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SE **M** **NU**
ENT **A** **L**



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INTRO, PROJECT CONTEXT



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aMUSEment is an Erasmus + project and it was focused on supporting building capacities of professionals in cultural institutions in using creative game design so that they can attract different target groups and involve them in creating programs of their institutions.

The project was developed by three partner organisations - Kulturanova from Serbia and Pro Progressione from Hungary, both with extensive experience in cooperating with artists and cultural institutions, and BalkanIDEA Novi Sad from Serbia, with experience in non-formal education and application of game design in learning.

In the first stage, 12 professionals in the museum sector were trained in the basics of creative game design and its implementation in their programs, especially targeting young adults.

The hybrid training was followed by interventions in institutions in Serbia and Hungary, implemented by training participants and supported by partner organisations and mentors.

As a result of this process, the methodology for education in creative game design for museums was developed and it will be presented in this manual.

Throughout the project we've explored the power of game design and active involvement of audience in creating interactive programs for museums and other cultural institutions. Interventions organised by our participants in their respective institutions helped to connect with the audiences, who were previously distant and passive in museum environments.

Long term results include also improved skills of museum workers to continue to create more flexible, more focused and more creative museum programs, with more involved audiences.

In the long term, we hope to start the transformation of museums into innovative spaces for learning about cultural heritage, art, history and society.

OUR APPROACH



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As mentioned above, the core of the project was learning process for 12 museum workers focused on using creative game design to create more interactive and attractive museum programs.

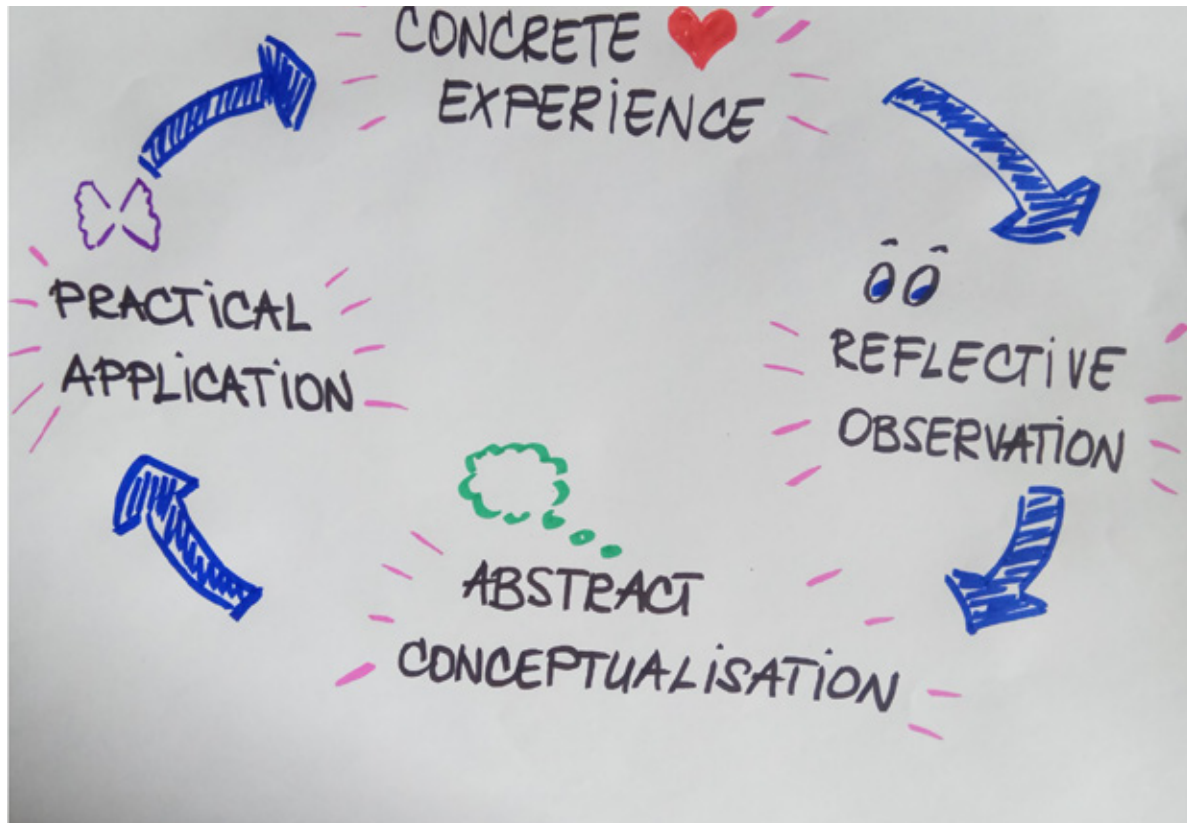
Main principles we followed were non-formal education and experiential learning.

Non-formal education methodology enabled active involvement of participants in all steps of the learning process, starting from the online sessions and into the residential course, continuing to their practical work in museums. Starting from exploring the current state of affairs in their institutions, with critical examination of their approach and their programs, we went into recognising the possibilities for improvement, by using game design and gamification.

Experiential learning cycle was followed throughout the training course, with participants bringing their professional experiences as museum workers into the sessions and learning from it, at the same time bringing their personal experience with games and play and finding the ways to apply it in their work. Following inputs on game design process and gamification, participants were supported to experiment with ideas for artistic intervention with elements of game design, in order to start building practical skills already during

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the training course. Their public exhibition during the training was followed by feedback and reflection on what could have been done better. This way, participants were prepared for the return to their institutions and developing new programs using the gained knowledge and skills.



