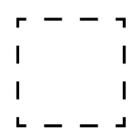
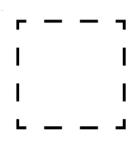
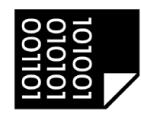
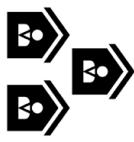
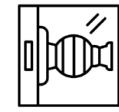


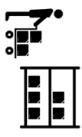
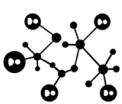
**CONTEXT / STAR ASSETS****GUIDES****CONTEXT / STAR ASSETS**

Write here a star asset specific for  
the venue.  
.....

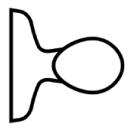
**CONTEXT / STAR ASSETS****LEARNING ACTIVITY****CONTEXT / STAR ASSETS**

Write here a star asset specific for  
the venue.  
.....

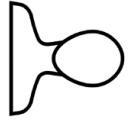
**CONTEXT / STAR ASSETS****LOCATION****CONTEXT / STAR ASSETS****DIGITAL RESOURCE****CONTEXT / STAR ASSETS****OUTREACH ACTIVITY****CONTEXT / STAR ASSETS****EXHIBITS****CONTEXT / STAR ASSETS****RETAIL****CONTEXT / STAR ASSETS****FAME**

**INSTITUTIONAL GOALS / ASSETS****DIGITISE MORE ASSETS****INSTITUTIONAL GOALS / ASSETS****INCREASE  
EDUCATIONAL  
ACTIVITIES****INSTITUTIONAL GOALS / ASSETS****USE ASSETS IN NEW  
WAYS****INSTITUTIONAL GOALS / ASSETS****USE GREATER  
PROPORTION OF  
ASSETS****INSTITUTIONAL GOALS / AWARENESS****FURTHER SOCIAL  
MEDIA REACH****CONTEXT / AUDIENCES**

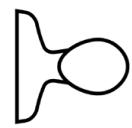
Write here a possible audience which is already visiting your institution

**CONTEXT / AUDIENCES**

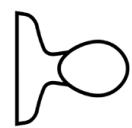
Write here a possible audience, which is already visiting your institution

**CONTEXT / AUDIENCES**

Write here a possible audience, which is not currently visiting your institution and that you would like to attract with this experience

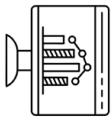
**CONTEXT / AUDIENCES**

Write here a possible audience, which is not currently visiting your institution and that you would like to attract with this experience

**INSTITUTIONAL GOALS / ASSETS****ACQUIRE MORE  
DIVERSE ASSETS**

INSTITUTIONAL GOALS / ENGAGEMENT

INCREASE ONLINE  
VISITS



INSTITUTIONAL GOALS / AWARENESS

GREATER BRAND  
AWARENESS



INSTITUTIONAL GOALS / ENGAGEMENT

INCREASE OUTREACH



INSTITUTIONAL GOALS / AWARENESS

HIGHER VISITOR  
SATISFACTION



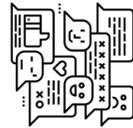
INSTITUTIONAL GOALS / ENGAGEMENT

INCREASE VISIT  
DURATION



INSTITUTIONAL GOALS / AWARENESS

INCREASE VISITOR  
FEEDBACK



INSTITUTIONAL GOALS / ENGAGEMENT

INCREASE VISITOR  
PARTICIPATION



INSTITUTIONAL GOALS / AWARENESS

MORE VISITOR  
AMBASSADORS



INSTITUTIONAL GOALS / ENGAGEMENT

INCREASE  
VOLUNTEERING



INSTITUTIONAL GOALS / ENGAGEMENT

WIDER SOCIAL MEDIA  
DIVERSITY



INSTITUTIONAL GOALS / SUSTAINABILITY

MORE DATA-DRIVEN DECISIONS



INSTITUTIONAL GOALS / HOW MANY?

INCREASE DONATIONS



INSTITUTIONAL GOALS / SUSTAINABILITY

REDUCE VENUE COST



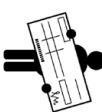
INSTITUTIONAL GOALS / HOW MANY?

INCREASE MEMBERSHIP



INSTITUTIONAL GOALS / SUSTAINABILITY

WIN MORE FUNDING



INSTITUTIONAL GOALS / HOW MANY?

INCREASE REPEATED VISITS



INSTITUTIONAL GOALS / WHO?

ATTRACT NEW DEMOGRAPHICS



INSTITUTIONAL GOALS / HOW MANY?

INCREASE VISITOR NUMBERS



INSTITUTIONAL GOALS / WHO?

CHANGE VISITING PARTY SIZE



INSTITUTIONAL GOALS / HOW MANY?

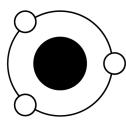
INCREASE VISITOR SPEND



AUDIENCE GOALS / AUTHENTICITY

SELF

STIMULATE SENSORY  
RESPONSES



INSTITUTIONAL GOALS / WHO?

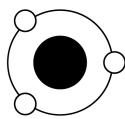
CHANGE VISITOR  
ATTITUDES OR BELIEFS



AUDIENCE GOALS / AUTHENTICITY

SELF

STIMULATE  
EMOTIONAL  
RESPONSES



INSTITUTIONAL GOALS / WHO?

