MUSEOMIX CH

Local communities X Global connections

Collaborative
adventures

in the
museum
of tomorrow

A WORD FROM OUR PARTNER

Imagine starting off work with an apéritif! Museomix makes this possible.

A look at its museums and FabLabs events calendar may have you wondering about the many "Apéromix" entries prior to intensive weekend brainstorms, but the founders back in France had already determined that Museomix needed special social dynamics for its 6x6 groups. Because where else would you see so many different types of people working on sketches and ideas together as they plan an exhibition or outreach activity, and co-building prototypes that can be up and running in the shortest time possible?

Because Museomix takes place in different countries at the same time, you're ultimately sharing and comparing across an international context. It's about discussing the development process of new forms of outreach. Yet participants are also challenged on a personal level: Museomix offers the opportunity to try something out even when you aren't sure it's going to work. That's thinking outside the box – in a team and within a limited time-frame. Since 2014, when these events were first held in Switzerland, coaches have been on hand for the teams to specifically make sure everyone has the best experience and gets the best results. As the focus is very much on the interpersonal and group dynamics, it makes sense that everyone gets to raise a glass – and not just at the beginning.

For the Engagement Migros development fund, which helps gain new audiences for existing cultural offerings, Museomix presents a distinctive approach for two reasons. Firstly, the initiative invites participants to rethink museums in relation to the public's evolving needs, and to produce solutions within multidisciplinary teams. Secondly, for visitors and the museum crews, it presents a rare opportunity to experience this "reverse form of industrial espionage" both behind the scenes and from the audience's point of view as they become familiar with new approaches and techniques. There just isn't a more immediate form of customer feedback than this creative mix of ideas from critical friends – which all sides benefit from!

Petra Miersch
Responsible for "museums & public" program

ENGAGEMENT
A DEVELOPMENT FUND OF THE MIGROS GROUP

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LOOKING AHEAD

THE CONCEPT

Let's make it collective

For the love of art

WORKING TOGETHER

for a new take on museums
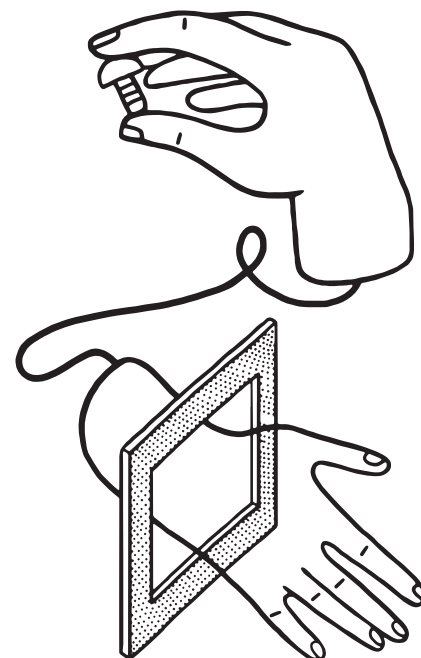
Museomix aims to reinvent museums collectively and convivially, with open mind and in a spirit of sharing, with whoever wishes to take part. The rise of digital allows us to use our collective intelligence to find new ways of approaching and perceiving museums, notably by placing the visitor at the centre of the museum experience. Which explains our catchphrase: « People make museums ».

Launched in Paris in 2011, the concept aims to be both open to all and globally connected. Developed on different continents, Museomix is an international community of digital specialists, culture professionals, and creatives. Once a year various cities simultaneously organize Museomix in a museum. During this three-day marathon, participants design and develop mediation devices within and outside of the institution. Bustling with creative energy, the museums become research labs and playgrounds, exploiting new technologies to offer a new interpretation of the collections.

Following a call for applications, teams are organized in groups of six. Each team member has a specific profile, covering communications, mediation, curating, coding, graphics and making.

Accompanied by a coach, members share their respective skills to create a new and absolutely interactive experience, together. The diversity of the contributors, the breaking down of barriers across their disciplines and the resulting exchanges give Museomix its true value.

After having explored the institution which will host them, the museomixers share out the assigned themes. They brainstorm, make proposals and agree on a concept. They then have to design - in a very short time frame - a working mediation device. Scientific experts from the museum as well as facilitators and technical teams are available throughout the process for advice and practical assistance. At the end of the three days the public and museum professionals are invited to test and explore the prototypes.

This guy's a museomixer.
He's part of a team that invents
new museum experiences.
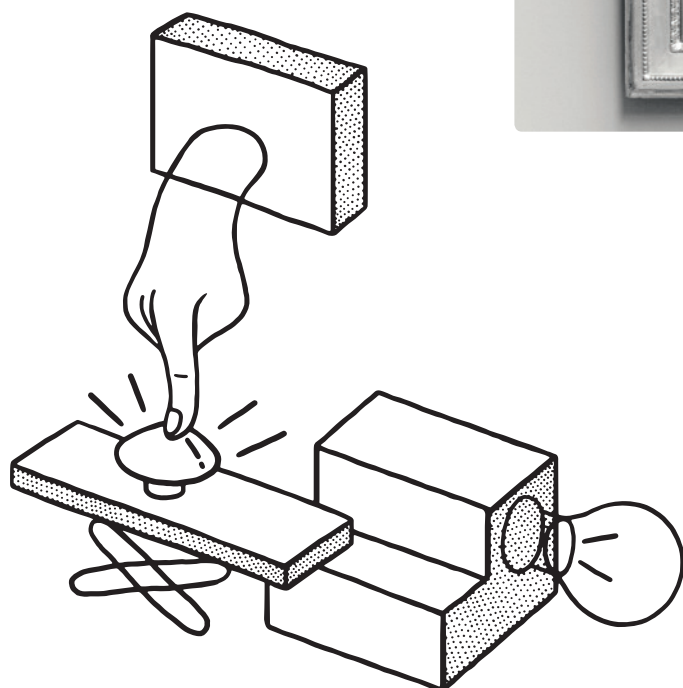
In keeping with its sharing mindset, Museomix encourages participants to grant free access to their prototypes as well as to their potential design variations and developments, accounts of difficulties encountered during their creation, and technical specifications. This so that anyone can re-use the designs, and even develop or enhance them for the greater good of the whole community!

