Final publishable summary report

Executive Summary

The project “My Ideal City” (MIC, since now on) was born in February 2008, directly from the experiences carried on by Museo Tridentino di Scienze Naturali with real time 3D technologies applied to museum needs. The idea was to assess if a participatory design could be merged with the liquid nature of the digital worlds, in order to visualize instances of future or ideal urban spaces.

Since the start of the project, in June 2009, it was clear that there were at least three major challenges that the newborn MIC would have proposed to our freshly formed Consortium, made out by a University – University IUAV of Venice – and four science museums: Bloomfield Science Museum in Jerusalem, Ciência Viva in Lisbon, Experimentarium in Copenhagen, and Museo Tridentino di Scienze Naturali in Trento, coordinator of the whole project.

The first challenge would have been to set up significant participatory processes, the second one would have been to represent the outcomes of the participatory processes using a real time 3D environment. The last challenge would have been to use the results of the former two phases to re-think the use of participatory digital technologies in the cultural communication.

About MIC’s first effort, an important element we can bring forward is that crowdsourcing is not something you can play along with too much. The increasing tendency to set up participatory processes, especially in the field of urban planning, is making people tired of being asked about their opinions without seeing much changes in their everyday lives. When we interviewed people for MIC, they relaxed only when we explained that we were interviewing them “just” for a cultural operation, and we were no “real” urban planners. Anyhow the “participatory agreement” that we did with those people was that the cultural artifact that we were going to produce with their help would have somehow impacted their lives. Unfortunately we cannot say that we fully kept this promise, due to the second challenge that we encountered in the MIC roadmap: representation.

Transforming people words and thoughts into buildings and environments – even though only virtual ones – is no easy job. Every architect or sociologist that proved himself in such a task can confirm this. To try a different approach, the architects and the artists working on the MIC representations permitted themselves a luxury that in real world, with real buyers, is seldom possible: they tried to represent interviewed people thoughts with spatial metaphors and allusions, in the effort to escape the temptation to end up drawing perfect SimCity™ worlds, full of green lawns and flying cars.

The good thing that we got from this decision are the astounding MIC virtual environments, far ahead in their visionary power of every educational real time 3D software we know. The bad thing is that these virtual environments weren't able to communicate much with the citizens of the represented cities.
So it came the MIC third challenge, probably the most important in its seeding nature: re-thinking and setting up new participative uses of digital technologies for cultural purposes.
With MIC we confirmed that there is something of extremely interesting at the interception of ICT technologies and citizens participation in the construction and communication of knowledge. We run the project Final Conference (12-13 May 2011, University IUAV of Venice, Italy) with the precise aim of bringing together different experiences in such a field to accelerate the construction of new and innovative ways to engage public in cultural dialogues.

Summary description of project context and objectives

The main aim of the project has been to strengthen existing networks of cooperation among science museums in order to improve the ability of using "virtual worlds" technologies in the communication of science and technologies. Concepts of sustainable urban planning were used in the construction of a virtual exhibition which tried to make the same concept transparent, both for the exhibition visitors and the people involved in the exhibition construction process. An International Conference was organized at the closing of the virtual exhibition in order to evaluate and share MIC project foregrounds.

More specifically, the intermediate objectives (steps) addressed by the project to enhance collective knowledge about urban planning, virtual worlds, and science centres, were:

- the sharing of competences about "virtual worlds" and cyberspace among partners, in relation to a good contextualization of the use of those technologies in museums activities;

- the sharing of competences among partners in relation to sustainable urban planning;

- the sharing of competences among partners in relation to participatory democratic tools and in relation to the design, enactment, and evaluation of the participative processes at the basis of the "Ideal Cities";

- the practical organization and display of the exhibition at the museums and science centers venues, that first disseminated this “virtual worlds” - based activities and in the second phase permitted an interesting evaluation about the success of these new tools in museums;

- a further academic evaluation of the same exhibition, by means of submission of papers and articles to conferences in various disciplines, from sustainable urban planning, to museums activities, through technological participatory design and science and technology studies;

- the organization of the final international conference (12-13 May 2011, University IUAV of Venice, Italy) about the above mentioned topics, which brought together academics and science centres experts.

The “My Ideal City” (MIC) virtual exhibition, opened in the middle of the project, has been developed and constructed through the enactment of participatory democratic tools, in the frame of technological participatory design. The project results were then disseminated by the participating museums through the showcase of the virtual exhibition itself, displayed first at the museums headquarters (Bloomfield Science Museum opened it 20th September 2011, Museo Tridentino di Scienze Naturali and Pavilion of Knowledge – Ciência Viva opened the 24th September 2011, Experimentarium 1st October 2011) and then on-line, as much as through the organization of an international conference (12-13 may 2011, University IUAV of Venice, Italy) and the construction of paper documents disseminated either at local level or in international conferences.

