot of competition of all the museums of Barcelona. It's difficult as well to fight against all the big and famous museums in Barcelona. You see many people stay here during summer, but if they want to go to museums then they prefer to go to Barcelona instead of us. They have also nice programs and school programs. A lot of people are working in Barcelona and sleeping in Vilanova, so we are quite close. Even

the schools prefer to go to the museums in Barcelona. So it's hard for us to attract new visitors because:

1. What I've mentioned before, there is no budget. We also don't have a special team who takes responsibility for this. We also don't have something like a communication manager who takes in consideration about promotions and who can analyse about all the information of the museum → about number of visitors, visitor's expectations.
2. The museum shows especially art of the 19th century and not everybody loves this or is interested in this kind of art. It's not easy for the general public to be attract by this museum of the 19th century. This is also a problem, for finding the right way how to attract people.

- ***Do you work in collaboration with the council of Vilanova?***

We belong to the council. The manager is meeting us occasionally. During this meeting, we discuss all the necessarily subject what happened in the last couple of months. The council also decides about the budget. We need a lot of money before we can do anything like promotion. The council decide almost everything. And a lot of money goes to basic parts we don't see like security.

- ***Do you work together with the other museums (in Vilanova/Barcelona/Sitges?), information points, restaurants or other companies?***

There is a brand new ticket for all the museums. You can buy it for 10 euros. Next year I can tell you how it went. Because I don't have a lot of hope. Because I don't think that people are in the mood to visit so much museums. In general, our society is always in a rush.

- ***I see your website is in Catalan, Spanish and English. Do you think this is enough or do you need more languages?***

No because most of the visitors we attract can speak one of these languages.

- ***What brings the visitors to the website? Are you using social media?***

No, our website is quite simple and it's difficult to visit the website. What we are doing is working with social media to attract new visitors. We have Facebook, Instagram, Twitter and Pinterest. We inform about the abilities and about information what visitors can't see in this place. We show less than 20% of the whole amount. We don't have enough space to show all our collections. We have 3 floors of storage and more than 10 000 objects who cannot be show in the museum. This is why we work together with other museums; they have our properties and show it to other exhibitions in other cities. The museum belongs to a network of national art work

- ***Who do you aim to attract, young/older people? Do you use other strategies?***

At this moment, we work together with different schools in Vilanova. Because of the different exhibitions. For example, we have an exhibition of a mummy and for the schools who have it in there courses it's interested to come by and see. It's difficult to attract schools from outside Vilanova. Because we don't have people for who could show the school around and explain the museum.

The council makes brochures for all the school of Vilanova with all the options they have to visit the museum. They chose to come.

Interview 4 with Ana Grande, manager of Museu del Ferrocarril

- ***In a brief sentence, what is your museum about?***

This museum is about railways, we try to explain the revolution, history and innovations, everything about railways of our country and everywhere around the world. Our museum has a collection of steam locomotives and other vehicles and a lot of heritage railway element. The building is built in the late nineties and early twenties.

- ***Do you offer your information in more languages? And which languages are they?***

It depends of the resources, the website is in 3 languages: English, Spanish and Catalan. The brochures that we offer to the visitors, who are coming in to the museum, are in 6 languages: Spanish, Catalan, French, English, German and Italian. We are trying Russian too. We want to try in more languages but it's difficult because the museum is constantly changing. So it's difficult to update it all the time. Now we are in a special moment of the museum, 1 year ago we got economic resources and we are planning to make the museum better. We have a lot of changes and it's difficult to do it in different languages.

The resources are coming from a foundation and the museum is owned by this foundation. This foundation consists of all railway companies of the country. The biggest ones are Renfe and AVE. Besides them the foundation consists also of all the autonomic railways of Catalonia and metro.

They give us a little money; they are a little part our resources to maintain the trains.

We are also inside of the technical science system of museums but we don't receive money of this network only communication and help or sometimes formation.

- ***For how long does this museum exist now?***

In 2015 we had our 25 anniversary, so now we exist 27 years.

- ***How many visitors do you have a year?***

Around 33 000 visitors a year. For a local museum is this number of visitors very good. Usually a local museum expects 5000 to 7000 visitors or maybe sometimes 12 000 visitors. I think it's because railways are very interesting and almost everybody likes this and it's easy to understand. So this kind of museums are easy to visit. Also people repeat the visit after a couple of years.

Comparing to the other museum of Vilanova, we do more thing because we were the first with social media. We are not afraid of anything. I do all the communication by myself but I have companies who help me. I don't have my own team.

- ***From which country are the visitors coming from?***

The most visitors are from the area of Barcelona, after this from Catalonia, Spain and European countries. The most foreign visitors are from French, Holland and Belgium.

The problem of tourist who are coming to Catalonia/Spain/Barcelona/Vilanova/Sitges

have little time and there are 2 main attractions here: Barcelona football stadium and the other one is the Dali museum in Figueras. They have the most visitors. We really need people who love trains but we are very happy about the amount of visitors.

- ***How do you attract new visitors?***

It's very difficult. Our best publicity are the people who are coming here. They say it to others, we know this because we are doing a questionnaire of the people who are coming into the museum. We talk to them and ask them 3-4 questions when they are buying tickets. It's difficult to manage this after the visit. The questions are:

- Where do you come from?
- How do you know about the museum?
- Where did you see it?
- How old are you?

Also the schools are receiving a survey but we give them other and more questions. This is about the content: how the visit was, the people, the activity, the show. Sometimes they do it manual or digital.

- ***Do you work in collaboration with the council of Vilanova?***

We have little resources coming from the council and we have an annual assignment of Vilanova scholarship.

We have some agreements with the council to use the spaces or to do things together. These are not economical resources because we are not owned by the council.

- ***Do you work together with the other museums (in Vilanova/Barcelona/Sitges?), information points, restaurants or other companies?***

We work together with the education institute of Vilanova that manage all school of Vilanova and Barcelona. The most come from Barcelona. The majority are the children of the primary school. It's easier because the primary school have 1 teacher all day. They can decide what to do. They are doing also a lot of train projects in the school. When they go to high school they have a lot of teachers, classes. It's more difficult to manage. They come but it's not the majority.

We work also together with the other museum in Vilanova, we have a good relationship. This year the night of the museum at 18th of May. We celebrated together the night of the museums.

We also have an Instagram competition for children and families with a lot of prizes. And that's how we collaborate with other companies of Vilanova. For example: they could win entrance for the festival of Vilanova in July or restaurants reductions/vouchers.

- ***What brings the visitors to the website? Are you using social media?***

Because we are the only railway museum of Catalonia, it's easy to find our website if you are a fan of railways. Because we work together with google and we are very good positioned on google. We work with an enterprise who helps us with this. Also we have a Wikipedia page, we began the page and other people continued it. And now we have

the Wikipedia page in German, French and Russian. Other people translated and completed this page.

We work with Instagram, Facebook, Twitter, LinkedIn, flicker. We are one of the very few museums who are using LinkedIn.

- ***Do you have promotions for you clients?***

We have brochures in touristic offices, hotels and restaurants in Vilanova and in Barcelona. These brochures are in Catalan, Spanish, English and French.

We also have an Instagram competition for children and families with a lot of prizes. And that's how we collaborate with other companies of Vilanova. For example: they could win entrance for the festival of Vilanova in July and restaurants reductions/vouchers

We have this year a new ticket for all the museums in Vilanova.

Now we are trying to have another ticket for the area Garraf.

- ***Who do you aim to attract, young/older people? Do you use other strategies?***

Our target are students from 3-12 years old. Also any kind of families especially during the weekends. But also seniors and retired people are coming to this museum because of the memories/emotion of the past and they live an experience.

