











. NARRATIVE	☐ General museums
☐ Hypertextual	□ Natural history and
☐ Episodic	natural science
Linear (sequential)	museums
☐ Open	☐ Science and technology museums
Didascalic Ludic Ironic Poetic	☐ Art museums
Ludic	<b></b>
□ Ironic	
□ Poetic	S S
□ <b>(1)</b>	□ Art museums □
I. INTERACTION MODALITIES	☐ General museums
Multimedia	☐ Natural history and
☐ Tangible	natural science
□ Natural	museums
Bodily	☐ Science and technology museums
Performative	☐ Art museums
□ <b>#</b>	<b></b>
THE STATE OF THE S	S. S
ung.	□ Art museums □
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/. RESULTING EXPERIENCE	I. PARADIGMS/METAPHORS
☐ Escapist	☐ Wunderkammer
Aesthetic	☐ Game
☐ Playful	☐ Collage
☐ Educational	☐ Portrait
□ <b>u</b> ,	
J	
J	☐ Time machine
CUITHAL ESPERIENCE	□ Diary □ Time machine □





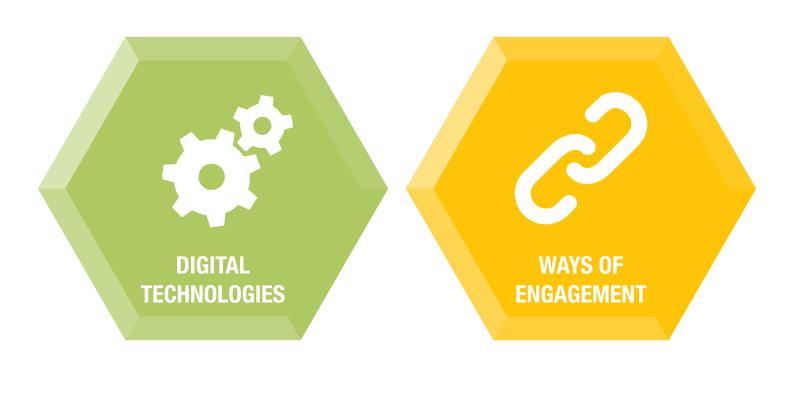


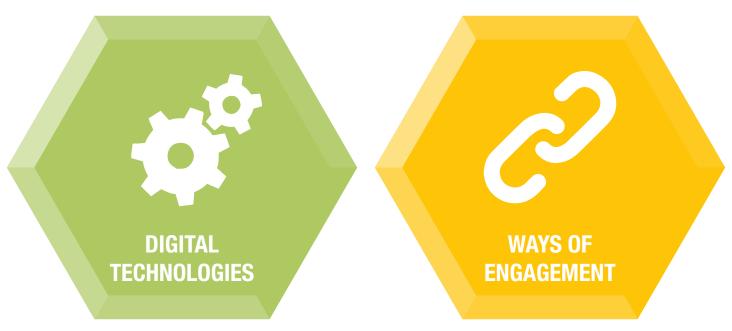






I. AUDIENCES:	III. CONNECTING THE MUSEUMS
☐ Crowds across the world (Zhao)	INTO AN ECOSYSTEM:  ☐ Trajectories of cultural
Non-specialist audiences (Vivacqua)	experiences through network (coherency across various cultural
☐ Younger audiences (Vivacqua)	offerings)
☐ Art lovers (Momeni)	cultural experiences
(Vivacqua)  ☐ Art lovers (Momeni)  ☐ Various target groups at the same time (van der Veer)  ☐	☐ Convergence of different cultural experiences within network (e.g., art and science) ☐
□ <b>¾</b>	Silly
II. STAKEHOLDERS:	II. CONNECTING THE CROWDS:
☐ Schools (Law)	☐ Creating transcultural and intercultural
☐ Care institutes	understanding (Zhao)
☐ Municipalities	☐ Scalability from local
☐ Heritage houses	communities to beyond that community (van der
☐ Maker studios	Lans)
□ Maker studios □ Design agencies □	Lans)  Connecting crowds to situated museum experiences (Law, Apostolellis)
	to situated museum experiences (Law,
Q Q	Apostolellis) \$
	□ <b>(1)</b>
III. OTHER MUSEUMS:	I. CONNECTING WHAT'S INSIDE
☐ Identical museum types (e.g., art museums only)	THE (PHYSICAL) MUSEUM T0:  ☐ Local territories (Law)
□ Related museum types	□ Everyday activities
(e.g, science and	(Vivacqua)
education)	☐ Information in the wild
☐ Very different museum types (e.g, art and	(Vivacqua)
natural history)	☐ Contemporary culture (Vermeeren)
□ Very different museum types (e.g, art and natural history) □	(Vivacqua)  □ Contemporary culture (Vermeeren)  □ Learning aims at schools (Law)
701	schools (Law)
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I. COLLECTING AND SUSTAINING THE COLLECTION, (CONTRIBUTORY PROJECT):  Crowd involvement in preservation of digital heritage (Tonkin) Crowd sourcing	<ul> <li>☐ Mobile technologies (including AR)</li> <li>☐ Wearable technologies (including VR)</li> <li>☐ Maker movement; Do-It-Yourself technology</li> <li>☐ Internet of Things</li> <li>☐</li> </ul>
II. USING THE COLLECTION (CO-CREATIVE PROJECT):  Using art works as a source of creativity (Howard)  Communicating through art (Momeni)	<ul> <li>☐ Mobile technologies (including AR)</li> <li>☐ Wearable technologies (including VR)</li> <li>☐ Maker movement; Do-It-Yourself technology</li> <li>☐ Internet of Things</li> <li>☐</li> </ul>
III. DIALOGICAL ENGAGEMENT WITH CROWDS (COLLABORATIVE PROJECT):  Curation by the audience (Howard)  Audience determines arrangement of content	<ul> <li>☐ Mobile technologies (including AR)</li> <li>☐ Wearable technologies (including VR)</li> <li>☐ Maker movement; Do-It-Yourself technology</li> <li>☐ Internet of Things</li> <li>☐</li> </ul>