The exhibition goal was not only provide citizens with a ready-made tool able to raise socio – cultural awareness in relation to the urban choices, but also involve them in the planning of the “ideal cities”, in building the very exhibition itself. In this way MIC wanted to give another contribution to the spread of an open and transparent process of communication between science (sustainable urban planning), science institutions (museums and science centres), technology (the virtual environment),
and people.

Instead the aim of the MIC international conference was to use a comparative approach to examine other experiences dealing with the MIC Project themes and generate a more general discussion on the evaluation of the project results and on the possible future developments of this inclusive

approach in relationship to the Science Museum exhibitions, the urban planning activities and the participatory processes, the future developments of the concept of Ideal City and the use of digital and virtual world technologies in the urban and architectural representations. For this reason, the conference involved a series of debate sessions linked to each of these key issues that will be coordinated by the MIC project team and involve the participation of external scholars as guest critics, as well as the results of a Call for Position Papers launched by the MIC partners in January 2011.

A description of the main S&T results/foregrounds

The projects objectives described in the previous chapter have been reached through a series of steps, starting from the networking of people and competences between partners. The project is at the intersection among science centres, museums, participatory cyberspace construction and urban planning; the networking of knowledge followed the axis of the multiple intersections generated by the co-presence of such diverse entities, with a specific focus on the useful intersections in order to organize the exhibition.

From this point of view, the exhibition organization acted as a “boundary object” among the partners histories, and local cultures. As a boundary object the exhibition was designed to be robust enough to be recognized as a whole, but plastic enough to adapt itself to the different local contexts of the partners, enhancing cooperation among different museums' cultures, cities landscapes, and working practices. Thus the organization of the exhibition has been conceived as a whole product, but was adapted to the single contexts, in accordance to the differences emerging from the specific urban problems of the cities involved, and to the different outcomes of the participatory processes.

This is process is exemplified by the extremely different virtual cities featured in the MIC software, and the very different physical set up that the four science museum used to show the virtual environments to their visitors. If the hard work on the software lead to knowledge sharing among all the partner of notions and practices of real time 3d programming, graphic rendering, game designing, serious gaming, user interface design, the set up of the physical exhibition helped all the partners to acquire deep knowledge of, again user interface design, and 3d navigation devices.

Finally the international conference held at the end of the project proved to be very effective in capitalizing on MIC foregrounds in its seeding nature towards the re-thinking of S&T in museums and cultural institutions.

The participatory processes

The MIC project taught to us that crowdsourcing is not something you can play along with too much. The increasing tendency to set up participatory processes, especially in the field of urban planning, is making people tired of being asked about their opinions without seeing much changes in their everyday lives. When we interviewed people for MIC, they relaxed only when we explained that we were interviewing them “just” for a cultural operation, and we were no “real” urban planners.

During the project were considered different methods to promote discussion that allowed the collection of information relevant to the project:

- Future workshop;
- Focus Group interview.

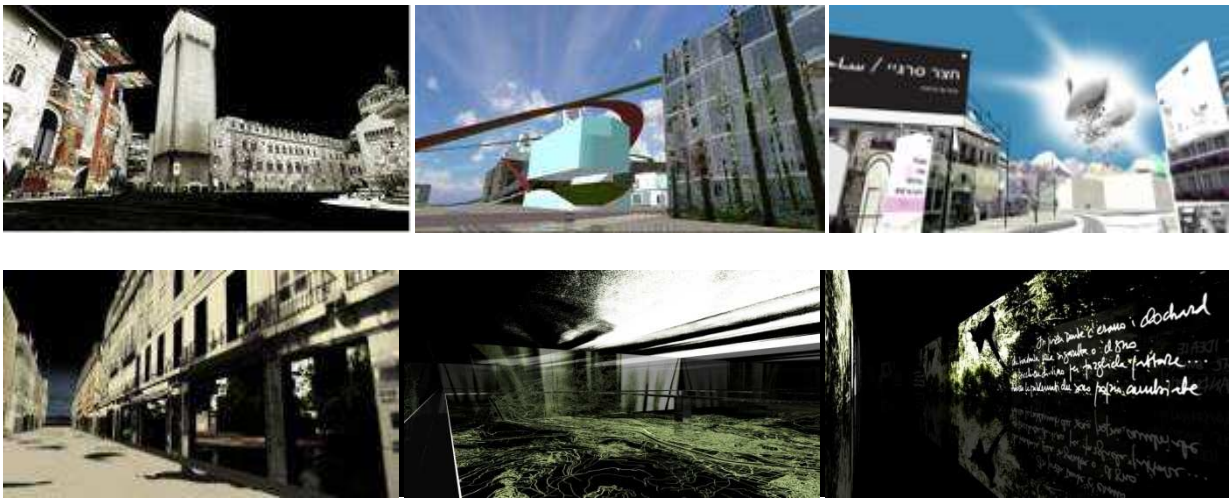
Each partner chose the group of participants and the methodology to be used.