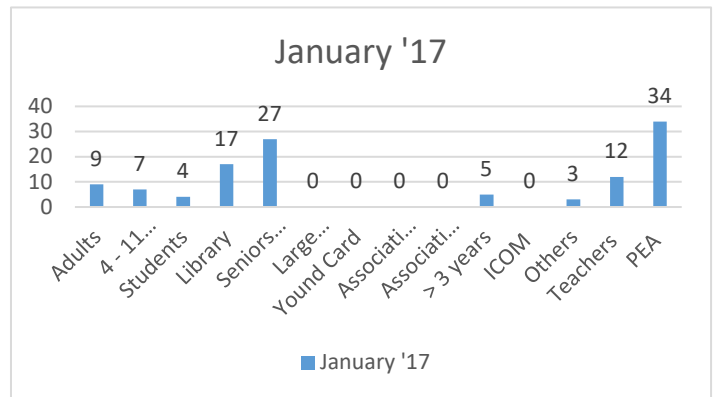
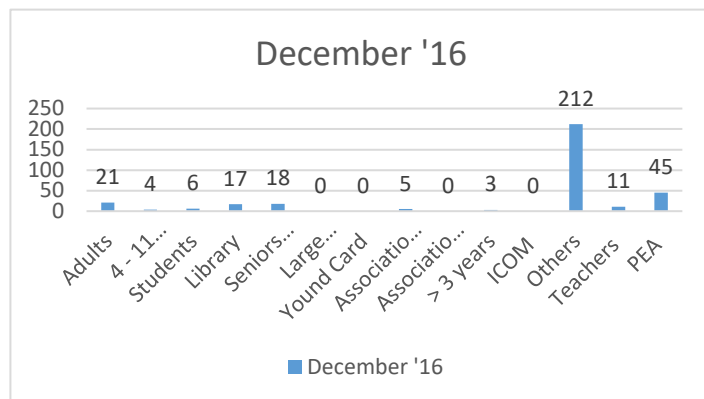
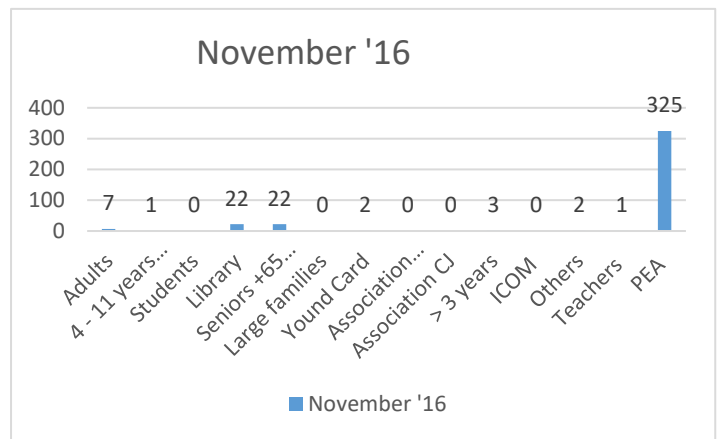
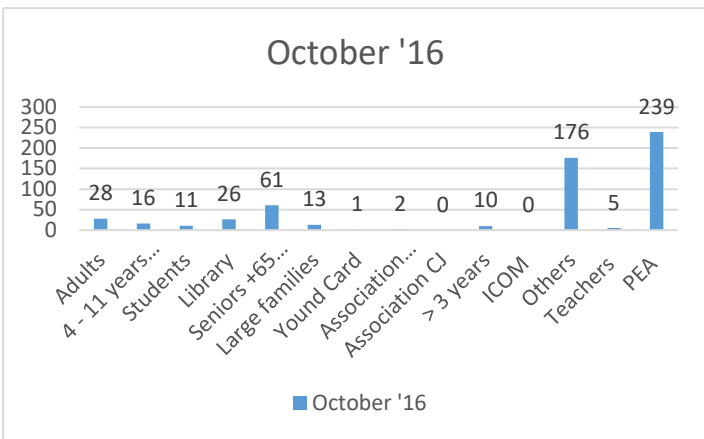
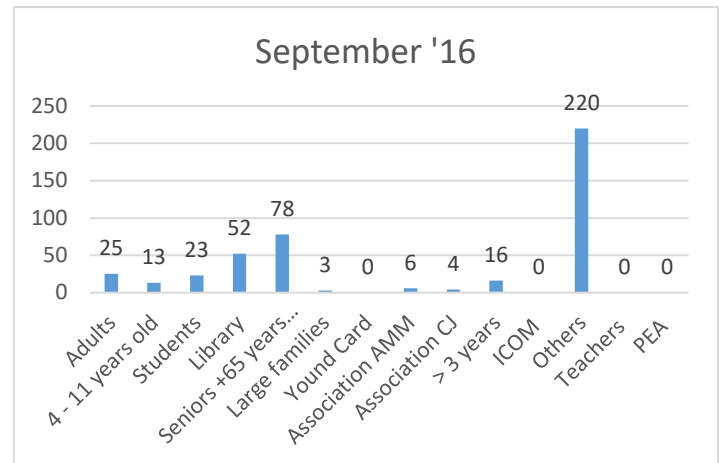
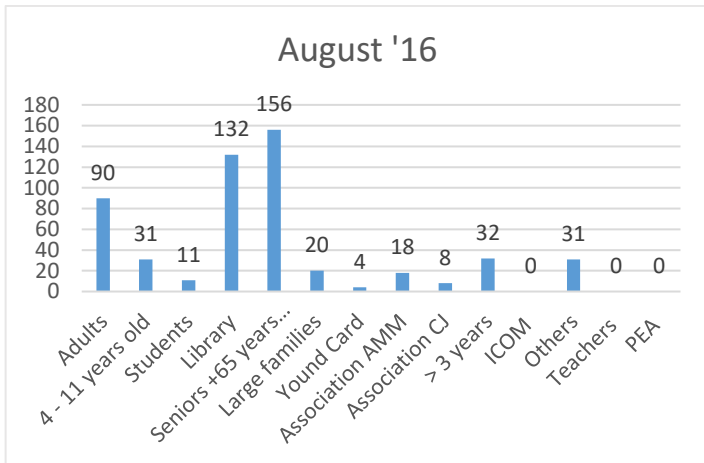
- ***Where is the next railway museum from here?***

In this country as a museum you have this one in Catalonia, one in Madrid owned by the same foundation. There is another museum in Bask country owned by the Bask government. And a museum in Astoria's owned by the Gijon council. There are some other places because railways are industrial heritage. Industrial heritage is very difficult to contain in a unique place, in a space. Here we have 12 m². Our foundation does agreement with other associations or enterprises, they can manage this heritage with this agreement and then in Catalonia there are some places with our heritage and they are managing this. Also, there is another place in Catalonia, they call themselves railway museum but this is not. This place was a very famous railway crossing and here are important railway elements with the agreement with our foundation and you can go and visit it. So, the only official railway museum in Catalonia is ours.

