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Interview by
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Lookout
Six professionals on what it means to tell stories using digital technologies

I remember the first time I realised I LOVED to read. I was 7 and my father started buying us these Brazilian comic books, “Monica’s Gang” (“Turma da Mônica”) both my brother and I devoured as soon as we’d get them in our hands. Sure, I had other children’s books at home, which I certainly liked to read. But oh, when, sick at home, my mom would tuck me in cosily in my bed, with a fresh comic book transporting me to a street similar to my very own, where youn; brother and my neighbourhood friends would live the most incredible adventures. I admit I still re-read these books every time I’m back to my parents’ ho My taste in books has then evolved and changed many times over the years and something I’ve noticed is that I’m shifting from physical paper books to m Haven’t you noticed the same? And that’s me (just passed… ) 30 ☺ What are younger audiences reading? Do they still read “Monica’s Gang” magazines or a instead, or even using the app released in 2012?! Now sitting at the Ecsite office, I wonder: the science engagement community has been at the forefront of storytelling, using it in very creative ways to en; and collections. But each day, digital technologies are opening up new ways for telling stories. How are we catching up? I interviewed six professionals who are deeply connected to storytelling in these digital times. Nuno is a writer and producer in the entertainment industry, museum experts who have been involved in projects exploring the power of digital storytelling, Amelia has studied this subject during her PhD and Danny concrete examples on how to tell stories in creative and engaging ways. You’ll hear about digital storytelling, transmedia storytelling, storytelling in the digit not to worry too much about the definitions of these terms (which are far from consensual) and to focus on what it means to tell a story using digital tec While definitions get straighten up, be sure not to miss this train and start your adventure by getting some real-life inspiration from these six different sto For those in a hurry: you’ll find a compilation of examples, tools and videos at the bottom of this article.

Nuno, how did you get involved in storytelling?

I am a journalist by education and I spent a few years in the advertisement world. In the early 2000s I worked on a pilot project set up by Microsoft and thoperator to establish the world’s first interactive television platform. This project was cut short, caught on the .com bust! Out of work, I decided to start my two passions: storytelling and new technologies. With digital platforms exploding in Europe and broadband Internet allowing mobile phones to emerge, devices, I figured that the way to tell stories in the future would be by combining them with new technologies.

My first project was Sophia’s diary, an interactive teen diary broadcasted on TV, radio, teen magazines, and online... The key element to the success of this s audiences updates on Sofia’s everyday life with small bits of content shared on different media (even by phone messages). This was transmedia storytelling; audiences didn’t need to wait a whole week to watch the show and be back in Sofia’s world. Instead they were being updated on the character’s life all day favourite media channels. And that was the foundation of the work I’ve been doing thereafter.

What is so unique about this digital way of telling stories?

For me, the key element of transmedia storytelling is that, by telling stories on different platforms, you’re not duplicating that story but instead, you’re divin piece is told in a specific online platform that is appropriate to that element of the story and therefore, each medium gives an increment to a bigger story.

DON’T MULTIPLY YOUR STORY ACROSS MEDIA. INSTEAD, DIVIDE IT INTO STANDALONI DISSEMINATE THOSE IN THE APPROPRIATE CHANNELS

Of course, that creates a challenge: each story element needs to stand on its own as the majority of the audience might only access one media channel (1 book, or see the movie). Each story needs to have a beginning, a middle and an end and the interesting part is that if you connect all these pieces togethe see a much bigger tale.

AUDIENCE FEEDBACK IS A CRUCIAL PART OF STORYTELLING

Another key element is the ability to capture and learn from audience participation. As you know, audience feedback has always been a crucial part of stor
Since thousands of years, storytellers would pace or even drive the course of their stories by reading their listeners' reactions. With digital stories we have feedback via social media channels and forums and we use it to improve our narratives.

Science centres and museums have always used storytelling techniques. How could they benefit from transmedia?

With transmedia, institutions can interact with visitors even before their physical visit to the museum (by creating an anticipation feeling) and long after by experience.