In order to bring a more uniform discussion so that was possible to generate productive outcomes in the context of the project some guidelines were produced to assist the work of the partners of MIC project (D4.1). The guidelines were produced for the methods already presented in D3.1. During the participatory processes some awareness were raised about several problems inherent in cities and there was an opportunity for citizens to share and discuss with others their problems and doubts.

Apart for the initial diffidence, the citizens of all four cities liked very much the idea too contribute to an exhibition in a museum.

A foreground of this phase of the project is certainly the refinement in the museums staff of participatory processes techniques and guidelines.

The MIC exhibitions



The work carried on during the MIC project in order to produce the four virtual cities gathered together into the MIC software proved to be a very useful tool for the sharing among partners of competences about real time 3D technology and cyberspace, in relation to a good contextualization of the use of those technologies in museums activities.

Transforming people words and thoughts into buildings and environments – even though only virtual ones – is no easy job. Every architect or sociologist that proved himself in such a task can confirm this. To try a different approach, the architects and the artists working on the MIC representations permitted themselves a luxury that in real world, with real buyers, is seldom possible: they tried to represent interviewed people thoughts with spatial metaphors and allusions, in the effort to escape the temptation to end up drawing perfect SimCity™ worlds, full of green lawns and flying cars.

The good thing that we got from this decision are the astounding MIC virtual environments, far ahead in their visionary power of every educational real time 3D software we know. The bad thing is that these virtual environments weren't able to communicate much with the citizens of the represented cities.

From that experience - also mediated by the inputs received during the MIC Venice Conference – we put forward some key points regarding the use of videogame technology for cultural uses:

1. Model or process? The virtual environments could favor the process approach: it is very easy to change things, but the fact that the technology was subcontracted pushed in the opposite direction, towards the model. We'd advise thus to keep 3D styling, programming AND platform support together, inside the consortium.

2. We'd suggest to maximize the contact between who talks (participatory processes) and who draws (architects, graphic artists) ...and it doesn't work to let people interviewed draw their ideas.

3. We definitely confirm that the user interface is the first thing to be studied and designed if you want your audience to actively enjoy the outcome.

For what regards the physical set ups in the four museums, their diversity in the approaches and hardware user interface helped in maximizing the foregrounds in the presentation of 3D interactive media in museums and science centres halls.

The variance between the museums and the project's experimental agenda led to four types of exhibitions. Each museum developed its own user interface hardware and designed its own setting and kiosks. The models emerged as very different, and they reflected unique aspects of the cities and their participatory processes and communities. The process of developing the experimental technology and adapting it within four museums of different types resulted in a variety of designs, focus areas, and visitor experiences.

Expression of the cooperative process within the exhibition: the EXP in Copenhagen and CV in Lisbon drew attention to the cooperation that lay behind the exhibition planning. At EXP, posters and a short video at the entrance to the exhibition referred to this process, giving visitors some insight into the planning and some interesting information about the participation of residents. In Lisbon, the
participatory process was carried a step further by placing a large message board in the exhibition area and asking visitors to note their reactions.

Expression of the link between the ideal city and actual city: the link between the two was portrayed in the exhibition's façade, which was a graphic display of the ideal computerized model. The tension between the virtual and the real was very clear, and the display drew visitors into the library to explore the exhibition further. The use of the library's window to provide views of both the real city outside and the virtual city inside during night-time hours was another means of linking the
familiar, current-day Trento with the ideal, semi-hidden Trento.

The use of visual and auditory stimuli: arranging for these stimuli was a complex task for the three museums (BSMJ, EXP and CV) that placed the MIC exhibition within their regular exhibition space. Most of these sites in interactive science museums are noisy and bustling, particularly when school groups are present. The visitors create noise, the displays themselves often feature sound components, and guided tours add to the general commotion. The ideal environment for a stroll through the virtual cities, on the other hand, is relatively calm and quiet. The accompanying soundtrack is an important part of the experience, voice chats enrich the virtual encounter with other avatars, and conversations held at the computer stations add a social dimension to the visit. The exposed location of the exhibition detracted from these aspects of the visitors' experience. At some point, as mentioned in the Evaluation Report (D7.2), these museums disconnected the microphone and lowered the soundtrack volume to a minimal level. Future planning for the integration of virtual exhibition stations within interactive science museums must come to grip with these basic problems. One option would be to dispense with auditory components such as a soundtrack or facilities for auditory communication.

