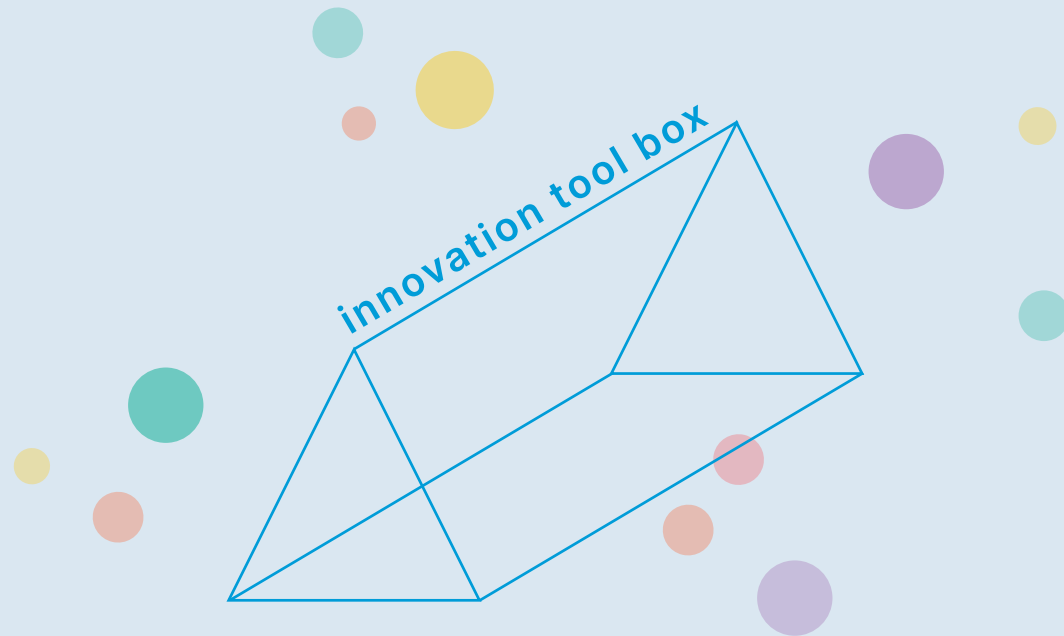
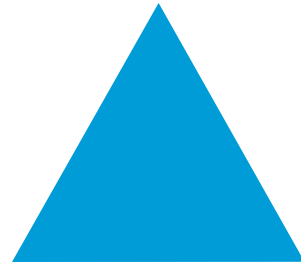


PRISM

Digital Museum Mediation Innovation Lab





PRISM

Working together for digital innovation in museums

PRISM is the driving force behind digital mediation in Quebec.

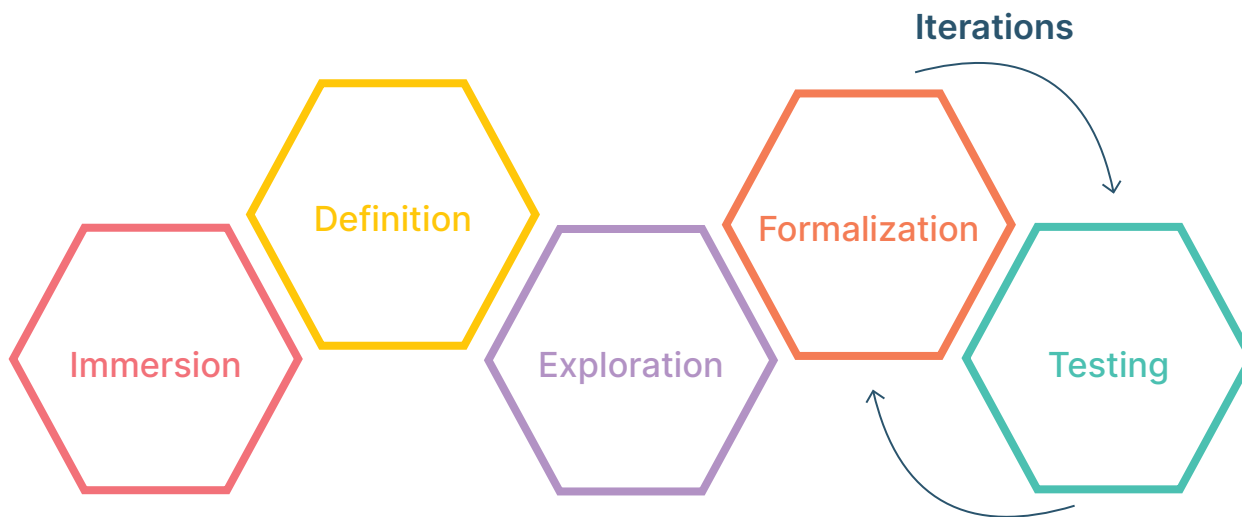
It galvanizes a whole network of collaborators who, under its guidance, design and test new digital experiences, creating tools and expertise for museums' technological development.

PRISM is funded by the Government of Quebec as part of the implementation of measure 115 of Quebec's Plan culturel numérique.

ABOUT THE PROCESS

The collaborative human-centred design process used by PRISM revolves around the cross-fertilization of the perspectives of various stakeholders (visitors, academics, technology developers and museum professionals) involved in the introduction and proper implementation of new means of digital mediation in museums. By placing “the human being” at the centre of this process, not simply as a person who has needs, but rather plans and aspirations, the mediations designed within PRISM aim to provide museum visitors with new digital experiences that are human-focused, inspiring and meaningful.

Using a concept inspired by living labs, the PRISM process involves the setting up of cross-sectoral innovation cells whose participants are asked to pool their experiences and perspectives in regard to digital mediation practices. Together, they embark on a design process including five steps inspired by the design-thinking approach: (1) immersion in a specific museum environment; (2) definition of the intended purpose of the mediation and design criteria; (3) exploration of digital solutions; (4) formalization of the chosen solution (experience map and prototyping); and (5) testing it out (with the targeted audiences).



The two fundamental aspects of the PRISM process are collaboration and testing. First, good ideas do arise from the meeting of contrasting perspectives. Then, through testing and the gathering of data from museum audiences, we can compare our instincts and preconceptions in order to better adapt proposals to real-life experiences in mediation situations.

AIM OF THE PROCESS

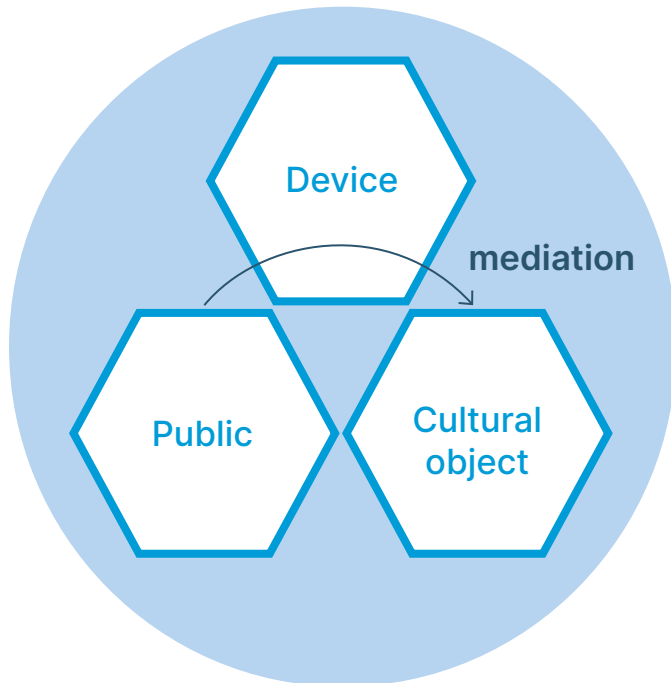
The aim of the process advocated by PRISM is to co-create situations for digital mediation that are human-focused, inspiring and meaningful.

Digital museum mediation comprises three elements that interact with each other in a specific context: people (visitors, web users, or participants) interact with a digital device enabling them to access one or more cultural objects in the environment of a museum and its collections.

Going through each of the steps of the PRISM process allows participants to gradually co-create new digital museum mediation experiences as well as test them. It includes iterative rounds of design and testing carried out in the lab or on site.

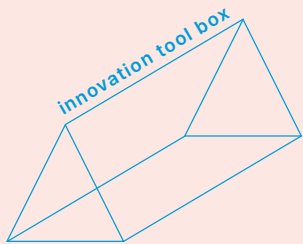
For PRISM, understanding every aspect of the digital experience requires caring about not just people's interactions with digital devices, but the whole of the system shown graphically below, whose components cannot be separated.