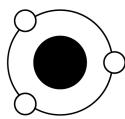
INCREASE  
INTERNATIONAL  
REACH



AUDIENCE GOALS / AUTHENTICITY

SELF

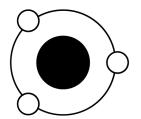
STRENGTHEN  
PERSONAL  
EMBODYMENT



AUDIENCE GOALS / AUTHENTICITY

SELF

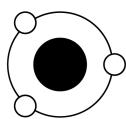
STRENGTHEN  
PERSONAL  
DISPOSITION



AUDIENCE GOALS / AUTHENTICITY

SELF

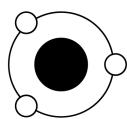
DEVELOP SENSE OF  
FAMILIARITY



AUDIENCE GOALS / AUTHENTICITY

SELF

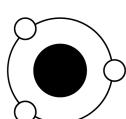
STRENGTHEN  
PERSONAL CONTEXT



AUDIENCE GOALS / AUTHENTICITY

SELF

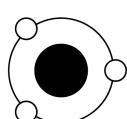
DEVELOP PERSONAL  
EVOLUTION



AUDIENCE GOALS / AUTHENTICITY

SELF

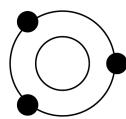
FOSTER COGNITIVE  
PROCESSES



AUDIENCE GOALS / AUTHENTICITY

OTHERS

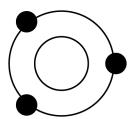
DEVELOP SOCIAL  
RELATIONS  
INCREASINGLY



AUDIENCE GOALS / AUTHENTICITY

OTHERS

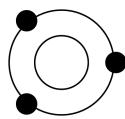
IMPROVE LANGUAGE  
EXCHANGES



AUDIENCE GOALS / AUTHENTICITY

OTHERS

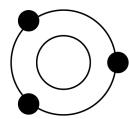
IMPROVE GROUP  
FAMILIARITY



AUDIENCE GOALS / AUTHENTICITY

OTHERS

FOSTER SOCIAL  
PRACTICES AMONG  
VISITORS



AUDIENCE GOALS / AUTHENTICITY

WORLD

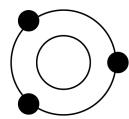
USE PLAUSIBLE AND  
REALISTIC ELEMENTS



AUDIENCE GOALS / AUTHENTICITY

OTHERS

FOSTER SOCIAL  
NORMS AMONG  
VISITORS



AUDIENCE GOALS / AUTHENTICITY

WORLD

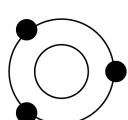
PHYSICALLY SIMULATE  
THE ENVIRONMENT



AUDIENCE GOALS / AUTHENTICITY

OTHERS

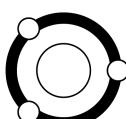
INCLUDE SOCIAL  
UNPREDICTABILITY



AUDIENCE GOALS / AUTHENTICITY

WORLD

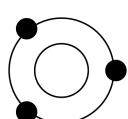
INCLUDE  
INTERACTIONS AND  
FEEDBACKS BETWEEN  
VISITORS AND  
ENVIRONMENT



AUDIENCE GOALS / AUTHENTICITY

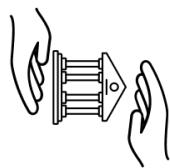
OTHERS

IMPROVE SOCIAL  
EMBODIMENT



AUDIENCE GOALS / SENSE OF CARE

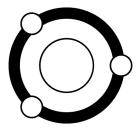
USE UNIVERSAL  
CONCEPTS TO TRIGGER  
ETHICAL BEHAVIORS



AUDIENCE GOALS / AUTHENTICITY

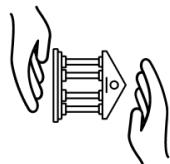
CREATE THE  
APPROPRIATE MOOD  
(VISUAL STYLE,  
SOUNDS, LIGHTING)

WORLD



AUDIENCE GOALS / SENSE OF CARE

STIMULATE VISITORS'  
INDIVIDUAL  
MEMORIES



AUDIENCE GOALS / AUTHENTICITY

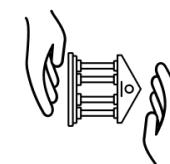
LET VISITORS TIME  
FLOW

WORLD



AUDIENCE GOALS / SENSE OF CARE

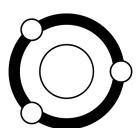
ENCOURAGE  
INTROSPECTIVE  
CONTEMPLATION FOR  
PERSONAL GROWTH



AUDIENCE GOALS / AUTHENTICITY

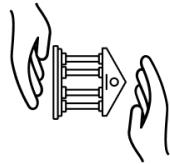
MAKE VISITORS  
FEELING FAMILIAR  
WITH THE  
ENVIRONMENT

WORLD



AUDIENCE GOALS / SENSE OF CARE

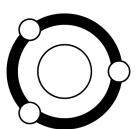
ASSIGN TASKS  
INVOLVING CARING  
ACTIONS



AUDIENCE GOALS / AUTHENTICITY

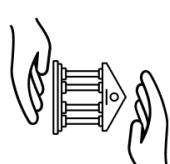
INCLUDE  
ENVIRONMENT  
UNPREDICTABILITY