Attracting the largest possible number of visitors: the original intention of the museums was to locate the exhibition in an area that would attract the greatest number of visitors. Due to scheduling constraints, the exhibition in Trento was located in the museum's library, and the staff drew attention to it through various graphic elements. From the start, the exhibition was not planned to attract families with young children, as evidenced by both the content and design of the model and the concept and design of the exhibition itself. Nevertheless, it was clear to all that families would visit the exhibition, and CV designed its exhibition space to feature bright colours and beanbag chairs. The exhibitions at BSMJ, EXP and MSTN were designed for older visitors, particularly teenagers and young adults. The inclusion of "gimmicks" by each museum was one attempt to attract these age groups. BSMJ opted for a hi-tech design employing a touchpad (or controller). CV incorporated thought-provoking words, statements and questions. EXP and MSTN made use of

large-scale wall projections, and the former enhanced the experience with a star-filled "night sky" display that visitors viewed from lounge chairs and huge beanbags.

In summary, the experimental spirit of the project as a whole led to a variety of formats for cooperation and to the development of four completely different computerized models, producing four different models for museum exhibitions.
Each of the four museums determined its own way of adapting the exhibition to its facilities and visiting public, attracting new visitors through unique design, and incorporating hardware controllers that proved to be differently effective: keyboards are better left out of museums set ups, the same is true for touch pads. Instead the use of joysticks and big screens proved to be very effective in involving the audience.

A major finding of the MIC dissemination is that people appreciated much more the exhibition when it was someone else to move the avatar. So we tried in a public event ("Nottambuli Ecologici", 13 May 2011, Trento, Italy) to show a house-big film projection of one avatar visiting the MIC software: this was extremely appreciated by the event goers. We evaluated that this happens because people are allowed, in this way, to focus on the content and onto the aesthetics of the digital world rather than learning how to move the avatar through it.

Re-thinking technology in museums

During the MIC International Conference in Venice emerged quite clearly that both participatory processes and applications of new technologies in museums, must be regarded as difficult processes because:

- a lot of internal expertise is needed;

- a single element out of control can create big issues in the whole work;

- it takes more time than you think;

- if museums want to be innovative in this field they can't help but collect experiences that simply don't work.

Thus the question we asked to the congress attendees is: "Should museums even try?"
Summing up the inputs of the Conference, it ended up that, yes, they should, because:

- there is something extremely interesting in the dialogue between citizens and museums mediated by digital technology;

- digital languages paired with participative processes can be extremely powerful and probably they will play a major role in the media of the next decade;

- the old methods won't work forever, they are already losing their grip on younger generations: we must investigate new interactions among knowledge, communication technologies and society.

The potential impact and the main dissemination activities and exploitation of results

Potential impact

As first potential impact we can highlight the fact that all five partners enhanced dramatically their competencies and expertise in the field of real time virtual representations and serious gaming. This is likely to bring to a much better performances in all the partners when they'll decide to make further use of such media in their narrations.

Secondly, the MIC project accredited all the five partners in the public opinion as actors in the re-thinking of urban planning and of the use of digital technologies towards the construction of the European smart cities. The project in fact gave to the partner the opportunity to engage the citizens in questions and issues that are part of the cultural infrastructures needed for the building of a smart

city. All five partners are likely to continue on this trail (e.g. MTSN with the EU project PLACES) as it is a subject in which science museums, with their special relationships with a wide public of families, can be very effective especially when associated with Universities like IUAV that run cutting edge research on the same topic.

Finally the MIC project took to the four science centres the attention of a seldom addressed audience: architects and urban planners, strengthening in this way their role as institutions credited in the city development dialogue.

Main dissemination activities

After an analysis of possible dissemination strategies taking into account the different target groups, the development of contents as well the aims of the project, we concluded that the dissemination of the project had to be thought into three perspectives: Dissemination for Awareness, Dissemination for Action and Dissemination for Understanding.

Dissemination for Awareness: the aim of this type of dissemination has been to raise awareness within the target audience. This has been one of the most important steps of the early dissemination of the activities of the project. This stage of dissemination allowed people to identify within the project as well as to ensure that they understand the relevance and utility of the project. This kind of dissemination acted primarily on a local base.

Dissemination for Action: the second stage as dissemination intended to ensure that people had access and used the MIC website and blog. This is a stage of dissemination expected to be the action and is taking place since the launch of the website. This acted as one of the most important channels of communication between the consortium and the different communities interested in the project. CV committed itself to keep the website online well beyond the end of the project, in order to strengthen the potential of an internationally wide dissemination.