www.museomix.ch/en/museomix/

MAKING

DIVERSITY

DIGITAL

PEOPLE

COMMUNITY

CONNECTION

SHARING

LEARNING

PLAYGROUND

MAKE

OPEN

MUSEUMS

MUSEOMIX:
going global

CANADA
6

GREAT
BRITAIN
2

BELGIUM
4

SWITZERLAND
7

SPAIN
1

MEXICO
2

FRANCE
24

ITALY
7

BRAZIL
1
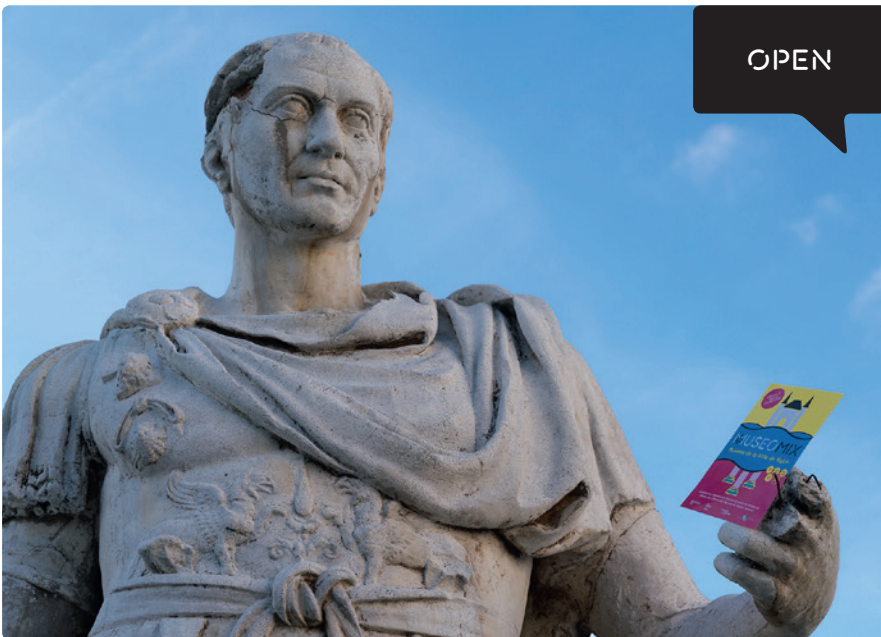
54
MUSEUMS IN
9
COUNTRIES

Numbers as of August 2018

2011

FRANCE
*Musée des Arts Décoratifs, Paris

2012

FRANCE
*Musée gallo-romain, Lyon/Fourvière

2013

CANADA
*Musée national des beaux-arts du Québec
FRANCE
*Louvre-Lens
*Les Arts Décoratifs, Paris
*Musée dauphinois, Grenoble
*Château des ducs de Bretagne – Musée d'histoire, Nantes
*Musée d'art et d'industrie, Saint-Etienne

2014

CANADA
*Musée des Beaux-Arts de Montréal
FRANCE
*Musée départemental Arles Antique
*Musée d'histoire naturelle de Lille
*Muséum d'histoire naturelle de Nantes
GREAT BRITAIN
*Coalbrookdale Museum of Iron
*The Silk Mill – Derby Museums
SWITZERLAND
*Musée d'art et d'histoire de Genève

2015

BELGIUM
*Musée des Beaux-Arts de Gand
*Musée Royal de Mariemont, Morlanwelz
CANADA
*Musée d'Art Contemporain de Montréal
*Monastère des Augustines, Québec
FRANCE
*Musée d'art et d'archéologie de Guéret
*Musée National du Sport, Nice
*Musée de Bretagne, Rennes
*La Manufacture, Roubaix
MEXICO
*Museo del Palacio de Bellas Artes, Mexico
SWITZERLAND
*Museum für Kommunikation, Bern

2016

BELGIUM
*Museum aan de Stroom, Antwerpen
CANADA
*Musée du Bas-Saint-Laurent et Manoir Fraser, Rivière-du-Loup
*Musée de la civilisation, Québec
FRANCE
*Arkēos - Musée, Parc archéologique, Douai
*Musée International de la Parfumerie, Grasse
*Palais du Tau, Reims
*Musée Saint-Raymond, musée des Antiques de Toulouse
*Musée et sites archéologiques, Vieux-la-Romaine
*Musée de la Céramique de Lezoux
ITALY
*Museo Tolomeo - Istituto dei Ciechi "Francesco Cavazza", Bologna
*Museo Carlo Zauli, Faenza
*Museo del Risorgimento e della Resistenza, Ferrara
*CAOS - Centro Arti Opifcio Siri, Terni
SWITZERLAND
*Historisches Museum Basel
*Château de Nyon / Musée du Léman / Musée romain, Nyon

2017

BELGIUM
*Musée de la ville de Bruxelles
BRAZIL
*Circuito Liberdade, Belo Horizonte
FRANCE
*Musée national Fernand Léger, Biot
*Musée du textile et de la vie sociale, Fourmies
*Musée d'histoire naturelle de Nîmes
*Palais de la découverte, Paris
ITALY
*CAOS - Centro Arti Opifcio Siri, Terni
*Museo Civico di Storia Naturale, Ferrara
*Museo della Ceramica di Montelupo Fiorentino, Firenze
MEXICO
*Universum, Mexico
SPAIN
*Museo Romano Oiasso, Irún
SWITZERLAND
*ArtLab/EPFL, Lausanne

2018*

BELGIUM
*Artothèque / Beaux-Arts Mons / Musée du Doudou, Mons
CROATIA
*Tehnički muzej Nikola Tesla, Zagreb
ECUADOR
*Museo Interactivo de Ciencia, Quito
FRANCE
*Musée des Beaux-Arts de Caen / Musée de Normandie, Caen
*Palais des Beaux-Arts de Lille
*Musée d'art et d'histoire / Villa Rohannec'h, Saint-Brieuc
*Musée d'Archéologie site de Cimiez, Nice
SENEGAL
*Musée des Forces armées, Dakar

* Information correct at date of publication. Museomix is a constantly evolving event and late changes can occur.

TESTIMO-
NIALS

MUSEOMIX

DENIS ROHRER
Curator at Musée Suisse du Jeu
Museomix 2014 & 2015

It was great to learn about new technologies relevant to my own museum practice.
It was fascinating to exchange around this, to experiment multimedia in a concrete way and to meet a community firmly anchored in the 21st century. I discovered that new tools have evolved faster than our conception of things; we continue to do what we've always done without knowing or using all the potentialities of new technologies.
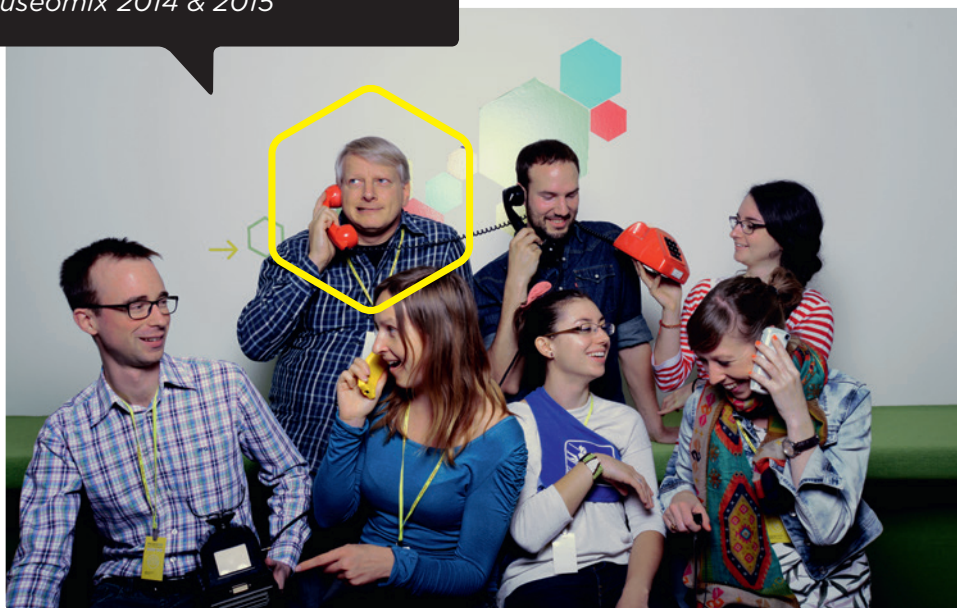
CORINA LUPU
Graphic Designer
Museomix 2015

Nowadays when the focus is on profitability and individualism, an event where one has to create and innovate as a team - without money as the primary goal - seems essential to me. I had a great time working with fantastic people. Ideas had to be found on the spot and they had to be made tangible right away with the means available. I'd recommend it!

COMMUNITIES

I first participated in Museomix as a supplier for the scenography. I was then asked to do the carpentry for the prototypes. Later I wanted to keep making progress and support a project which I find very topical, and relevant with regards to museums and their role within the technological age in which we live. I enjoyed collaborating with people from very different backgrounds and building a working project together in a short time. It definitely forged links - friendships and professional collaborations, full of fresh ideas and new energies.

CARLO MARIA MARANGONI
Set Designer
Museomix 2014, 2015, 2016 & 2017

URS GANTENBEIN
Facilitator at KaosPilot
Museomix 2015

My motivation was to facilitate and support a group of people in creating something amazing to enhance the museum experience. I learned a lot, especially regarding giving creativity space and time. Don't be pressured by the result, trust in the collaborative process.
My biggest successes were each time a working prototype was built, as well as the friendships that have come about through the Museomix group work.