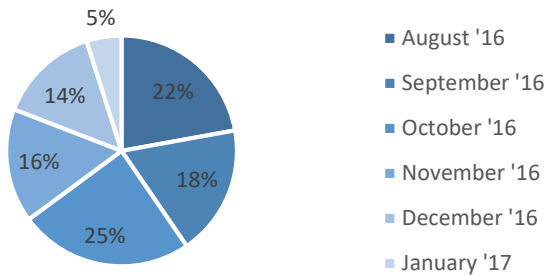
Interview 4 with the tourist office of Vilanova

- ***How does Vilanova attract tourists: website, flyers, posters or are you putting some folder in other cities to promote the city Vilanova?***
We have a lot of brochures in the office. We give the visitors the brochures that they need and explain the route. We also have tourist routes on the webpage in English.
- ***Do you have special activities for tourists?***
Yes, you can find all the activities on the agenda of our website. These are not only for tourist but also for everyone.
- ***What kind of tourist are the most coming to Vilanova? (Families, seniors, students, young people...?)***
The most visitors are families and seniors.
- ***What are the mean attractions in Vilanova that tourists visit?***
The museums and the beach.
- ***How do you promote the museum Espai Far?***
We only have the information of the brochure and on our webpage we have also information about the museum. If the visitors want to know more about the museum, they have to go to the museum to ask.
- ***What about the languages? Is everything in Catalan or Spanish or is there a need to translate it in English or other languages?***
A lot of brochures are in Spanish, Catalan, English and French. Also our website is in these languages.
- ***What is the future plan to promote the tourism in Vilanova?***
You can find the future marketing plan on the website of Vilanova but it's only in Catalan. It's describes the marketing strategies of 2017 – 2020.

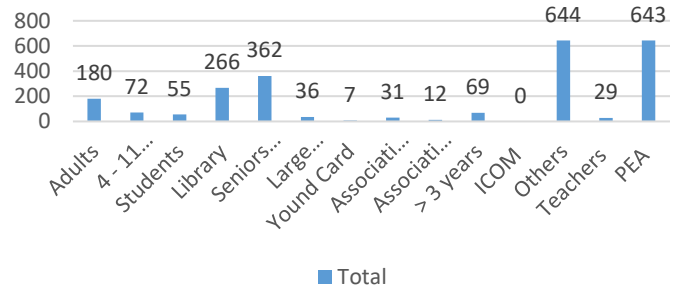
Annex C Survey visitor's numbers



Total visitors



Total



	August '16	September '16	October '16	November '16	December '16	January '17	Total
Adults	90	25	28	7	21	9	180
4 - 11 years old	31	13	16	1	4	7	72
Students	11	23	11	0	6	4	55
Library	132	52	26	22	17	17	266
Seniors +65 years old	156	78	61	22	18	27	362
Large families	20	3	13	0	0	0	36
Young Card	4	0	1	2	0	0	7
Association AMM	18	6	2	0	5	0	31
Association CJ	8	4	0	0	0	0	12
> 3 years	32	16	10	3	3	5	69
ICOM	0	0	0	0	0	0	0
Others	31	220	176	2	212	3	644
Teachers	0	0	5	1	11	12	29
PEA	0	0	239	325	45	34	643
Total	533	440	588	385	342	118	
					Total visitors	2406	

Annex D Scavenger hunt

ESPAI FAR

SCAVENGER HUNT




1. Can you draw the light house in the square provided ?

2. Can you guess how tall the lighthouse in meters ? _____

3. How many layers of brick did it take to build the light house ? _____

4. How many rows of seats in the Victor Rojas Life Boat? _____


5. How many 's did it take to row the boat? _____

6. What is left in the blue wooden box beside the boat? _____

7. Can you find the boat on the shelf above the **YELLOW** weighing scales, what is the boats name? _____

8. Find the boat with this writing **3 BA 11038** where is the boat from? _____

9. What year was the Baraques a la Platja picture taken? _____

10. Can you name the  beside the 2 compasses ? _____

11. On the work bench in the Roig Toques curiosity building there is a boat in a glass bottle how many masts does the boat have? _____

12. Who is the famous fish? _____

13. Why is the fish famous? _____

14. In what year did Roig Toques receive the Carlot Award for film making? _____


15. On the table you will see some letters under the glass top, find the cartoon of the fisherman, what is he trying to do? _____

16. Name the wooden ship in the big glass cabinet? _____

17. What is the long golden coloured item beside it? _____

18. In the section of rocks and fossils, can you name the **PURPLE** one?
(You may need help from museum staff as the name is not labelled) _____

19. How many swords can you see? _____

20. There is a  in a square glass bottle, can you find it?
Name 2 of the flags on top of the mast _____

21. Can you count how many anchors are in the garden? _____

22. Keep an eye out for cannons in the garden, how many is there? _____



Annex E Tranlations Museo del Mar

Museo del Mar (spanish)

Situado en la antigua casa del faronero, el Museo del Mar muestra algunos objetos relacionados con el mundo de la pesca y la tradición marinera de la ciudad. Unas piezas que forman part de la colección que la Asociación del Museo del Mar ha ido realizando a través de donaciones de pescadores y vecinos del barrio de Mar.

El Museo permite descubrir la historia de la vilanova marinera a partir de diferentes temas:

La playa
La aventura del comercio
La pesca
El puerto
El año de las desgracias
La vida cultural
El faro
Un objeto, una historia
Vilanova, un mar de historias

La playa:

La relación de la ciudad con el mar, se remonta a los primeros pobladores. Los restos arqueológicos del yacimiento de Darró, situado en el otro extremo del paseo marítimo, muestran que en época ibérica y romana los habitantes de estos poblados, pescaban y practicaban el comercio marítimo. Tal y como muestran algunos de los objetos que se exhiben en este ámbito.

Por otra parte, la transformación del barrio de mar y la fachada marítima, ha sido continua a lo largo de la historia. Siendo la época de mayor esplendor de este barrio, la segunda mitad del siglo XIX a causa del fenómeno de los indianos. Y posteriormente en el año 1954, con la inauguración del puerto comercial y pesquero que cambió la línea de la costa y transformó la imagen de la fachada marítima.

La aventura del comercio:

Entre 1178 y 1862 el Garraf fue una de las comarcas catalanas con mayor migración a América, especialmente de vilanovines que se establecieron en las ciudades de La Habana y Matanzas. Hasta el punto que Vilanova i la Geltrú, llegó a ser conocida en esa época como “la Habana Chica”.

Fueron los llamados americanos o indianos que, al regresar, invirtieron el capital acumulado en la modernización y el desarrollo cultural de la ciudad. Aún hoy en día las calles estan llenas de referentes coloniales provenientes del legado patrimonial de este periodo.

La pesca:

La actividad pesquera ha sido uno de los motores claves en el desarrollo económico, social y cultural de Vilanova i la Geltrú y un rasgo identificativo que ha generado unas festividades, una manera de hacer y vivir y una arquitectura propia.

Este oficio empezó a cobrar fuerza a finales del siglo XIX, coincidiendo con el declive del comercio con América a causa de la crisis de la filoxera y la perdida de las colonias de ultramar. El

desarrollo que tuvo en la ciudad este sector, atrajo pescadores de otras localidades costeras de Catalunya, como Torredembarra, Cambrils y Creixell, destacando especialmente la llegada de los llamados “calaeros”, pescadores procedentes de l’Ametlla de Mar.

En esta ámbito se muestran las diferentes artes de pesca que se practican en Vilanova i la Geltrú, diversas maquetas y objetos relacionados con este oficio. Así como la plataforma pesquera en la que se observan los diferentes caladeros.

El Puerto:

Otro cambio importantísimo para la vida marinera ha sido la construcción del puerto de Vilanova, largamente proyectado y finalmente inaugurado en 1954.

El puerto cambió drásticamente la fisonomía de la costa vilanovina, se extrajeron rocas para constrirlo y el proceso posterior de sedimentación de la arena hizo desaparecer la antigua Platja dels Frares. Entre la playa de San Cristòfol y el puerto desemboca el torrente de la Piera. .

Una industria de desguace y desballestamiento de grandes buques se emplazó durante los primeros años del puerto. La crisis del sector produjo el cierre de la empresa.