Dissemination for Understanding: the last stage of dissemination started with the launching of the exhibition in the four science centres partners. Finally a last conference took place in Venice (Italy) directly connected with the topics of the project gathering scholars with different backgrounds in order to share and build upon the results and experiences of the whole MIC project. As said before

this has been a very important event because helped to establish a platform among the researchers community, universities, science centres and professionals fields.

Project logo

The official logo of MIC project was used in all dissemination materials as well as partner's institutions, European Commission logo, 7º Framework Programme logo and the European Commission message: "The project is receiving funding from the European Community's Seventh Framework Programme (FP7/2007-2013) under grant agreement n° 230554."

The MIC image was used in posters, flyers and others dissemination materials. A business card was produced for project partners'.

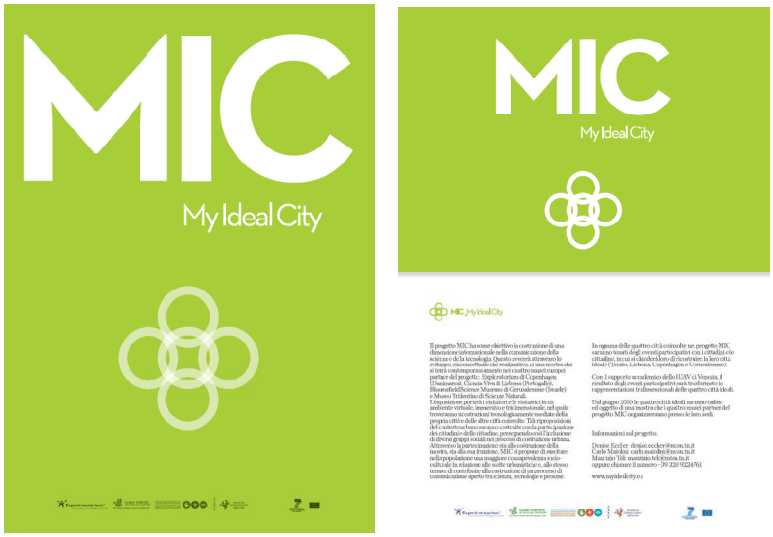
Project partners channels

Museo Tridentino di Scienze Naturali (Trento, Italy)

Museo Tridentino di Scienze Naturali promoted the project using their official website (http://www.mtsn.tn.it/appuntamenti.asp?id=771) with a description of the project in Italian.

Screenshot of the Museo Tridentino di Scienze Naturali website

The first public presentation of M.I.C. was made in occasion of the 30 years museum foundation week (November 23-30, 2009). In this occasion we produced an early poster (with the aim to use it also in the Focus Groups), an info sheet and a modular business card as viral object.



Early poster (right) and flyer (left)

During the local event "La sostenibilità ambientale" [Environmental sustainability] on November 28th 2009, the same informative material as above was distributed to the audience.

For the opening of the MIC kiosk in Trento, September 24th 2011, a special event was organized.

MTSN opening event

Finally MTSN presented MIC at the "Ecological Night Owls" event on May 13th 2011, a party night in one of the neighbourhoods included in the MIC participatory processes (Piedicastello), on the theme of sustainable and green living. MIC 3D models were projected in the city square hosting the event.

Experimentarium (Copenhagen, Denmark)

Experimentarium promoted the project MIC – My Ideal City using their website (www.experimentarium.dk).

Screenshot of Experimentarium website

Experimentarium focused on dissemination in two phases.

Phase one: The participatory process.

The message of M.I.C was spread to engage participants in the design process. Participants where recruited via Facebook, different NGO networks. The participatory process as well as the recruitment is described into details in a previous Work package 4.

Screen dump from the participatory process held at Experimentarium in April 2010

The result of the process and small information about the exhibit was shared on the blog http://egroup.cienciaviva.pt/mic/MICDK.php and a video (5:43 minutes was uploaded to YouTube: http://www.youtube.com/watch?v=QN1YS-gG05M)

Phase two: The exhibit.

Experimentarium has more than 300.000 visitors per year and an Exhibition area exceeding 4000 square meters. Generally it is quite difficult to get articles in newspapers and get publicity on TV. After the opening of the M.I.C. exhibit at Experimentarium a press release was submitted to the 5 major newspapers as well as to magazines that focuses on architecture, in total to a list of 20+ recipients. The magazine KBH, which is a small but free magazine, sent a reporter.

EXP also did mention the M.I.C. exhibit in its newsletters that go out to approx. 8000 subscribers as a part of further PR. The M.I.C. was enclosed in the newsletter three times during the period we had the exhibit.