Mediation context





IMMERSION

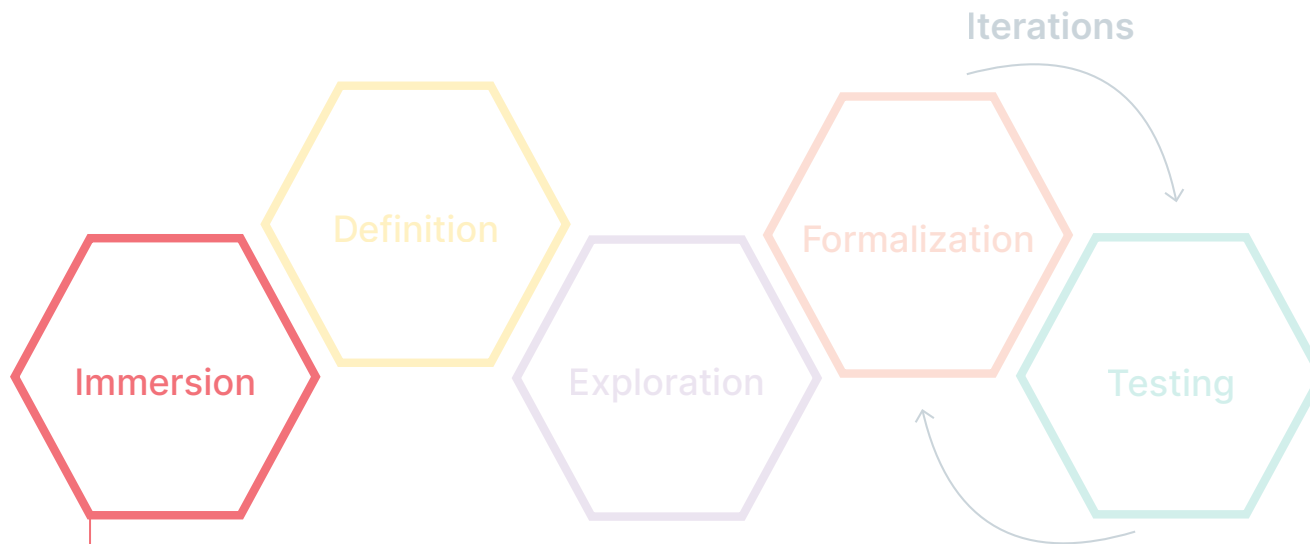


PRISM

Digital Museum Mediation
Innovation Lab



Step 1 – Immersion | Outline of the process



- 1A. Through the lens of the public
- 1B. Visitor observation notes
- 1C. Meeting its audience



WHAT THIS STEP INVOLVES

This step involves coming into contact with the sensory and emotional world of museum audiences, with the aim of creating a picture of the various profiles present in the chosen context. Such profiles, which are commonly referred to as personas, help define the purpose of the mediation.

To do this, you will need to enlist your empathy using data collection tools derived from design thinking and adapted by PRISM for the museum context. These tools will help you create snapshots of the characteristics of your visitors that take their states of mind, psychological traits, personal motivations and use of digital devices into consideration.

In the context of mediation, therefore, immersion comprises a set of activities to identify the unique, multi-dimensional characteristics of our audiences in real-life situations, and facilitate the emergence of tacit knowledge essential to the design of distinctive and meaningful mediations.

To foster the generation of knowledge about your audiences, PRISM offers three tools for supporting immersion:

- **Tool 1A – Through the lens of the public:** encourages taking a visitor's point of view by experiencing a mediation situation yourself.
- **Tool 1B – Visitor observation notes:** describes a visitor's immersive experience interacting with a mediation situation in a specific context.
- **Tool 1C – Meeting its audience:** maps the identity and cognitive or ergonomic characteristics shared by a group of participants. This activity aims for a better understanding, within an overall vision of people's lives, of the reasons behind the choice of a museum experience.

THROUGH
THE LENS OF
THE PUBLIC

1A



THROUGH THE LENS OF THE PUBLIC

This tool will enable you to document an existing museum experience through adopting a visitor's point of view. It's one of the best starting points for beginning to understand the area in which you want to take action, which we will refer to here as the mediation context.

Whether it involves improving an existing digital tool or enhancing a traditional tour route, it is necessary to note down every detail relating to them, with a focus on the emotional and sensory dimensions of the experience! Doing so will enable you to characterize a mediation situation already in place through considering its strengths, weaknesses, special features and limitations, in order to pinpoint possible actions.

- Sharpen your sense of observation, sensitivity and critical eye as you yourself explore a mediation context in which you want to intervene.
- You therefore have to describe the experience you had in that context (whether it was taking part in an activity, using a tool or visiting an exhibition gallery), listening to your feelings and instincts. Share what you truly feel, and don't censor yourself!
- Another two tools will enable you to adapt a comprehensive view of the experience you evaluated from other perspectives: Visitor observation notes and Meeting its audience. They will foster the creation of an overall picture of your experience by making the needs and desires of your visitors evident.



Self-observation chart

What are my impressions or expectations at the beginning of the experience?

Was there a moment during the experience when I had a feeling of satisfaction?

What did this experience make me think of?

What did I mainly feel during the experience?

Did I encounter any annoyances?
If so, what were they?

Were my goals or expectations met?



Self-observation chart

What do I remember in terms of the content on view?

Who experienced this with me?
Was interacting with those people enriching?

Where did I have the experience?
What do I remember about that place?

What tools did I need for the experience?
Were they effective?

How could I have had a better experience,
or benefited more from it?

VISITOR

OBSERVATION

NOTES

1B



VISITOR OBSERVATION NOTES

In order to have a better understanding of a mediation context, it is useful to observe the behaviours of audiences in specific locations and situations, whether physical or virtual. That seems obvious, but a successful observation exercise goes beyond simple descriptions: it looks for details that may reflect frustrations, satisfactions or other relevant information about a visitor's experience and use of digital technology.

Moreover, the human-centred design process focuses on identifying the needs, motivations and real wants of the targeted audience, and it is therefore important to establish a close relationship with it so as to collect data from field observations.

The observation chart we propose using is built around questions that will help you gather useful information during a number of stages of your visitor's experience.

- It is important to remain sensitive to the behavioural, sensory and emotional aspects of the visitor in order to think about solutions that will take those various facets of the museum experience into consideration.
- When you're observing, make use of your sensitivity and empathy. Stay alert to visitors' behaviours and reactions, whether related to the museum experience or not: see if other distractions, people, interests or devices in their surroundings attract their attention.
- If circumstances allow, supplement the data collected in your observations with semi-structured interviews using the tool Meeting its public so as to better delineate visitors' experiences within their lives.



Brief description of the situation observed

Mediation context or space

Visitor's recurring behaviour during the experience

Moments of discovery or satisfaction
as expressed by the visitor

Mediation devices used (digital, physical, or human)



Annoyances experienced by the visitor

Who shared the experience with your visitor?
What types of interactions did the visitor have with those people?

How did the audience's comfort level evolve over the course of the experience that was observed?
What factors contributed to those changes?

MEETING
ITS
AUDIENCE

10



MEETING ITS AUDIENCE

As reiterated earlier, in order to design meaningful museum experiences, it is essential to align the aims of the intended mediation with the physical and psychological characteristics of its audience.

Meeting its audience is a key exercise in the innovative human-centred design process: it enables us to uncover the needs, habits and personal projects characterizing the set of profiles discerned in our audience.

The aim of this exercise is to become familiar with the complex and subjective nature of the museum experience; every visitor will experience the before, during and after of a visit in an entirely different way, while at the same time make use of personal mechanisms to achieve various goals and aspirations. The aim here is to find the human language hiding behind each individual experience.

- Conduct interviews with the audience you want to reach to reveal tacit knowledge about lifestyle habits and personal needs.
- It is also important to look at more than just habits and needs. Explore the reasons leading people to be interested in museum content. Take an interest in their aspirations to make the museum experience an ally in pursuing their dreams of personal fulfillment and empowerment.



Example questions

Demographic data

- Age, sex
- Home address (and postal code)
- Mother tongue / language(s) spoken at home / at work
- Educational level / Occupation

Personal information

- If a friend had to introduce you, what would he or she say?
- What would you like to accomplish in the next few years?
- What makes you proud? What things in which you are involved do you feel strongly about?

Behavioural data – Museums

- How many times a year do you visit a museum? For what reason or reasons (travel, family activity, subject of an exhibition, etc.)?
- What motivates you to visit a museum? What induces you to go back and visit it?
- For what purposes do you use a museum's website? When (before, during, or after visiting it)?
- What was your best-ever experience visiting a museum? Why?
- What was your worst-ever experience visiting a museum? What was annoying about it?

Behavioural data – Leisure activities

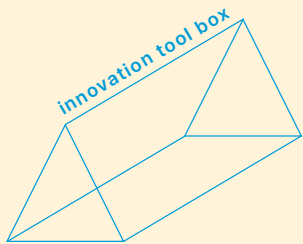
- What are your main interests?
- What are your hobbies?
- What are your favourite cultural activities? Why?

Behavioural data – Digital

- What digital devices do you use daily? What do you use each of them for?
- What types of content do you ordinarily view/choose online?
- Do you usually contribute to content or discussions on digital platforms? If so, how? (E.g., liking, sharing, commenting, creating, etc.)

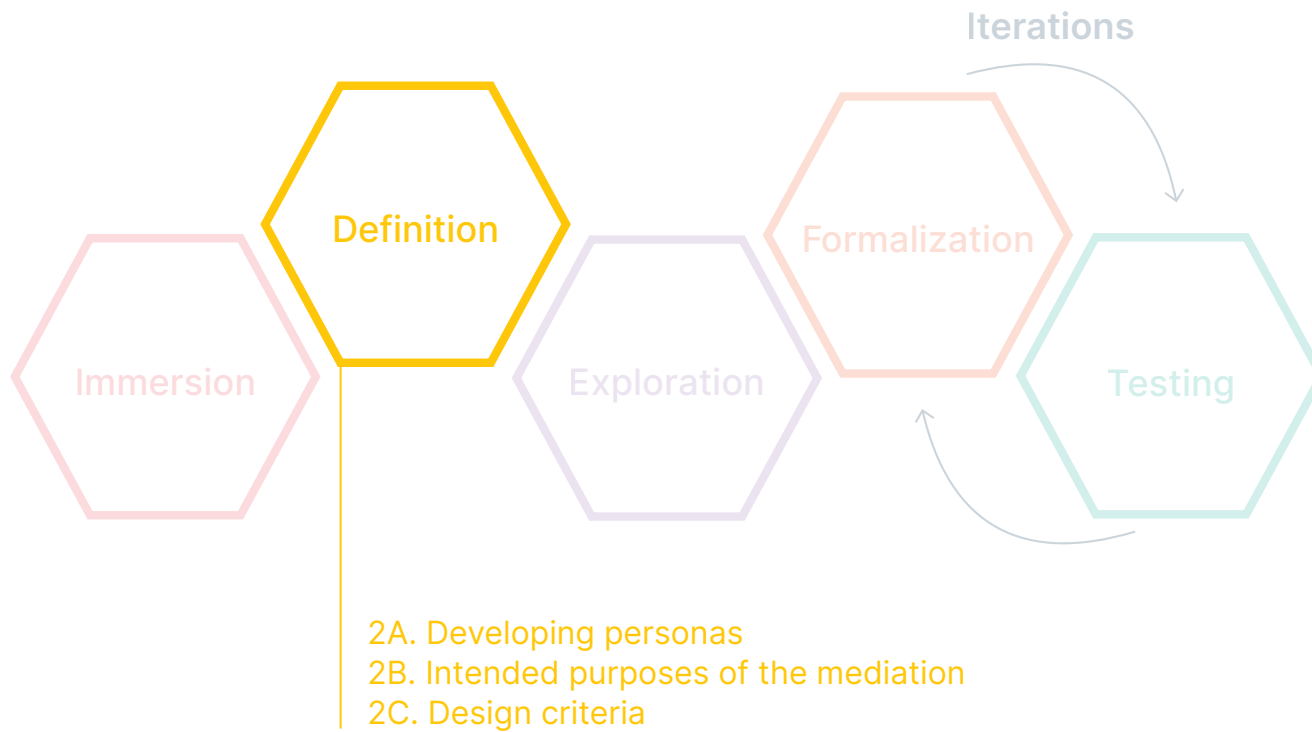


DEFINITION



PRISM

Digital Museum Mediation
Innovation Lab





WHAT THIS STEP INVOLVES

During this step, the members of the innovation cell will pool the information gathered in the field during the immersion stage to formulate design wants and criteria that will lead to exploring and creating new digital mediation situations.