El año de las desgracias:

Uno de los sucesos más traumáticos para la comunidad de pescadores fue la tempestad que se desató el 9 de noviembre de 1886 con unas consecuencias trágicas para las familias de los 22 marineros que murieron en aquel aciago día de San Teodoro. Otros afortunados se pudieron salvar y festejaron esa fecha hasta el día de su muerte.

El trágico temporal dio lugar a la historia del año de los ahogados y concienció a los pescadores de la necesidad de proveerse de los medios de rescate necesarios en caso de naufragio, así se constituyó una comisión local de la Sociedad Española de Salvamento de Naufragos, la cual dotó la playa de Vilanova de los elementos básicos como flotadores, barómetro y finalmente se consiguió un bote de salvamento y la construcción de una caseta o estación de salvamento.

El bote de salvamento Víctor Rojas es el testimonio de este logro histórico que mejoró las condiciones de seguridad de los trabajadores del mar. En el exterior del Museu del Mar se ha construido un cobertizo para resguardar el Víctor Rojas, histórico bote de salvamento de la playa de Vilanova i la Geltrú, que ha llegado hasta nuestros días.

Arte, cultura y historia oral:

Un tercer ámbito del Museu del Mar está dedicado a las manifestaciones artísticas y a la vida cultural del barrio marítimo. Joaquim Mir, Alexandre de Cabanyes entre otros pintores se inspiraron en la pintoresca playa de Vilanova. También poetas y escritores como Eugenio d’Ors residieron y crearon sus obras a la luz del faro y en el entorno castizo de pescadores y marinos. La vida asociativa está recogida a través de la fotografías de la sociedad coral, el coro de pescadores.

El último apartado está dedicado a la memoria oral y los registros audiovisuales permiten escuchar los testimonios de vecinos de la playa que explican sus experiencias a partir de los objetos expuestos reunidos por la asociación Museu del Mar de Vilanova i la Geltrú, entidad de la que son socios la mayoría de los entrevistados.

Sea Museum (English)

Located in the former house of the faronero, the Museum of the Sea shows objects related to the world of fishing and the maritime tradition of the city. The pieces form part of the collection that the Association of the Museum of the Sea has been making through donations of fishermen and close neighbours.

The Museum allows you to discover the history of the Vilanova maritime from different themes:

The beach

Commerce

Fishing

The port

The year of misfortunes

Cultural life

The lighthouse

An object, a story

Vilanova, a sea of stories

The beach:

The relationship of the city with the sea goes back to the first settlers. The archaeological remains of the Darro site, located at the other end of the seafront, show that in the Iberian and Roman times the inhabitants of these villages fished and practiced maritime trade. As shown by some of the objects exhibited in this area.

On the other hand, the transformation of the sea district and the maritime facade has been continuous throughout the history. Being the time of greater splendour of this neighbourhood because of the phenomenon of the Indians. And later in 1954, with the inauguration of the commercial and fishing port that changed the line of the coast and transformed the image of the maritime façade.

The adventure of commerce:

Between 1178 and 1862 the Garraf was one of the Catalan comrades that migrated to America, in particular it was the people of Vilanova that settled in the cities of Havana and Matanzas. To the point that Vilanova i la Geltrú came to be known at that time as "Havana Girl".

It was the so-called Americans or Indians who, on their return, invested in the capital and accumulated in the modernisation and cultural development of the city. Even today, the streets are full of colonial references from the heritage legacy of this period.

Fishing:

Fishing activity has been one of the key drivers in the economic, social and cultural development of Vilanova i la Geltrú. It is an identifying feature that has generated festivities, a way of living and an architecture of its own.

This trade began to gather force in the late nineteenth century, coinciding with the decline of trade with America because of the phylloxera crisis and the loss of overseas colonies. The development of this sector of the city attracted fishermen from other coastal towns of Catalonia, such as Torredembarra, Cambrils and Creixell, especially highlighting the arrival of the so-called "calaeros", fishermen from l'Ametlla de Mar.

This area shows the different fishing gear practiced in Vilanova i la Geltrú and various models

and objects related to this trade. As well as the fishing platform in which the different fishing grounds are observed.

Port:

Another important change for the sea life has been the construction of the port which was finally completed in 1954.

The port dramatically changed the physiognomy of the Vilanovina coast; rocks were extracted to constrict it and the subsequent process of sedimentation of the sand made the old Platja dels Frares disappear. Between the beach of San Cristòfol and the port flows the torrent of the Piera. . An industry of scrapping and demolition of large ships began during the first years of the port, however a crisis in the sector led to the closure of the company.

The year of misfortune:

One of the most traumatic events for the fishing community was the storm that broke out on November 9, 1886 with tragic consequences for the families of the 22 sailors who died on that fateful day of San Teodoro. Those more fortunate were saved and celebrated that date until the day of their death.

The tragic time gave rise to the history those who drowned and made the fishermen aware of the need to provide means of rescue in case of shipwreck, thus a local commission of the Spanish Society of Salvage of Naufragos was set up. Which provided the beach of Vilanova with basic elements such as floats, barometers, a lifeboat and the construction of a rescue station.

The salvage boat, Víctor Rojas, is the testimony of this historic achievement that improved the safety conditions of seafarers. Outside the Museu del Mar, a shed has been built to protect Víctor Rojas, a historic rescue boat from Vilanova i la Geltrú beach which has reached the present day.

Art, culture and oral history:

A third area of the Museu del Mar is dedicated to the artistic manifestations and the cultural life of the maritime district. Joaquim Mir, Alexandre de Cabanyes and other painters were inspired by the picturesque beach of Vilanova. Also, poets and writers like Eugenio d'Ors resided and created their works in the light of the lighthouse and in the environment of fishermen and sailors. The associative life is collected through the photographs of the choir of fishermen.

The last section is devoted to oral memory. Audio-visual records allow you to listen to the testimonies of neighbours of the beach who explain their experiences with the exhibits gathered by the association of the Museum of the Sea of Vilanova i la Geltrú.

Musée de la Mer (French)

Située dans l'ancienne maison du Fanfareno, le musée maritime expose des objets liés au monde de la pêche et à la tradition maritime de la ville. Les pièces de collection que l'Association du musée maritime a été constituée à partir de dons de pêcheurs et de voisins proches.

Le musée vous permet de découvrir l'histoire maritime de Vilanova à travers différents thèmes :

- La plage
- Le commerce
- La pêche
- Le port
- L'année de malheur
- La vie culturelle

La plage:

La relation de la ville à la mer remonte aux premiers arrivants. Les ruines archéologiques du site de Darro, situé de l'autre côté du front de mer, montre qu'aux époques Ibériques et Romaine les habitants de ces villages pêchaient et pratiquaient le commerce maritime, comme le montrent certains objets retrouvés dans cette zone.

Par ailleurs, le district marin et la façade maritime ont continuellement évolués au cours de l'histoire. L'époque de la plus grande expansion de la barrière est la seconde moitié du XIXème siècle à cause du phénomène des Indes. Plus tard, en 1954, avec l'inauguration du port commercial et du port de pêche, la côte a encore subi des modifications qui ont changé l'image de la façade maritime.

Le Commerce:

Entre 1178 et 1862, le Garraf a rejoint ses camarades catalans dans la migration vers l'Amérique, et en particulier c'est le peuple de Vilanova qui s'est installé dans les villes d'Havane et Matanzas. Depuis, Vilanova i la Geltrù se fait connaître sous le nom de la fille d'Havane.

Ce surnom fut donné aux filles américaines ou indiennes qui, à leur retour investirent le capital accumulé dans la modernisation et le développement culturel de la ville. Aujourd'hui encore les villes regorgent de références à l'héritage laissé par cette période.

La pêche:

L'activité de pêche a été l'un des principaux moteurs du développement économique, social et culturel de Vilanova i la Geltrù. C'est un élément important qui est à lui seul à l'origine de festivités, d'un mode de vie et d'une architecture.