Imagine you’re planning a city trip, what is the first thing you do? Yes: you go online, reserve your flight, book your hotel, and check out what’s there to see interesting science museum and you’ll go to their website. If the website is attractive enough, you’ll get curious. Some websites (see Van Gogh Museum’s) you in a narrative. They’ll put you in contact with characters and their stories. Your experience will start there (weeks or even months before your physical museums could even use some sort of gamification at this point, perhaps a scavenger hunt that would continue with your visit. Gamification can really spin the visitors a sense of mission (more about the power of games in a previous Spokes article).

An app that would recognise what you have read/experienced in the website could be a valuable bridge between your experiences at home and at the museum. Transmedia can give context to the exhibitions you’re seeing and provide you with extended information. And at the end of your visit, this same app could experience with friends and family and tease you with the things you haven’t experienced yet. With such tools, institutions would be creating a visitor journey and continues after they’ve left the museum.

All this sounds exciting and a very logical next step. But it sounds out of reach for many science centres and museums on a tight budget...

An option could be to charge visitors extra for this experience. Many visitors will already pay for expensive audio tours or staff-guided tours. It is always an investment, but in my opinion, this extra cost could easily be offset by increased visitor engagement and marketing opportunities that such website could bring.

How do you start planning a transmedia story? What things do you need to consider?

The first step is to establish your goals. Nobody should be doing transmedia just because it’s cool and others are doing it. This approach could really be used your organisation: do you want more visitors or do you want a community of more engaged visitors who will keep returning?

Then you should think of how to create a relationship with your target audience and which kind of tools and digital platforms could help you reach your goals. Think of popular platforms such as Facebook, however these are not always the ones that will best reach your target audience. Take our example: we launched an app that would recognise what you have read/experienced in the website could be a valuable bridge between your experiences at home and at the museum.

With Transmedia, Institutions can Interact with Visitors Before and After Their Physical Visit to the Museum.
Beat Girl was first launched on Pinterest.

And, finally, in any transmedia narrative, be sure to create deep characters, with a background story, with flaws, struggles and aspirations, with whom your audience can identify. Introduce gamification; it’s a great way to reach out to and engage younger audiences.

**AMelia Wong**

Web Content Strategist

J. Paul Getty Trust

Los Angeles, United States

@amelialikespie

Amelia, tell us about yourself.

While pursuing a Ph.D. in American Studies, I studied museums and became interested in how technology affects them. Soon after, I also became interested in museums as social media as a supposedly democratizing tool. But I found this a very reductive view. Therefore I took on this subject as my Ph.D. thesis. How can we make better use of the former as an engagement strategy? We need to encourage our audiences to understand that a story does not exist in isolation.

How do you define digital storytelling?

This buzzword first got my attention while I was still in DC. In my opinion, there’s no such thing as digital storytelling. This is only a convenient term to refer to the intersection of these boundaries of what storytelling is in the 21st century are being pushed by digital media. Bringing “digital” to the equation extends old questions and criteria. For example, we believe stories are engaging ways to guide visitors in a museum, but museums as a field in the late 20th century have generally supported them experiences. How can we make better use of the former as an engagement strategy? We need to encourage our audiences to understand that a story does not exist in isolation.
is a device for knowledge building. Our stories should spark further questions and promote critical thinking. The term “digital storytelling” is technologically digital way too much power in relation to its effect on storytelling in general. I therefore prefer the term “digital age storytelling”, a term I borrow from the of the New York Times’ “Snow Fall,” because it doesn’t suggest that “digital storytelling” is a cohesive set of narrative conventions that are defined by the r storytelling.

A STORY DOESN’T REPRESENT KNOWLEDGE BUT IS A DEVICE FOR KNOWLEDGE

Transmedia storytelling can be an example of digital-age storytelling. It uses several platforms to tell one story or to sketch out a storyworld. And it doesn’t movies, books and comic books, etc. will all give you small avenues into a bigger world and each encourages the audience to explore other platforms to get the story.

Are there good examples of “digital age storytelling”?

Yes, many! There are screen-based experiences that combine text, animations, videos, images... Look at the Wellcome Collection digital stories. The Van good example: they incorporate storytelling throughout their website. Many other museums have been incorporating storytelling into mobile applications.

How do you even start planning a story using digital tools?