In terms of content, there were two main topics - creative game design and its application in museums and other cultural institutions and audience participation and engagement. In the project we focused on young adults and efforts to open the space for them to actively participate in designing new programs in museums. As it will be explained below, we've used models of youth participation and implemented them in museums' programs.

Since the background of workers in art institutions doesn't necessarily overlap with gaming culture, we tried to always keep in mind that - while participants know their target audience

and the contents of their work – this may be their first contact with games, gamification, and ultimately game design.



Our previous experience in game design education taught us that letting participants experience *innovative, creative yet simple* game mechanics is the best first step to developing a Game Design mindset. We wanted to broaden the scope of what most of us (and, presumably, they as well) were exposed to when it comes to board games (i.e. Monopoly, Ludo, Risk and the like). This is what we would often nickname *flip a card, throw a dice* games, whose “theme” is often just a flavor-coating on top of the same classic worn-out mechanics. To minimize the risk of participants throwing a similar art-themed coat of paint over worn-out game mechanics, we wanted them to understand what *drives* an experience, and what role a game designer plays in directing the player’s engagement. Game design theory therefore took a back seat, sprinkled in here and there, serving more as a literary reference participants can later explore and engage with in more depth, on their own accord.

“[...] magic is Chaos, Art and Science. It is a curse, a blessing and progress. It all depends on who uses magic, how they use it, and to what purpose. And magic is everywhere. All around us. Easily accessible. [...]”

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— Andrzej Sapkowski, Blood of Elves

TRAINING OUT ONLINE TRAINING

ONLINE SESSION 1

Intro, Getting to know each other



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The goal of the first workshop was to get to know each other, monitor expectations and let the participants think about the topics of the process, including their first ideas about the experience they are about to design.

We used Mentimeter to make the online discussion more interactive and effective. Participants shared details about their everyday work in their institution, and also their expectations about the cooperation. The project team also introduced the project itself and the role of the participants.

A homework belonged to every workshop. At the end of the first workshop we asked participants to bring a piece of art that is magical for them - something that is special for them and what they can introduce during the next workshop.

Keywords for my everyday job: 36 responses



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Imagine! We are at the end of the training. What do you think or feel about aMUSEment in the best case?

<p>It very was useful, and I can confidently design games for visitors so they become motivated to study.</p>	<p>cooperation between Serbian and Hungarian museums</p>	<p>I feel like this workshop will/has helped me develop essential skills concerning contemporary art alongside it's execution and its organization. Mainly in regards to interactivity</p>	<p>to have fun</p>
<p>learning</p>	<p>Knowing about game design</p>	<p>I hope we will be inspired with good ideas and experience how to use gamification as a tool in heritage institutions. Also I hope we create good friendship between professionals.</p>	<p>New experiences, new knowledge, exchanging experiences</p>

ONLINE SESSION 2



The “Magic” (Art)

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The second workshop started with the introduction of the magical objects the participants brought. Its goal was to find an object to which they are emotionally attached. This is the connection we would like to build up between visitors and objects.

The second part of the workshop focused on the audience (young people) who come to the museum. Participants represented the profile of young people that usually come to their museums and analyzed what motivates them to visit. We used Padlet to share what are the future plans of each institution concerning the engagement of young people. The Padlet was saved to use during the on-site training.

The homework was to bring a game or game-like experience.

Magical pieces of art

Artefacts chosen by one of you
that makes you moved and
connected.



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ONLINE SESSION 3



The "Science" (Game Design)

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Participants were invited to share their homework with an added challenge – reflecting on what *aspect* of the game experience they brought to share is *key* to that game resonating with them. Rather than viewing games as an abstract, fun out-of-the-box activity, they were now encouraged to think about the design of the experience, the mechanics and systems that evoke this engagement.

We then played a couple rounds of [Wikigame](#).

The goal was to showcase how a mundane experience like browsing an encyclopedia could be turned into a game-like experience.

Agriculture → Justin Timberlake



#1. AntWiki

WIN #1

Agriculture → Southern United States → United States → Justin Timberlake

WIN #2

Agriculture → History of agriculture → Neolithic founder crops → West Asia → United Nations → New York City → United States → Justin Timberlake

WIN #3

Agriculture → Global warming → Earth → Nunavut → Canada → North America → Demographics of the United States → United States → Justin Timberlake

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We also shared examples of gamification – [The World's Deepest Bin](#) and [Piano stairs](#). We aimed to inspire participants to consider how mundane activities could be made more enjoyable by applying a game-related twist.

As their final homework, participants were asked to bring three objects to the next session, that they would also bring to the on-site training. Since the training venue isn't an art institution, these objects would serve as stand-in art pieces / interesting memorabilia that participants could utilize in designing their concepts – i.e. local exhibitions they would conduct on-site.

ONLINE SESSION 4



Summary and next steps

This session was used to communicate technical details, go through Q&A and logistical information. After participants left their feedback regarding the session/trainer dynamic we closed out the online part of the training, with the upcoming on-site training in sight.