The definition step enables the team to set the guidelines for working on the design, which will be followed by brainstorming and quick prototyping. It is a crucial step in the design thinking process, since it allows the team to justify the choices they make in terms of design.

The following are the tools to be used for this step:

- **Tool 2A – Developing personas:** this tool articulates the common characteristics of a group of participants in the form of a fictional profile. It enables reaching out to the audience in a more effective way, as well as better responding to its needs.
- **Tool 2B – Formulating intended purposes of the mediation:** to guide the design according to a specific goal.
- **Tool 2C – Defining the design criteria:** helps map out our design choices to then suggest customized digital mediations.

DEVELOPING

PERSONAS

2A



DEVELOPING PERSONAS

A persona is a tool that is repeatedly used in innovative human-centred design processes: it enables us to bring the data collected during the immersion step to life. Personas are virtual portraits of your visitors; they enable you to keep a close eye on their needs, habits, aspirations and personal projects, so as to better anchor the design process in reality.

Keep in mind that the aim of this tool is not to provide you with a picture of a real person; rather, a persona is a generic, even idealized, depiction of an individual, but one that brings together the key elements of a whole category of target audiences. Design guided by personas makes it possible to reach a greater number of people according to concrete attributes, as well as better delineate design choices based on real parameters.

- It is essential that your persona be created on the basis of real data, so use the data gathered during the immersion step.
- Another way to bring your persona to life is to include a quote from one of the interviews that provides a good summing up of the profile you've created. The livelier the depiction, the more likely will be the feeling of serving a real person!
- Other tools can also be employed to provide a broader description of your persona in action. For example, you could use the visitor experience tool (4A) to bring your persona's characteristics to life within an existing mediation situation.



Persona chart

Persona photo or drawing

First name

Occupation

Age

Place of residence

PERSONAL INTERESTS AND ASPIRATIONS

MUSEUM HABITS

Preferred types of museums

Best museum memory

IN THEIR OWN WORDS

Reasons behind museum visits

Worst experience in a museum

Their notion of a museum



Persona chart

DIGITAL HABITS

Most-used device

Ancillary device

Utilitarian application uses

Utilitarian application uses

Digital entertainment

Digital entertainment

FORMULATING

INTENDED PURPOSES

OF THE MEDIATION

2B



FORMULATING INTENDED PURPOSES OF THE MEDIATION

Stating a mediation's intended purpose expresses the aim of an intervention. Doing so maps out a common direction for innovation cell members to take throughout the ideation, prototyping and evaluation steps.

The mediation's intended purpose results from simultaneously thinking about the mission of the organization supporting the project, the aims of the museum mediation and the findings of the immersion activities carried out with the target audience in the first step of the process.

Its formulation therefore takes into consideration the expectations, behaviours, habits and motivations of the audience, as well as the cultural objects (archives, works, artistic practices, etc.) meant to be spotlighted in a digital mediation situation.

For PRISM, digital mediation situations created according to the human-centred design process must, in addition to fostering knowledge acquisition, aim to enrich other aspects of human experience that are central to PRISM's values, namely creativity, critical thinking, concern for others and community engagement.





Intended purpose of the mediation

Our

Name of the digital mediation concept

offers

Target audience (persona)

an experience

Nature of the experience provided

to meet

Needs or expectations of the target audience

while avoiding

Annoyance or hurdle for the target audience

and which
will result in

Impact on the target audience (persona)

Following this
experience,
we hope that

Target audience (persona)

will say: “

”

Quote from, words spoken by the target audience (persona)

DEFINING

DESIGN

CRITERIA

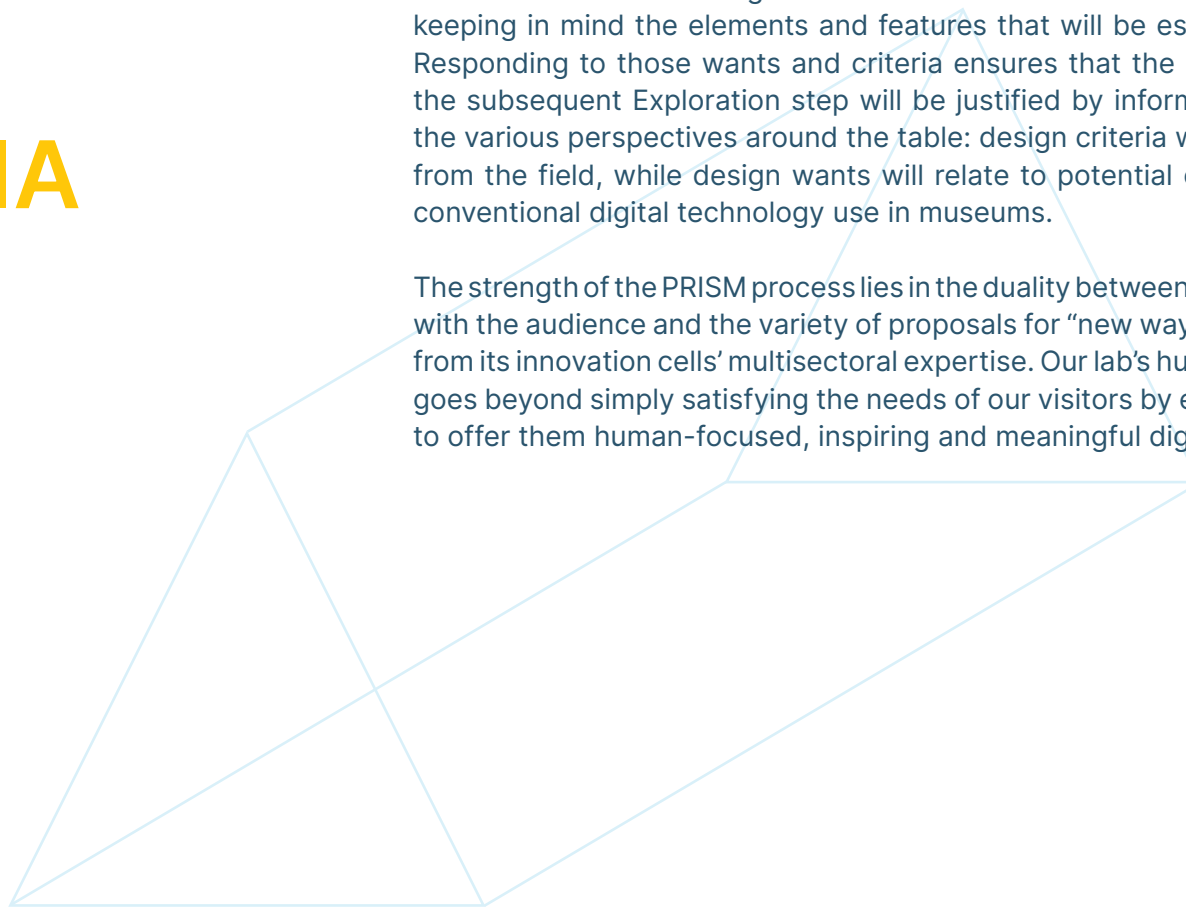
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DEFINING DESIGN CRITERIA

This tool facilitates the formulation of the design wants and criteria that will result from an analysis of the qualitative data from the Immersion activities. Design wants and criteria are what will guide the innovation cell in crafting mediation solutions, while keeping in mind the elements and features that will be essential for the new concept. Responding to those wants and criteria ensures that the design choices made during the subsequent Exploration step will be justified by information from the field or from the various perspectives around the table: design criteria will be defined based on data from the field, while design wants will relate to potential changes in the “meaning” of conventional digital technology use in museums.

The strength of the PRISM process lies in the duality between the findings of the immersion with the audience and the variety of proposals for “new ways of doing things” that arises from its innovation cells’ multisectoral expertise. Our lab’s human-centred design thinking goes beyond simply satisfying the needs of our visitors by enlisting design wants aiming to offer them human-focused, inspiring and meaningful digital experiences.





Design criteria

What types of interactions should be encouraged?

What types of supports should be used?

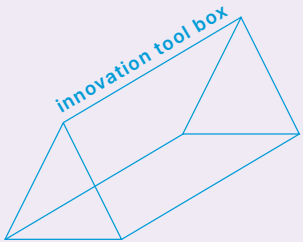
What should be avoided?

What should be the features of the content shown during the mediation?

Mechanisms for mobilizing creativity, critical thinking and/or empathy?