As I’ve mentioned before, the digital component adds a layer of complexity. You therefore need a very good reason to use digital media to tell a story: can Does it really serve your audience? Start by collecting and studying examples of storytelling experiences you think are successful. Consider if your project’s narrative arc, or if just incorporating storytelling techniques, like crafting a character, will make your project more lively.

Also draw on the advice and experience of the extensive museum network, which is generous with advice about storytelling, visitor research and engagement.

And can you do it on a tight budget?

There’s always a cost with digital media, even if using free social media platforms. You’ll need to make a plan for production and maintenance, including in your staff.

What would be your advice to anyone wanting to tell a story across digital media?

My advice would be: read more about storytelling techniques in general, take some workshops focused on telling stories, look at models, and investigate how not only to guide your visitors, but also to encourage them to ask questions about the story or stories you’re trying to tell.

Maria, what is your background?

I’m based at the University of Glasgow and my post is a joint one, funded half by the Hunterian Museum and half by the Humanities Advanced Technology (HATII) where I’m a lecturer at Museum Studies. One of HATII’s research areas is digital heritage and my own research focuses on the use and evaluation of interpretation. I am also responsible for developing The Hunterian’s Digital Strategy. You can see how the two parts of my post complement each other and fit the job. The idea of using digital tools to tell stories has always been an interest of mine.

The Hunterian Museum is a cultural partner in a project on digital storytelling. Could you tell us more about it?

Indeed we are partners in the Horizon 2020 EMOTIVE project to which we brought both our international research expertise in evaluating digital cultural heritage context of the Hunterian Museum as one of the two cultural case studies of the project. In our collection we have impressive Roman artefacts from the Antonine Wall, a monument cutting across Scotland that used to be the most northerly frontier of the Roman Empire. Our team has started work on this project in January, and we are currently working on the scenario and aim to create the digital prototypes after that, but this was the first stage to see what the user requirements would be. The digital tools we plan to create etc.) would need to match the needs of our visitors. In order to do that effectively, we used 5 personas (fictional characters based on our visitor studies re
persona was Mary, an older educated, retired history teacher from Scotland, visiting the museum with Annie, her bored teenage grand-daughter who is engaged on social media. Two different profiles, whose emotions would be triggered very differently and who would probably engage in different ways with exhibition themes. The experience from the workshop showed us that a modular storytelling strategy might be more appropriate: we realised that by creating information, via different platforms (digital and non-digital, onsite and offsite) that can be put together in diverse ways to create a bigger narrative, we could profiles of visitors.

The first EMOTIVE project Experience Design workshop with the project partners, scientists, game developers, interaction designers, content specialists, and cultural heritage interpreters was held in June 2017 at the Hunterian Art Gallery. The workshop focused on creating multiple snapshots of information, put together in different ways to create a bigger narrative that can engage different profiles of visitors.

For instance, another of our Hunterian EMOTIVE personas was Calum, Annie’s younger brother who couldn’t come to the museum, but also wanted to be engaged remotely. Via online tools, he could ask his sister about what was going on, allowing us to explore hybrid visiting scenarios, combining both onsite and offsite experiences.

Can you do all this on a tight budget?

Parts of it, yes. EMOTIVE plans on developing authoring tools for cultural and creative industries. I can also quickly tell you about another project I was recently involved in: it was based on the Travellers’ Tales project and the related temporary exhibition “The Kangaroo & The Moose” that we put together at The Hunterian Museum. For this, we created a digital trail exploring stories that are still engaging users on our web platform even though the exhibition itself is not there anymore. The Kangaroo painting was commissioned by Joseph Banks who took part in James Cook’s expedition to the Pacific in the eighteenth century. The painting was going to be sold to a private party but the public successfully appealed to keep it in the public sphere. Royal Museums Greenwich. As part of the project, the Kangaroo painting travelled around the country, so everyone could see it and in each city, the exhibition themes were tailored to the local context. At the Hunterian Museum we have another painting by Stubbs: The Moose, commissioned by our founder, William Hunter. The two depictions of a kangaroo and a moose wished to connect to the same story. And here digital tools were of great help. We created a digital trail with multiple short digital stories, to highlight the connection between the two depictions and to the exhibition themes and make it easier to find them in the space. We put these stories on a website, which can also be used as an app.

