

scan the world

For Galleries, Archives and Museums

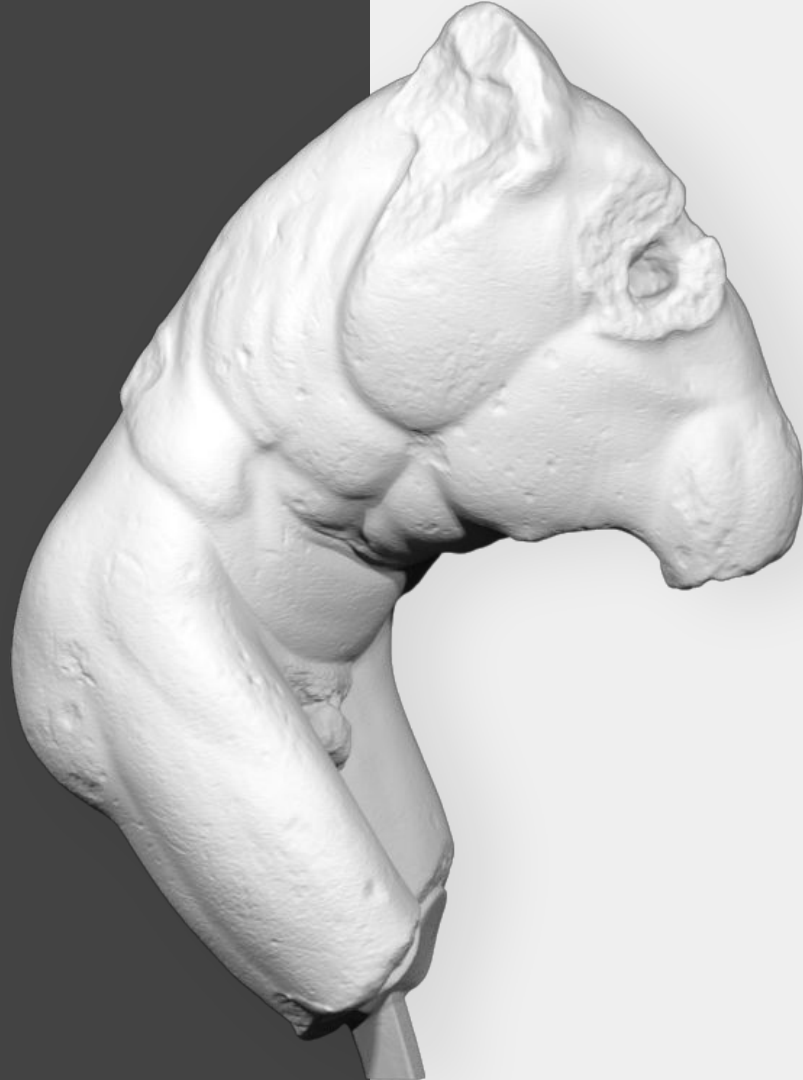
www.myminifactory.com/scantheworld



*Athena Giustiniani
Statens Museum for Kunst
CC0*

“Scan the World is
helping us to preserve
and access culture”

- Martin Roth



Discobolus (fragment)
Musée Saint-Raymond
CC0

What is Scan the World?



With over 16,000 objects online, we are the largest digital museum of 3D printable cultural artefacts.