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ON-SITE TRAINING

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Thursday

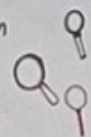
Friday


Saturday

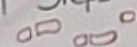
Sunday


Monday



Game
Lab 


Museum
of
Lenses 


How
to
Test 


Planning the
Next Steps 


Game
Lab 




Prototyping 



Testing

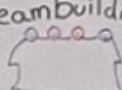
Evaluation 


Getting
to know
each other 

Pijac
of Ideas 

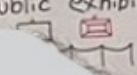
more 
Prototyping 

Final
Touches 

Teambuilding 

Prototype
Canvas 

even more
Prototyping

Opening Night
(public exhibition) 

Reflection

Reflection

Reflect

GETTING TO KNOW EACH OTHER



Introductions to people and the project

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Introductory activities included short welcome by organizers and trainers, as well as a presentation of the project and program of the training.

Participants introduced themselves, shortly presenting their background and institutions where they work. With these basic information about the structure of the group, we quickly led participants into the next activity - building the group cohesion.

As they got into the game, they spread out in separate directions, the revealed information often staying scattered and disconnected due to a lack of communication along the way.

They later reflected on this as a learning point, closing out an entertaining activity with reflection on group dynamics.



TEAM BUILDING



Kicking off the formation of a team dynamic

We turned the team building session into – a Room Escape! Participants were briefed on the nature of the activity, and upon consenting were locked in a workroom. In order to find the key and get out, they needed to solve a series of puzzles hidden in the room.

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Since the group was split by native language into Hungarians and Serbs, some written text was only available in one language or the other, sometimes switching between languages mid-sentence. This required of the participants to consult each other on steps that would otherwise easily be a breaking-off point into solo tasks.



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GAME LAB



Experiencing And Analyzing The World Of Games

The workspace was set up with tables showcasing various games/educational tools, both relating to art and otherwise. Participants were encouraged to switch tables and give each a try.



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The latter part of the session used their insights to start a discussion on how they see the difference between “games”, “puzzles”, “toys”, “tools” and other forms of entertainment.

While lighter on game design theory, we wanted this session to introduce less-experienced “gamers” to creative game mechanics and connect it to their field of work.

Apart from serving as an introduction to the world of games, we wanted this play session to provide inspiration for gamifying exhibitions outside the boundaries of “tabletop” and “game” – while still developing the underlying mindset behind designing a game-like experience.



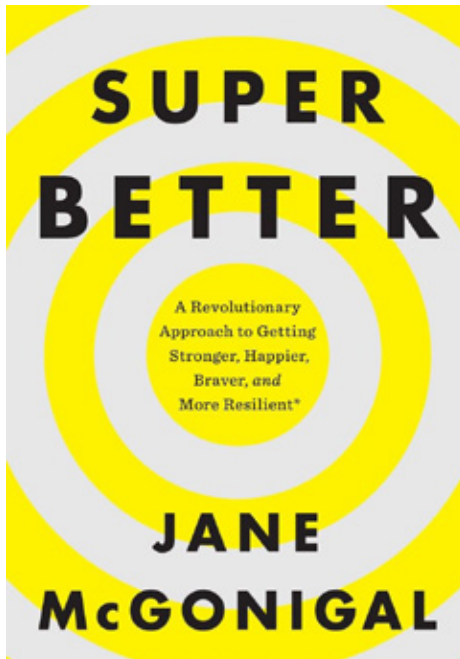
GAME LAB



The chaos: Motivation

In the Wicher-based framework we used chaos as an important part of game design. This session focused on understanding motivation. It is a crucial part of the theoretical knowledge behind game design and also an important topic to understand the contemporary world. Intrinsic motivation is a known and used tool for social media and advertising companies and also important for political communication.

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During the session we discussed the relation between games and intrinsic motivation, and different types of player motivation. We used the term gameful mindset from Jane McGonigall's Superbetter and Andrzej Marczewski's HEXAD model.

This session was relatively theoretical and static. Each part started with a question to start discussion with the participants to make them involved and bring up unique ideas. There was a Q&A session after every part of the lecture to clarify questions and adopt topics to the player's cases.

PI(J)AC OF IDEAS



Participants ideas

After getting into the world of games and gaining more understanding of the game design elements, participants were invited to share their ideas for the interventions and gamification activities in their institutions and organisations.



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Participants shared individually, or together with colleagues and this session served to explore possibilities of joint ideas that could be explored and implemented during the training.

Already on this sessions some participants recognized the points of connection between their ideas and started forming teams which took final shape while the ideas were being developed further in the following sessions.



MUSEUM OF LENSES



Game Theory to aid prototype development

Having started developing their “concepts” they would later pilot with the local youth, participants were offered snippets of game theory as guidance in their process. We hanged focal points from the book “The Art of Game Design” by Jesse Schell throughout the room, and let the participants engage with them to the extend they felt needed.

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Since these snippets (called *Lenses* in his book) offer key questions for game design authors, serving as thought-provoking questions rather than structured theory. Our goal was to provide a tool for (self) course-correction rather than game design “gospel”.



PROTOTYPING



Prototype Canvas

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Designing an own gamified experience was one of the most important part of the training. Participants learned something in practice, they experienced the whole game design process and at the end they got feedback from the testers.

The first step of the design process was the ideation and planning of a prototype. We offered a canvas for participants. The idea of the canvas is coming from the Business Model Canvas and its adaptations. The basic idea is to put every detail that is important from the game's perspective to one page. This will be a "blueprint" of the game where participants can return during the design process.

The canvas asks questions about the main characteristics of the game, invites you to create player personas and helps to not miss out questions at the beginning to avoid radical redesign at the later phases.

The participants were free to use different parts of the canvas during the process. It served as an inspiration, not as an obligatory tool.