Le commerce a commencé à prendre de l'ampleur vers la fin du XIXème siècle, ce qui coïncide avec le déclin des relations commerciales avec l'Amérique à cause de la crise de phylloxéra et de la perte des colonies d'outre-mer. Le développement de ce secteur a attiré les pêcheurs des autres villes côtières de la Catalogne, comme Torredembarra, Cambrills ou encore Creixell, spécialement en mettant en valeur l'arrivée de ceux qui étaient appelés les « calaeros », les pêcheurs de « l'Armetlla de Mar »

Cette partie du musée montre les différents engins de pêche utilisés à Vilanova i la Geltrù. Vous pouvez y voir de nombreux modèles et objets en relation avec ce commerce, mais également la plateforme de pêche dans laquelle on peut observer les différentes zones de pêche.

Le port:

Un autre changement important dans la vie maritime est la construction du port qui a finalement été terminée en 1954.

Le port a dramatiquement changé la physionomie de la côte de Vilanova, les roches ont été extraites pour le construire, et le processus de sédimentation du sable qui constituait la vieille « Platja des Frares » a disparu. Entre la plage de San Cristòfol et le port coule le torrent de la "Piera".

Une usine de démolition de grands bateaux a vu le jour durant les premières années du port, cependant une crise dans ce secteur a causé la fermeture de cette entreprise.

L'année de malheur:

L'un des événements les plus dramatiques pour la communauté des pêcheurs est la tempête qui s'est produite le 9 Novembre 1886 avec de tragiques conséquences pour les familles des 22 marins qui sont morts en ce jour sombre du San Teodoro. Les plus chanceux ont été sauvés et ont célébré ce jour jusqu'à leur mort.

La période tragique a fait prendre conscience aux pêcheurs de la nécessité de posséder des moyens de sauvetage en cas de naufrage. C'est ainsi qu'a été fondée une commission locale de la société espagnole du sauvetage des naufragés. Cette dernière a installé sur la plage de Vilanova des éléments basiques tels que des bouées, des baromètres, un bateau de sauvetage et lancé la construction d'un poste de secours.

Le bateau de sauvetage, Victor Rojas, est un témoignage de cet accomplissement historique qui a amélioré les conditions de sécurité des usagers de la mer. En dehors du musée de la mer, un hangar a été construit pour protéger le Victor Rojas, un bateau de sauvetage historique de la plage de Vilanova i la Geltru qui a réussi à atteindre notre époque entier.

La vie culturelle:

Le tiers de l'espace qu'occupe le « Museu del Mar » est dédié à l'expression artistique et à la vie culturelle du district maritime. Joaquim Mir, Alexandre de Cabanyes et d'autres peintres ont été inspirés par la plage pittoresque de Vilanova. Les poètes et écrivains tels qu'Eugénio d'Ors ont également résidé et produit des oeuvres dans le phare et l'environnement des marins pêcheurs. La vie associative est collectée à travers les photographies du chœur des pêcheurs.

La dernière section est consacrée à la mémoire orale. Des enregistrements audio visuels vous permettent d'écouter les témoignages des voisins de la plage qui racontent leur expérience avec les pièces de collection récoltées par l'association du Musée maritime de Vilanova i la Geltru.

Zee Museum (Dutch)

Gelegen in het oude huis van Faronero, museo el mar ziet u bepaalde objecten verband houden met de wereld van de visserij en de maritieme traditie van de stad. Sommige stukken die deel uitmaken van de collectie die de vereniging van het Museum van de zee heeft geboekt via donaties van vissers en burens van het Zeegebied.

In het museum kunt u de geschiedenis van de Vilanova Marinera ontdekken uit verschillende onderwerpen:

Het strand.
Het avontuur van de handel.
De visserij.
De haven
Het jaar van de ellende.
Het culturele leven.
De vuurtoren.
Objecten met hun eigen verhaal.
Vilanova, een zee van verhalen.

Het strand:

De relatie van de stad met de zee, gaat terug tot de eerste kolonisten. De archeologische overblijfselen van de site van Darró, gelegen aan de andere kant van de Boulevard, tonen aan dat in de Iberische en Romeinse tijden dat de bewoners in deze dorpen, gevestigd hebben en een maritieme handel hadden. Dit kan worden opgemaakt uit de objecten die uit dit gebied tentoongesteld worden.

Aan de andere kant, is de transformatie van de ruimte van de zee en de maritieme gevel continu door de geschiedenis heen weer gegeven. Hier wordt onder andere de meest prachtige tijd van deze wijk, de tweede helft van de negentiende eeuw vanwege het fenomeen van de Indianen. En later in het jaar 1954, met de inhuldiging van de handels- en vissershaven, die de kustlijn zijn gewijzigd en het imago van de maritieme gevel getransformeerd.

Het avontuur van de handel:

Tussen 1178 en 1862 was Garraf één van de Catalaanse regio's met de grootste migratie naar Amerika, met name Vilanovines die in de steden als Havana en Matanzas gingen wonen. Tot het punt dat Vilanova i la Geltrú, bekend werd op dat moment als "Havana Girl".

Ze heetten Amerikanen of Indianen die na hun terugkeer, het opgebouwde kapitaal in de modernisering en de culturele ontwikkeling van de stad investeerde. Zelfs vandaag de dag zijn de straten vol koloniale verwijzingen van het erfgoed van deze periode.

De visserij

De visserij was een van de belangrijkste drijvende krachten in de economische, sociale en culturele ontwikkeling van Vilanova i la Geltrú. Het identificerende ook sommige feesten, een manier van doen, het leven, en een eigen architectuur.

De handel begon zijn kracht te verzamelen aan het einde van de negentiende eeuw, dit viel samen met de achteruitgang van de handel met Amerika vanwege de crisis van de druifluis en het verlies van de koloniën. De ontwikkeling die had in de stad deze sector, aangetrokken door vissers uit andere kustplaatsen van Catalonië, zoals Torredembarra, Cambrils en Creixell, vooral

aandacht voor de komst van de zogenaamde "Calaeros", vissers uit L'ametlla de Mar.

Dit veld bevat de verschillende soorten vistuig beoefend in Vilanova i la Geltrú, verschillende modellen en objecten die bij deze handel. Evenals de visserij platform waarin de verschillende visgronden in acht worden genomen.

De haven:

Een andere belangrijke wijziging voor het maritieme leven is de bouw van de haven van Vilanova, die lang heeft zijn geprojecteerd en tot slot geopend in 1954.

De poort drastisch veranderd de fysionomie van de Vilanovina kust, rotsen werden gehaald om te construo en het daaropvolgende proces van bezinking van het zand maakte de oude Platja dels Frares verdwijnen. Stroomt het bergstroom van de Piera tussen het strand van San Cristòfol en de haven. .

Een industrie van sloop en deleafing grote schepen werd vervangen tijdens de beginjaren van de poort. De crisis in de sector geproduceerd de sluiting van het bedrijf.

Het jaar van de ellende:

Een van de meest traumatische gebeurtenissen voor de visserijgemeenschap was de storm die uitbrak op 9 November 1886 met dramatische gevolgen voor de families van de 22 zeilers die stierven op die noodlottige dag van San Teodoro. Gelukkig anderen waren in staat om op te slaan en die datum tot de dag van hun dood gevierd.

De tragische temporele gaf aanleiding tot de geschiedenis van het jaar van de Drowned en het bewustzijn voor de vissers van de noodzaak te voorzien van de nodige middelen van redding in het geval van schipbreuk, dus een plaatselijke Commissie van de Spaanse samenleving van berging van Locos bestond, die begiftigt het strand van Vilanova van de fundamentele elementen zoals drijft, barometer en eindelijk een reddingsboot van bergings- en de bouw van een schuilplaats of station van redding.