EXPLORATION

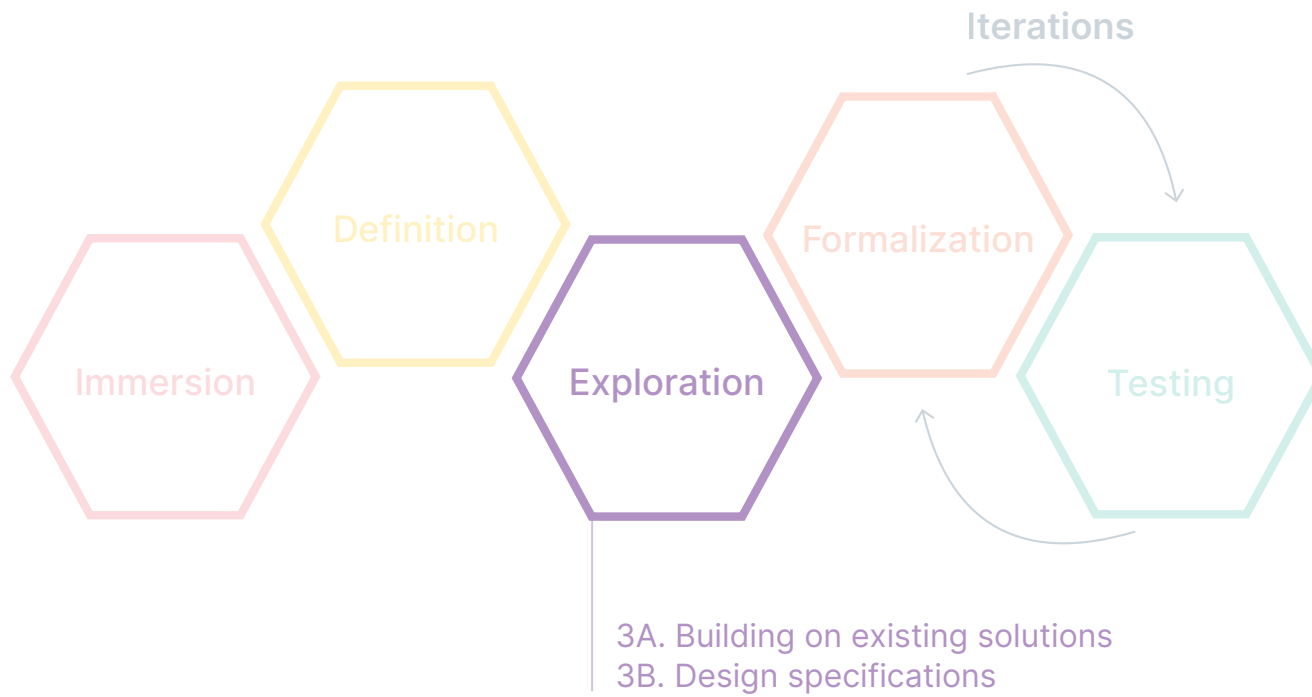


PRISM

Digital Museum Mediation
Innovation Lab



Step 3 – Exploration | Outline of the process





WHAT THIS STEP INVOLVES

This step involves exploring new concepts for digital mediation, taking into account the intended purpose of the mediation and design criteria established in the previous one (Definition). The exploration step negotiates between solutions that are intuitive and those backed by the research and observations carried out by the members of the innovation cell.

Feel free here: we encourage you to think outside the box and come up with solutions, whether you feel they're realistic or not!

Just make sure while you're doing so to not lose sight of the intended purpose of the mediation and the design criteria and wants.

The following are the tools that will help you in carrying out this step:

- **Tool 3A – Building on existing solutions:** by taking stock of what is possible, provides inspiration and prepares the groundwork before initiating an ideation process.
- **Tool 3B – Design specifications:** helps in presenting a concept when you want to meet with a multimedia designer or a tech developer.

BUILDING
ON EXISTING
SOLUTIONS

3A



BUILDING ON EXISTING SOLUTIONS

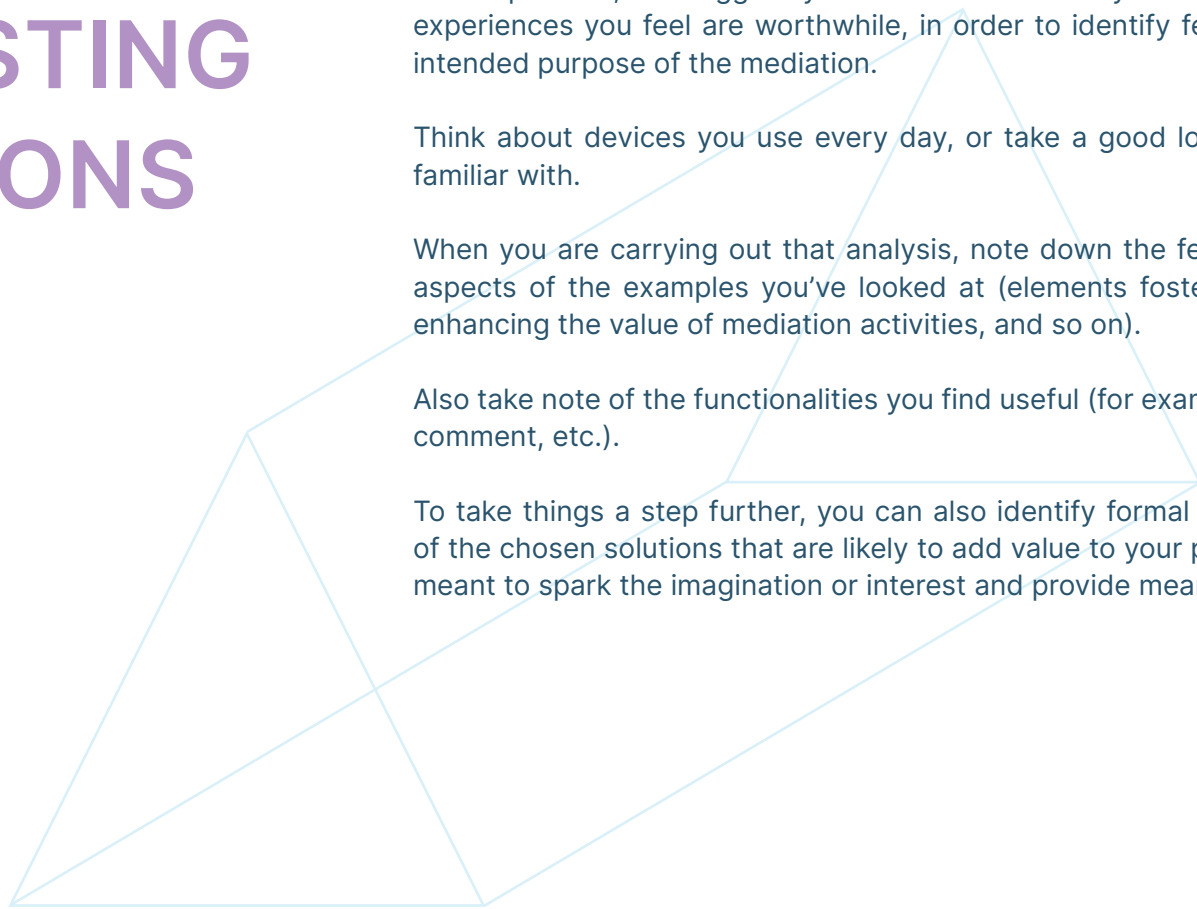
Before launching into the exploration step, it is important to fuel the group's creativity by looking at what is already being done in museums or other areas. During this part of the process, we suggest you make a close analysis of existing digital devices or experiences you feel are worthwhile, in order to identify features that could fulfill the intended purpose of the mediation.

Think about devices you use every day, or take a good look at offerings you are not familiar with.

When you are carrying out that analysis, note down the feelings prompted by certain aspects of the examples you've looked at (elements fostering a sense of belonging, enhancing the value of mediation activities, and so on).

Also take note of the functionalities you find useful (for example, options to save, share, comment, etc.).

To take things a step further, you can also identify formal or aesthetic characteristics of the chosen solutions that are likely to add value to your project, especially when it is meant to spark the imagination or interest and provide meaningful experiences.





Solutions evaluation chart

Your design criteria

Name of the device

Developer

Type of platform

Target audience

Brief presentation of the device

Criteria met

How are they met?

What I like about this solution

Limitations

DESIGN

SPECIFICATIONS

A white circle containing the letters "3B" in a bold, purple, sans-serif font.