HOW TO TEST



Testing their concepts and receiving feedback

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The first moment when participants could see and explore each others' activities was happening here, before the public exhibition. The intention was to go through the gamification experience design by each team, while the team members observed and learned about possible missteps in the game design process and possibilities for improvement. Participants received an input on testing and learned how to create meaningful tool for evaluation of their audience's experience.

In addition, all participants were given a short input on what to pay attention to while exploring the game experience as well as how to give constructive feedback to the team developing the activity.

After testing, receiving and noting the feedback, each group had time to review their ideas, decide on the possible changes, implement them and get ready for the public exhibition.



SHOWTIME (PUBLIC EXHIBITION)



Putting developed concepts into practice



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The process of developing gamification experiences in teams was finalized by showing it to the public. Organizing team put effort in promoting the event publicly, especially among young people of the area in order to give participants the perspective of their target group in this project.



Each team developed a method to receive feedback, following the input received on the previous session. Short questionnaires or written feedback were given to the audience members and used for participants' reflection on the final product of their work. In addition to assessing the quality of the activity and the experience of the audience, each team was reflecting also on their process of developing and shaping the idea, as well as on their work as a team.

PLANNING NEXT STEPS



Young people as co-creators of the experience

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This session integrated two parts: planning the next steps of the project and adding the perspective of involvement of young people in the design process.

Youth involvement was presented to participants through the Ladder of participation developed by Roger Hart. Each institution were assessing the level of participation of young people in their activities, as a basis for their further plans. In the next step they were exploring the ways they can increase youth participation in the future and were invited to start implementing their plans during the practical phase of this project.



Finally, the next steps in the project were presented to participants, together with the timeline. Participants were informed about the development and implementation of their practical activities, as well as about the support they can receive from partner organisations and mentors.



PRACTICE PHASE ACTIVITIES

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K(ART)E



(The Gallery of Matica Srpska | Galerija Matice Srpske)



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The Gallery of Matica Srpska created a deck of cards which aids guiding the user through any ongoing exhibit. Developed through a course of workshops with youth, "K(art)e" (Cards) can be used as a standalone tool or as part of a guided tour/activit

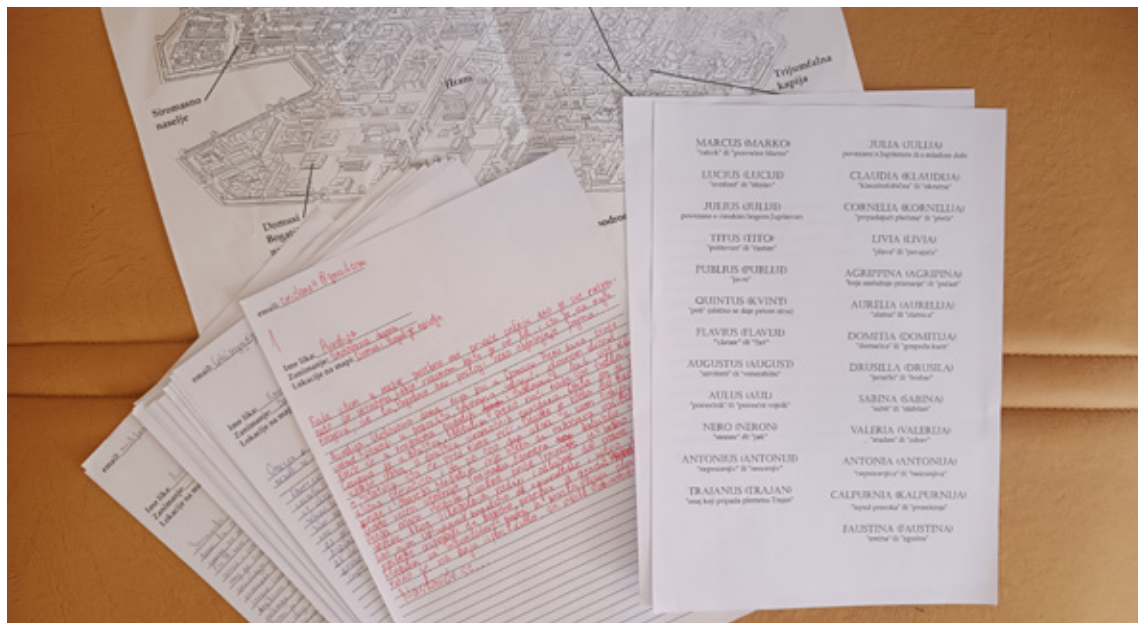
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VIMINACIJUM INTERACTIVE MAP