WORLD



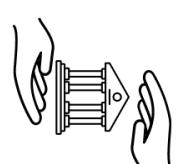
AUDIENCE GOALS / SENSE OF CARE

PROMOTE NON-  
VERBAL  
INTERACTIONS



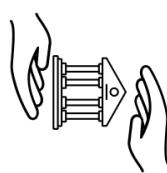
AUDIENCE GOALS / SENSE OF CARE

MAKE VISITORS  
REFLECT ON  
IRREVERSIBILITY



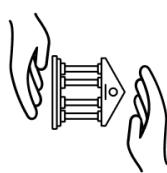
AUDIENCE GOALS / SENSE OF CARE

MAKE CITIZENS LEARN  
ABOUT HERITAGE  
PROTECTION



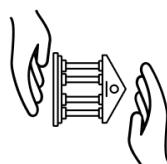
AUDIENCE GOALS / SENSE OF CARE

INCREASE EMPATHY



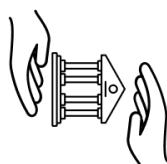
AUDIENCE GOALS / SENSE OF CARE

PROMOTE CITIZENS'  
RESPECTFUL  
BEHAVIOURS  
TOWARDS LOCAL  
HERITAGE AND  
COLOURED  
COLLECTION



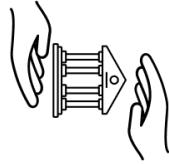
AUDIENCE GOALS / SENSE OF CARE

EXTEND KNOWLEDGE



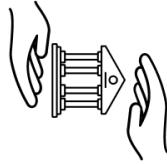
AUDIENCE GOALS / SENSE OF CARE

MAKE VISITORS  
WILLING TO PAY FOR  
SUSTAINABLE  
SERVICES AND  
PRODUCTS



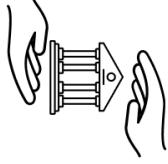
AUDIENCE GOALS / SENSE OF CARE

BOOST ENCHANTMENT



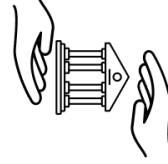
AUDIENCE GOALS / SENSE OF CARE

INVOLVE VISITORS IN  
TAKING CARE  
ACTIVITIES AT THE  
MUSEUM



AUDIENCE GOALS / SENSE OF CARE

PROMOTE CITIZENS'  
PROTECTION  
BEHAVIOURS



DESIGN BRIEF / BARRIERS

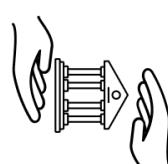
ACCESSIBILITY



I have needs that many museums  
don't cater for. Are there  
resources to help me plan a visit?  
If I visit, can I experience all the  
assets that other visitors can

AUDIENCE GOALS / SENSE OF CARE

MAKE CITIZENS LEARN  
ABOUT THE  
IMPORTANCE OF  
COLOURED  
COLLECTIONS



**DESIGN BRIEF / BARRIERS****RESTRICTIVE OPENING HOURS**

I need the museum to be more flexible to fit around my other time commitments. That's why I like on-demand services, and digital alternatives.

**DESIGN BRIEF / BARRIERS**

I see bias in your recruitment, programming or interpretation. I think that the museum is likely to misrepresent me and others in this audience

**DISCRIMINATION****DESIGN BRIEF / BARRIERS****EDUCATIONALLY DISADVANTAGED**

I didn't have the same access to education that others did. The museum is designed for well-educated visitors; I'll make a fool of myself

**DESIGN BRIEF / BARRIERS**

It costs too much just to walk through the door. I'm used to paying little and often, or to choose how much I want to give to causes I feel strongly about

**HIGH COST****DESIGN BRIEF / BARRIERS****HIDDEN**

The museum is located in a place that I rarely or never visit. It gets lost among other more exciting local attractions

**DESIGN BRIEF / BARRIERS**

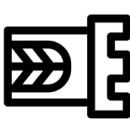
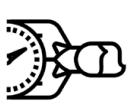
Your interpretation tells me what to think, and reinforces negative stereotypes. Your museum is not for me

**IRRELEVANT****DESIGN BRIEF / BARRIERS****LACK OF ACCESS TO TECHNOLOGY**

I don't have access to technologies like smartphones, computers or the internet, so I get a second-rate experience

**DESIGN BRIEF / BARRIERS**

I'm a member of a socially-isolated audience. Your outreach activities seem to target the usual, privileged groups, while we are ignored

**OVERLOOKED GROUPS****DESIGN BRIEF / BARRIERS****LOW SELF ESTEEM**

I feel uncomfortable in crowded venues and social situations. I avoid overtly challenging or provocative experiences

**DESIGN BRIEF / BARRIERS**

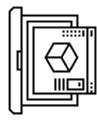
I can't navigate the museum. I need labels or information for your assets in large print, or another language. A PhD is needed to understand what is written

**POOR SIGNAGE**

## DESIGN BRIEF / CAPABILITIES

### COMPUTER SOFTWARE

The visitor can download, install and use computer software



## DESIGN BRIEF / CAPABILITIES

### DIGITISATION

The visitor can use digitisation equipment and software to turn physical resources into digital resources



## DESIGN BRIEF / CAPABILITIES

### MEDIA CREATION

The visitor can capture and prepare digital media, e.g. graphics, photos, audio and video



## DESIGN BRIEF / CAPABILITIES

### MIXED REALITY

The visitor can use augmented reality (AR) apps, or virtual reality (VR) headsets



## DESIGN BRIEF / CAPABILITIES

### MOBILE APPS

The visitor can find, install and use mobile apps



## DESIGN BRIEF / BARRIERS

### NO FIXED ABOVE

Without a fixed address I can't register for museum membership. I don't have my own internet connection, so I can't say when I'll have access to digital services



## DESIGN BRIEF / BARRIERS

### POVERTY

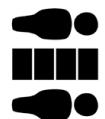
It is a daily struggle to pay for the bare necessities; how can I afford to visit the museum?



## DESIGN BRIEF / BARRIERS

### SOCIALLY ISOLATED

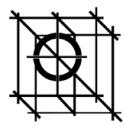
I am isolated from society. The museum is far away from me, or doesn't seem to want my contribution



## DESIGN BRIEF / CAPABILITIES

### 3D MODELLING

The visitor can use 3D scanning equipment, modelling software, and 3D printers to capture and produce physical assets



## DESIGN BRIEF / CAPABILITIES

### COMPUTER GAMING

The visitor can play computer or console games



## DESIGN BRIEF / DEVICES

### CAMERA



A dedicated device for capturing images of people and the surroundings

## DESIGN BRIEF / DEVICES

### COMPUTER



A personal laptop or desktop computer, now typically connected to the Internet

## DESIGN BRIEF / DEVICES

### DUMB PHONE



A telephone that can receive calls and SMS messages, but is not connected to the Internet

## DESIGN BRIEF / DEVICES

### GAMING CONSOLE



A computer designed specifically to allow one or more people to play computer games together.