During the period the exhibit was at Experimentarium it had approx. 4000 guests per week. As the exhibit was placed near the entrance to the science center it would be fair to say that the exhibit was very easy to notice.

Bloomfield Science Museum (Jerusalem, Israel)

The Bloomfield Science Museum started the dissemination of MIC project by putting a description on their website (http://www.mada.org.il/exhibitions/mic).

Screenshot of Bloomfield website

MIC project was disseminated in Israel mainly through Public relations, collaborations with local organizations, and BSMJ's website, newsletter and mailing list.

Local collaborations.

MIC was promoted through BSMJ's collaborations with existing networks, some of them were active in MIC development phase. One of the first phases of the project was founding a steering committee that accompanied the project in all its periods. Members of this committee took upon themselves to promote the project in their organizations.

The Hebrew University of Jerusalem – HUJI is a founder body of the Bloomfield science museum and is an institutional member in the museums' organization. During MIC project, main promotion was done through the Urban Peography Program in the Geography Department at the Faculty of Social Science and through The inter-disciplinary GIS centre.

The Jerusalem administration for education- Responsible for the official education system in East and West Jerusalem, with students in 321 schools.

Sustainable Jerusalem - A corporation of 48 groups and civilian organizations acting together for the improvement of the urban environment in Jerusalem and strengthening the urban texture while

keeping the unique style of the city. The founder of the corporation took part in MIC's steering committee, promoting it in all the member organizations.

Students' organisations - In Jerusalem alone one can find 8 different students organisations, offering activities with various contents to the students learning in high education institutions. An on-going collaboration was carried out from the participatory process of the project until the execution part, promoting the project in different students' communities.

PR activities.

Press releases were sent to all national and local newspapers, trying to interest science, technology and culture journalists. The BSMJ website has 17,000 individual visits and 7,000 pageviews per month. BSMJ has a mailing list of 1,000 members, which are being informed regularly by mail. In addition to this, the BSMJ mailing list is comprised from 3,000 stake- holders, journalists, scientists, education people, municipality people and friend of BSMJ.

The BSMJ e-newsletter is emailed every month, updating about the museums activities for the general public, the education system, adults and teenagers. 3,000 contacts receive the e-Newsletter.

Disseminating the competition

BSMJ published an invitation to join the competition in its web site main page, with a link to the project's main website. In addition, an effort was made to interest the architecture department in Bezalel Art Academy in Jerusalem.

Disseminating the exhibition

Notice about the opening and ongoing updates about the exhibition were published in the Museum's website and newsletter.

Disseminating the final conference

Since the final conference took part in Venice Italy, with no relation to the Israeli public, it was published only in the Museum's website.

Ciência Viva (Lisbon, Portugal)

Ciência Viva started promoting the European Project MIC - My Ideal City by including a short description of the project in the institutional website, in Portuguese (http://www.pavconhecimento.pt/projectos).

Screenshot of Pavilion website

In average the website is visited by 1 7000 000 persons per year. Taking advantage of Ciência Viva Science Centres Network which presently includes 20 science centres distributed through all national territory, the dissemination of the project was made by email enhancing the main objectives and outcomes of the project. The project was also presented on the website of the Faculty of Architecture (University of Lisbon). Ciência Viva challenged some teachers of this faculty to explore the theme of ideal cities as a curriculum topic. In fact students from the semesters February - June 2010 and September 2010 - January 2011 explored this theme by producing some sketches and drawings and by reflecting how the city of Lisbon could be idealized.

The MIC video competition was one of the tasks that the consortium proposed within the project. In this sense Ciência Viva launched the contest on the website and promoted a two days Video Lab with a filmmaker and writer Miguel Clara Vasconcelos with the aim of developing a cinematic look of the city of Lisbon, its architecture, history and people noticing both what exists and what could exist
(http://www.pavconhecimento.pt/destaques/index.asp?accao=shownot&id_noticia=631).

Screenshot with Video Lab workshop

CV also produced posters and flyers that were placed at the science centre which is visited in average by 250 000 visitor per year. A newsletter about the competition and the project was sent to 150 national professional schools and 150 national secondary schools. An email for 20 artists form the Programme of Residences Art&Science was sent in May 2010.