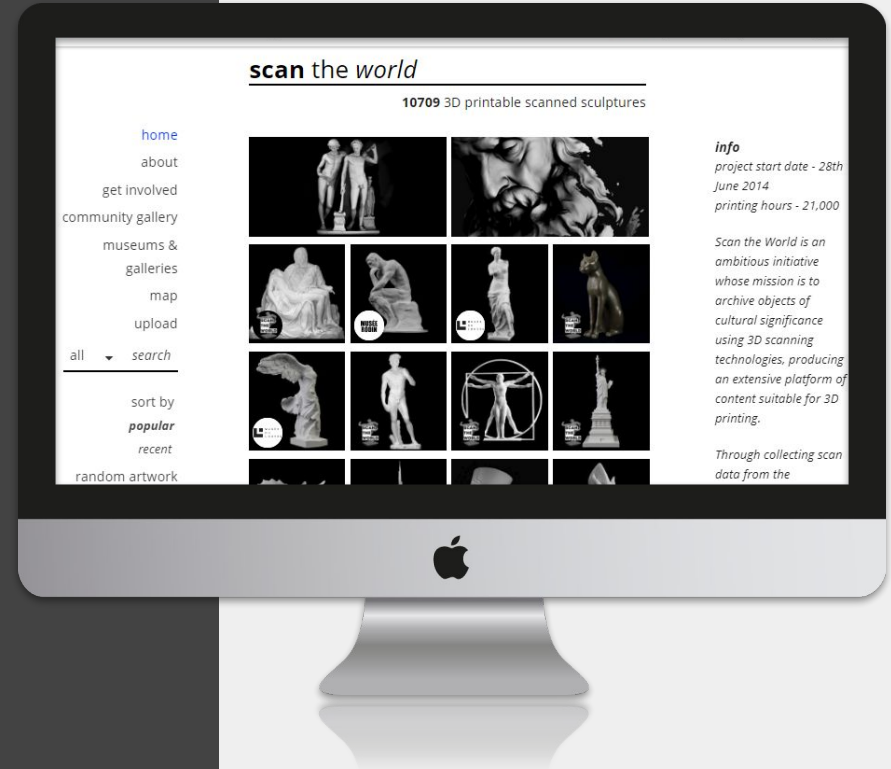
Fuelled by openness and professionalism, Scan the World provides a free end-to-end service for the digitization, archival and fabrication of collections and artworks.



The platform ensures the data is constantly tracked and used by a global community of enthusiasts part of MyMiniFactory.com, the world's largest curated social platform for 3D printable objects.



We work to the rhythm of the institution, scanning singular objects or whole collections, as well as respecting the licensing options decided on as an organization.



Key Statistics (April 2019)



16,000 total artefacts uploaded



50+ Total supporting institutions



100+ million total views



4,000+ downloads per day



What we offer

We want to help in guiding institutions to adopt 3D technologies and implement them in their digital strategies. We offer a full end-to-end service for supporting institutions, including:

- Digital capture consultation session
- Bespoke 3D scanning solutions
- Software optimization for 3D printing
- Concise archival of data
- Production of final 3D models
- Workshops and training
- Feedback and support



Antinous as Dionysus
Statens Museum for Kunst
CC0

3D Scanning and Archival

Using structured light technology we are able to 3D scan collections to a 100 micron point accuracy.

The time to scan each object generally takes between 5-10 minutes and can be digitized in full colour.

The data is processed and results in a fully 3D printable model. This is uploaded to the museum's profile on Scan the World and made available for anyone to access and download. Each object is given full archival information and backlinks to the museum's online database.