I've developed my skills of managing a work group with strong personalities and sometimes different expectations. My experience with Museomix turned out as a big advantage during the interview for my current job because my boss liked the idea that I was able to think outside the box.

CAROLE RAPHANEL
Event partner
Museomix 2016

Working with creatives can be very challenging. You have to walk a fine line between a pragmatic design-thinking approach, trying to solve the museums' problems, while still allowing for some creative freedom. It's very easy to get lost in endless discussion about what the perfect idea could or should be and if everyone's opinions have been taken into consideration. Rapid prototyping and testing is key.

RODRIGO HAENGGI
Coder
Museomix 2016

Museomix is a human and collective adventure with innovation at its very heart. I feel the museum of the future will be more like a laboratory, a place where you experiment with new technologies. These will help museums achieve their mission of conservation, transmission and promotion of both tangible and intangible heritages. Museomix is a great opportunity to try out new practices and innovating prototypes for museum education.

ISABELLE CLOSUIT
Cultural Mediator
Museomix 2017

Curiosity is a common trait in photographers. When I heard about the first Museomix CH I really wanted to meet this community and to become an active member. I wanted to be one of the hundred or so initial participants that came forward from all cultural and professional backgrounds. What I got out of it: a unique human experience and some great professional encounters at the heart of the Musée d'art et d'histoire de Genève. For me, Museomix is clearly a key event that gives a more modern visibility to a heritage sometimes overlooked by the younger public.

MIKE SOMMER
Photographer
Museomix 2014

I've known Museomix for some time and was very happy to hear that Switzerland had joined the movement. I wanted to participate to completely mess up a museum! Sorry, I should say "to change the museum visitor experience"! I also like the idea of open-source projects, because they can be developed and carried on by others. The best part is the people I've met, especially among the makers. And also the projects that were born during Museomix, like Fabjams where FabLabs from all over Switzerland meet to prototype projects.
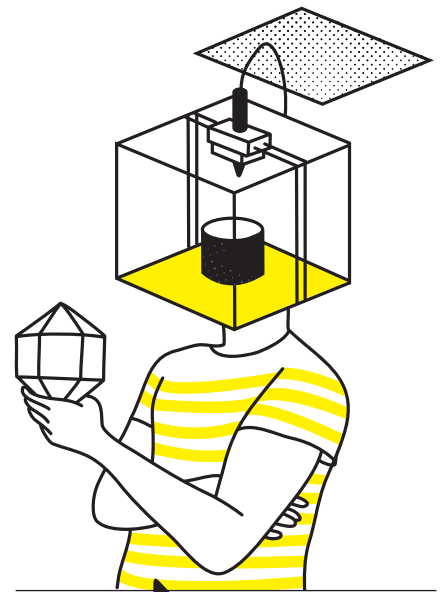
ROMAIN GUIET
FabLab expert
Museomix 2015, 2016, 2017

Jean-François, 44
Has twice brought his young son to Museomix, in Bern and in Lausanne.

I like the event's format. Particularly the prototype concept, where it goes from an initial idea to its physical construction. What they explain of the Museomix process is interesting, and so is the interactive element - because you can really talk with the Museomixers.
I thought the most original concept was the Montreux Jazz Café with its 'archives menu'.

Manon, 17
Visited Museomix with her father and sisters in Geneva, Bern, Nyon and Lausanne.

The temporary nature of it makes a change from other museums.
I like the technological angle which is also different. It's creative. My favourite experience was the 'Who controls who?' prototype, which also poses philosophical questions.

VISITORS

Olivia, 40
Visited Museomix in 2017 in Lausanne.

All museums should be like this! There's a party atmosphere, people explain the whole process clearly, and the whole thing is interactive and creative.

Christiane and Gérald, 72 and 74
Visited Museomix in 2017 in Lausanne.

Even after our visit, the whole idea behind Museomix is still a bit vague for us. But what most caught our attention was the effervescence. We really enjoyed the exhibition though, it's fascinating to see these machines controlled and activated by thoughts.
It's fascinating to think about the possible interaction that can be done with big data and artificial intelligence: that's the future! It's also interesting to see how this event tries to integrate engineering into museums.

MUSEUMS & FABLABS

MUSÉE D'ART ET D'HISTOIRE, GENEVA

First museum to host the Museomix CH adventure

When our museum was invited to host Museomix, we accepted straight away. This event was totally in keeping with our strategy at the crossroads of communication and mediation. It gave us the unique opportunity to work on visitor experience and reinforce the path that had been opened by the introduction of social networks. It provided a chance to get immersed in digital culture by opening the museum to experimentation. While maintaining the crucial and rigorous nature that should characterise a museum, we were going to be able to integrate the freshness of outside skills.

SYLVIE TREGLIA-DÉTRAZ
Head of Press and Communication

After four editions of Museomix CH, we asked what the adventure had brought to the working practices of our institutional collaborators. We got some answers at our November 2017 conference.

MATTHIEU BORGOGNON
Co-founder of FabLab
At3flo, Ins

LUC MEIER
Head of Content,
ARTLAB | EPFL, Lausanne

DAVID MATTHEY
Cultural Mediator,
Musée d'art et d'histoire, Geneva

Museomix is a great collaboration between diverse individuals and organisations. What has it done for your institution?

Luc - ArtLab isn't a classic museum but an exhibition laboratory, showing works in progress to a public itself participating in the research process. Unlike classic institutions we can actually modify projects as we go - but we're still dependent on the substantial research institution that is the EPFL, with its relatively slow cycles. Museomix has disrupted our routine by bringing in new speeds of questioning and execution. Over

just three days I saw an excellent grasp of the issues at stake, as well as fun solutions for freeing cultural content from its usual constraints.

Matthieu - FabLabs have a love-hate relationship with Museomix! We were there from the start, in Geneva. Then the following year in Bern various FabLabs really connected and we founded the Swiss FabLab community. We realised we were a good little network and now we all meet up once or twice a year for Fabjams. Our vision and philosophy has been reawakened and reinforced through our collaboration with Museomix.

David - We're usually very slow administratively. But we've retained many positive elements from the three days of practicing a "Yes!" mindset and of opening our doors to people not necessarily interested in our institution. Seeing that an apparently impossible project is actually doable, becomes tangible, and that people can really have a great time as they're working – which isn't always the case - has been an eye-opener. Several projects have been initiated as a result.

We're always asking ourselves how we can make the prototype live on. But is what we call 'the prototype' embodied by the actual materials and software created around an installation, or is the real prototype more about the process?

Matthieu – Making is definitely central, but it goes further than that. It's also about the emotions that we put into it; the societal triptych between art, technology and the human element we can each bring. We're a little frustrated on the making side because Museomixers don't always ask us to be involved at the concept stage. Not because they're unwilling to but because they don't always know what can be built in a FabLab. So every year we try to improve this collaboration process. There's also some way to go on who considers themselves able to participate. We had this very same discussion during the event with archivists Opendata.ch, who campaign for open source archives. We have to include entities like them right from the start instead of asking them to comment on a finished product. So in terms of process – and this isn't trivial - the habit of designing a finished product that then needs to be repackaged really needs to be dropped.

David - Physically, there's not much left at the Musée d'art et d'histoire (MAH) of the Museomix weekend four years ago. It's more about the proof that something that we thought was impossible, isn't, and this really feeds into the projects I'm leading today. The MAH has to stay open to this passion for openness and collaboration that drives Museomix. My dream is to keep this momentum going!

Is it utopic to think that the collaborations Museomix initiates can really boost participation and engagement with cultural institutions?

David - It's important to get closer to culture by really steeping oneself in the collections. To understand them and actually do something with them. Museums must recognize other skills and should be prepared to exchange around these; they need to open their doors and be part of a wider conversation.