## DESIGN BRIEF / DEVICES

### HEALTH TRACKER



A wearable computer that monitors bodily functions, such as heart rate, and passes on the data to services that process it to give feedback or trigger alerts when appropriate

## DESIGN BRIEF / CAPABILITIES

### SOCIAL MEDIA NETWORKS



The visitor can use social media networks to contact friends, family and acquaintances, promote their likes and dislikes, and form an understanding of their community

## DESIGN BRIEF / CAPABILITIES

### WEB DESIGN



The visitor can create and edit web content either using a content-management system or markup language

## DESIGN BRIEF / CAPABILITIES

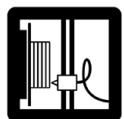
### WEBSITES



The visitor can find and use websites

## DESIGN BRIEF / DEVICES

### 3D PRINTER



Using a digital 3D model as a guide, a computer gradually builds a physical 3D replica that can safely be handled, and might be combined with other physical objects

## DESIGN BRIEF / DEVICES

### AUGMENTED REALITY HEADSET



A display worn over the eyes that the wearer "looks through" to see the world around them, overlaid with digital information

## DESIGN BRIEF / MOTIVATIONS

### CULTURAL IDENTITY

The visitor hopes to learn more about their cultural history and place in their community



## DESIGN BRIEF / DEVICES

### SMART PHONE

A telephone that is connected to the internet and GPS, and supports a range of apps that vastly extend its functionality. Importantly, it allows the users to create and share digital content



## DESIGN BRIEF / MOTIVATIONS

### CURIOSITY

The visitor is not looking for anything in particular; they may be unsure what the museum offers, but want to know, or they may be looking for a surprise, or something out of the ordinary



## DESIGN BRIEF / DEVICES

### SMART WATCH

A computer worn on the wrist that provides a simple alternative to the functionality of a smartphone, giving access to mobile apps, information from the Web, and alerts



## DESIGN BRIEF / MOTIVATIONS

### NOSTALGIA

The museum represents a positive view of the recent past: good memories that can be relived during the visit



## DESIGN BRIEF / DEVICES

### TABLET

A portable computer with a touchscreen. More cumbersome than a smartphone, but offering a larger display that can possibly be shared by multiple users



## DESIGN BRIEF / MOTIVATIONS

### PERSONAL RELEVANCE

The visitor is attracted by a personal connection that they share with the museum



## DESIGN BRIEF / DEVICES

### VIRTUAL REALITY SYSTEM

Head-mounted display, hand-held controllers and other feedback devices, which give the user a sense of being in a virtual environment rather than the real world



## DESIGN BRIEF / MOTIVATIONS

### TIME TRAVEL

The visitor enjoys travelling back or forward in time to experience a way of life that is unfamiliar but intriguing



## DESIGN BRIEF / MOTIVATIONS

### AESTHETIC PLEASURE

The visitor responds on an emotional level to art and natural beauty, without the need to intellectualise the experience



## DESIGN BRIEF / MOTIVATIONS

### COMFORT & WARMTH



The visitor looks for a safe space to feel "at home" maybe because they do not have a home or their home life is harmful

## DESIGN BRIEF / MOTIVATIONS

### TO BE MOVED



The visitor yearns for emotional stimulation - for the museum to provoke positive or negative arousal

## DESIGN BRIEF / MOTIVATIONS

### ENTERTAINMENT



The visitor enjoys being amused, intrigued and surprised by experts and standing back to witness a great show

## DESIGN BRIEF / MOTIVATIONS

### WONDER



The visitor wants to be amazed by experiences that are awe inspiring, spectacular or surprising

## DESIGN BRIEF / MOTIVATIONS

### INCLUSION



The visitor is looking for a community to join, possibly to combat a feeling of social isolation or lack of cultural identity

## DESIGN BRIEF / MOTIVATIONS

### ACADEMIC INTEREST



The visitor has a critical interest in the assets of the museum and hopes to develop a complete understanding of a topic and thus feel like an expert

## DESIGN BRIEF / MOTIVATIONS

### SOCIAL INTERACTION



The museum provides an opportunity for dialogue and the company of others, which may be lacking elsewhere

## DESIGN BRIEF / MOTIVATIONS

### SELF IMPROVEMENT



The visitor hopes to gain knowledge, learn new skills, and become cultured

## DESIGN BRIEF / MOTIVATIONS

### TO MAKE & DO



The visitor enjoys being in a creative space where they can work with others to produce

## DESIGN BRIEF / MOTIVATIONS

### STIMULATE THE CHILDREN



The visitor is looking for a way to provide an education or otherwise positive influence for their children, or to simply share the burden of care

## IDEATION / AUDIENCE GOALS

## DESIGN BRIEF / MOTIVATIONS

### CONTEMPLATION

The museum provides a space to rationalise or consider, away from interruptions that might occur elsewhere



### AUTHENTICITY - SELF



## IDEATION / AUDIENCE GOALS

## DESIGN BRIEF / MOTIVATIONS

### ESCAPISM

The museum represents an alternative to everyday life - a place to have experiences that provide a pleasing contrast to their home or work



### AUTHENTICITY - SELF



## IDEATION / AUDIENCE GOALS

## DESIGN BRIEF / MOTIVATIONS

### STIMULATION

The visitor hopes to be deeply provoked by the experience and to be encouraged to reflect on their own beliefs and attitudes



### AUTHENTICITY - SELF



## IDEATION / AUDIENCE GOALS

## IDEATION / AUDIENCE GOALS

### PERSONAL DISPOSITION

Choose one or more hints:  
- Limit Distractions  
- Include curiosity triggers  
- Encourage extroverted behaviour  
- Develop identification  
- Support Sense of Direction