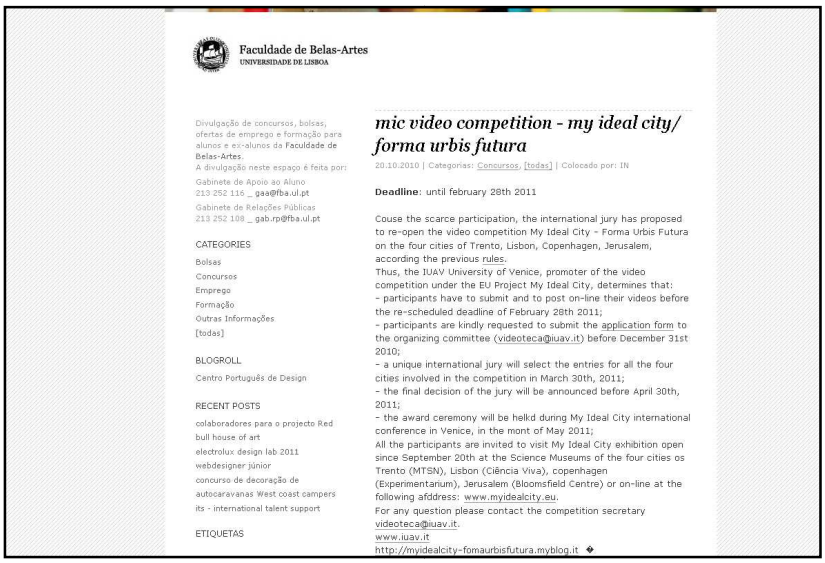
Ciência Viva promoted the Teacher's Night 2010 where were presented the educational offers for the school year of 2010/2011. There was a presentation of the MIC project, virtual exhibition and educational workshops about design. Over 800 teachers attended this event.

As partners in FameLab 2010, Ciência Viva distributed some flyers to science communicators, researchers and general public during the final that took place at the Pavilion of Knowledge (May 2010).

The Faculty of Architecture (University of Lisbon) challenged his students from the courses of design, architecture and urban planning in participating in the MIC video competition using its website (http://www.fa.utl.pt/index.php?option=com_content&task=view&id=790&Itemid=2).

Screenshot of Faculty of Architecture, University of Lisbon

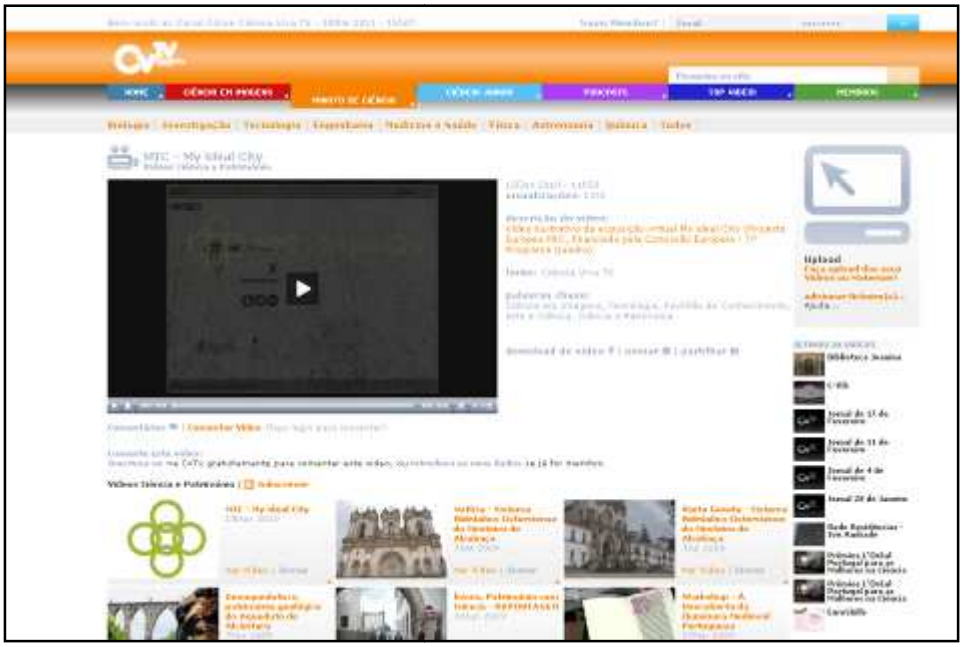
The Faculty of Fine Arts (University of Lisbon) associated to this initiative and included some information on their website (http://divulgacao.fba.ul.pt/?p=788).



Screenshot of Faculty of Fine Arts, University of Lisbon

The MIC - My ideal City exhibition was launched on September 24th 2010. In order to disseminate this new exhibition at the science centre Ciência Viva used the website (http://www.pavconhecimento.pt/destaques/index.asp?accao=shownot&id_noticia=645), sent a newsletter to 12 000 subscribers and also putted a video on our online Ciência Viva TV (http://www.cvtv.pt/minuto/index.asp?id_tag=88).