Matthieu - Museomix brings to the FabLab something that Makerspaces aren't generally interested in. FabLabs, like Museomix, want people to ask themselves: what's my place regarding technology, art, what's my relationship with museums? How do I make the content come alive and bring it out of its usual stronghold? And ideally we should have one dedicated FabLab per team, which should be involved in the process from the start. Because there are many, many skills – electronics, woodwork.. – and these should be even more interconnected.

Luc - I've been surprised by the efficiency and fluidity of the Museomix process. It's about much more than organising workshops in which people come and potter around. And bringing new participants into the cultural production process doesn't mean that classic elements and structures will lose influence. Traditional museum people – experts and professionals - are not being relegated to the status of spectators in their own institutions. Rather, it's an opportunity to reposition their expertise. It's a case of 'We know and understand the raw material, you have new solutions for how to transmit this content'.

Moderated by:

MANUEL SIGRIST
Co-founder Museomix CH, President since 2018 / Head of Web and New Media, Musée de l'Elysée, Lausanne
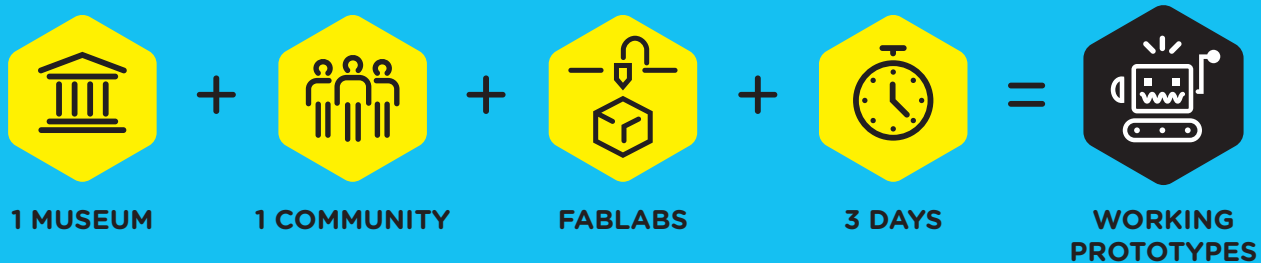
PROTOTYPE
FEVER

PROTOTYPE

noun *pro·to·type* \ *prō-tə-tīp* \

A first or preliminary version of a device from which other forms are developed.

1 MUSEUM + 1 COMMUNITY + FABLABS + 3 DAYS = WORKING PROTOTYPES

The prototype is the tangible result of the Museomix process. It's the physical, functional object presented to the museum visitors. It's also the most significant outcome for the participants after three days of mixing.

Prototyping focuses the teams around one mission: to come up with a solid idea and build a functional model around it in just three days. This context of intense co-creation means amateurs can make proposals without restraint while experts cannot rely on theory alone; they must actually produce an object.

In the longer term, these methods help bring an open source culture to the museum. They allow people to approach problems in a different way and to think outside of their usual work processes and habits.

Prototypes can be taken on and further developed by the host museums or by other institutions and organisations. The prototype specifications and processes are made widely available through creative commons; everyone can learn from the Museomixers' experiences and adapt the devices and processes to their requirements.

The prototypes featured here are a sample to represent the diversity of ideas, techniques and materials used. For a complete account of the prototypes created over 4 years of Museomix CH please visit our website:

https://www.museomix.ch/en/prototypes/

MAH MACHINE

2014
Musée d'art et d'histoire, Geneva

Team
Quentin BERTHET, Making
Camille DE DIEU, Graphic Design
Antony DUCOMMUN, Coding
Stéphanie POUCHOT, Communication
Jessica QUIRY, Content
Camille SEEWER, Making
Delphine SCHUMACHER, Mediation
Geoffrey PERRIARD, Developer
Corinne SPIELEWOY, Facilitator

Technologies
Computer, classic screen, touch screen,
one Arduino microcontroller, wood,
screws, LEDs, switch

Selected Theme: Creating connections - from the individual to encyclopedism
In an encyclopedic museum such as the Musée d'art et d'histoire de Genève, how can we offer individual visitors a series of connections or links from one object to another, from one collection to another, from one space to another or from one period to another? How can we blend these criteria? And how can we enable the visitor to embark on a hypertextual journey?

SEE THE PROTOTYPE IN ACTION

FULL DETAILS ONLINE

Prototype Description
On arriving at the museum, the visitor operates a device that has the appearance of a slot machine. This device randomly selects three works to see in the museum. The visitor is invited to interpret the connection between these three pieces and imagine the association between them. At the end of the visit, an interactive kiosk allows the visitor to type in his/her creation in the form of keywords, questions, anecdotes, poems, riddles... This personal interpretation is then saved and shared with other visitors.

Further Developments: GE.RA.L.D.
The initial prototype was developed and renamed «Mix & Make» in 2015 and shown at various events. In 2017 a joint workshop was held in Basel with Museomix CH and Fluxdock. The mission: a team and several weeks to create a new functional prototype inspired by those from previous Museomix editions. GE.RA.L.D. (GEneric RAndom Logical Device) was born. It's a random visit generator with wide potential applications - from city tours to company tours to theme-park visits... It's easy to use for the visitor and the museum staff - just press a button - and simple to run, as it only requires text files and images to work effectively.

ICEBURGERS

2015
Museum für Kommunikation, Bern

Team
Martine ANDERFUHREN, Making
Carola ANDROWSKI, Communication
Valérie CLERC, Content
Dario RODIGHIERO, Graphic Design
Andrea RÜFFENACH, Mediation
Rhea Salome STURM, Coding

Technologies
RFID Stickers, 3D-Printer (Iceberg),
Arduino

Selected Theme: Iceberg museum
Huge collections of carefully stored, carefully inventoried, objects and documents sleep in the museum depots. This invaluable treasure is the invisible part of the iceberg. How to shine a light on it, make it accessible to the public? How could the visitor rummage through these collections, and what objects would he/she like to see?

SEE THE PROTOTYPE IN ACTION

FULL DETAILS ONLINE

Prototype Description
Upon arrival, visitors receive an iceberg-shaped device. As they walk around the exhibit, they touch the 'iceberg' to a hotspot in front of the pieces they're most interested in and this information is stored in the device. At the end of the visit the contents of the iceberg are downloaded into a screening room. The selected pieces are projected alongside related objects that are housed in the depots, or in other museums. The visitor can print out pictures of their favourite objects - whether exhibited or archived.

ER-SIE-ES-ZÄHLEN
Let me tell you something

2016
Historisches Museum, Basel

Team
Erica DE ABREAU, Mediation
Aurélie FOUREL, Graphic Design
Indre GRU, Graphic Design
Michelle HUWILER, Content
Safak KORKUT, Storytelling
Isabel MÜNZNER, Communication
Mona EBDRUP, Facilitator

Technologies
Interactive station, mobile App,
Internet of Things (IoT)

Selected Theme: Who gets to speak in a museum?
How can we stimulate communicative exchanges in museums? How can we promote interaction with the museum? How can we share our experience with people who weren't in the museum? What does it take to be able to communicate with and without words? How can we turn the museum into a thought forum?

SEE THE PROTOTYPE IN ACTION

FULL DETAILS ONLINE

Prototype Description
The "Er-Sie-Es-Zählen" App allows you to experience an audio tour of the exhibition. Stories about the objects with themes like love, addiction, desire and death, are told by experts and amateur visitors of all ages. What kind of memories do visitors have in front of a 17th-century drinking glass? Visitors record their impressions about the objects in a confessional booth. Each story is then added to the audio tour and helps improve understanding around the objects.