### AUTHENTICITY - SELF



## IDEATION / AUDIENCE GOALS

## IDEATION / AUDIENCE GOALS

### PERSONAL CONTEXT

Choose one or more hints:  
- Create challenges  
- Offer Choices  
- Address expectations  
- Engage users meaningfully  
- Adopt valuable concepts



### AUTHENTICITY - SELF



## IDEATION / AUDIENCE GOALS

## IDEATION / AUDIENCE GOALS

### PERSONAL FAMILIARITY

Choose one or more hints:  
- Create comfort  
- Make the experience comprehensible  
- Adapt elements of the experience  
- Make the experience accessible  
- Create a sense of security



### AUTHENTICITY - SELF



## IDEATION / AUDIENCE GOALS



AUTHENTICITY - OTHERS

## IDEATION / AUDIENCE GOALS



AUTHENTICITY - OTHERS

## IDEATION / AUDIENCE GOALS



AUTHENTICITY - OTHERS

## IDEATION / AUDIENCE GOALS



AUTHENTICITY - WORLD

VERIFICATION

## IDEATION / AUDIENCE GOALS



AUTHENTICITY - WORLD

PHYSICAL CONTEXT

## IDEATION / AUDIENCE GOALS



AUTHENTICITY - SELF

TIME

- Create a personal evolution



AUTHENTICITY - OTHERS

LANGUAGE

- Choose one or more hints:
- Stimulate exchange
  - Explore alternative perspectives
  - Ask provocative questions
  - Develop stories



AUTHENTICITY - OTHERS

SOCIAL PRACTICES

- Choose one or more hints:
- Create team challenges
  - Develop competitive mechanics
  - Include cooperative mechanics
  - Include social interaction
  - Build relationships



AUTHENTICITY - OTHERS

SOCIAL NORMS

- Choose one or more hints:
- Get users to respect constraints
  - Add proportional rewards
  - Assign roles
  - Include penalties
  - Include social influences



AUTHENTICITY - OTHERS

SOCIAL UNPREDICTABILITY

- Choose one or more hints:
- Leave space to social casualty
  - Promote positive group influences
  - Include unexpected social behaviours

## IDEATION / AUDIENCE GOALS

### SIMULATION

Sense of awareness is stimulated in visitors through visual simulation of irreversible changes to something important.



SENSE OF CARE

## IDEATION / AUDIENCE GOALS

### ETHIC

Visitors are involved in metaphors and stories fostering connections to ethical themes felt as priorities for them (human rights, climate, war, gentrification, etc).



SENSE OF CARE

## IDEATION / AUDIENCE GOALS

### PERSONAL

Visitors are engaged in experiences that evoke individual memories about life aspects such as family, known places, and relevant objects.



SENSE OF CARE

## IDEATION / AUDIENCE GOALS

### SELF-REFLECTION

Visitors are involved in experiences that prompt introspective thoughts and inner-exploration encouraging self-awareness.



SENSE OF CARE

## IDEATION / AUDIENCE GOALS

### ACTION

Experience encourages the visitor to use symbolic tools or resolve tasks performing caring actions to something or someone.



SENSE OF CARE

## IDEATION / AUDIENCE GOALS

### ATMOSPHERE

Choose one or more hints:  
 - Add appropriate lighting  
 - Create a soundscape  
 - Mix visual, audio and tangible effects  
 - Assign a coherent visual style



AUTHENTICITY - WORLD

## IDEATION / AUDIENCE GOALS

### ENVIRONMENTAL UNPREDICTABILITY

Choose one or more hints:  
 - Focus on original assets  
 - Highlight peculiar aspects  
 - Develop unexpected events  
 - Underline uniqueness



AUTHENTICITY - WORLD

## IDEATION / AUDIENCE GOALS

### ENVIRONMENTAL EMBODIMENT

Choose one or more hints:  
 - Provide users with appropriate feedback  
 - Include high level of immersivity (spatial audio, stereoscopic, engaging narrative)  
 - Let users interact with environment (hybrid and XR-smart objects)



AUTHENTICITY - WORLD

## IDEATION / AUDIENCE GOALS

### ENVIRONMENTAL FAMILIARITY

Choose one or more hints:  
 - Create a comfortable environment  
 - Include spatial markers  
 - Develop a safe space  
 - Strengthen sense of place



AUTHENTICITY - WORLD

### TIME

Choose one or more hints:  
 - Include natural conditions (weather and seasons)  
 - Make users perceive time flow



AUTHENTICITY - WORLD

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### THEORY OF MIND STORIES

Visitors are told a story with characters acting with specific behaviors and are invited to imagine motivations, feelings and sentiments behind these characters actions.

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### PERSPECTIVE GIVING

Visitors are invited to give their perspective on certain arguments

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### HAVING THE RIGHT MINDSET

People's Empathy isn't immutable; it's a fluid trait that could be increased. It can be reinforced by proposing to visitors stories with deep-changing characters and self-improvement processes.

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### REDRAWING IN/OUT GROUP BOUNDARIES

Visitors imagine themselves acting inside (increasing their sense of belonging) or outside a group (reflecting and reacting to a sense of rejection).

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### SOCIAL NORMS

Visitors are informed about the emphatic actions and reactions of others strangers; producing a positive mirror-effect on their behavior.

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### EMBODIMENT

In the experience, visitors' body movements can trigger actions and events, enhancing cognitive processes through non-verbal interactions

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### HISTORICAL CHARACTERS

A narrative that mixes historical facts and evocative plot empowers a deep emotional connection between visitors and cultural heritage

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### EMPATHY

The visitors spend time in contexts unusual to them or outsiders, doing theme-specific activities (Volunteering in museum guides, laboratories, workshops, etc.)