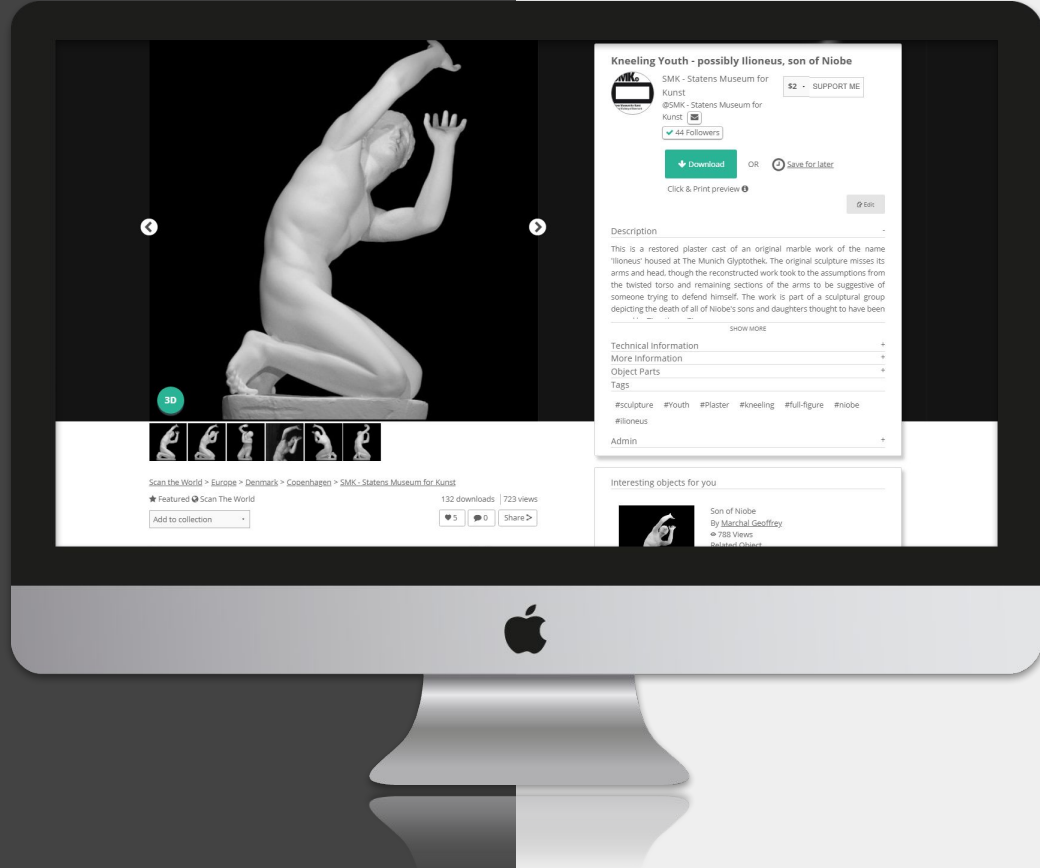
The 3D models can be embedded via API to the supporting institution's databases, meaning it isn't heavy on the museum's web infrastructure.



Your Object Page

Each object's page serves as its own platform for engagement. Whether the model has been printed, remixed, added to a collection or spoken about in the comments section, all of this information can be accessed here:

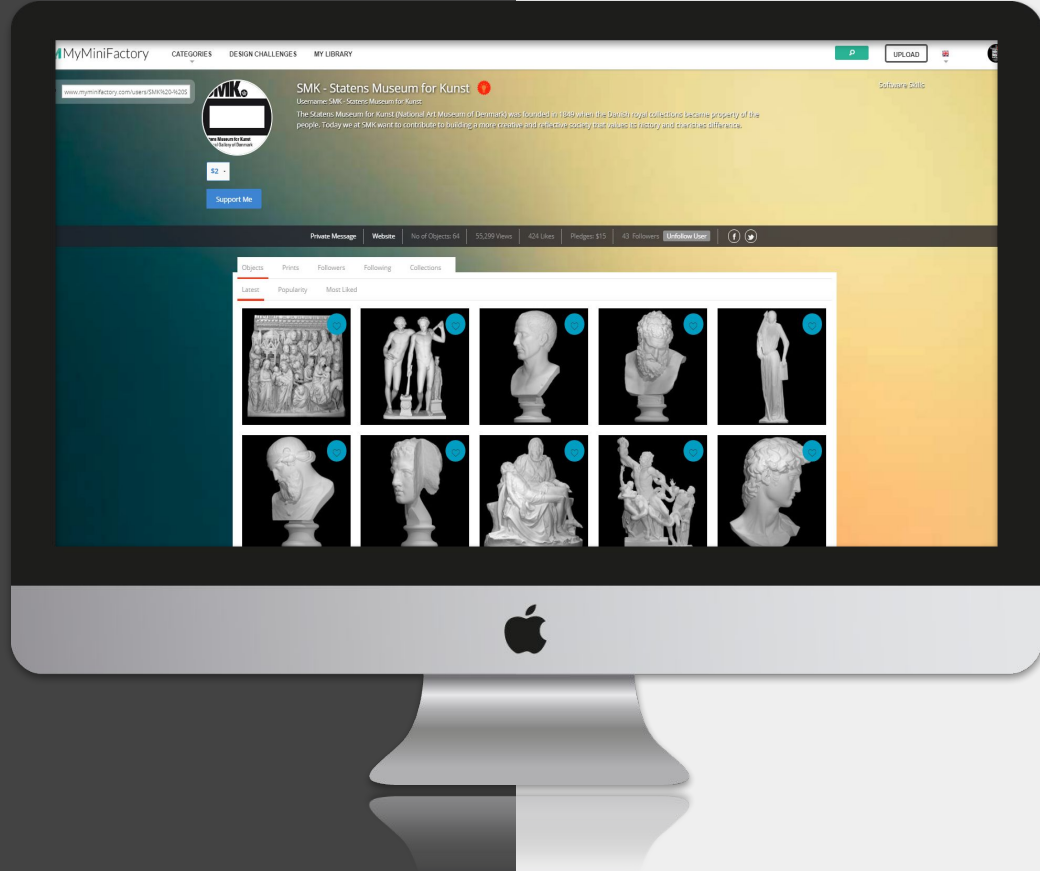
- 3D model viewer
- Full description
- Comments and likes
- Concise metadata
- Backlinks to museum database