Further Developments: MEMOBOX
MEMOBOX is the first Museomix CH prototype to have been made permanent. After the 2016 edition, the Historisches Museum Basel asked visitors to vote for the prototype they'd most like to see built - the Er-Sie-Es-Zählen prototype received the most votes. MEMOBOX has now been operating in various rooms of the Basel Historical Museum since early 2018 and the testimonies collected are available online. The MEMOBOX project was entirely financed by third-party funds from Swisslosfonds Basel-Stadt and Pro Helvetia.

ILS SONT OUF CES ROMAINS !

These Romans are crazy!

2016
Musée Romain, Nyon
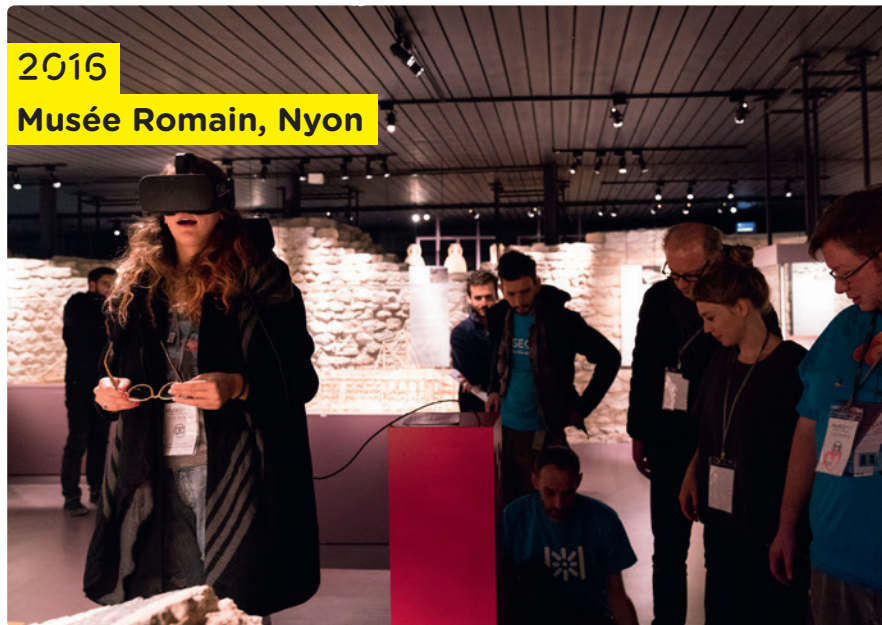
Team
Anna GUERRA, Communications
Maud JENNI HÉDIGUER, Content
Verena MEINE, Facilitator
Aurélie MINDER, Making
Julie NUGUES, Mediation
Yves ZAGAGNONI, Graphic Design

Technologies
Augmented Reality 360°,
Oculus Rift headset

Selected Theme: The Romans' "sixth sense"
In an archaeological museum, sight is the dominant sense: the public is invited to look. Touch is considered an intruder: "Please do not touch". As for hearing, smell and taste, it's difficult to have them play a part in the experience. And yet the Romans loved eating, loved using perfumes and scents, talked, shouted and pursued all kinds of activities that gave off a thousand noises and smells. How can we recall some of these from the recesses of time, and how to represent them in the museum?

SEE THE PROTOTYPE IN ACTION

FULL DETAILS ONLINE

Prototype Description
What if the Romans had a sixth sense: an uncanny talent for innovation? Their visionary minds left us inventions that, centuries later, still improve our day-to-day life. Based on the collections of Nyon's Musée Romain, a journey was designed for visitors to discover several of the Roman innovations still very relevant today. Through a sensory and immersive experience, the prototype allows you to explore one of the stops on the itinerary: underfloor heating. Step onto the platform, put on the headset and let your senses flow …

Visitor Experience
1. The visitor sees a platform placed in front of a hypocaust (mosaics on bricks)
2. S/he steps on it and puts on an Oculus Rift headset
3. The 360° video starts, as a steam heater under the visitor's feet is activated
4. The film shows how Romans invented underfloor heating 2,000 years ago

MUSEUMS & DIGITAL CULTURES

A NEW ERA
People make museums

Museums currently face two main challenges. Firstly, to become significant agents in the local economy as research centres, tourist destinations, places of employment and training. Secondly, to engage with more diverse audiences, emphasizing their mission to serve society with socio-cultural and educational purposes. As some older models of interaction no longer work, museum staff need to step outside their comfort zone and seek innovative ways to collaborate with their communities.

CREATIVE MUSEUM
Connecting to Communities Toolkit
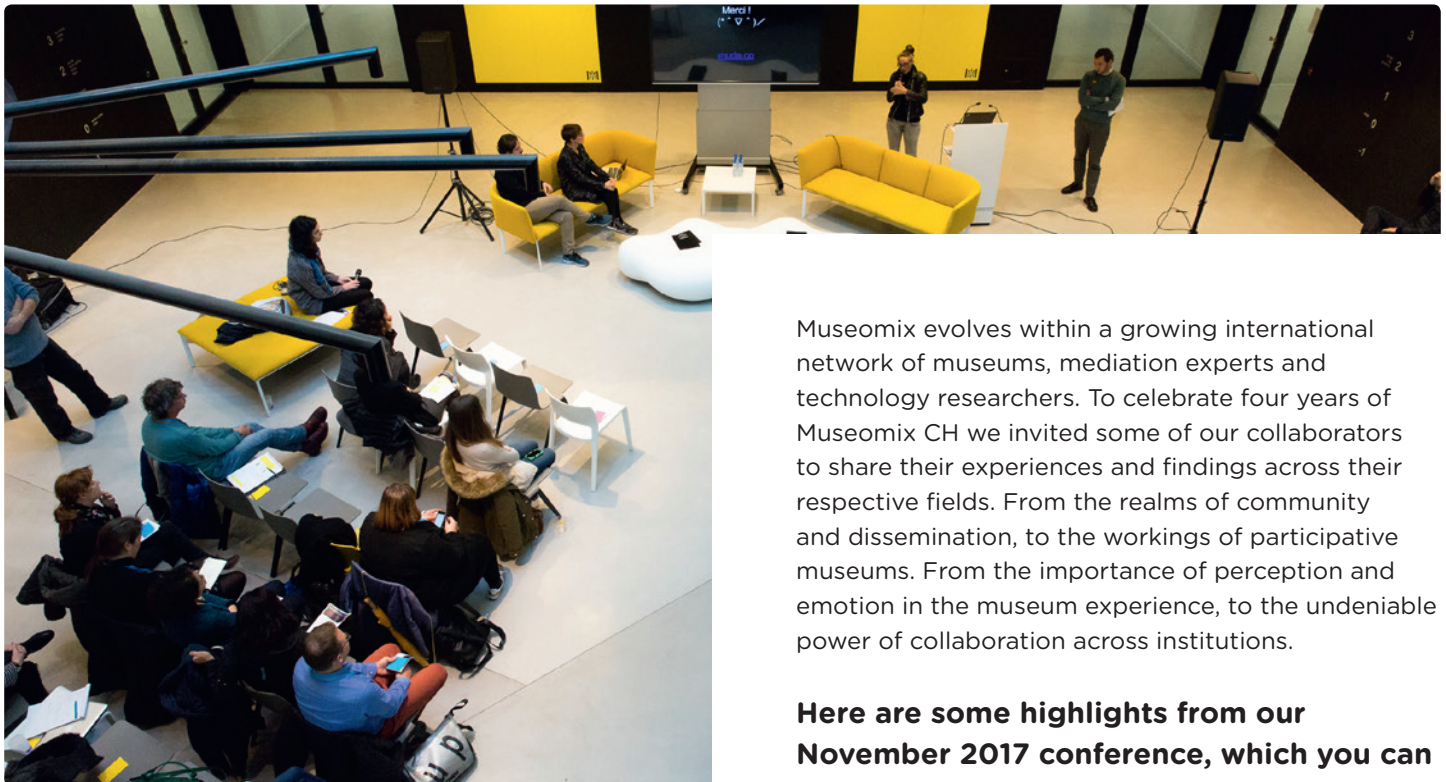
Museomix evolves within a growing international network of museums, mediation experts and technology researchers. To celebrate four years of Museomix CH we invited some of our collaborators to share their experiences and findings across their respective fields. From the realms of community and dissemination, to the workings of participative museums. From the importance of perception and emotion in the museum experience, to the undeniable power of collaboration across institutions.