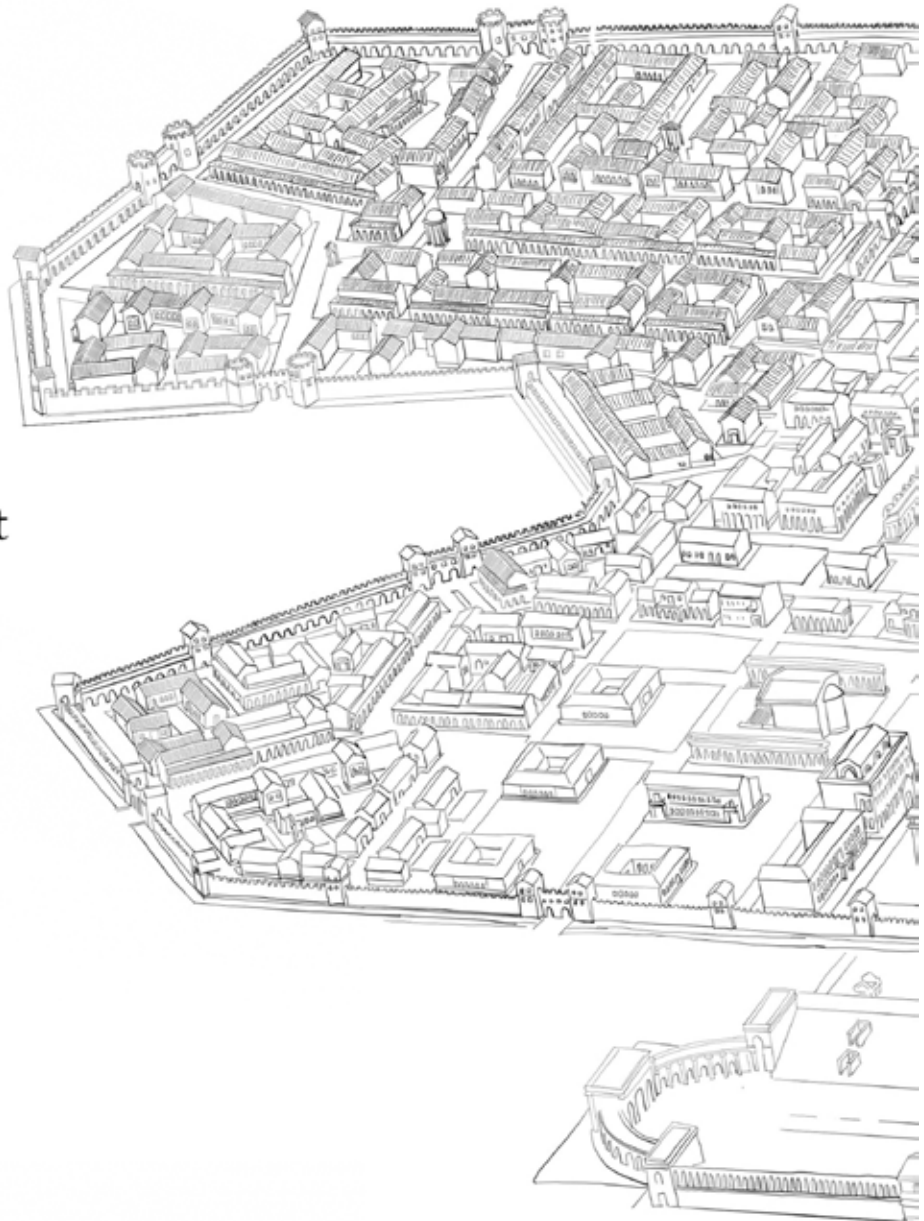
(Viminacijum)



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The team working on the archaeological site Viminacijum conducted a workshop with young people and together created an interactive map to bring visitors closer to parts of the excavation site and its historical background - which can't always be accessed in real life. Featuring cards with real-life names and facts about the site's inhabitants, visitors connect historical figures with the site's locations, immersing themselves into a "Slice-Of-Life" narrative to accompany the visit.

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2024.

PHOTO DIALOGUES

(Zavičajna Zbirka)



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An independent researcher and heritage professional teamed up with Zavičajna Zbirka, an office of the Novi Sad City Library to gamify the interaction with the library's photo archive. Their activity "Photo Dialogues" is a set of challenges for the library's social media followers. In their activities, participants were invited to walk around the city and visit scenes from the collection's photos, comparing how they look nowadays versus when the photos were taken - reflecting on the activity's questions, taking their own photos of those locations as well as solving quiz questions.

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Find where the photographer took this photo. What's missing today?

One building and a statue
Two buildings and a statue
Three buildings



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IN THE FOOTSTEPS OF VLAHO BUKOVAC

(The Museum of Vojvodina | Muzej Vojvodine)



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The Museum of Vojvodina complemented their exhibition with a tabletop maze. Following the steps of the game, players are revealed pieces of the artist's life and work.