3B



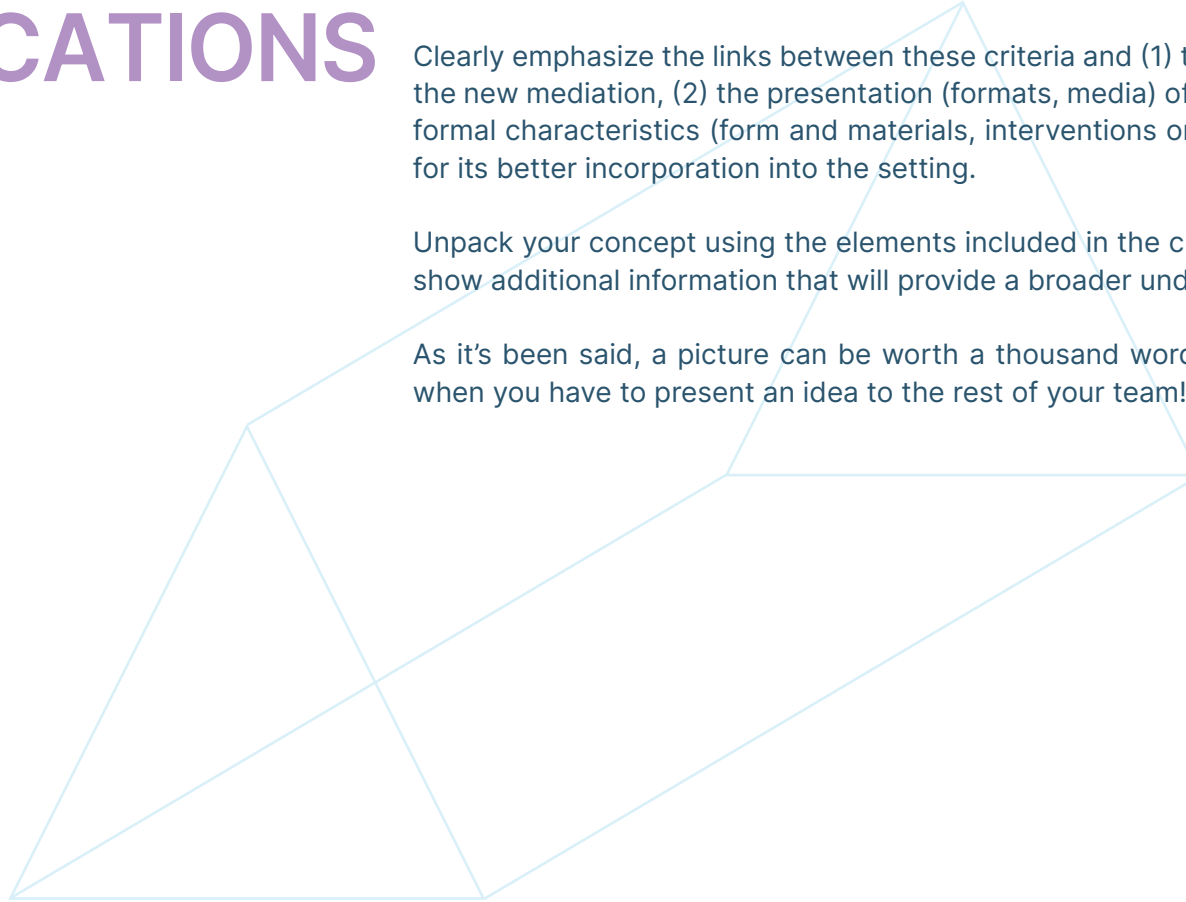
DESIGN SPECIFICATIONS

When your team has finished sharing solutions and selected one or several realistic concepts, make sure that they will best meet the design criteria and wants you predefined according to the intended purpose of the mediation.

Clearly emphasize the links between these criteria and (1) the interactions facilitated by the new mediation, (2) the presentation (formats, media) of its core content, and (3) the formal characteristics (form and materials, interventions or introduction) that will make for its better incorporation into the setting.

Unpack your concept using the elements included in the chart for this tool. Feel free to show additional information that will provide a broader understanding of its impact.

As it's been said, a picture can be worth a thousand words, and that's especially true when you have to present an idea to the rest of your team!





Step 3 – Exploration | 3B. Design specifications

Intended purposes of the mediation

Name of the concept

Target audience

Description of the device

Possible interactions

Context for its use

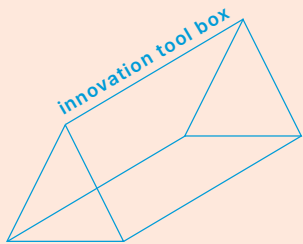
Design criteria

Types of content emphasized

Limitations of the concept



FORMALIZATION



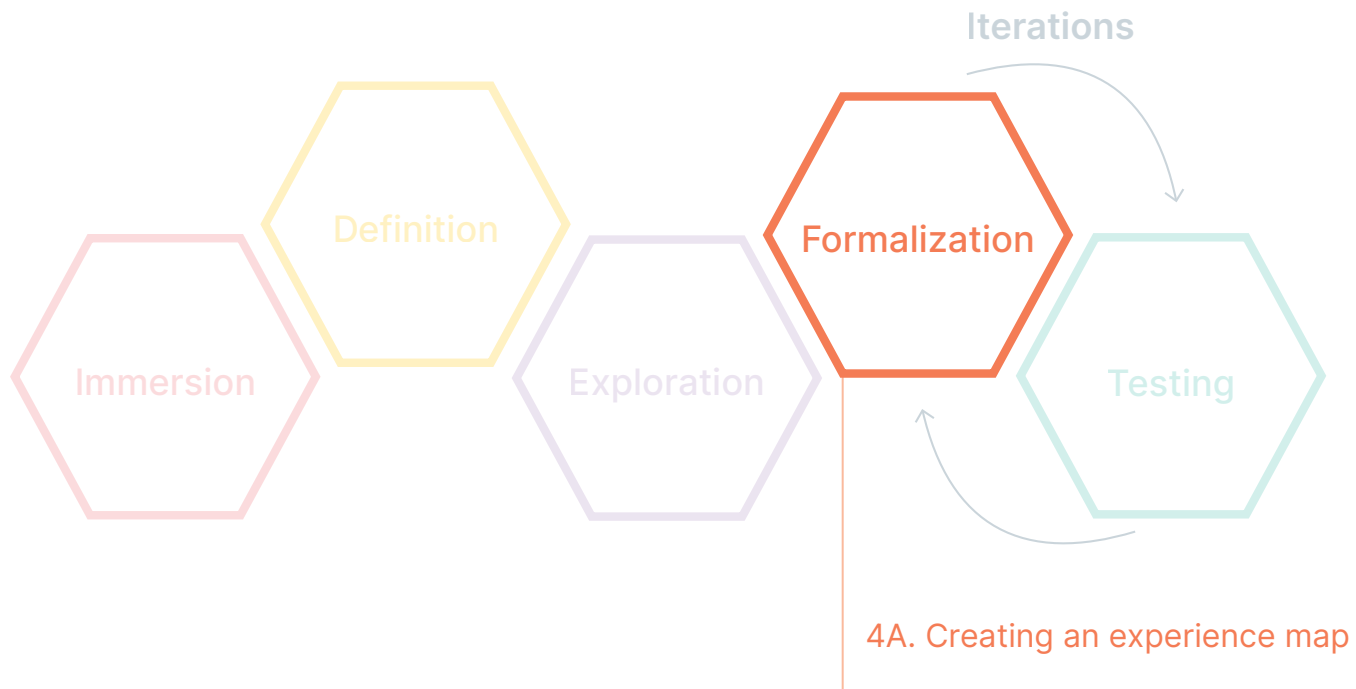
PRISM

Digital Museum Mediation
Innovation Lab





Step 4 – Formalization | Outline of the process



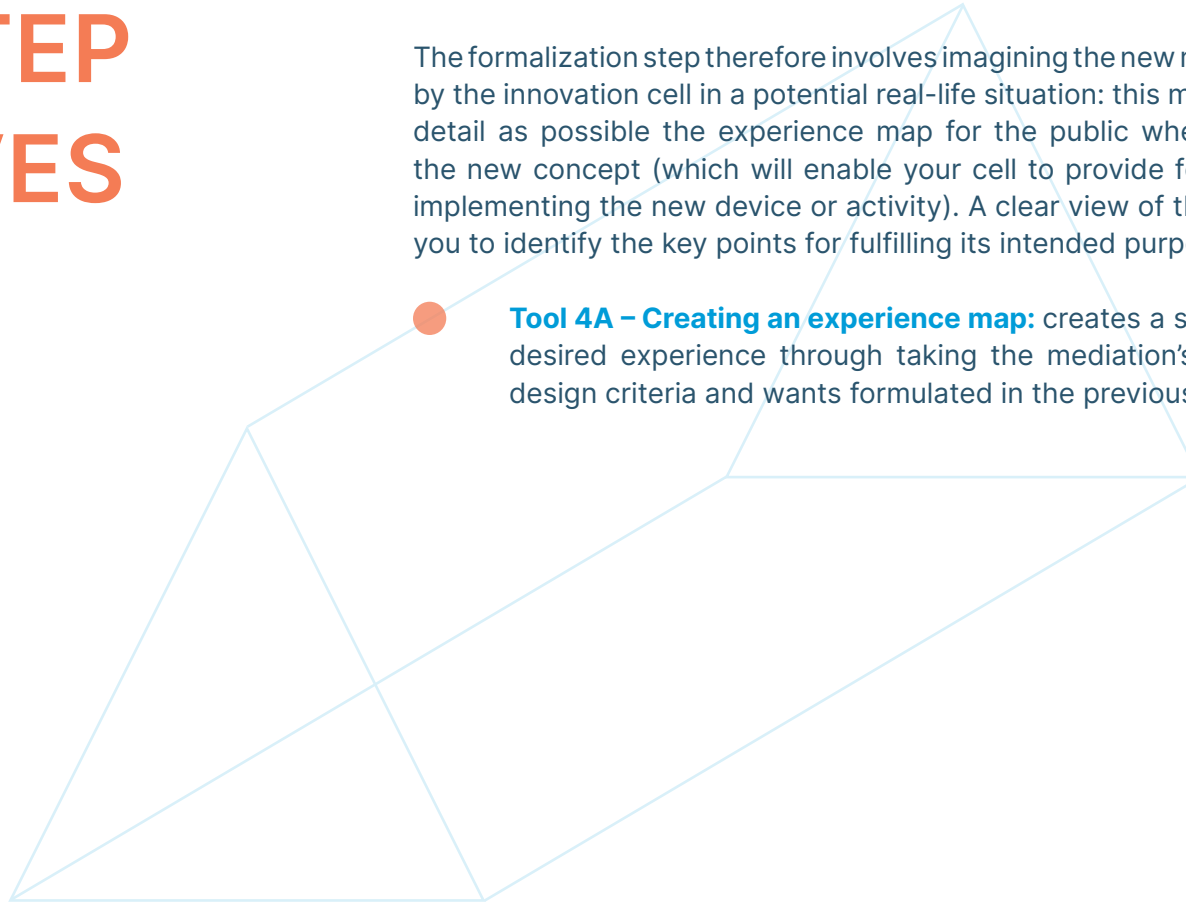


WHAT THIS STEP INVOLVES

During the formalization step, innovation cells prepare the prototyping for a new mediation. PRISM suggests doing this by creating a scenario for the way the experience will unfold, which will help get the concept ready for testing.

