II. NARRATIVE
- Hypertextual
- Episodic
- Linear (sequential)
- Open
- Didascalic
- Ludic
- Ironic
- Poetic
- ...

III. INTERACTION MODALITIES
- Multimedia
- Tangible
- Natural
- Bodily
- Performative
- ...

IV. RESULTING EXPERIENCE
- Escapist
- Aesthetic
- Playful
- Educational
- ...

I. PARAGMMS/METAPHORS
- Wunderkammer
- Game
- Collage
- Portrait
- Diary
- Time machine
- ...

TYPES OF MUSEUMS
- General museums
- Natural history and natural science museums
- Science and technology museums
- Art museums
- ...

ART EXPERIENCE
WHO TO ENGAGE WITH

AIMS OF ENGAGEMENT

WHO TO ENGAGE WITH

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WHO TO ENGAGE WITH

I. AUDIENCES:
- Crowds across the world (Zhao)
- Non-specialist audiences (Vivacqua)
- Younger audiences (Vivacqua)
- Art lovers (Momeni)
- Various target groups at the same time (van der Veer)
- ...

II. STAKEHOLDERS:
- Schools (Law)
- Care institutes
- Municipalities
- Heritage houses
- Maker studios
- Design agencies
- ...

III. OTHER MUSEUMS:
- Identical museum types (e.g., art museums only)
- Related museum types (e.g., science and education)
- Very different museum types (e.g., art and natural history)
- ...

III. CONNECTING THE MUSEUMS INTO AN ECOSYSTEM:
- Trajectories of cultural experiences through network (coherency across various cultural offerings)
- Convergence of different cultural experiences within network (e.g., art and science)
- ...

II. CONNECTING THE CROWDS:
- Creating transcultural and intercultural understanding (Zhao)
- Scalability from local communities to beyond that community (van der Lans)
- Connecting crowds to situated museum experiences (Law, Apostolellis)
- ...

I. CONNECTING WHAT’S INSIDE THE (PHYSICAL) MUSEUM TO:
- Local territories (Law)
- Everyday activities (Vivacqua)
- Information in the wild (Vivacqua)
- Contemporary culture (Vermeeren)
- Learning aims at schools (Law)
- ...
WAYS OF ENGAGEMENT

DIGITAL TECHNOLOGIES

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WAYS OF ENGAGEMENT
I. COLLECTING AND SUSTAINING THE COLLECTION, (CONTRIBUTORY PROJECT):

- Crowd involvement in preservation of digital heritage (Tonkin)
- Crowd sourcing
- ...

II. USING THE COLLECTION (CO-CREATIVE PROJECT):

- Using art works as a source of creativity (Howard)
- Communicating through art (Momeni)
- ...

III. DIALOGICAL ENGAGEMENT WITH CROWDS (COLLABORATIVE PROJECT):

- Curation by the audience (Howard)
- Audience determines arrangement of content
- ...

DIGITAL TECHNOLOGIES

- Mobile technologies (including AR)
- Wearable technologies (including VR)
- Maker movement; Do-It-Yourself technology
- Internet of Things
- ...

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