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QUIZ IN MOTION



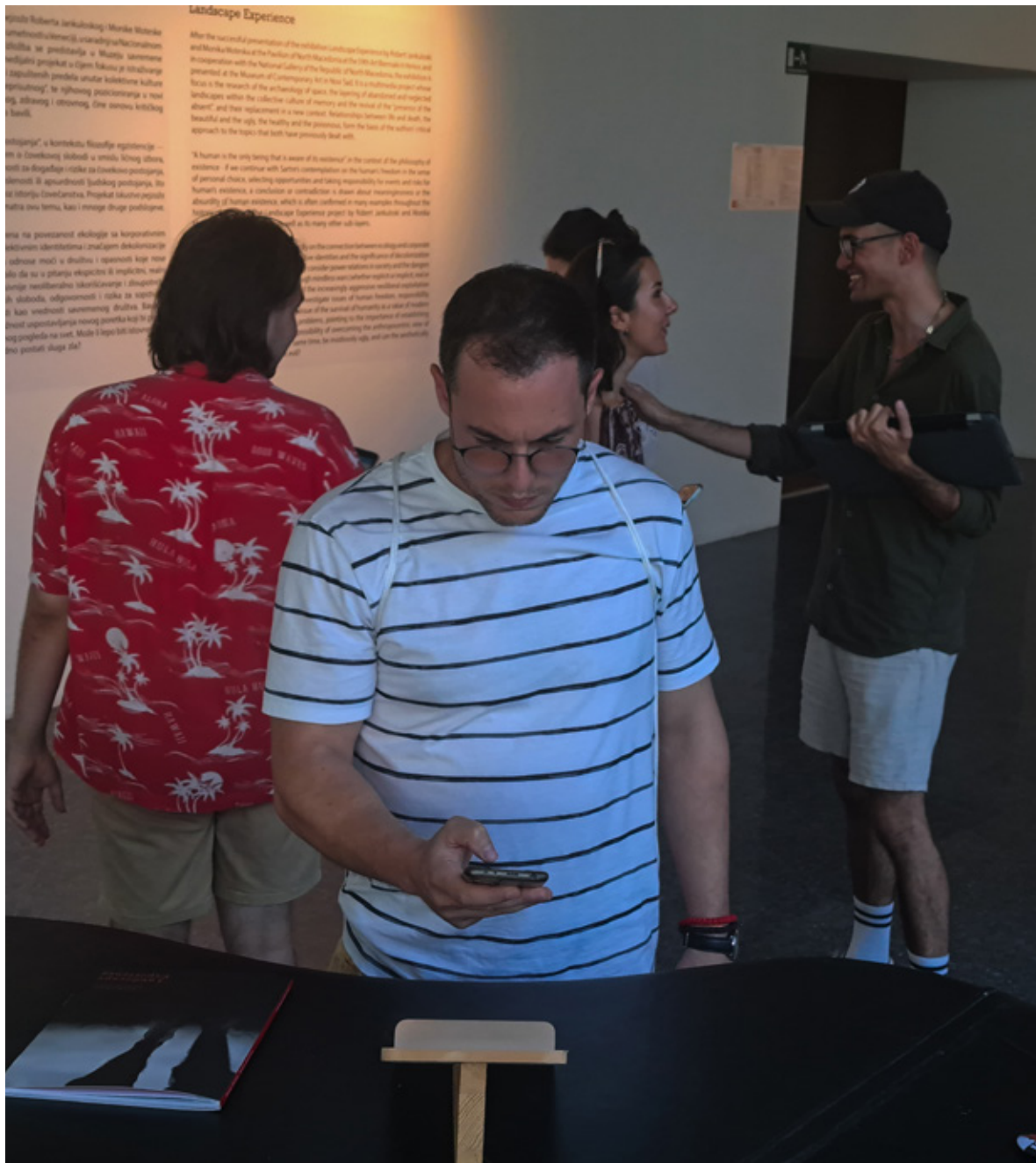
(Museum of Contemporary Art of AP Vojvodina | Muzej Savremene Umetnosti)

The Museum of Contemporary Art created a quiz to accompany visitors during their tour. By scanning a QR code while entering, participants could take part in the quiz and test their knowledge on topics relating to the exhibition, as well as learn additional facts about the exhibits on the go.

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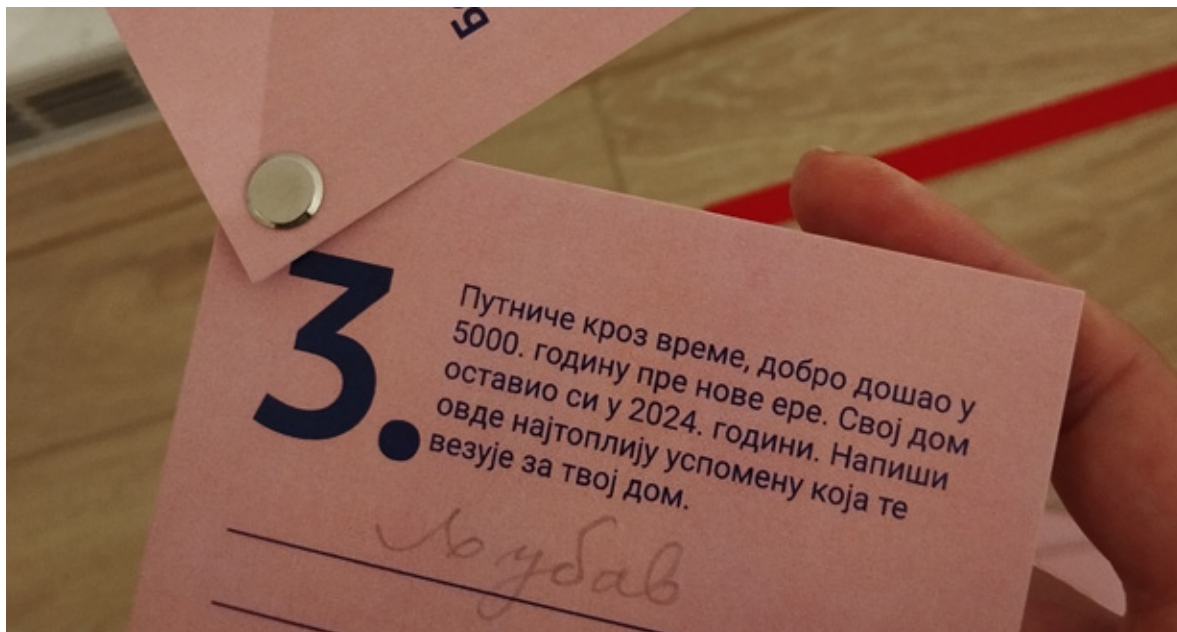
KEEPING YOU ON MY MIND