The formalization step therefore involves imagining the new mediation concept developed by the innovation cell in a potential real-life situation: this means anticipating in as much detail as possible the experience map for the public when coming into contact with the new concept (which will enable your cell to provide for certain specificities when implementing the new device or activity). A clear view of the mediation will also enable you to identify the key points for fulfilling its intended purposes.

- **Tool 4A – Creating an experience map:** creates a step-by-step scenario for the desired experience through taking the mediation's intended purpose and the design criteria and wants formulated in the previous step into consideration.



CREATING AN EXPERIENCE MAP

4A



CREATING AN EXPERIENCE MAP

Creating an experience map for a persona is an exercise in imagining the desired experience in context, in order to identify the key stages and moments characterizing the use of the device at the heart of the process. The tool also enables the pinpointing of potentially problematic features, or areas where specific interventions could be made to enhance the overall mediation experience.

Think about how the experience will unfold within the full mediation process, by describing 8 to 12 of its key stages, as well as bearing in mind the setting in which the experience will take place and the possible interactions with other participants or stakeholders who may be there.

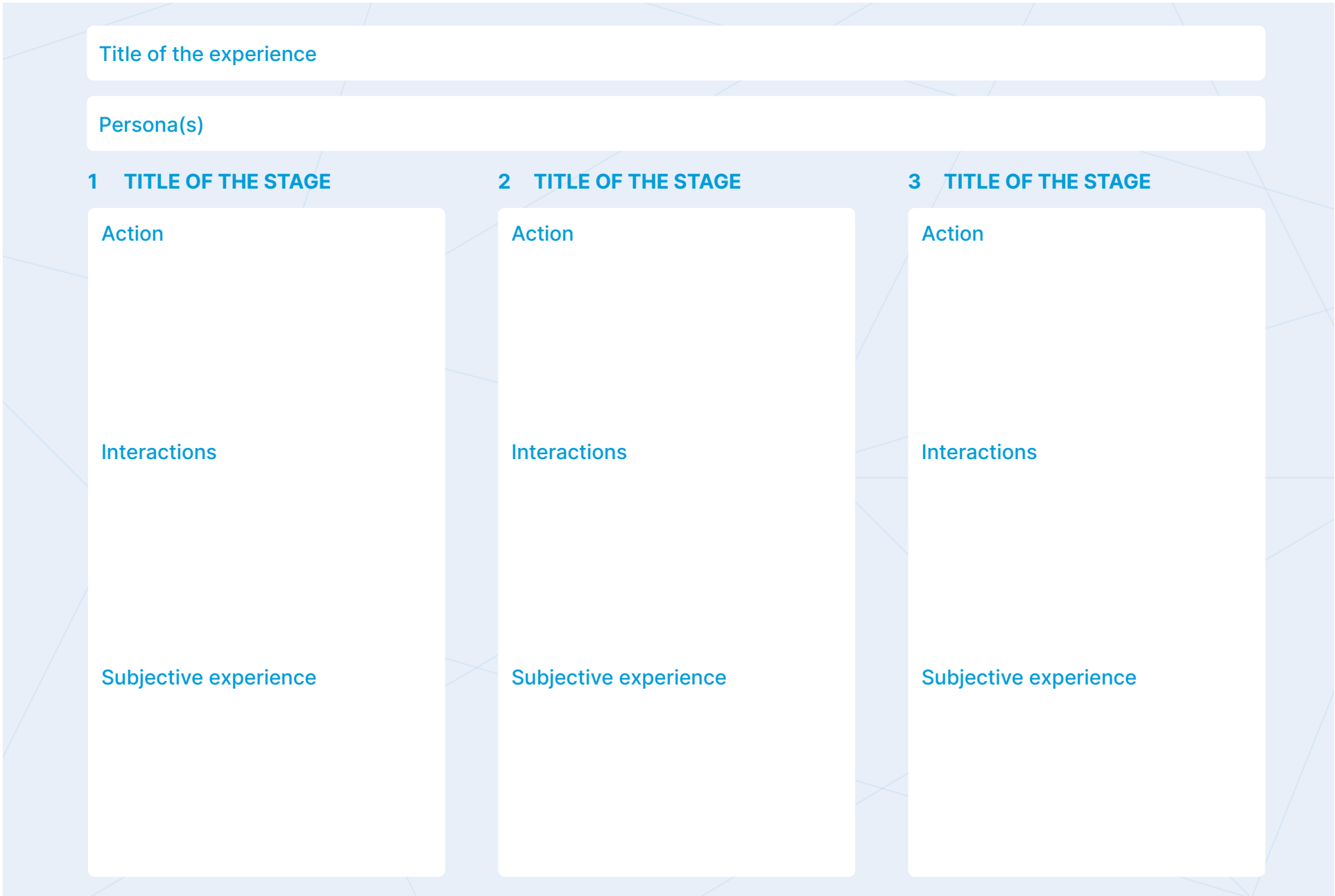
- To begin with, frame the experience you wish to evaluate within a time period starting slightly before and ending slightly after the action under consideration. This will enable you to situate the experience within a “typical” visit, as well as think about the motivations behind your audience’s choice of the proposed experience.

- At each stage, jot down your thoughts, especially in respect to any possible difficulties or opportunities that visitors might encounter. Think about the features of the major stages of the experience you are proposing so that you can share its core features.

- Describing the experience involves three levels: (1) the action, consisting of a description of the particular stage; (2) your audience’s interaction with the features of the setting; and (3) the audience’s subjective experience, i.e., what they feel and what they learn.