De hulpverleningsboot Victor Rojas is de getuigenis van deze historische prestatie dat verbeterd de veiligheidsvoorwaarden van zeevarenden. Aan de buitenkant van het Museu del Mar heeft gebouwd een loods ter bescherming van de overwinnaar Rojas, een historische reddingsboot van het strand van Vilanova i la Geltrú, die vandaag heeft bereikt.

Kunst, cultuur en mondelinge geschiedenis:

De derde ruimte van het Museu del Mar is toegewijd aan de artistieke manifestaties en aan het cultureel leven van het maritieme buurt. Joaquim Mir, Alexandre de Cabanyes, en andere schilders, werden geïnspireerd door het schilderachtige strand van Vilanova. Ook dichters en schrijvers zoals Eugenio D'ors woonde en maakte zijn werken in het licht van de vuurtoren en in de traditionele omgeving van vissers en zeelieden. Het associatieve leven werd verzameld door de foto's van de korale samenleving, de fishermen's koor.

Het laatste deel is gewijd aan het oraal geheugen. Audiovisuele opnamens van getuigenissen van bewoners die woonde in de buurt van het strand delen hun ervaringen door tentoongestelde voorwerpen die verzameld warden door het Museu del Mar van Vilanova i la Geltrú.

Annax F Translation Museo de curiosidades marineras Roig Toqués

Roig Toqués (Spanish)

La curiosidad y el mar marcaron la trayectoria personal de Francesc Roig Toqués (Vilanova i la Geltrú, 1921 – 2008) y de su Museo de Curiosidades Marineras. Una pequeña habitación de la casa familiar, el mas Carolina, fue el embrión de este museo privado que estuvo abierto al público durante más de sesenta años (1943-2008) y ahora se ha reubicado en este nuevo espacio.

Su gran pasión por el mar le llevó a coleccionar toda clase de objetos de temática marinera y cada uno de ellos nos remite a una historia que él mismo explicaba apasionadamente a todos los visitantes que amablemente recibía a cualquier hora del día. Su esposa, María Raspall, fue una figura imprescindible para hacer posible la creación y continuación de este proyecto.

Pero el museo no se entendería sin la Carpa Juanita, única en el mundo, amaestrada para beber a chorro de un pequeño porrón y comer fideos en cucharilla, demostración que causaba sensación y se convirtió en centro de atención de los numerosos turistas que visitaban el museo.

Desde muy joven el Sr. Roig se interesó por las técnicas de construcción y el diseño de barcos, aprendiendo el oficio del Sr. Costa, uno de los últimos carpinteros de ribera de la playa de Vilanova.

Francesc Roig Toqués fue también un gran aficionado al cine, ganó algunos concursos de cortos para amateurs. Sus filmaciones con guiones y puestas en escena muy originales han pasado a ser el testimonio de una época en blanco y negro y también de un sentido del humor muy especial.

A través de estas filmaciones descubriremos su famoso pez amaestrado, Juanita, la carpa enana que bebía de un pequeño porrón (especie de cántaro típico catalán) y comía fideos de una minúscula cucharilla.

El espectáculo de la carpa Juanita atrajo gran número de visitantes y entre ellos personajes famosos o célebres como Yul Briner, Carmen Cervera, hoy baronesa Thyssen o el guitarrista español Andrés Segovia.

El museo reúne una gran variedad de objetos clasificados en diversas colecciones: peces disecados, fósiles, billetes, caracolas y conchas marinas, además de toda clase de utensilios y herramientas. El mayor interés recae en los modelos en miniatura de navíos antiguos, especialmente el buque mercante inglés HSM Bounty cuya curiosa historia ilustra diversos aspectos de la curiosidad y la paciencia, virtudes que el Sr. Roig cultivó a lo largo de toda su vida.

Las cartas que recibió Juanita son una muestra de la celebridad de la Carpa, fenómeno mediático y atracción de forasteros en unos años que la fachada marítima de Vilanova i la Geltrú se transformó de playa marinera a gran puerto pesquero e industrial. El Museu de Curiositats Marineres remite a los gabinetes de historia natural, repletas de extraños ejemplares y embrión de los actuales museos.

Museum of Maritime Curiosity- Roig Toqués (English)

Curiosity and the sea marked the personal trajectory of Francesc Roig Toqués (Vilanova i la Geltrú, 1921 - 2008) and his Museum of Marine Curiosities. A small room in the family home, Carolina, was the embryo of this private museum that was open to the public for over sixty years (1943-2008) and has now been relocated to this new space.

His great passion for the sea led him to collect all sorts of marine-themed objects and each one of them tells us a story that he himself passionately explained to all visitors he kindly received at any time of day. His wife, Maria Raspall, was an essential figure to make the creation and continuation of this project possible.

But the museum would not be understood without the Carpa Juanita, a carp trained to drink from a small porrón and eat from a teaspoon, a demonstration that caused a sensation and became the centre of attention of the many tourists who visited the museum.

From a very young age Mr. Roig was interested in the techniques of building and designing boats, learning the trade of Mr. Costa, one of the last shore carpenters on Vilanova beach.

Francesc Roig Toqués was also a great movie buff, he won some short contests for amateurs. His films with scripts and original staging have become the testimony of a black and white era and a very special sense of humor. Through these filaments we will discover his famous amateur fish, Juanita, the dwarf carp who drank from a small porrón (kind of typical Catalan jar) and ate noodles off a tiny teaspoon. Juanita attracted a large number of visitors and among them celebrities such as Yul Briner, Carmen Cervera, Baroness Thyssen and Spanish guitarist Andrés Segovia.

The museum brings together a wide variety of objects classified in various collections: dissected fish, fossils, notes, shells and sea shells, as well as all kinds of utensils and tools. The greatest interest lies in the miniature models of ancient ships, especially the English merchant ship HSM Bounty whose history illustrates various aspects of curiosity and patience, virtues that Mr. Roig cultivated throughout his life.

The letters Juanita received are a sample of the media phenomenon and attraction of outsiders in the few years that the maritime facade of Vilanova i la Geltrú was transformed into a large fishing and industrial port. The Museum of Curiositys Marineres refers to the cabinets of natural history, full of strange specimens and embryos of the current museums.

Musée des curiosités maritimes (French)

La curiosité et la mer ont marqué la trajectoire personnelle de Francesc Roig Toqués (Vilanova i la Geltrú, 1921 – 2008) et ont forgé son musée de curiosités. Une petite chambre dans la maison familiale a été l'embryon de ce musée privé qui a été ouvert au public pendant plus de 60 ans (de 1943 à 2008) et a maintenant été déplacé dans un nouvel espace.

Sa grande passion pour la mer l'a poussé à collectionner toutes sortes d'objets reliés à l'océan et chacun d'entre eux raconte une histoire à propos de lui-même, qu'il racontait avec passion aux visiteurs qu'il recevait avec bonté à toute heure de la journée.

Sa femme, Maria Raspall, était l'une des figures essentielles qui ont permis la création et l'aboutissement de ce projet.

Cependant le musée ne pourrait pas être compris sans la Carpa Juanita, un poisson entraîné à boire d'un petit « porrón » (pichet à vin traditionnel en verre) et à manger des nouilles dans une cuillère à café. Cette prouesse a fait sensation et le poisson est devenu le centre d'attention des nombreux touristes à visiter le musée.

Dès le plus jeune âge, Mr Roig était intéressé par les techniques de construction et de conception des bateaux, et a appris ce métier de Mr Costa, l'un des derniers charpentiers de la plage de Vilanova.