Your Personal Profile

Your institution's profile is a landing page for accessing individual artworks and provides routes to your museum's website and linked social feeds.

Collections can be made to further curate your content.



Data and Analytics

Full tracking of each institution's data is available within their profile under a statistics dashboard. This data can be filtered for a single object's development or the collection as a whole.

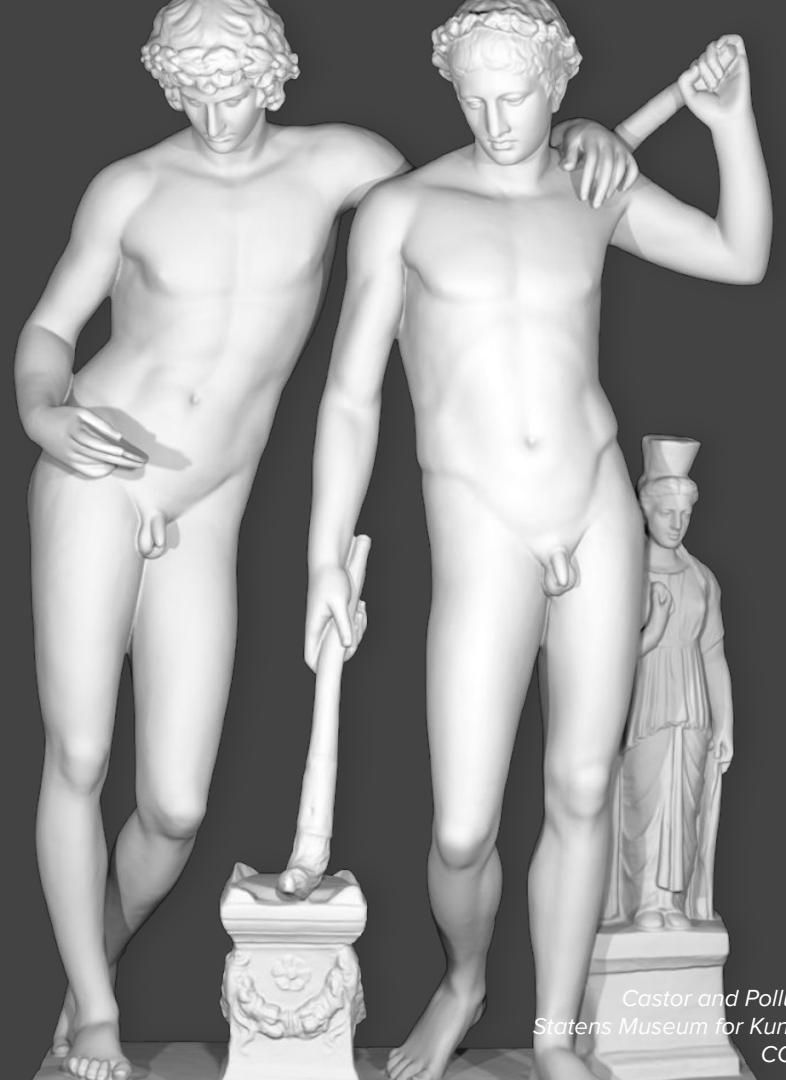
The profile can be linked to Google Analytics to provide audience behavior and conversions.