Can you do all this on a tight budget? Yes, you can do transmedia on a budget, but it is important that you know your collections, your users, and what you want to achieve when you embark on this journey.
What would be your advice to anyone wanting to tell a story across digital media?

To museums that haven’t started on the digital interpretation path yet, and are afraid to do so because of budget constraints, I would say: don’t underestimate the skills you already have in house. If you’re in the cultural sector, maybe you aren’t doing it digitally yet, but you do know storytelling techniques, how to engage your visitors, facts about your collections, etc.

DON’T UNDERESTIMATE THE SKILLS YOU ALREADY HAVE IN HOUSE

These are all valuable skills and experiences. Now you need a bit of time to learn about the digital tools and experiment. Start small, explore partnerships, try some new approaches. And finally, don’t forget to give back: be open, go to conferences, post on blogs and share your struggles as much as your successes with the profession.

Christophe, what is your story?

I’m the Head of Education at Cité de l’Espace. In our team, we develop activities for the public and I was working on how to deliver content to visitors via mobile devices. We built an app with geo-localisation to help visitors discover our exhibition space when the coordinator of the Horizon 2020 project CHESS, the French arm of the European Space Agency, got involved in the project as an end user partner: the Acropolis museum in Athens (archaeological, filled with what we call “mute” objects) and the Cité de l’Espace (a space centre with many interactive objects). The aim of the project was to use mobile devices to develop engaging stories at the museums.

In this project we applied an end-user approach: from the beginning we wanted to know how scenarios and applications would meet visitors’ needs. So we worked closely with a researcher from the University of Nottingham’s “Mixed Reality Lab” (one of the CHESS partners) spent a week at each museum observing visitors’ behaviour, decisions, where they stopped to take pictures, how long they’d queue, what they’d do in restaurants, what they’d look for when searching for information, how to meet their needs when building possible scenarios. For instance, if we know visitors often stop at a certain location to take a picture, we could build scenarios to help them. We also used the method of the persona to profile visitors and build adapted scenarios. At Cité we had two personas: Luca, a 10 years old boy an main concern is the education of her children but who is also looking to be surprised herself.
We created two personas: Luca, a 10 years old boy & Céline, a mother looking for children's education but who's also hoping to be surprised here.

Finally, we had to choose the mobile devices we wished to use. At first we wanted to use them all, but in the end we focused our project on developing AR images, videos, augmented reality modules etc. Via the app, users could visit the museum through the diary of an astronaut. One of the exhibition objects - reality could be augmented via the app: visitors could then see what was inside the rocket. The story also included moments in which users had to do some sort of activity, which proved to be very engaging.

In the beginning of the project we gave our visitors iPads with the app installed. But later we involved classes that offered themselves iPads to their pupils school groups. We involved the teachers in writing the stories. Evaluation done by University groups showed very good results in the engagement of schools.

What next?

Our next step in the field will be to co-create space narratives with pupils, in the frame of a new Horizon 2020 project called "Stories for tomorrow", whose University of Bayreuth in Germany. We'll give students a space-related topic (Mars exploration), and let them discover how to design a story using both virtual (e.g. 3D printing) tools, to improve "deeper learning" in science, maths, mixed with arts and narrative skills development.

What would your advice to anyone wanting to tell a story across digital media?

Get to know your visitors' behaviour. (not only what they expect from the content but also from their day at the museum): take time to learn more about them, be careful not to put too many virtual contents and tools: real action activities are needed for a deeper engagement, and don't reinvent the wheel - there can base yourself upon.
Danny, tell us more about yourself and how you got involved in storytelling.

I have worked in digital in one capacity or another here at Wellcome Collection since 2009: I’ve done a variety of things, from running the website, commissioning of interdisciplinary projects about science-based exhibitions. If you know the Wellcome Collection, you’ve certainly realised that it’s quite atypical for a museum to have both science and art. We have a rich digital archive of visual resources and our goal was to bring it all together to bring our visiting audience towards a deeper understanding of our collections. We took two actions: on one side, we created a reading room, a physical library turned into an exhibition space; and on the other we designed an ‘online exhibition’ that was accessible to all.