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### PERSPECTIVE TAKING

The visitor adopts another person's viewpoint improving understanding and empathy from a diverse perspective (different expertise, social group, religion etc.)

## IDEATION / AUDIENCE GOALS



SENSE OF CARE

### ACTIVE LISTENING

A specific character's story is presented to the visitors; which are actively invited to empathize with the protagonist's sentiments and thoughts.

**IDEATION / AUDIENCE GOALS**
**APPROPRIATE MEDIA  
TO CONVEY  
INFORMATION**

Informations that are far from visitors' understanding (too complex data and articulated reasoning) are humanized by adopting specific media and correct communication strategies

**IDEATION / AUDIENCE GOALS**
**ART PRACTICES**

Visitors are involved in artistic activities crafting self-made artworks or and collaborative performance

**IDEATION / ENGAGEMENT**
**RELAXED MOOD**

Provide a relaxed and positive environment to the visitors adopting strategies to avoid anxiety and reduce preoccupations that otherwise may reduce empathy.

**IDEATION / ENGAGEMENT**
**ENCHANTMENT MAKE**

Develop a sense of wonder in the visitors.

**IDEATION / ENGAGEMENT**
**FACILITATED DIALOGUE**

Include active dialogues with experts/guides and among participants; provocative questions and alternative perspectives are proposed to visitors


**HOPPING**

The visitor must travel between locations or venue


**OUTDOORS**

Write here a possible strategy to reach your audience goal


**TRANSPORT**

Part (or all) of the visit takes place while the visitor is travelling


**HOPPING**

The visitor must travel between locations or venue

**IDEATION / AUDIENCE GOALS****IDEATION / AUDIENCE GOALS**

**IDEATION / ENGAGEMENT****HACKING & CRAFTING**

The visitor creates new physical objects

**IDEATION / ENGAGEMENT****ADOPTION**

The visitor takes on the role of caretaker or curator of an asset

**IDEATION / ENGAGEMENT****APPOINTMENT**

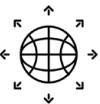
The visitor needs to be at a particular place (at a particular time)

**IDEATION / ENGAGEMENT****CACHES**

Visitors follow instructions to find hiding places, and use them to pass on objects or content to other visitors

**IDEATION / ENGAGEMENT****CITIZEN SCIENCE**

The visitor plays an active role in the museum's research using their own technology

**IDEATION / ENGAGEMENT****ANYWHERE**

The visitor can be involved wherever they are, although the experience might vary

**IDEATION / ENGAGEMENT**

The atmosphere of the location supports the visit

**FITTING LOCATIONS****SUBVERTED LOCATIONS**

The visitor behaves in ways that are unexpected in that location

**IDEATION / ENGAGEMENT****HIDDEN LOCATIONS**

Visitors get to visit places they otherwise would not

**IDEATION / ENGAGEMENT****HANDS ON**

The visitor can touch and use physical assets

**IDEATION / ENGAGEMENT****GIFTING**

Visitors create meaningful content and exchange it with each other

**IDEATION / ENGAGEMENT****INVITE/IMITATION**

The visitor is given the skills and tools to act as an expert

**IDEATION / ENGAGEMENT****PERSONA**

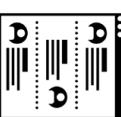
The visitor constructs or adopts a character during the visit

**IDEATION / ENGAGEMENT****PRESSURE**

Each visit has a fixed duration or scope

**IDEATION / ENGAGEMENT****Q&A**

The visitor asks questions and receives answers from staff, volunteers or other visitors

**IDEATION / ENGAGEMENT****COLLECT**

The visitor builds a personal collection of content and/or achievements

**IDEATION / ENGAGEMENT****CRITICISM**

The progress of the visitor is evaluated and reflected back

**IDEATION / ENGAGEMENT****DECISION**

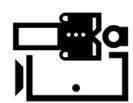
The visitor must make a choice that affects their subsequent experience

**IDEATION / ENGAGEMENT****EPISODES**

Exhibits, content and story are divided into parts and revealed over time or multiple visits

**IDEATION / ENGAGEMENT****GATEKEEPERS**

Visitors induct other people into the experience



**IDEATION / ENGAGEMENT****COMPETITION**

Visitors must compete with each other

**Reward**

The visitor is rewarded as they complete challenges during the visit

**IDEATION / ENGAGEMENT****NETWORKED**

Visitors in the venue communicate with people outside the venue

**STORYTELLING**

The visitor creates or adds to a public narrative

**IDEATION / ENGAGEMENT****NEW ACQUAINTANCES**

Unfamiliar visitors meet each other

**VOLUNTEERS**

Visitors take on the responsibility of a member of staff

**IDEATION / ENGAGEMENT****OUTREACH**

Staff go to the visitors, and work to directly impact their community

**COLLABORATION**

Visitors must work with each other

**IDEATION / ENGAGEMENT****BLURRED BOUNDARIES**

Visitors engage directly with non-visitors



## IDEATION / TECHNOLOGY

### LOW TECH



The visitor uses old-fashioned but reliable technology

## IDEATION / TECHNOLOGY

### TECHNICAL ARTIFACT



Mundane objects are made (unexpectedly) interactive by adding technology

## IDEATION / TECHNOLOGY

### AUTHENTICITY



Sight, sound, smell and touch are augmented to give an "authentic" experience

## IDEATION / TECHNOLOGY

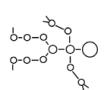
### HAPTIC FEEDBACK



Physical feedback is delivered to the visitor's body based on their location and progress