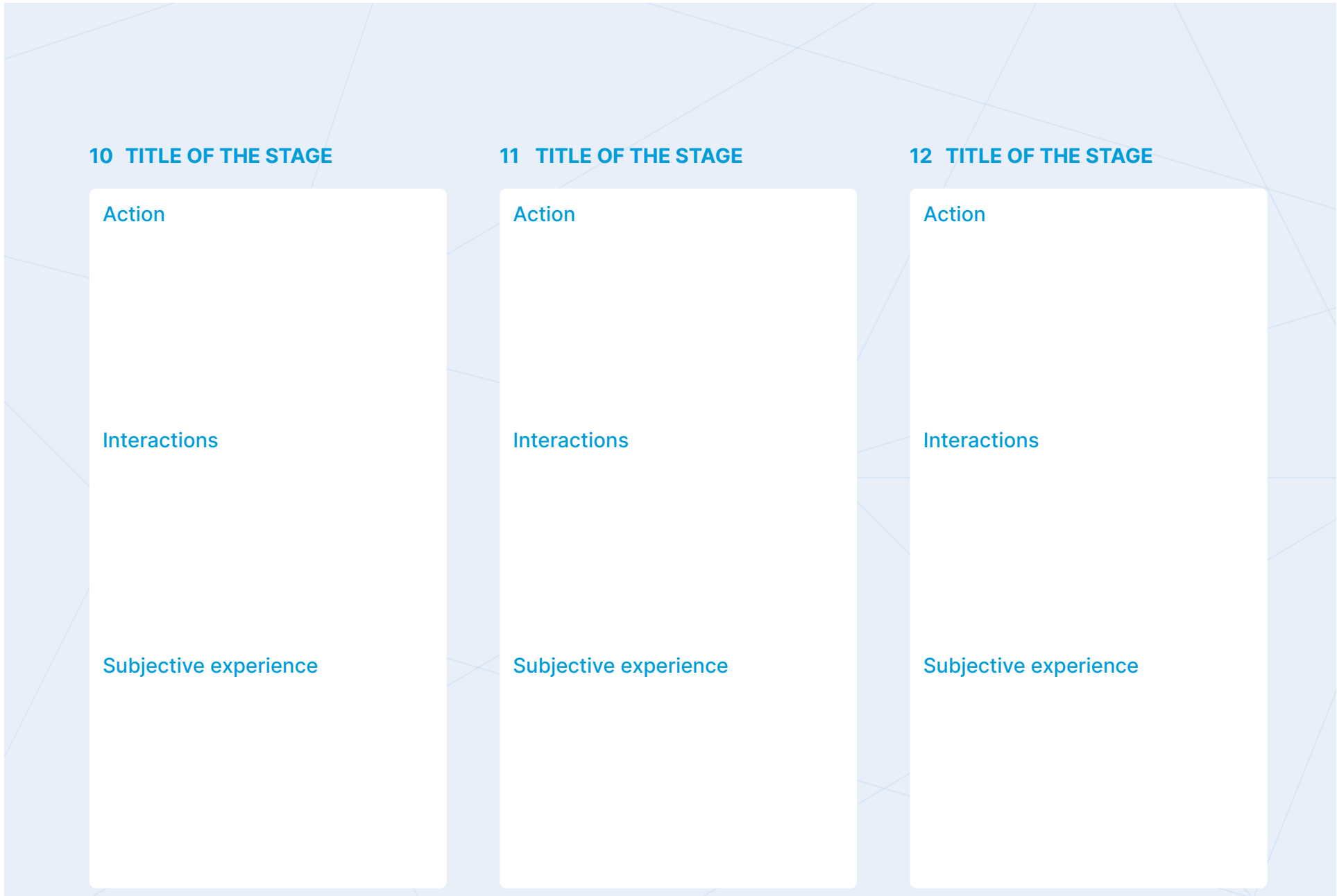


Step 4 – Formalization | 4A. Creating an experience map



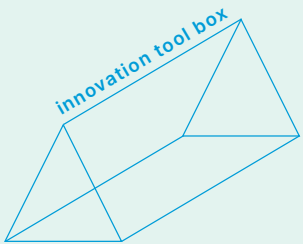






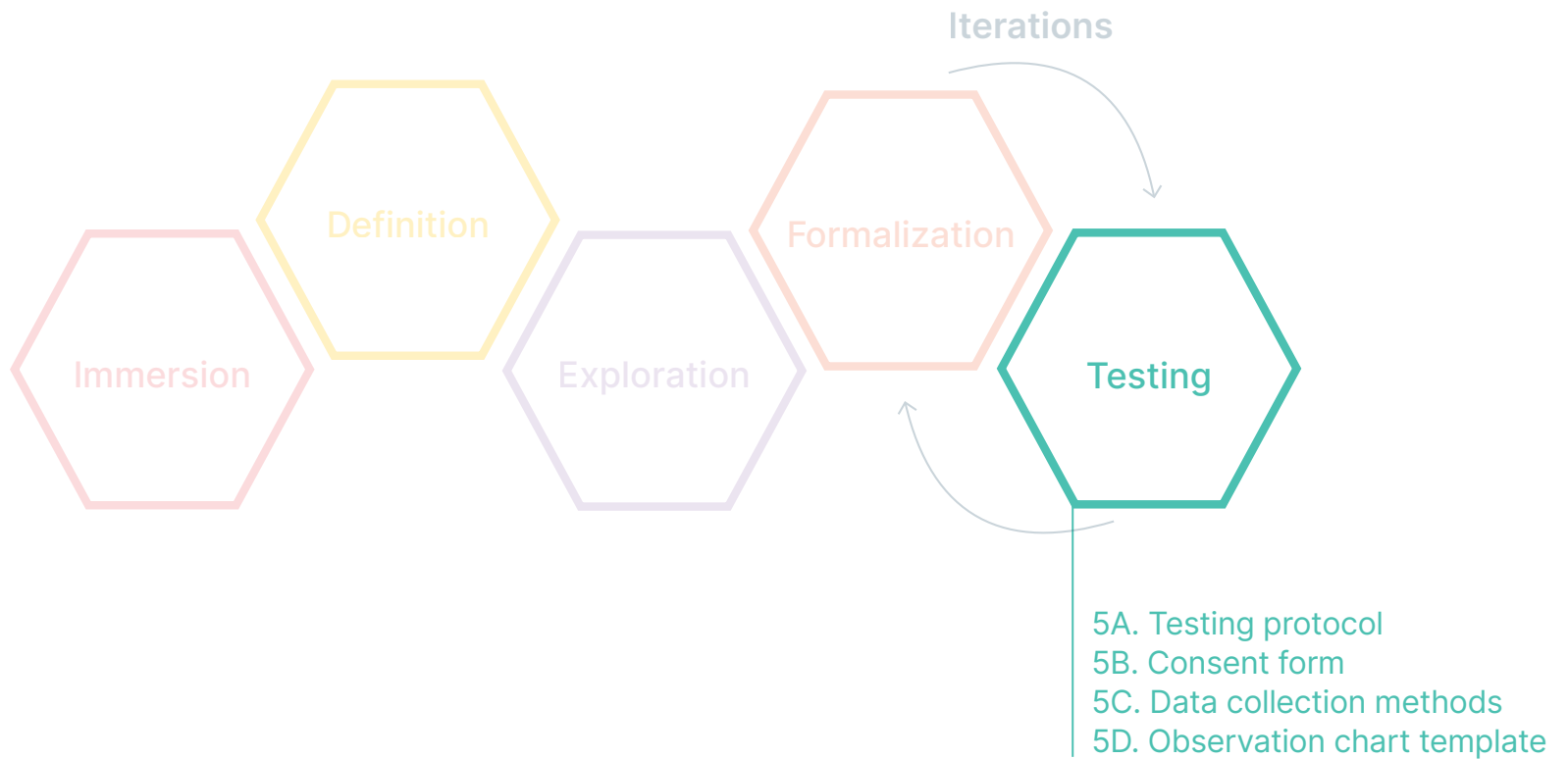


TESTING



PRISM

Digital Museum Mediation
Innovation Lab





WHAT THIS STEP INVOLVES

This step involves developing a testing protocol to evaluate the design team's proposals.

The testing protocol (Tool 5A) is a document highlighting the various stages of your proof-of-concept strategy among testers. Its aim is to prepare data collection activities properly and extract as much relevant information as possible.

The testing protocol results from the work creating an experience map carried out in Step 4 – Formalization. The aim of each testing session is to examine the impact of its features so as to determine which are essential and which prove problematic for those testing them. Testing also includes cycles of iteration to improve the experience map.

Central to this step is a sampling of representatives of the target audience who are willing to experience a prototype. The personas developed in Step 2 – Definition will dictate what characteristics to look for when recruiting testers. Before taking part in testing sessions, each tester will have to sign a consent form (Tool 5B).

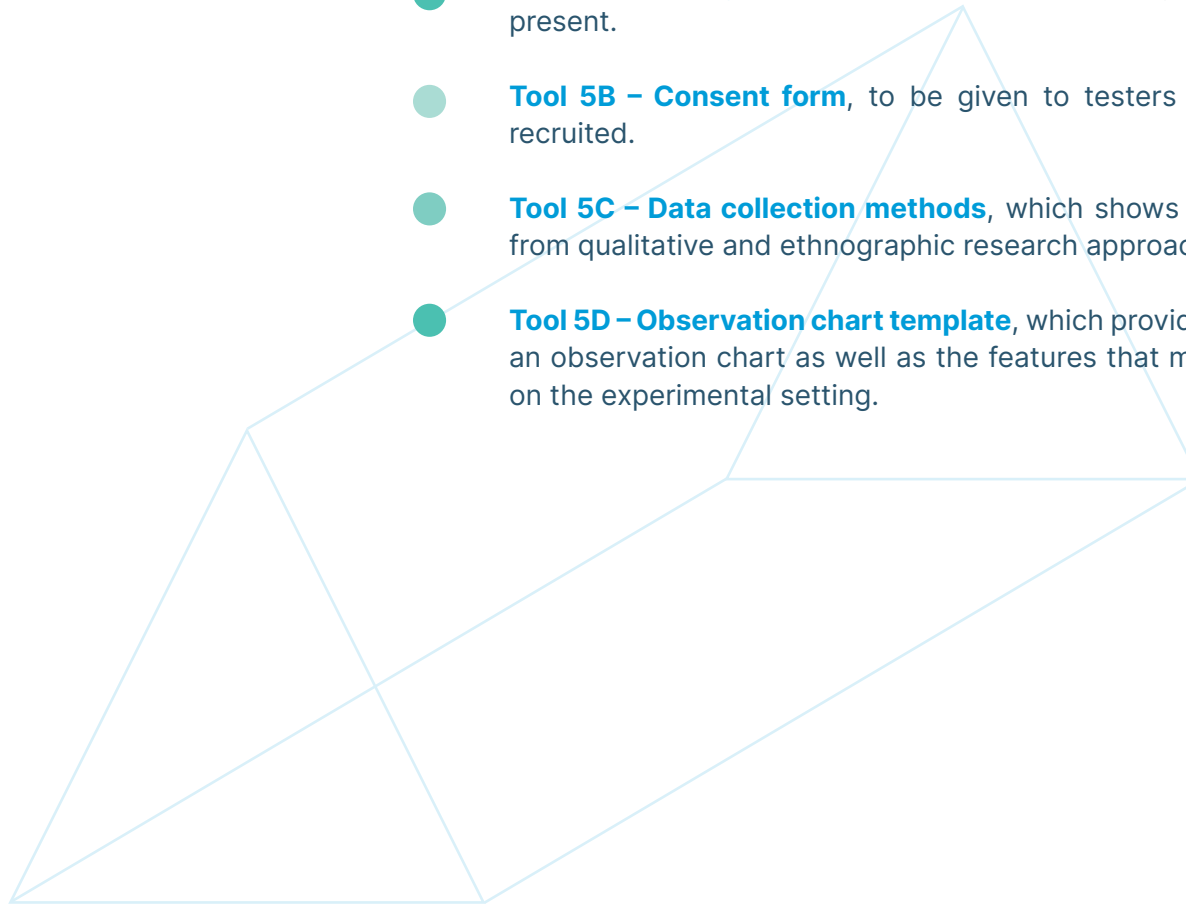
The data collection methods (Tool 5C) enlisted for this step come from qualitative or ethnographic research approaches intended to capture lived experiences in given situations. An example of an observation chart (Tool 5D) is provided to help you create your own tools. Those should be adapted for your testing needs on the basis of your own questions.



Step 5 – Testing | What this step involves

Four tools are available for carrying out this step:

- **Tool 5A – Testing protocol**, which helps in planning testing sessions with testers present.
- **Tool 5B – Consent form**, to be given to testers for signing when they are recruited.
- **Tool 5C – Data collection methods**, which shows a range of methods drawn from qualitative and ethnographic research approaches.
- **Tool 5D – Observation chart template**, which provides a framework for creating an observation chart as well as the features that may be selected for it based on the experimental setting.



TESTING PROTOCOL

A collection of six small, solid-colored circles in various colors (yellow, pink, teal, purple, orange) scattered around the main text.

5A



TESTING PROTOCOL

The testing protocol is a document intended to highlight the various stages of your proof-of-concept strategy among visitors so as to gather information that will be important for improving it. Its aim is to prepare data collection activities properly in order to extract as much relevant information as possible about how your target user will use your prototype. It will also enable you to validate certain hypotheses in respect to the effectiveness of the chosen mediation approach.

The testing protocol is therefore meant to formalize any questions that could be asked about the effectiveness of certain innovative mediation devices or approaches. It includes two key parameters: (1) selecting the right data collection tools, and (2) clearly delineating its sample and testing context.

- You can group your testing questions together according to the three levels of the experience examined during the previous step in Tool 4A – Creating an experience map, namely: (1) Action, (2) Interactions, and (3) Subjective experience.
- Choose your data collection tools according to your testing activities. You will then be introduced to qualitative research methods that you could apply to your project.
- Be sure to clearly define the parameters for each of your testing activities. Given the importance of engaging actual audiences in the approach, always aim to have a realistic number of participants for your testing sessions.