A common mistake people make when creating an ‘online exhibition’ is to make the equivalent of a physical one, with the same walls, labels and limitation still keeping the same objective: to invite our audience to engage with our “stuff”. Our goal was to create a new kind of experience all together. We therefore created Mindcraft, about the birth of hypnotism and mind-control, and The Collectors, about six very different collectors, who collected for knowledge.

And that’s how I got involved in storytelling!

Mindcraft: a Wellcome collection digital story about the birth of hypnotism and mind-control. Copyright: Wellcome collection

You’ve done website-based stories. Would you now go transmedia? What’s the logical next step after these edgy stories?

My feeling is that going full transmedia, making stories that cross boundaries in the web is expensive and time-consuming and quite hard to get an interested audience. Our multimedia approach was cheaper and though our digital stories were custom made, to those on a tight budget, there are tools, such as Shorthand and Atavist that help you quickly build your stories at accessible prices.

People loved the digital stories, but here were two problems: on one hand they stood alone and didn’t really link to anything else in our collection, and on the resources to make new ones. So in fact, they didn’t really help create a long-lasting digital audience. Our next step will then be to commission more stories.
connected narratives, slightly less immersive, and release one chapter a week on our new website and promote them via our existing social media, our dat
hope this new way will help us gain readership, for more regular content.

What would be your advice to anyone wanting to tell a story across digital media?

My first advice would be to assess the impact you want to have, who you want to reach, why are you doing it. And encourage your team to explore the re:
(beyond mimicking analogue forms in a digital way), to experiment with what digital storytelling can do on its own terms, not just as part of an exhibition i

EXPERIMENT WITH WHAT DIGITAL STORYTELLING CAN DO ON ITS OWN TE!

As storytellers, museums are in competition with all other cultures or voices these days, such as the Internet sphere, where many other people are telling
thinking about your relationship with this world and how to use your museum brand to differentiate yourself and make the web the starting point to all th

WOUTER VAN DER ZOUWE
Director
Yipp
Amsterdam, The Netherlands

Wouter, what is your story?

I’m a computer scientist by background who followed a course on arts, media and technology at the Art Academy. There I specialised in music technology
interactive installations. A colleague of mine (now my business partner) already worked with Dutch science museums (e.g Naturalis, the Natural History Mu
his graduation he got a big assignment for which he asked for my help. After such great collaboration we decided to continue to work together. Our comp:
the boundaries of technology combined with creativity. We now develop multimedia, games, mobile apps and virtual reality applications for science centres

Which storytelling projects using digital technologies have you been involved in?

A cool example of a collaborative project we’ve recently been involved in is now live at the Natural History Museum of Tilburg. It’s a multimedia exhibition
“forest” in Dutch) and it has a very remarkable feature: the exhibition changes with the seasons! Content, lights, projections, all changed with the arrival of
again when spring comes. The story is about a tree who has always lived indoors but who wishes to know the forest and learn about the outside world. Yo
have a mission: help the tree grow and get ready for a life in the forest. We use a mix of gamification, interactive projections and physical activities to teac
help the tree by completing a series of assignments and with each assignment they get a reward: a bird, a spider, a leaf… which are placed in a virtual repr
children then give to the tree to help it grow. This exhibition has many layers of interaction, a big deal of gamification, and above all: it tells a story.

Bos is a multimedia exhibition in Tilburg, The Netherlands

How do you even start planning such project? Can you do it on a tight budget?

It all starts with a concept and a lot of brainstorming. We need to get the content right but also determine the different types of applications that will mak
physical experience. Transmedia was the key element for “Bos” to create a flexible immersive space that would appeal to a young audience. We made
diagrams and got started on the design, animation, prototypes, etc. The project took about 9 months to be concluded, and will take us a bit of work each t

Another way to use transmedia in the museum/science centre is through an app, which can bring extra stories to complement the visitors’ experience of t
engage visitors before they arrive at the museum and can be a very nice tool on location, reacting to the user’s environment. In my opinion it can enhance
when the environment also reacts to the app!

Creating a transmedia story isn’t as expensive as you’d first think. A big part of the project is to develop an engaging story and museums are already very :

What would be your advice to anyone wanting to tell a story across digital media?

