Citation:
Jefferies, LN (2017) It would be a Pleasure : Augmented Reality and Engagement in a Heritage Context. In: Electronic Visualisation and the Arts (EVA 2017), 11 – 13 July 2017. DOI: https://doi.org/10.14236/ewic/eva2017.77

Link to Leeds Beckett Repository record:
https://eprints.leedsbeckett.ac.uk/id/eprint/6699/

Document Version:
Conference or Workshop Item (Published Version)

Creative Commons: Attribution 4.0

The aim of the Leeds Beckett Repository is to provide open access to our research, as required by funder policies and permitted by publishers and copyright law.

The Leeds Beckett repository holds a wide range of publications, each of which has been checked for copyright and the relevant embargo period has been applied by the Research Services team.

We operate on a standard take-down policy. If you are the author or publisher of an output and you would like it removed from the repository, please contact us and we will investigate on a case-by-case basis.

Each thesis in the repository has been cleared where necessary by the author for third party copyright. If you would like a thesis to be removed from the repository or believe there is an issue with copyright, please contact us on openaccess@leedsbeckett.ac.uk and we will investigate on a case-by-case basis.

DOI: http://dx.doi.org/10.14236/ewic/EVA2017.77

It would be a Pleasure: Augmented Reality and Engagement in a Heritage Context

Liam Noah Jefferies
Leeds College of Art
Blenheim Walk, Leeds, UK
liam.jefferies@leeds-art.ac.uk

1. INTRODUCTION

The interchangeability, confusion and conflict of what constitutes engagement has a long history, with much disagreement concerning boundaries and definitions. Dewey states that it is a mistake to see the artist as active and the audience as purely passive, and argues that "the active engagement of the audience is required to fully realise any work" (Dewey 1934). This predates the notions of "interactive" or "participatory" as understood today, but highlights the longstanding appreciation of the role the audience plays in the consumption of artworks. A sentiment echoed by Duchamp (1957) stating that "the spectator adds his contribution to the creative act".

The research project presented at EVA 2017 seeks to offer a model for engagement, that of pleasure, which explores methods to motivate active participation.

2. MEASURING ENGAGEMENT

Engagement and participation are of fundamental importance to all working in the arts and heritage sectors, with ever more emphasis placed upon the provision of 'impactful' experience (The Arts Council England 2016, p4). Pleasure, or gaining pleasurable enjoyment through interaction, is something that very few would argue as a negative, quite irrespective of the content, if you are enjoying something, then you are more likely to continue and thereby engage more deeply. The issue is how do you measure pleasure; what is the difference after all between "I enjoyed it" and "I enjoyed it a lot"?

There are many examples, of the use of quantitative measures, from the field of HCI, to document user experience of art, with Shettel's "Exhibits: Art form or Education medium" from 1973 being perhaps preeminent. Here Shettel provides a set of quantitative indexes that have been much used for assessing the effectiveness of exhibition's or artworks. These measures, such as "utilisation time" and "attraction power" provide a quantitative measurement of engagement with an interactive experience, however this is limited to procedural interactions and can only hint at the more cognitive and experiential reactions and interactions that occur.

Pleasure is intangible and subjective, how much somebody enjoyed themselves and how you can measure and compare this, is certainly a challenge, and one that the quantitative measures of Shettel and other will not solve. It is the research of Brigid Costello and Ernest Edmonds that offers a methodology for assessing the experiential engagement with interactive artworks (Costello & Edmonds 2007, Costello & Edmonds 2009). In these papers the authors seek to break down both pleasure and play into its constitutive parts; situating a range of experiences, such as creation, exploration, discovery and difficulty as building blocks by which pleasure can be elicited. For example *"Discovery is the pleasure participants get from making a discovery or working something out…* (Costello 2009)

Within their research, Costello and Edmonds use this framework to assess both existing artworks, and inform the development of a new interactive art, utilising a diverse observation methodology, including video cued recall alongside paired and expert audiences and more traditional questionnaires. It is the intention here, to apply these same principles, which have their foundations in game design theory, to the production of an augmented reality, interpretive application, with the aim of gaining a greater understanding of how viewers interact with a system that is at the confluence of art work and computer game.

© Jefferies. Published by
BCS Learning and Development Ltd.