Francesc Roig Toqués était également un grand fan de films, il a gagné une sorte de petit concours pour amateurs. Ses films avec leurs scripts et leurs mises en scène originales sont devenus un témoignage d'époque en noir et blanc et d'un sens de l'humour assez spécial.

A travers ces films, on peut découvrir son fameux poisson, Juanita, la carpe naine qui buvait dans un petit « porrón » et mangeait des nouilles dans une cuillère à café.

Juanita a attiré beaucoup de touristes et parmi eux des célébrités telles que Yul Briner, Carmer Cervera, Baroness Thyssen et le guitariste espagnol Andrés Segovia.

Le musée rassemble une grande variété d'objets classifiés en diverses collections : Poissons disséqués, fossiles, notes, coquilles et coquillages, mais également toutes sortes d'ustensiles et d'outils. La plus grande source d'intérêt réside dans les modèles réduits d'anciennes embarcations maritimes, et plus spécialement le navire marchand anglais HSM Bounty dont l'histoire illustre différents aspects des vertus que sont la curiosité et de la patience que Mr Roig a cultivées durant toute sa vie.

Les lettres que Juanita a reçues sont un aperçu du phénomène médiatique et de l'attraction d'étrangers durant les quelques années pendant lesquelles la façade maritime de Vilanova i la Geltrú a été transformée en un énorme port de pêche et industriel.

Le musée des Curiosités Marines est semblable aux cabinets d'histoire naturelle, rempli d'étranges spécimens et d'embryons des musées actuels.

Museum van maritieme curiosa Roig Toqués (Dutch)

Nieuwsgierigheid over de zee hebben een grote rol gespeeld voor het Maritieme Curiosa museum van Francesc Roig (1921-2008). In zijn gezinswoning, 'de Mas Carolina' bevond zich in een kleine kamer, een privémuseum. Dit museum was open voor het publiek. Het privémuseum was voor meer dan zestig jaar gevestigd in zijn huis (1943-2008). In 2008 is zijn collectie verplaatst naar een nieuwe ruimte.

Zijn grote passie voor de zee leidde hem naar het verzamelen van allerlei soorten objecten over het maritieme thema. Elk object heeft zijn eigen verhaal en dit vertelde hij hartstochtelijk aan alle bezoekers, die hij op elk moment van de dag met open armen ontving. Zijn vrouw, Maria Raspall speelde een essentiële rol in het mogelijk maken van de oprichting en de voortzetting van het museum.

Het museum was nooit zo bekend geworden zonder Juanita de Carp. Juanita de carp is een uniek iets in deze wereld. Juanita de carp is een karper die Victor Roig heeft leren drinken uit een porro (typische Catalaanse karaf) en heeft leren eten vanuit een theelepeltje. Een demonstratie van Juanita trok de aandacht van alle bezoekers en werd het middelpunt van de vele toeristen die het museum bezochten.

Aangezien de zeer jong Francesc Roig er geïnteresseerd was in de technieken, constructies en het ontwerp van boten, was hij een van de laatste timmerlieden van de Ribera van het strand in Vilanova.

Francesc Roig Toqués had ook een grote passie voor films en hij won hiermee enkele wedstrijden voor amateurs. Zijn zwart-wit films hadden originele scenario's en een bijzonder gevoel voor humor. Door middel van deze films is er ook ontdekt dat zijn beroemde opgeleide vis Juanita de carp dronk uit een porro en noedels ad van een theelepeltje.

De spectaculaire karper Juanita bracht een groot aantal bezoekers naar het museum. Onder andere beroemdheden als Yul Briner, Carmen Ververaen en barones Thysen en de Spaanse gitarist Andrés Segovia.

Het museum verzamelt allerlei verschillende objecten, ingedeeld in verschillende collecties: deze collecties bestaan onder andere uit vissen, fossielen, bankbiljetten, slakken en schelpen evenals allerlei gebruiksvoorwerpen en gereedschappen. Het grootste belang ligt bij miniatuur modellen van oude schepen en met name het Engelse koopvaardijchip HSM Bounty. Dit schip illustreert op verschillende manieren nieuwsgierigheid over het geduld, deugden en het culturele leven van Francesc Roig Toqués.

De brieven zijn beroemde karper ontving, was de aantrekkingskracht van buitenstaanders die in een paar jaar het maritieme front van Vilanova i la Geltrú vormde en zo werd het maritieme strand omgevormd tot een vissers en industriële haven.

Het 'maritime museum de curiosities' verwijst naar het kabinet van de natuurlijke geschiedenis vol met vreemde monsters en embryo's van de huidige musea.

Annex G Espacio Víctor Rojas

Víctor Rojas (Spanish)

El Espacio Víctor Rojas alberga el bote de salvamento que lleva el nombre de este valiente marino arecibeño salvador de la vida de cerca de 200 naufragos en la bahía puertorriqueña. Víctor Rojas nació en Arecibo (Puerto Rico) el 1832 y murió el 28 de marzo de 1888.

El Víctor Rojas es una embarcación histórica de la playa de Vilanova. Prestó servicio de salvamento marino y socorro náutico desde 1925 hasta 1979, cuando la Cruz Roja del Mar pasó a hacerse cargo de la labor de guardacostas y salvavidas.

Posteriormente, en 1988 la Cruz Roja cedió la embarcación al Museu del Mar de Vilanova i la Geltrú. Recientemente ha sido restaurada para su museización en esta construcción, realizada expresamente para su emplazamiento y conservación.

El bote tiene una eslora de 11 m. una manga de 2,70 y un puntal de 0,80 m. Es característica la guirnalda o cuerda que rodea la nave y facilita el rescate de los naufragos. También resulta interesante su timón y la caña.

Este bote es uno de los tres que se han conservado en la costa catalana: el Miquel Boera de Sant Feliu de Guixols (Gerona), el bote salvavidas de Calafell (Tarragona) y el Víctor Rojas de Vilanova i la Geltrú (Barcelona).

Podía navegar tanto a remo como a vela. Sus características técnicas son que es insumergible y autoenderezable, gracias a su construcción y al diseño de fabricación bajo el modelo patentado Beeching-Peake un tipo de embarcación mixta utilizada por las sociedades de salvamento inglesas.

Destacan sus cámaras estancas a proa y a popa que lo hacen insumergible, los catorce remos dispuestos en la pared del fondo, así como la caja con la cuerda utilizada para los rescates que se realizaban con un cañón lanzacabos conservado y expuesto en el interior del Museu del Mar de Vilanova i la Geltrú.

Victor Rojas place (English)

The space, Víctor Rojas, houses the rescue boat that bears the name of this brave marine rescuer who saved the life of near 200 castaways in the Puerto Rican bay. Víctor Rojas was born in Arecibo (Puerto Rico) in 1832 and died on March 28, 1888.

Víctor Rojas is a historic boat on Vilanova beach. He served as a marine rescue and nautical aid from 1925 to 1979, until the Red Cross of the Sea happened to take charge of the work of coastguards and lifeguards.

Subsequently, in 1988 the Red Cross transferred the boat to the Museum of the Sea in Vilanova i la Geltrú. Recently it has been restored for the museum and made for its location and conservation.

The boat has a length of 11 m. A sleeve of 2.70 and a strut of 0.80 m. It's characteristic is the garland or rope that surrounds the ship and facilitates the rescue of the castaways. Its rudder and reed is also interesting.

This boat is one of three that have been preserved on the Catalan coast: the Miquel Boera of Sant Feliu de Guixols (Gerona), the lifeboat of Calafell (Tarragona) and Víctor Rojas of Vilanova i la Geltrú (Barcelona).