START FROM THE CORE OF YOUR STORY, FROM THE VISITOR’S EXPERIENCE, AND Y

Start from the core of your story, from the experience you want the visitor to live, and your learning goals. Only then choose your media. Many people war
new technology like virtual reality and try to find content to pair it with. In my opinion, this doesn’t work. Your goals and story come first and then you finc

VanGoYourself, a digital exhibition inviting you to recreate famous paintings. Give it a try!

Sending our curator on extreme adventures – a curator ventured into cold, heat, darkness and oxygen deprivation. His #ExtremeCurator adventures gave at the effects on the human body in just a short period of time. You can see the results of the challenges on their blog.

Tate social media action was a great way to connect with younger audiences. Their 1840s GIF Party was a digital mass participatory project that invited the public (especially the Tumblr community) to transform selected artworks from the 1840s gallery at Tate Britain into animated GIFs.

Travellers tails website, as described above by Marie Economou, is a digital trail with multiple short digital stories, to highlight the objects, connect them to exhibition themes and make it easier to find them in the space. The website can also be used as an app.

Three impressive digital stories

Welcome collection digital stories, nicely described by Danny Birchall himself in this The Guardian article

Snow Fall: The Avalanche at Tunnel Creek, is an iconic and award-winning digital story by The New York Times about the 2012 Tunnel Creek avalanche.

Bear 71, by the National Film Board of Canada’s is a fully immersive, multi-platform experience. Participants explore and engage with the world of a female bear, augmented reality, webcams, geolocation tracking, motion sensors, a microsite, social media channels and a real bear trap in Park City.

Tools

Shorthand & Atavist were advised by Danny Birchall. They allow you to create beautifully designed stories with integration of multiple media.

Online course

Powerful Tools for Teaching and Learning: Digital Storytelling - this Coursera course introduces educators to digital storytelling and explores ways to use students’ learning experiences. Open to anyone with an interest in digital storytelling.

Must-watches

Our interviewee Amelia Wong discusses storytelling in museums, the nature of story, and what digital means for the former – providing a foundation for traditional and digital storytelling more specifically.

6 TEDx Talks On The Power Of Storytelling - nice compilation of TEDx talks by Museum Hack.

And some good reads

Immersive storytelling is everywhere and there’s no going back by Melanie Arrow, presenting four great and quite recent examples of immersive story

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Spokes is edited by Ecsite, the European network of science centres and museums. Sign up to receive the magazine each month for free.

In depth

We need to make science education and environmental education converge, Dillon argues

Lookout

Six professionals on what it means to tell stories using digital technologies

Column

Call for mobilisation: help Ecsite demonstrate impact and engage audiences with environmental topics

From the Ecsite office

Engaging audiences with environmental issues? Let It Grow: mobilisation peak 20-22 May Ecsite Awards: meet the jury
Let us know! For its advocacy work Ecsite needs a picture of who's doing what. Fill in the survey.

For European Natura 2000 Day and International Day for Biological Diversity. Join!

Join the Let it Grow local biodiversity campaign!

...and submit your “Sustainable Success” entry by 23 March 2017

Mariano Gago Ecsite Awards: Jury members. Sharon Ament, Honor Harger

Science, not silence
Join your local #ScienceMarch on 22 April

Call for case studies: disability and access
For an article in the next issue of Spokes. Get in touch.

Host the 2018 Directors Forum
A call for Ecsite Full members. Apply by 26 May

EARLY BIRD RATE CLOSING SOON
Kavli Foundation offers three free registrations
Go in-depth with the pre-conference workshops

Welcome on board!
The Ecsite Board approved 14 new members.
On Wednesday 26 April.

To staff of Ecsite members engaging audiences with talks and workshops in May.

25% discount for Ecsite Full, Sustaining and One person company members and 15% discount for Associate members!

A diverse mix of session formats and topics:

At #Ecsite2017 expect confessions, quizzes, murder mysteries... And look forward to discuss post-truth, ecosystems, LGBT...