## IDEATION / TECHNOLOGY

### MOTION TRACKING



Sensors measure visitor orientation, gestures and/or movement

## IDEATION / ENGAGEMENT

Write here a possible strategy to engage your target audience



## IDEATION / ENGAGEMENT

Write here a possible strategy to engage your target audience



### OFFLINE

The visitor is taken to a location where there is no wifi, phone signal or GPS



### ONLINE

Part (or all) of the visit takes place online, whether this is on a website, social network, or elsewhere



### GESTURES

The visitor makes movements or signs with their body to trigger a reaction

**IDEATION / TECHNOLOGY**
**INTELLIGENT  
ASSISTANT**

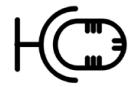
The visitor can ask questions or otherwise interact with an automated expert system


**PERSONAL  
SOUNDTRACK**

Music and sounds change based on the location and progress of visitors

**IDEATION / TECHNOLOGY**
**PAPER**

The visitor writes or draws on paper as a way of creating content


**AUDIO**

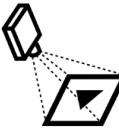
The visitor captures and manipulates voice or other sound

**IDEATION / TECHNOLOGY**
**PHOTOGRAPHY**

Visitors stage, take and manipulate photos


**AUGMENTED REALITY**

The visitor views digital content overlaid into the surrounding environment

**IDEATION / TECHNOLOGY**
**PROJECTION**

The environment around the visitor is enhanced with visual projections.


**BIOMETRICS**

The visitor's physical characteristics are recorded and used as a trigger

**IDEATION / TECHNOLOGY**
**PROXIMITY**

Sensors detect nearby visitors and react when they are close or touching


**INSTANT MESSAGING**

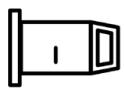
Visitors send and/or receive instant messages

## IDEATION / TECHNOLOGY

.....

Write here a possible technology  
to include in your experience

## IDEATION / TECHNOLOGY



### PUBLIC DISPLAY

Small or big screens, situated in  
the environment, play a role in the  
visit

## IDEATION / TECHNOLOGY

.....

Write here a possible technology  
to include in your experience

## IDEATION / TECHNOLOGY



### VIDEO

The visitor captures and  
manipulates video

## CASE STUDIES

.....

Write here a case study for your  
experience

## IDEATION / TECHNOLOGY



### VIRTUAL REALITY

The visitor enters an immersive  
virtual environment that  
temporarily replaces the real  
world

## CASE STUDIES

.....

Write here a case study for your  
experience

## IDEATION / TECHNOLOGY



### VISUAL MARKERS

Visitors scan objects to reveal  
hidden information or trigger an  
event

## CASE STUDIES

.....

Write here a case study for your  
experience

## IDEATION / TECHNOLOGY

.....

Write here a possible technology  
to include in your experience

## CASE STUDIES

Write here a case study for your  
experience

.....

## CASE STUDIES

Write here a case study for your  
experience

.....

## ACCESSIBILITY

Visitors with different physical abilities might face challenges accessing certain parts of your experience.

Identify key areas that could be improved for inclusivity.

What specific adjustments or alternative options can you implement to ensure that all visitors, regardless of their abilities, can fully participate in and enjoy the experience?

## FLEXIBLE SPACES

The layout of the venue might change or need to be shared with other activities during the experience.

Plan for flexibility in your design.

How can your experience adapt to changes in the venue's layout or location, such as moving outdoor/in, indoors or to another space?

## WEATHER IMPACT

Sudden weather changes could limit access, alter lighting, or require a move indoors.

Plan for unpredictable environmental shifts.

Visitors may struggle to navigate the venue due to unclear signage or confusing layouts.

Improve wayfinding for visitors.

Consider both the venue's atmosphere and the experience design.

How can your experience adapt to sudden changes in weather, such as moving between indoor and outdoor settings or adjusting to variations in temperature and lighting?

How can you design signage, maps, and layout flow to help them navigate easily and confidently, reducing confusion?

How can you reduce noise or distractions in the venue? What steps can you take to guide visitor behavior, ensuring a pleasant, focused environment for all participants?

## NAVIGATION

Visitors may struggle to navigate the venue due to unclear signage or confusing layouts.

Consider both the venue's atmosphere and the experience design.

## FOCUS

The venue might be noisy or chaotic, or the experience might lead to disruptive behavior.

Consider both the venue's atmosphere and the experience design.

The project may face financial challenges if funding decreases or stops entirely.

Consider the financial viability of the experience.

What strategies can you implement to secure ongoing support and ensure the experience remains impactful over time?

## DISRUPTION / ENVIRONMENT

### DISRUPTION / ENVIRONMENT

The project may have an impact on the environment, from energy usage to material waste.

How can you integrate sustainable practices into the design and execution of your experience, minimizing its environmental footprint?

## SUSTAINABILITY

Your experience might have the potential to be applied to different venues, assets, or audiences beyond its initial scope.

Reflect on adaptability.

Can the design be easily replicated across various environments and audiences? How can you make it versatile?

## REPLICABILITY

The experience could gain popularity, potentially straining venue capacity, staff, or technology resources.

Assess how your experience will cope with increasing demands, both in terms of resources and operational capacity.

Are mechanisms in place for scalability?

## RESOURCE SCALING

The experience may require a certain number of visitors to be effective or could operate independently of attendance numbers.

Consider attendance needs.

Is there a minimum or max visitor count required for the experience to work well, and how does this affect your design choices?

## ATTENDENCE

The project may face financial challenges if funding decreases or stops entirely.

Consider the financial viability of the experience.

What strategies can you implement to secure ongoing support and ensure the experience remains impactful over time?

## FINANCIAL STABILITY

### DISRUPTION / RESILIENCE

The project may have an impact on the environment, from energy usage to material waste.

How can you integrate sustainable practices into the design and execution of your experience, minimizing its environmental footprint?

### DISRUPTION / ENVIRONMENT

### DISRUPTION / RESILIENCE

The project may have an impact on the environment, from energy usage to material waste.