Here are some highlights from our November 2017 conference, which you can see in full online:

https://www.museomix.ch/en/epfl-artlab/lessons-learned/

ON COMMUNITY AND DISSEMINATION

JULIETTE GIRAUD
Creative Museum and Museomix

Creative Museum is a European initiative (2014-2017) through which museum professionals are encouraged to share practices, create partnerships, test new ways of interacting with audiences and disseminate processes and outcomes. Through its involvement as partner in the project, Museomix has been represented in 12 European countries including France, Italy, Finland, UK, Ireland, Croatia and Norway. Each Creative Museum trip to a partner country has been an opportunity to showcase Museomix and to give the *Making Museomix* training to European professionals keen to hold similar events in their region. This has also led to the setting up of a mentoring system, allowing each local community to participate in the development of this event in Europe. Two new communities have arisen from the Creative Museum connection: Museomix Italia, which has since held 2 editions of Museomix, and Museomix Zagreb.

How does a co-creative community grow?

* Human scale: small, local, open, united, connected

Participation is first and foremost about community. And in spite of the technology which surrounds us, the Museomix community is essentially made up of people and the values which unite us. Each person and each community works on actions specific to their environment. This closeness to your own community is essential; it links us to a territory that we recognize, that we feel in tune with and are passionate about improving.

* A YES! attitude

Museomix is a constantly learning community, open to innovation and creativity. Our organization process is agile and resilient rather than solid - and failure is OK. We invent systems and are linked by these, not by strict rules or procedures.
Start by saying YES even if you think NO, to kick off a process. Stay in the YES attitude through practice rather than theory. Being in a lab and prototype mentality isn't so simple - you have to break old habits.

* Transfer of knowledge through personal appropriation

We like to pass on knowledge like in tango. Experts play at Museomix with newcomers and hand on the flame. Newcomers will acquire processes and pass them on. The value of an idea proposed in Museomix isn't in its novelty but in the fact that it's been seized upon and transformed. Other people have got hold of it and done something with it.

Dissemination

Museomix gives seeds rather than a recipe to a community, each of which will sow them according to its own means and methods. The seeds will sprout differently in different geographical and societal environments; each ecosystem will disseminate them in its own way.

link to presentation

ON PARTICIPATIVE MUSEUMS

CAROLINE HIRT
Co-Director of the Museum of Digital Art (MuDA), Zurich

Public collaboration, from crowdfunding to workshop design

The story of how our modest Museum of Digital Art came into existence is itself reflective of our core values of participation and collaboration: the MuDA was founded in 2016 with the help of the public, through an international crowdfunding campaign that raised the very binary and mindblowing amount of 111,111 USD in just thirty days.

The museum's mission is to showcase digital art installations that have something to say about society, and that bring a poetic exploration of the world, inspiring and delighting. It's also to trigger an interest amongst young people, especially young women, for the fascinating fields of work that lie at the intersection of art, science and technology.

In the same way that our exhibitions are curated and produced in close collaboration with the artists, our public programme is also developed in close collaboration with the public. Because we strongly believe in prototyping and iteration, this hands-on participation is how we design and improve our workshops. We initially started them with children as young as four, trying out different approaches until we eventually found the best tools and formats to address their specific needs.

From a handful of little participants, we now have a regular and growing squad of future makers signing up - more than half of them girls. In parallel, older siblings, parents and teachers also started telling us that they would love to have the possibility of learning and experimenting with technology's creative potential in this playful way. We heard their request, listened to their specific needs, and began designing and running these new workshops too.

MuseomixKids

Our latest endeavour also comes from visitors' requests. Parents coming to the workshops had been asking whether we would be willing to organise a children's camp during the autumn holidays. That was the trigger to collaborate with Museomix and create a one-week program for children aged eight to twelve. Over five days and alongside experts in programming, animation, curation and print design, the twenty-five MuseomixKids participants took up the challenge to remix the current MuDA exhibition.

link to presentation

ON THE POWER OF COLLABORATION

MARCO COSTANTINI
Curator at the MUDAC

PLATEFORME 10 will bring together three museums and arts foundations in a single location, creating a unique district in Lausanne entirely devoted to culture. The collaboration has already led to a joint digitalization project and an international symposium exploring digital innovation in museums.

Pioneer digitalization

Ahead of PLATEFORME 10's inauguration, the mcb-a (Cantonal Museum of Fine Art in Lausanne), Musée de l'Elysée (Cantonal Museum for Photography) and mudac (Museum of Design and Contemporary Applied Arts) are exploring the diversity of their respective collections in a new way. Together, they're working on a pioneer project around extremely high-resolution digitalization. Developed in collaboration with EPFL-launched startup Artmyn, the project is based on new technology which can take thousands of photos from multiple angles to reveal the textures and materiality of each artwork. A '5D' effect is created, giving the ability to vary the angle and intensity of light under which the work is viewed. Initiated by the Musée de l'Elysée with support from Engagement Migros, this project aims to test and develop new solutions to digitalization and interactive presentation - accompanied by mediation programmes - and also to deepen practical and applied collaboration between the three institutions.

Digitalization at the service of digital transition in museums

How to best approach digital transition in museums, and position it in a context common to PLATEFORME 10's three museums? Today it's unthinkable to build a new museum without questioning the role of digitalization. The pioneer project led by the three museums under the direction of the Musée de l'Elysée aims to tackle various underlying themes:

✳ The fear that the experience of the original work will disappear/be eclipsed if digitally reproduced
✳ The question of reliability and of evaluating the quality of an interactive and digital reproduction
✳ The agile approach to work
✳ Collaborations with start-ups, whose development timelines are completely different from those of museum conservation and archiving

This project, initially conceived to test digitalizing solutions, also gives rise to new models of collaboration between the three institutions and looks into the sharing of skills and resources.

Rising to the challenge: Digital innovation in museums

In order to think collectively with their Swiss counterparts on the role of digital innovation in museums, and within the scope of a pioneer digitalization project, PLATEFORME 10 organized a two-day international symposium. This event allowed us to bring together international specialists in Lausanne to exchange prospective points of view within the scope of the three museum missions as defined by the ICOM: Conservation, Exhibition and Transmission.

Symposium programme

link to presentation

ON PERCEPTION AND EMOTION

NICOLAS HENCHOZ
Director EPFL+ECAL Lab

The EPFL+ECAL Lab fosters innovation around technology, design and architecture. It cultivates extensive collaboration between academic institutes, cultural institutions and industry to form links between research and practical societal applications. A pragmatic approach regarding intellectual property favours the rapid transfer of ideas to the market. The Lab has an "ideas to impact" strategy in its projects which includes testing amongst target audiences.

Our research in museography and mediation has looked at the interface between technology and user experience across various projects, amongst which Soulages' Outrenoirs paintings, 350 linear meters of Vacheron Constantin documents and half a century of Montreux Jazz film and video archives. Here are some key lessons learned while working across these projects:

Understanding perception

There's a lot of digital content in science museums and it mostly works very well. In art galleries and museums however there's a lot less of it around - and it's underused, often relegated to some corner. After talking with museum teams about this we saw there are clearly ideological differences at play. Because you go to a science museum to learn something; the objects displayed serve to illustrate the learning or the concept. Whereas in an art gallery or museum it's about reinforcing your emotional relationship to the work, to the object. And so the status of mediation, digital or otherwise, is completely different.