"...if I was an investor I would double my bet on EU R&D at 60"

Read Moedas' speech and/or a summary piece. EU leaders stressed the importance of technology and innovation in a birthday declaration. Now there is the next Framework programme, but Brexit could be a dampener. Read the piece on ScienceBusiness

As the EU celebrates reaching 60, research seen as central to its future
From Ecsite European

**Adding years to life and life to years**
Untangling the mystery of longevity with the ERC=Science2 project.

**Do you share a vision of Europe where boys and girls have equal talent and share the Hypatia vision?**
This and more from the Sparks project's latest news.

**Testing RRI materials in higher education**
Scholarships at stake. A call from the HEIRRI project open to higher education institutions from all continents - apply by 30 April.

**Selected science engagement reads**
This month’s selection of science engagement papers, features, reports and news. Includes the EU’s 2016 report on the implications of Brexit for museums and more.

**Take your audience aboard the International Space Station**
A new ready-to-use kit by the Ecsite Space Group.

**EU’s General Report of 2016**
A citizen-friendly report about the progress the EU made in 2016.

**Series review**
Daphnie Daras reviews "Black Mirror“, a TV series by the side of new technology.

Science festivals on the rise
Read this article on ‘The Conversation’ exploring why public interest in science festivals may be growing.

Selection of international conferences and courses

Upcoming international conferences, calls for papers, Euro-Mediterranean and Middle East Summer School on Communication, Registration open for EMME.

Hands On! Conference

The International Association of Children in Museums (IACM) Hand On! Conference, Pilsen, Czech Republic, on 11-14 October 2017.

SCWS: registration now open

Science Centre World Summit, 15-17 November, Tokyo. Early bird rate until 15 July. Register here.

11th Hands On! Conference
October 11th–14th, 2017, Czech Republic.

Nice Award 2017

Creating an Inclusive World – A Call for Transformative Innovation. Submit your application by 30 April.

Museum in Short Award

"Museums in Short", is a contest for short videos relating to museums. Submit your video until April 30.

Job: Marketing Manager

At the Science Gallery, London, UK. Apply by 27 April.

Job: Science Bus Captain wanted!

The Science Bus of the European-funded project "D". Apply by April 28.

Call: Heritage in Motions Awards

The Heritage in Motion Awards recognise innovative multimedia projects which promote Europe’s cultural heritage.
Job: Project Associate
At the UK Association for Science and Discovery Centres (ASDC). Apply by 2 May 2017.

UNESCO Kalinga Prize

New pop-up ‘Science Gallery Lab’ project announced
In partnership with Michigan University

Science Gallery LAB logo

From Ecsite members

Meg Abraham
NASA AMES Subject Matter Expert, The Aerospace Corporation
San Francisco, US

From readers

Baby at Tate Modern
But he did have a clear preference.

Meg Abraham
NASA AMES Subject Matter Expert, The Aerospace Corporation
San Francisco, US

NorthernLight app awarded iF Gold Design Award
In the category Service Design, for the ‘dayànding app’ at Tate Gallery London.

iF design award 2017

Spokes article republished
The article about science communication in a Post:
into several languages and among others republished

"STEM to STEAM" travelling on twitter

Another example
"STEM to STEAM" elicited tweets agreeing that a certain educational concept is fundamental.

Proud to offer under 5 activities

"You might want to take a look at Gallery One at the Cleveland Museum of Art"
Wicked problems | Ecsite

"I'm happy that both my previous job (Museum of Science and Industry - Manchester) and my current job (Bramall Hall - Stockport Museums) offer under 5 and babies"

Ania Dona Vazquez
Heritage Learning Facilitator & Museum Assistant at Stockport Council
Stockport, United Kingdom

Astronomy for Babies

"(...) When we opened our Hemispherium in 2015, with full dome films projections for different publics, parents brought very young babies together with their older brothers or sisters and we realised that the projections and stayed surprised, paying a lot of attention!" Click to read more

Catarina Schreck Reis
Laboratório Centro Ciência Viva

Data on this subject is scarce

"Muito obrigada por compartilhar, o material sobre o tema é no mínimo escasso! (Thank you for sharing, data on this subject is scarce – to say the least!)"

Silvia Albertini
Founder. Contents and interpretative narratives for museums, exhibitions and expos at Artitude Produções
Milan, Italy

Can we promote creativity a though Arts and Design? Sf March 2017 - STEM to STEAM to STREAM #beware of acronyms! @Ec

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