Proceedings of Proceedings of EVA London 2017, UK

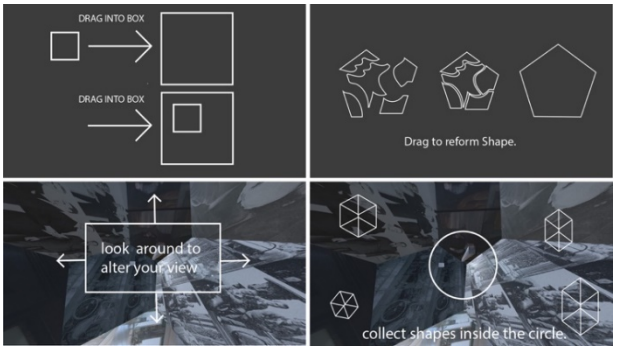

Figure 1: *Instructional Scene*

3. PROJECT DESCRIPTION

The application is situated within the picture gallery at Temple Newsam House in Leeds, this space has undergone a range of alterations over time, many of which have been triggered by external factors, such as compulsory purchase by the state. By using augmented reality as the medium, the hidden, historical layers are stripped back to enable visitors to see beyond the version of history that is presented, offering an alternative to the voice of the institution.

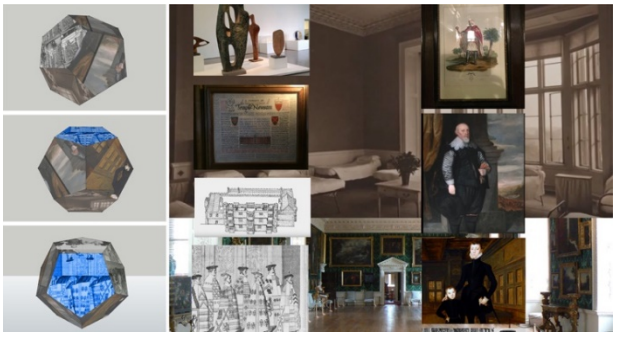

Figure 2: *Story Board 1*

Participants are asked to collect and manipulate objects and items digitally, that have specific relevance to the unfolding narrative. This is linked to the physical space and provides a duality of experience, whereby the cumulative effect of the physical and digital together, enable a fuller understanding. This process is sequential, requiring the completion of one scene/story before progression, both in terms of narrative and chronology.

This format has intentionally been developed to trigger specific experiences within the Costello pleasure framework, and a similar methodology will be applied to its assessment, in this case however, the pleasure of the experience will be compared not with other artworks but to the heritage experience without the application, enabling an assessment of the application ability to augment the visitor experience.

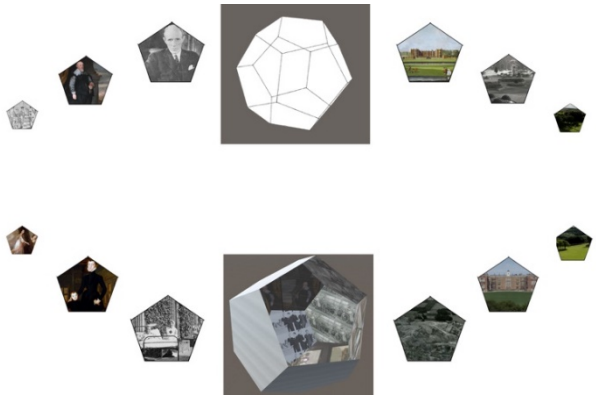

Figure 3: *Interaction Model*

4. REFERENCES

Costello, B. and Edmonds, E. (2007) A study in play, pleasure and interaction design. *Proceedings of the 2007 Conference on Designing Pleasurable Products and Interfaces (DPPI 07)*.

Costello, B. M. and Edmonds, E. (2009) Directed and emergent play. *Proceeding of the Seventh ACM Conference on Creativity and Cognition (C&C '09)*, 107.

Dewey, J. (1934) *Art as Experience*. Perigee Book, London.

Duchamp, M. (1957) The Creative Act. *Art News*, 56(4), Summer.

Shettel, H (1973) Exhibits, Art Form or Educational Medium. *Museum News*, 52(1), pp. 32–41.

The Arts Council England. (2016) Creative Media and Digital Activity, and grants for the arts. The Arts Council England, UK.