Emotion is the first path into the work

Only once emotion has been elicited or reinforced should metadata - facts and figures around the piece - come into play. Research (or academic work) around a piece should be dissociated from the emotional relationship.

Digital should serve the real world

We can't recreate the original atmosphere of 3,000 people dancing at a Montreux Jazz concert, so we've created a digital-specific installation. We've given it a materiality, people are there, they can talk to each other, we use mirrors and 3D sound. We've amplified the physical experience to increase the emotional connection to the audiovisual archives.

Maximising the benefits of digitalization

Institutions are doing a lot of digitalization and at great expense. But this needs to be updated every 5-7 years and while funding is generally straightforward for the first cycle, subsequent funders usually need convincing that the experience is worthwhile. User experience should also be phased; digital may be useful at some stages but not others. Crucially, content has to be available and permanently renewed. As an institution, make sure well ahead of time that there are no legal issues around the content and that you'll have access to it as and when expected!

Sustainable innovation

We can't simply jump on the latest technology bandwagon – think how much was invested in 3D film and TV hardware and content, which turned out to be a complete flop with end users. Whether a technology is likely to last can be determined by studying user habits and perception; these take center stage in our research. We've amplified the physical experience to increase the emotional connection to the audiovisual archives.

Prototyping and iteration

We share many of our values with Museomix – rapid prototyping, user-centric design, iterative processes, cross-sector collaborations. Indeed the prototype Musique à la carte, created during Museomix 2017 around the Montreux Jazz Archives, sparked some interesting exchanges between ECAL experts and Museomix participants. We've also seen that it takes prototypes time and several iterations at best to test and refine a hypothesis. Science knows to take the time for this; design should do likewise. A final piece of advice: in all of the above research, always take both qualitative and quantitative results, and cross them.

A NEW ERA:
PEOPLE MAKE MUSEUMS

Whether a small museum like the MuDA, an international outfit like Creative Museum, or an academic model such as the EPFL+ECAL Lab, the organisations featured here all engage in co-creation and fast prototyping to lead tangible experiments and develop innovative practices.

PLATEFORME 10, a new arts platform bringing together various institutions, is using a digitalisation project to make teams learn common skills together. A new working culture is effectively being co-created across the institutions.

And whatever their size and development strategy, these four entities share Museomix's key concerns: putting digital tools at the service of the museum visitor-participant. Using technology to enhance people's contribution to museums, and using technology to enhance people's experience of museums. Because we firmly believe that People Make Museums!

LESSONS LEARNED

4 YEARS OF MUSEOMIX CH

a participative spirit

Leila Bouanani
Founder and President of Museomix CH
2014-2017
Manuel Sigrist
Co-founder Museomix CH, President
since 2018

Since its launch in 2014, Museomix CH has brought together a wide range of publics around its events: amateurs and professionals, novices and experts, both amongst its participants and its partners.

This participative spirit has never ceased.
Museomix CH has thus become not only a cultural influencer, but also a promoter of the development of creative approaches in museum mediation. This has been possible thanks to a community which, for its members and partners, now constitutes a real force of societal transformation.

Key lessons retained by the Museomix CH committee from this resolutely participative adventure:

The Museomix dynamic doesn't operate in isolation

Museumix is part of a family of participative movements inspired by networks and peer-to-peer culture like Wikipedia and scientific or citizen-led hackathons.

LESSON 1

Museomix is unconditionally social and human; it connects people and inspires creative dynamics within cultural ecosystems and committed open source movements (creative commons).

Re-inventing a new model

The Museomix model is contributive and collaborative, and its shared methodology has allowed it to spread globally. The model also allows room to evolve and to invent other formats. By creating these mediation models, Museomix organisers and members reinforce their skills, explore new territories and form creative collaborations with institutions.

LESSON 2

It's time to diversify. We'd like people in our network to submit new projects, to initiate new mediation events around museums and digital culture, which we will support.

A movement born of collaborative instincts

The Museomix collective grew from local impulses, generated by a strong drive for change. It grew thanks to rigorous methodologies and shared organisational documentation. Museomix is mostly comprised of volunteers. They make the collaboration between an association and a museum possible by giving their time to learn, meet and create together. The values common to volunteering and to Museomix mutually reinforce each other.

LESSON 3

After several editions and a drive towards professionalization, the balance between volunteers and paid providers is fragile. In order to avoid conflict, an internal agreement is needed.

The community's language

Museomix was born in France. Today it's international and each event develops in harmony with its respective culture. But the challenge remains for Museomix Switzerland to create new groups across the country.

LESSON
4

Rewording Museomix for Swiss-German communities is about much more than just a literal translation.

Kids

Museums have many activities for children. But visits are mainly designed for adults over 1m60 - ergonomically not so kid-friendly! It's one of the reasons we involve children in our thought-process on the museum of the future. The 'MuseomixKids' format allows children to learn about collaborative working, about programming, and to channel their digital-native imaginations into museums.

LESSON
5

Children are our future generations. The museum of the future is for them; let's integrate them in the process. Other notable point: families enrich and enlarge the Museomix public.
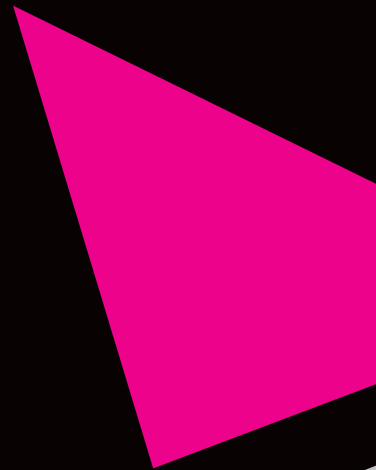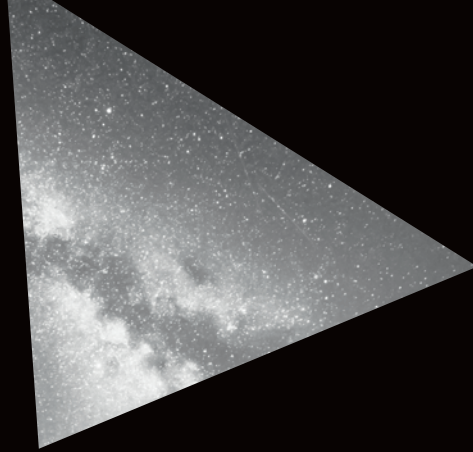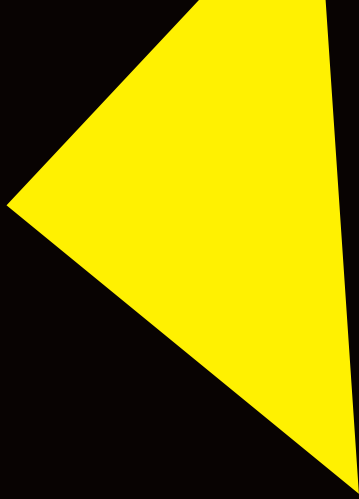
Museomix and Swiss museums

In 2014, when we were looking for a museum to join us in this adventure, the Musée d'art et d'histoire de Genève opened its doors to us. Thanks to the museum team and its determination Museomix CH was born. Today people are starting to know about us and we have our place in the Swiss museum landscape. In four years a lot of water has flowed under the bridge! There's a preconception that museums aren't dynamic, but the individuals we've met prove the opposite.

LESSON
6

Museums in Switzerland are driven and dynamic, but there's still room for improvement regarding creative innovation. Museomix must make more room for mediators; the association must inspire and support them to create new events, which will raise awareness amongst public authorities regarding the museum of the future.

LOOKING AHEAD

In celebration of four editions of Museomix CH, the Museomix committee and some close community members got together to dream about the decades ahead. This is a take on their collaborative vision for Museomix and the museum of tomorrow.