Name of the concept tested

ACTIVITY 1

Type of activity

Date

Place

Number of participants

Duration

People in charge

Objectives

ACTIVITY 2

Type of activity

Date

Place

Number of participants

Duration

People in charge

Objectives

ACTIVITY 3

Type of activity

Date

Place

Number of participants

Duration

People in charge

Objectives

CONSENT

FORM

5B



CONSENT FORM

Testing of a prototype

“PROJECT NAME”

Alphanumeric code assigned to the participant

BACKGROUND

This mandate is part of a collaboration between _____ and PRISM (the Montreal Museum of Fine Arts’ digital laboratory) that has been funded by _____. A Quebec technology company, _____, has helped develop a prototype of a new digital mediation experience that is to be tested. The aim of the testing sessions in which you will take part is to identify its strengths as well as the problematic features that will have to be improved in order to provide an optimal experience.

PROCEDURE

You have received an invitation to take part in this research activity because you answered a call for volunteers made by _____ on _____. Your participation will first consist of testing our prototype within a specific situation: _____.

Following that, you will be required to undergo an approximately 20- to 25-minute-long interview, answering questions that will enable us to gain a better understanding of your experience. During the interview, the person in charge of testing will note down your answers using an interview guide. The session may be recorded, and the project team may consult the recording during data analysis. All files will be de-identified through alphanumeric participant codes.

RISKS AND BENEFITS

Your participation will help advance knowledge and improve our prototype by providing us with a better understanding of your experience of it. During the interview, you will be free to answer or not answer each of the questions without having to justify yourself.



CONFIDENTIALITY

It is agreed that any information collected during the observation or interview shall be confidential and that only members of the research team shall have access to your recording and to the content of the observation and interview charts. You shall have the right to access your personal information and correct it, to the extent prescribed by law.

Data analysis files shall be de-identified and each participant shall be assigned an alphanumeric code. Sound recordings, interview guides and consent forms shall be destroyed 12 months after the data is collected.

VOLUNTARY PARTICIPATION

Your participation in this project is voluntary, which means that you agree to take part in it without being subject to any compulsion or outside pressure. Furthermore, you are free to end your participation at any time during the course of this research project, in which case any information concerning you shall be destroyed.

SIGNATURES

I acknowledge having read this consent form and I voluntarily consent to taking part in this research project as a participant.

I understand that I shall have to take part in the research process by undergoing the proposed experience, answering questions and submitting my ideas. I also understand that I shall be taking part in a study for which I will be asked about my views, wants and reactions in relation to the digital content and prototype being considered by the project team.

I also acknowledge that the person in charge of the research project has answered my questions in a satisfactory manner and that I have had sufficient time to think about my decision to participate. I understand that my participation in this research project is completely voluntary and that I may end it at any time, without penalty of any kind or justification to be given, simply by informing the person in charge of the project.

Name of the participant (please print):

Signature of the participant:

Date:

Signature of the person in charge of the project (_____),
or other authorized person:

Date:

Please keep the first copy of this consent form for any future communication with the project team and give the second copy to the person in charge of the project.

HAVE QUESTIONS ABOUT THE PROJECT OR YOUR RIGHTS?

Contact the person in charge:

DATA

COLLECTION

METHODS

50



DATA COLLECTION METHODS

● **Observation**

Ethnographic data collection methods seek to describe the behaviours of groups of individuals in a given context. This type of observation activity is always backed up by an observation chart, a tool that is essential in helping observers properly describe the habits and actions characterizing the sample under observation. To make it more effective, always aim to develop your chart according to the key moments you have identified in your experience map.

● **Semi-structured interview**

The semi-structured interview involves meeting with the participants in your testing activities individually in order to gain a deeper understanding of certain aspects of their personal experiences. Always have an interview guide structured on the basis of the three levels of experience described in the tool Creating an experience map: this will be the ideal time to confirm your hypotheses in respect to the impact of your new mediation on the public's subjective experience.

● **Discussion groups**

Such groups aim to foster discussion so as to collectively build a better understanding of the object being tested. Always prepare a road map for leading the discussion and try to stick to it while at the same time allow all participants to share their perspectives on the issues raised.

● **Survey**

You can also approach your participants by means of a survey; this is a particularly useful tool for reaching remote audiences, as well as for following up with participants who have experienced a prototype on-site, in a gallery. Be sure to always structure your survey like a story: it will be important to maintain participants' interest should it be a bit long!

OBSERVATION

CHART

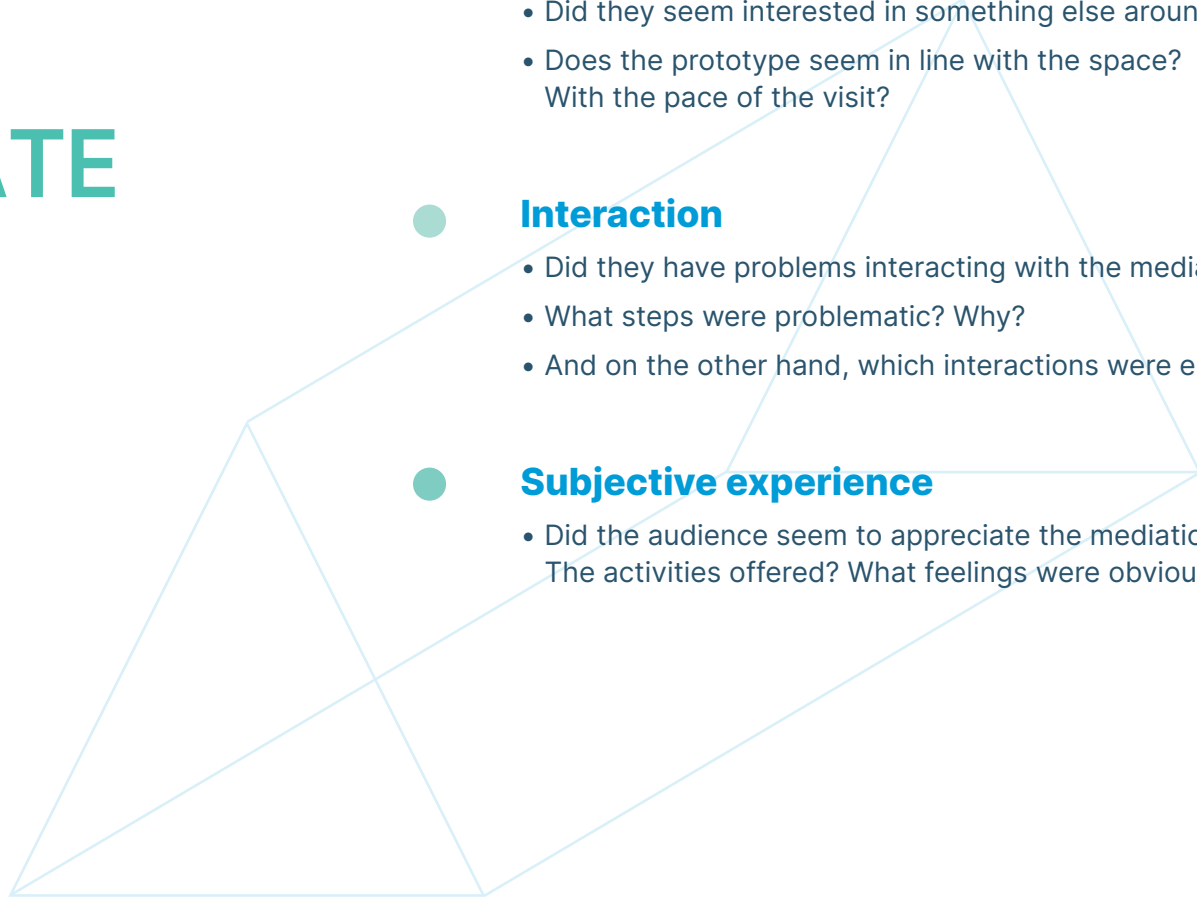
TEMPLATE

5D



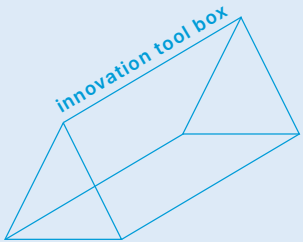
OBSERVATION CHART TEMPLATE

- **Context**
 - Does the audience seem to understand what is going on?
 - Did they seem interested in something else around them?
 - Does the prototype seem in line with the space?
With the pace of the visit?
- **Interaction**
 - Did they have problems interacting with the mediator? With the device?
 - What steps were problematic? Why?
 - And on the other hand, which interactions were engaging? Effective?
- **Subjective experience**
 - Did the audience seem to appreciate the mediation content?
The activities offered? What feelings were obvious from their reactions?





CONCLUSION



PRISM

Digital Museum Mediation
Innovation Lab

CONCLUSION

In this booklet we have set out the principles of the human-centred process designed and adapted by PRISM, the Montreal Museum of Fine Arts' digital innovation lab.

The tools and content presented in it have resulted from five years of exploring design-thinking strategies and the human-centred innovation process. Thanks to the collaboration of many academics, museum professionals and technology developers, we have been able to clarify that process and refine its facilitation tools.

The booklet's content is the product of our collective thoughts and learning. We hope you will be able to take advantage of it in your own practice settings, as well as find enjoyment and meaning in this process, which makes museum visitors the focus of all its considerations.

- PRISM would like to thank everyone who worked with us for their exceptional contributions, especially the members of the project team (in alphabetical order): Charlène Bélanger, Flavio Cardellicchio, Laura Delfino, Mélanie Deveault, Louise Giroux, Raphaël Guyard, Valérie Habra, Moridja Kitenge Banza, Rose Mercier-Marcotte, Sarah Turcotte, and Thibault Zimmer.

- PRISM also thanks the d.school at Stanford University for sharing its Design Thinking Bootleg with a "Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International" license, which allowed us to use and build on its content in order to adapt it to the needs of museum professionals. Accordingly, we grant the same license to any person wishing to reuse this booklet's content and tools.