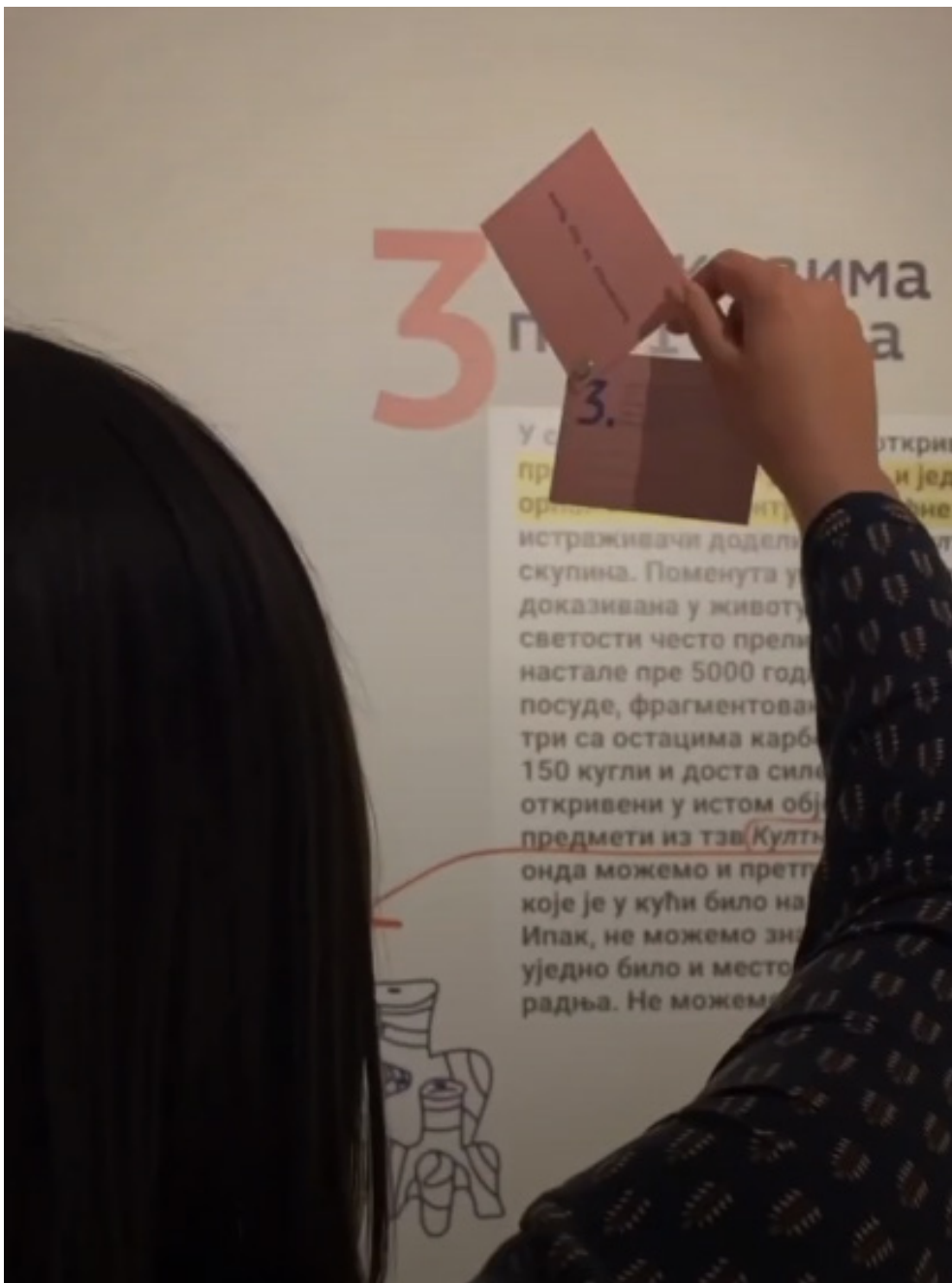
(National museum in Smederevska Palanka
| Narodni muzej Smederevska Palanka)

Connecting with youth from their local setting, the National museum in Smederevska Palanka conducted a series of youth workshops on creating and designing exhibitions. The outcome was a tabletop game made by participants.

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POTERRA

(Terra Museum | Muzej Terra)



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Terra Museum turned their exhibition into a detective game. Participants were invited to resolve the mystery of a sculpture missing from the museum's permanent exhibition, finding and solving clues hidden among the exhibits.

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“VAK VARJÚ IS LEL GYÖNGYÖT” / “EVEN A BLIND CROW FINDS A PEARL”

(Hungarian Heritage House | Hagyományok Háza)

This is a short tabletop game designed for the Be(a)ds of Roses - Folk Jewellery in the 21st Century exhibition of the Hungarian Heritage House. Players can collect pearls while they walk on their own path on the map of a huge necklace made of pearls.



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A HÍR ÚTJA /NEWSWAY



(Budapest History Museum | Budapesti Történeti Múzeum)



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This game is focusing on the route of the news. Players are messengers of different ages, but they are much slower than a simple chat application. They can make choices in a labyrinth that affects the duration of their route.

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KEY TAKEAWAYS AND LEARNING POINTS



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This project was learning process, not just for participants, but also for the partners and trainers/mentors who were working on it's implementation. These are some of our conclusions and points of consideration for the future similar projects and learning processes.

During the training course a gradual approach to introducing theoretical part of game design was applied. It managed to get participants interested - but not overwhelmed. They showed capacity to engage with what was presented and any game design obstacles they came across were facilitated by the trainers. One potential issue is that this type of approach requires trainers to be comfortable with game design to the extent where they can rely on facilitation rather than pre-prepared sessions.