Exposure to an Online Audience

With a strong web presence on MyMiniFactory.com, every object on the platform is given a chance for discoverability and engagement. Objects which are archived or not available to the public are graced with a second life, allowing for your institution's accessible collection to be seen by a huge online audience.

- Exposure to an online audience of 2m+ enthusiasts
- Attract visitors from outside your core demographics
- Insight into popularity of the objects in your collections



*Castor and Pollux
Statens Museum for Kunst
CC0*

Community + Reinterpretations

By releasing a collection to a global community allows for a continued conversation outside of the museum's walls. Visitor responses are key to maturing a museum's collection, and we have found that through remix culture and creative reinterpretations of objects, allows for a new voice to be added to the museum's ecosystem.

The most obvious case study of this is how the Mona Lisa grew to fame through reproduction, as well as the Basquiat that raised value from a single post on Instagram, digital representations raise value and interest when given a second life through the internet.



Niv Shafran
2017

Education

We run workshops for groups both internal and external to the museum team. This usually involves an introduction to 3D scanning and printing technologies, as well as the chance for visitors and staff to get hands on with the hardware.

Storage

Objects stored on an accessible database of files allows for democratized and facilitated access to an institution's collection. Instead of having to request an object to be taken from archives, which is usually off site, specific objects can be taken at any time.



Licensing and IP

As every institution has a different philosophy for their collections, as well as various licenses for specific artworks, we respect every collection on a case by case basis. With having worked with numerous institutions, private galleries, collectors and contemporary artists, and with over 10,000 objects on the platform, we find a solution for each situation.

The IP of each model we produce are all retained by the institution when uploaded to their profile on MyMiniFactory. This means the institution is the sole owner of the data we produce for them.



Terms, Conditions and Options

Everything included in Scan the World's service is free for supporting institutions under the condition that they join our shared values of the democratization of culture and knowledge and the dissemination of open data, as well as having the capacity for collaborating with external, creative initiatives.

The condition for this free service is that the models are exclusively uploaded to the MyMiniFactory file platform. The reasoning for this is twofold:

- Firstly, as we care for each model uploaded to the website, we want to make sure that all of the data can be properly tracked to ensure there is no breach of the institution's chosen licensing.
- Secondly, we rely on the shared goodwill of the museum to support smaller, non-profit initiatives.

As the institution owns the models they can be uploaded and embedded to their website but we also understand that, due to the weight of 3D models, building a framework for the website to support 3D models is difficult and costly.



Athlete Wrestling a Python
Walter Art Gallery
CC-BY-NC 2.5

FAQ



“People won’t visit my collection!”

We live in a world which relies on digital connectivity. The premise of this society suggests that if an object doesn’t exist online, it doesn’t exist. Online media facilitates shared knowledge and allows for increased intimacy and connectivity between the user and the data. Put in the context of 3D models of museum artefacts, interaction with the objects allows for a broad expansion for the collection’s footprint and provides strong advertising for the institution.



“Will it replace the original?”

In short, producing an accurate digital copy of an object doesn’t replace the original, it simply gives it a wealth of potential for a second life as a blueprint of the original. By augmenting the original it allows for additional reinterpretations of the collection.



“Why is it free?”

We strive to support cultural institutions and help in building their digital presence. Implementing new technologies to an institution can prove costly, resulting in potentially stifling any further conversation to be had. As early adopters and a streamlined team, working as a free, non-profit initiative allows us to travel and assist museums to get into 3D technologies



“Do you charge for printing?”

We have a range of printers that use various types of filaments therefore pricing depends on how you would like to fabricate your collection



“Is there anything you can’t scan?”

Technically no! But our scanners do not pick up see-through materials as this will leave holes in the resulting object file. A matte spray can be used to buff the objects, though we understand that this might not make sense for priceless artefacts

Media/Partnerships



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Get in Touch



Jonathan Beck
Scan the World Manager
jon@myminifactory.com
Mob : 07846190993
Landline : 02079934918