Half-century celebrations for
MUSEOMIX 2061

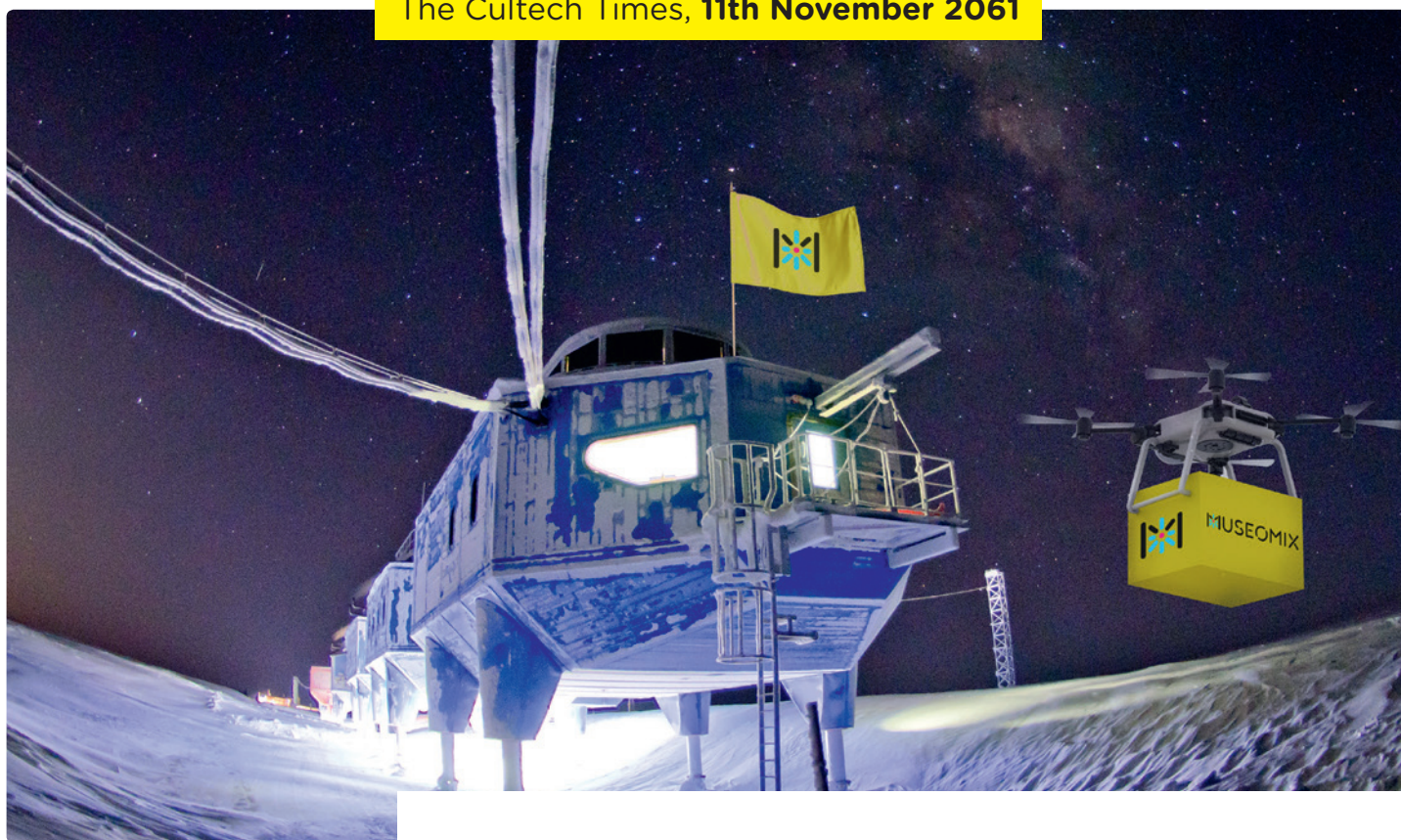The Cultech Times, **11th November 2061**

Photo: © Sam Burrell, British Antarctic Survey

Museomix needs no introduction. If you've visited a major gallery or museum in the last decade, you'll have strolled through its integrated in-house studios. You may have coached your kids through one or more Museomix Schools Challenges - a legacy of Agenda 2030 - and may well have taken part in the early school events yourself. And who amongst us hasn't spent a rainy afternoon with friends tapping into a Museomix intercontinental livestream? To top it all the organisation was recently awarded membership of the cultech sector's CT500 for its groundbreaking, interdisciplinary work over the past 50 years. We caught up via stream with new Museomix Antarctica Impact Manager, Emmi Soux, at the Princess Elisabeth Research Station Museum.

Impact Manager Emmi Soux on the next fifty years: **'Don't get too comfortable'**

Emmi, is Antarctica's involvement this year part of the 50-year celebrations?

In a way, yes. This has been a landmark year for Museomix in so many ways and now, for the first time, all seven continents will be taking part. Our Antarctica community alone represents over 30 nations with skill-sets ranging from carpentry through to marine biology, VR, AR, UX and everything in between, including a dozen artists-in-residence. Each of the teams museomixing here at the Station Museum will have its dedicated FabLab and we're looking forward to the usual mix of physical and virtual prototypes. I learnt this morning that hundreds of schools have already signed up for the livestreams and we're also hosting big-screen streams from partner nations. I can't wait for the whole event to kick off!

Museomix wasn't always the household name it is today. Can you tell us about its spectacular rise?

I know that in the early years Museomix had to fight for even basic funding. It took a while to convince the more traditional cultural institutions that without a change of approach, the public's engagement would simply keep diminishing. In those days you couldn't run, sing or dance in a museum, let alone touch or hack the works. The public couldn't curate the exhibitions. Then from across various fields came the buzzwords of participation, cross-sector collaboration, iteration. It was suddenly all about creating connected, dynamic, interactive environments. And that's when institutions and funding bodies started understanding the value of the Museomix process, and really began supporting it. People were impressed by Museomix's scalability, the scope for sharing lessons learned across its skill-sets and communities. It became an annual feature in school calendars and all types of research centres wanted to be a part of it. Artists started

getting involved in Museomix events concerning their work, collaborations grew with migrant associations, with young offenders' institutions... Over the years new museum builds and renovations began to integrate permanent Museomixspaces in their design planning. That was a huge endorsement. And now we've been invited to join the CT500. So notwithstanding its core values, which remain central to this day, Museomix has come a long way.

Does it have any ground left to cover? What's Museomix's mission for the next 50 years?

There's always somewhere left to go - or to re-visit! We're a large organisation and the Museomix label found internationally in museums, schools and other institutions is seen as a guarantee of common fundamental values. But size can create its own issues. We're not a homogenous body and our hundreds of communities include thousands of individuals who - fortunately - don't always agree. For instance, communities have long been debating about materiality versus virtuality. Some members feel that Museomix's role is to reinforce our tangible experiences of material art, and are strongly against virtual recreations of the works - or even the creation of virtual prototypes. It's a fascinating discussion which keeps us on our toes. And that's a good thing, because the real danger in becoming part of the establishment is to start getting too comfortable, to start slipping into predictable processes. But we've come this far in large part due to the vitality and flexibility of the Museomix process. So our mission over the next fifty years is to keep engaging a wide range of young and not so young minds. To keep inspiring collaborative thinking and fast prototyping, and, above all, to not get too comfortable!

MUSEOMIX CH WISHES TO THANK:

All the volunteers who, right from the start, have helped Museomix to thrive. The wealth of your profiles, the quality of your reflections and the relevance of your actions have greatly contributed to the development of a Swiss Museomix community.

The various museums and other institutions that have opened their doors to us over the past 4 years, and their extended teams.

The many visitors who have agreed to test our prototypes!

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COLLABORATIVE ADVENTURES IN THE MUSEUM OF TOMORROW

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