The necessity for participants to be introduced to newer board games (and games in general) couldn't be stressed enough. The medium has progressed so much since last century that their (assumed) knowledge of classical games (Monopoly, Risk, Ludo etc) can create a narrow/old-fashioned mindset as to what games *can* be and what their target group finds engaging - ultimately alienating them from their target groups. Participants were diverse in this regard - some were embracing newer trends/technologies, while others leaned on and stuck to games they're already familiar with.

The effectiveness of discussion initiation and facilitation and mentoring as a teaching method proved to be very successful. It was brilliant to see the openness and growth of the participants during the training. This partnership (instead of hierarchy) between the trainers and the participants brought up great ideas coming from the participant's minds. Trainers were there to mentor, support and admire the process that participants had.

And finally, we've found that the different approaches can supplement each other. The three trainers are coming from different backgrounds and have different approaches. At the same time all three respected and supported each other, giving each other freedom bring the most important aspects of what each trainer wanted to share. The final result was a complete training with multiple approaches and methods supplementing each other.



PARTNERS

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BALKANIDEA NOVI SAD (BINS)



BalkanIDEA Novi Sad (BINS) is a non-governmental youth organisation established in 2000 as a pilot project from Council of Europe and the European Youth Foundation and it was the first organisation in the regional network BalkanIDEA. BINS is dealing with capacity building and active participation of young people in the society, and its work is founded on the principles of equality, non-formal education, voluntarism and intercultural learning with the focus on individuals and organisations in Balkan and in Europe. The organisation is a member of the OPENS2019 committee which carries out the project Novi Sad - European Youth Capital 2019. It is also a member of two national networks: KOMS (Youth Council of Serbia) and NAPOR (National Association of Youth Workers), as well as one international network – Cities of Learning. Defending human rights, fighting against hate speech, and reconnecting youth from Balkans in post-war conflicted circumstances created by socio-political events have always represented the values and activities of BINS. BINS has implemented numerous projects within the Youth Programme of the European Commission (current programme Erasmus+) and was one of the organisations that participated in the development of national and regional strategies of the programme for cooperation with SEE. As a result of this strategy contact points have been set up for promoting and facilitating the implementation of this programme and BINS was one of them.

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The fields that BalkanIDEA Novi Sad dedicates its' work and values the most are :

- human rights education and intercultural learning
 - development of innovative methodology in non-formal education and youth work
 - development and implementation of youth work
 - cooperation on local, national, regional and international level
- In order to approach these topics, BINS has established itself in development and implementation of alternative educational approaches through its activities in diverse educational settings on the local, regional, national and international level: social theatre, street animation and campaigning, online campaigning, living library, as well as educational board and card

PRO PROGRESSIONE



Pro Progressione is a Budapest-based artistic hub that connects people, professions, and ambitions by designing international collaborations in the field of culture. From this combination, creative ideas emerge - artists, cultural activists, scientists, and experts of various fields meet and give cutting-edge answers for the questions of our age.

We focus our capacities on the fields where we aim to have a positive long-term impact, thus Pro Progressione is built up on six main pillars, PP Social, PP Cult, PP Arts, PP Sound, PP Green and PP Plus. We are active in the field of socially engaged arts (PP Social), cultural & natural heritage interpretation (PP Cult), music as tradition (PP Sound), productions of unique performances (PP Arts), environmental & social sustainability (PP Green), and projects that develop and improve methods and methodologies combining theoretical knowledge and practical experience (PP Plus) - areas where we aim to make a positive difference in the long term. Our innovative team has a broad range of professional skills and creativity, all combined with a personal commitment to art and culture.

Pro Progressione has been implementing numerous international projects supported by the European Commission. We believe in interdisciplinary creation, in a mutual exchange between disciplines, art forms and actors of social and artistic fields. Our overall objective is to create an international network of artists, institutions, and audiences by helping the communities to find their path towards arts.

Pro Progressione is active in a wide range of cultural associations and programmes: Culture Action Europe, IETM, MitOst, Voices of Culture, Association of Independent Performing Arts in Hungary.

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KULTURANOVA



The Association Kulturanova was unofficially founded in 1999, and in 2001 we were officially registered in Novi Sad. The organization was founded as the umbrella organization of all those young people who were tired of the closure of the then existing institutions and who, due to lack of experience, space, financial and other resources, could not realize their creative potential in art. Over 200 young people were present at the Founding Assembly! The organization still collaborates with many of them. How the organization was founded and the reason why it was founded, largely determined its future activities.

Our mission: Kulturanova initiates intercultural and intersectoral dialogue in society, encouraging the creativity of young people through art education, production of cultural content and the improvement of public policies in the field of culture and youth.

Our vision: Novi Sad is open to creating a new culture. For us, a new culture is a process of building new social relations that encourage dialogue, self-examination and critical thinking.

Kulturanova works in four areas, through its four programs:

Teatarnova - theater and performance,

Muzikanova - support for young music creators,

Medianova - audio-visual and media content,

Futuranova - innovation in cultural and creative industries.

During the previous years, we have implemented numerous international projects that has been supported by: European Commission, IPA Interreg Funds, Swedish Institute, International Organization for Migration (IOM), Visegrad fund, Ministry of Culture of the Republic of Serbia, ECF / European Cultural Foundation, Development Agency of Serbia, City of Novi Sad, Province of Vojvodina, Trust for Mutual Understanding and Fulbright program.

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