You can both row and sail with this boat. Its technical characteristics are that it is unsinkable and self-erectable, thanks to its construction and manufacturing design under the patented Beeching-Peake model; a type of mixed boat used by English salvage societies.

They emphasise their watertight chambers at the bow and stern that make them unsinkable. They have fourteen oars arranged in the bottom, as well as a box with the rope used for the rescues that were realised with a cannon thrower (which is conserved and exposed inside the Museum of the Sea of Vilanova i la Geltrú).

L'espace Victor Rojas (French)

L'espace Victor Rojas est l'embarcation de sauvetage nommée en hommage à l'héroïque marin portoricain Victor Rojas, qui a sauvé 200 naufragés sur la baie portoricaine. Víctor Rojas est né à Arecibo (Porto Rico) en 1832 et est mort le 28 Mars 1888.

Victor Rojas est un bateau historique situé sur la plage de Vilanova. Ce bateau a été utilisé de 1925 à 1979 pour aider les gens de mer, jusqu'à ce que la Croix-Rouge prenne le relais et s'occupe des sauvetages en mer.

Plus tard, en 1988, la Croix-Rouge a donné le bateau au Museu del Mar à Vilanova i la Geltru. Ce bateau est exposé depuis peu dans le musée après avoir été restauré. Il a dû être adapté à son nouvel emplacement et à ce mode de conservation.

L'embarcation est longue de 11 mètres, sa largeur étant de 2,70 mètres et sa profondeur de 0,80 mètres.

Une caractéristique intéressante de ce bateau est la corde autour du navire qui facilite le sauvetage des naufragés. On peut également admirer le style de son gouvernail et de sa barre.

Ce bateau est l'un des trois bateaux restants mieux préservés de la côte catalane: Miquel Boera de Sant Feliu de Guixols (Gérone), l'embarcation de sauvetage Calafell (Tarragone) et Víctor Rojas de Vilanova i la Geltru (Barcelone).

A bord, vous pouvez aussi bien faire de la navigation de plaisance que faire de la voile. Les caractéristiques techniques du bateau sont telles qu'il est insubmersible et auto-redressable, grâce à sa construction basse. Ce modèle breveté Beeching-Peake est un type mixte de navire utilisé par les organismes de secours anglais.

On peut souligner la présence de compartiments étanches situés à la proue et à la poupe du navire, ce qui contribue à le rendre insubmersible. Quatorze rames sont présentes dans le bateau ainsi que la boîte contenant la corde de secours qui a été réalisée avec un canon lance-amarres. Elle a été conservée et exposée au Musée maritime de Vilanova i la Geltrú.

Victor Rojas ruimte (Dutch)

In de ruimte van Victor Rojas bevindt zich de reddingsboot dat genoemd is naar de heldhaftige Porto Ricaanse zeeman 'Victor Rojas' die 200 schipbreukelingen redde op de Porto Ricaanse baai. Víctor Rojas werd geboren in Arecibo (Puerto Rico) 1832 en overleed op 28 maart 1888.

Victor Rojas is een historische boot gelegen aan het strand van Vilanova. Deze boot werd gebruikt voor zee reddingen en voor nautistische hulp te bieden van 1925 tot 1979, tot wanneer het Rode Kruis van de zee deze reddingen overnam van de zeewacht.

Later in 1988 gaf het Rode Kruis de boot aan het Museu del Mar van Vilanova i la Geltrú. Onlangs is deze boot tentoongesteld in het museum. Deze boot is gerestaureerd voor het museum en speciaal opmaat gemaakt voor zijn locatie en voor het gemak van het onderhoud.

De boot heeft een lengte van 11 meter, een breedte van 2,70 meter en een diepte van 0,80 meter. Kenmerkend van deze boot is het touw rondom het schip dat de redding vergemakkelijkt voor de schipbreukelingen. Wat ook interessant uitsteekt is het roer en de helmstok.

Deze boot is een van de drie best bewaarde gebleven boten van de Catalaanse kust: de Miquel Boera van Sant Feliu de Guixols (Gerona), de reddingsboot Calafell (Tarragona) en Víctor Rojas van Vilanova i la Geltru (Barcelona).

Je kan met de boot zowel roeien als zeilen. De technische kenmerken van de boot is dat deze onzinkbaar en zelf richtend is, dankzij de bouw en het laag gefabriceerd ontwerp is het gepatenteerd model Beeching-Peake een gemengd type vaartuig dat wordt gebruikt door Engelse redding organisaties.

Wat belangrijk is, zijn de waterdichte compartimenten dat aan beide kanten van het schip gelegen zijn en dat de boot onzinkbaar maakt. Er zijn veertien peddels aan de vanonder aan de zijkant enal ook een doos met de reddingstouwen, deze werden gebruikt door kannonwerper. (Deze werd behouden en tentoongesteld in het Museum del Mar van Vilanova).

References

- Econòmica., I. d. (2016, July). *Vilanova*. Opgehaald van http://www.vilanova.cat/doc/doc_12106803_1.pdf
- hastac.org. (November 26, 2012). *Museums and Digital Tools*.
- Institution, S. (2002). *www.si.edu*. Institution, Smithsonian. Opgehaald van Smithsonian Institution: <https://www.si.edu/Content/opanda/docs/Rpts2002/02.05.InteractiveExhibitions.Final.pdf>
- Landed, J. (sd). *Grants & incentives Financial assistance for setting up a business*. Opgehaald van <https://www.justlanded.com/english/Spain/Spain-Guide/Business/Grants-incentives>
- McIntyre, S. (2009). *Ezinearticles*. Opgehaald van <http://ezinearticles.com/?Color-Appeal-in-Advertising&id=2905037>
- nautica, E. (sd). *En Vilanova*. Opgehaald van <https://envilanova.com/?lang=en>
- On the move*. (2015, February 25). Opgehaald van <http://on-the-move.org/news/article/16870/crowdfunding-explained-to-smes/>
- Planck, R. (2011). *Niksonusa*. Opgehaald van <http://www.nikonusa.com/en/learn-and-explore/a/tips-and-techniques/panoramas.html>
- QR code generator*. (2014). Opgehaald van <http://www.qr-code-generator.com>
- Reiland, R. (2012). *smithsonian*. Opgeroepen op 4 1, 2017, van www.smithsonian.com: <http://www.smithsonianmag.com/innovation/augmented-reality-livens-up-museums-22323417/>
- Shrapnel, E. (2012). *Engaging young adults in museums*. Opgeroepen op 4 1, 2017, van Australian Museums: <https://australianmuseum.net.au/uploads/documents/26111/final%20project.pdf>
Author Emma Shrapnel
- Sourd, M. L. (sd). *Fund Finder*. IETM. Opgehaald van https://www.ietm.org/sites/default/files/150630_fund-finder_v2.pdf
- Spain, G. o. (sd). *European funding guide*. Opgehaald van <http://www.european-funding-guide.eu>
- Still, G. K. (2014, april 14). *gkstill.com*. Opgehaald van <http://www.gkstill.com/Support/crowd-density/CrowdDensity-1.html>
- Themeforest*. (sd). Opgehaald van <https://themeforest.net/item/nixe-hotel-club-travel-spa-and-holiday-wordpress-theme/16211759>
- Themeforest*. (sd). Opgehaald van https://themeforest.net/item/unicode-creative-multiuse-wordpress-theme/13373220?s_rank=5
- Vilanova. (sd). *Vilanova turisme*. Opgehaald van <http://www.vilanovaturisme.cat>
- Whallimer, M. (2014). *How to Increase Museum Attendance*. Opgeroepen op 4 1, 2017, van Museum Planner: <http://museumplanner.org/how-to-increase-museum-attendance/>