How can you integrate sustainable practices into the design and execution of your experience, minimizing its environmental footprint?

## SUSTAINABILITY

The project may have an impact on the environment, from energy usage to material waste.

Reflect on adaptability.

Can the design be easily replicated across various environments and audiences? How can you make it versatile?

## REPLICABILITY

The experience could gain popularity, potentially straining venue capacity, staff, or technology resources.

Assess how your experience will cope with increasing demands, both in terms of resources and operational capacity.

Are mechanisms in place for scalability?

## RESOURCE SCALING

The experience may require a certain number of visitors to be effective or could operate independently of attendance numbers.

Consider attendance needs.

Is there a minimum or max visitor count required for the experience to work well, and how does this affect your design choices?

## ATTENDENCE

The project may face financial challenges if funding decreases or stops entirely.

Consider the financial viability of the experience.

What strategies can you implement to secure ongoing support and ensure the experience remains impactful over time?

## FINANCIAL STABILITY

## HUMAN RESOURCES

The success of the experience might depend heavily on specific staff, volunteers, or key individuals.

Reflect on human dependency.

What measures can you take to reduce risks if key people become unavailable, ensuring continuity of the experience?

## USER DATA

You may collect personal data from visitors, such as contact information or usage data, and need to ensure informed consent.

Consider data privacy practices and consent.

How will you responsibly manage personal data, ensure informed consent, and provide options for visitors to access or delete their data?

## SOCIAL IMPACT

The experience could address or offer solutions to local, national, or global societal issues.

Consider whether your design has the potential to make a meaningful impact on larger social issues or challenges.

How can you leverage the experience to engage with these topics?

## INSTITUTIONAL POLICY

The experience could conflict with the organization's policies, politics, or vision.

Consider whether the experience aligns with the institution's values and policies.

If there's a clash, how can you address this issue to ensure alignment?

## EVOLVING ROLES

The experience might alter or even replace the role of staff or volunteers who typically guide visitors.

Reflect on the role of guides.

How might technology or interactive design impact their function, and should their role evolve?

## DISRUPTION / RESILIENCE

### ASSET PROTECTION

Artworks, locations or technologies might need protection during the experience.

Consider asset protection.

How can you safeguard physical or digital assets from theft, damage, or risky visitor behaviour? What measures can be put in place to ensure their safety?

## DISRUPTION / RESILIENCE

### CONNECTIVITY

The experience might suffer if WiFi or phone signal is unreliable.

Consider backup solutions or offline options.

How can you ensure the experience remains seamless without stable connectivity?

## DISRUPTION / RESILIENCE

### TECH SUSTAINABILITY

The technology used might face obsolescence or lack support in the future.

Reflect on tech longevity.

How can you ensure continued support or plan for future upgrades and changes?

## DISRUPTION / RESILIENCE

### CONTENT MANAGEMENT

The content you create for the experience might become outdated or irrelevant over time.

Think about sustainability.

What strategies can you use to keep the content fresh and relevant, and how can you easily update it over time?

## DISRUPTION / RESILIENCE

### DISRUPTION / RESILIENCE

## SIMPLIFICATION

The experience might rely on too much technology, which could complicate things.

Reflect on the level of complexity in your technology stack.

Can the same goals be achieved with less technology, or does the technology need to be streamlined without losing essential functionality?

## VISITOR LOYALTY

Visitors may not feel compelled to return after their initial experience.

Reflect on how your experience can continue to provide value to visitors after their initial interaction.

What can make returning visitors feel engaged and rewarded?

## BIGGER PICTURE

The experience might fail to deepen the visitor's connection with the venue.

Consider how your experience fits into the wider context of the visit.

How can it align with the venue's overarching themes and objectives, contributing to a cohesive and memorable journey for visitors?

## COGNITIVE GOALS

Your experience might be engaging in the moment but lacks elements that leave a lasting impression on visitors after they leave.

Enhance visitor impact.

How can you design the experience to create a memorable takeaway, whether through emotional resonance, a unique insight, or a physical memento? Could this encourage them to share it with others?

## DISRUPTION / RESILIENCE

## DISRUPTION / ENGAGEMENT

### PASSIVE ENGAGEMENT

Visitors might not engage as deeply as expected while interacting with your experience.

Consider passive engagement.

How can you design your experience to be clear, intuitive, and rewarding for both deeply engaged visitors and those who interact briefly or passively, ensuring value for all levels of participation?

### VISITOR FLEXIBILITY

The experience might not work well for different group sizes or types.

Reflect on group diversity.

How can the experience be adapted to engage individuals, couples, and groups of various sizes effectively?

### VISITOR WELL-BEING

The experience may cause emotional or physical strain, affecting visitor engagement and comfort.

Prioritize visitor well-being.

Where might visitors feel mentally or physically overwhelmed? How can you introduce moments or spaces for decompression and reflection to maintain a comfortable flow?

### ETHICAL RISK

The experience may involve elements from various cultural backgrounds, which could be sensitive or have particular significance.

How can you ensure that the content is respectful and accurately represents the cultural contexts, avoiding potential misinterpretations or offenses?

## DISRUPTION / ENGAGEMENT

## DISRUPTION / ENGAGEMENT

### DISRUPTION / ENGAGEMENT

## DISRUPTION / ENGAGEMENT

Your experience might focus too much on one aspect, making it either purely educational, purely fun, or overly challenging.

Ensure a balanced experience.

How can you integrate cognitive objectives, playful elements, and challenges to engage a broader audience effectively?

The experience might fail to deepen the visitor's connection with the venue.

Consider how your experience fits into the wider context of the visit.

How can it align with the venue's overarching themes and objectives, contributing to a cohesive and memorable journey for visitors?