Screenshot of Pavilion website with the exhibition



Screenshot of Ciência Viva online TV

Two workshops “The White City” were also developed in December 2010 in order to involve the public in the discussion of designing ideal cities, architecture and urban planning. The setup of MIC exhibition was also used for general interviews and other science communication programmes.

Ciência Viva disseminated the MIC Final Conference through Ciência Viva National Network of Science Centres.

IUAV University of Venice (Italy)

The University of Venice disseminated the project with a description of MIC on the website (http://www.iuav.it/English-Ve/Department/funded-pro/index.htm).

Screenshot of IUAV website

The video competition was published online in several websites.
The press release was disseminated by email to about 1000 people, institutions or journal editors.

4.1.4.2.3 Dissemination through Network organisations

Network organizations are multipliers allowing an increased impact through the activation of their members, on a national, European and international level. MIC focused on European and national members whose members have interests in promoting the discussion between science centres, researchers and general public about design, architecture and urban planning.

The **Ciência Viva Science Centres Network** is the Portuguese network of interactive science and technology centres that promote science on a national level. They function as regional development platforms - scientific, cultural and economic - by supporting the regional agents that are most active in these fields. This network has presently 20 science centres with the aim of stimulating scientific knowledge and promoting scientific and technological culture among citizens through the use of interactive exhibits from many wide-range themes, experimental activities, seminars, scientific programmes and others. The 20 science centres are joint associations involving universities and

municipalities having a strong presence in the community. MIC project, exhibition, video competition and final conference were disseminated using this network.

Ecsite - The European Network of Science Centres and Museums brings together over 400 institutions in 50 countries. The Ecsite member institutions comprise science centres, museums, natural history museums, aquariums and zoos from across Europe. Founded 20 years ago, Ecsite connects member institutions through projects and activities and facilitates the exchange of ideas and best practice on current issues. Besides disseminating the final conference of MIC project through its website (www.ecsite.eu), all Ecsite members received two e-Newsletters about the MIC final conference.

Screenshots of Ecsite website

Facebook is a social network service and website. It was created a profile for MIC project (www.facebook.com/pages/MIC-My-Ideal-City/167689209928263) and use to spread the outcomes

of MIC project such as promotional activities, virtual exhibition (including the setups in each science centre), conferences and other relevant events.

Screenshot of MIC Facebook page

Professional meetings and conferences

Michele Lanzinger, the director of Museo Tridentino di Scienze Naturali, presented the MIC- My Ideal City project through a slideshow in the EU-CHINA Science and Technology Week (Shanghai, 15-18/06/2010).

Sofia Lucas, from Ciência Viva, presented MIC project and virtual exhibition (slideshow and video clip) in a video-conference at COP16 International Conference of United Nations – Sustainable Cities (Lisbon-USA, 03/12/2010). In the framework of the video-conference Ciência Viva invited university teachers and investigators to a debate on the same subject.

Carlo Maiolini, from Museo Tridentino di Scienze Naturali, presented MIC virtual exhibition in a session during the International Conference Museums and the Web 2011 (USA, 07-09/04/2011).

Screenshot of the project abstract

Antonia Caola and Carlo Maiolini, from MTSN, presented the virtual exhibition of MIC in RTD Open Day (Brussels, 07/05/2011).

The project was also presented in two distinct sessions of the Ecsite Annual Conference 2011 (Warsaw, 26-28/05/2011) both during Friday 27th, one at 10.00: “Developing exhibits in partnership: how to manage successful collaborations”, with Maurizio Teli, Diana Pinus, James Bell (Science Museum, London, United Kingdom), Sara Hossein (Science Center Netzwerk, Austria); and the other at 12.00: “Tools for Designing the Future”, with Yasushi Ikebe, National Museum of Emerging Science and Innovation (Miraikan), Japan; Dominique Botbol, Universcience - Cité des sciences et de l'industrie; Maurizio Teli, curator, Museo Tridentino di Scienze Naturali; Michèle ANTOINE, Royal Belgian Institute of Natural Sciences; Lynn Scarff, Science Gallery, Trinity College, Ireland.

Journals, Publications and Websites

The development and outputs of MIC project in terms of work carried on and results achieved was submitted to journals, publications and websites.

The award: Museums and the Web 2011

The MIC virtual exhibition was nominated the award Museums and the Web 2011. This prize is promoted by Archives & Museum Informatics, a partnership of David Bearman and Jennifer Trant, both respected researchers in museum and cultural informatics.

The MIC exhibition was nominated in the category of exhibition, competing with 23 other exhibitions. We got the second place for People’s choice – exhibition losing by just one vote for The Secret Annex Online from the Anne Frank House.

A short description about the MIC virtual exhibition was provided and can be visualized at https://conference.archimuse.com/mw2011/best/exhibition/mic_exhibition.

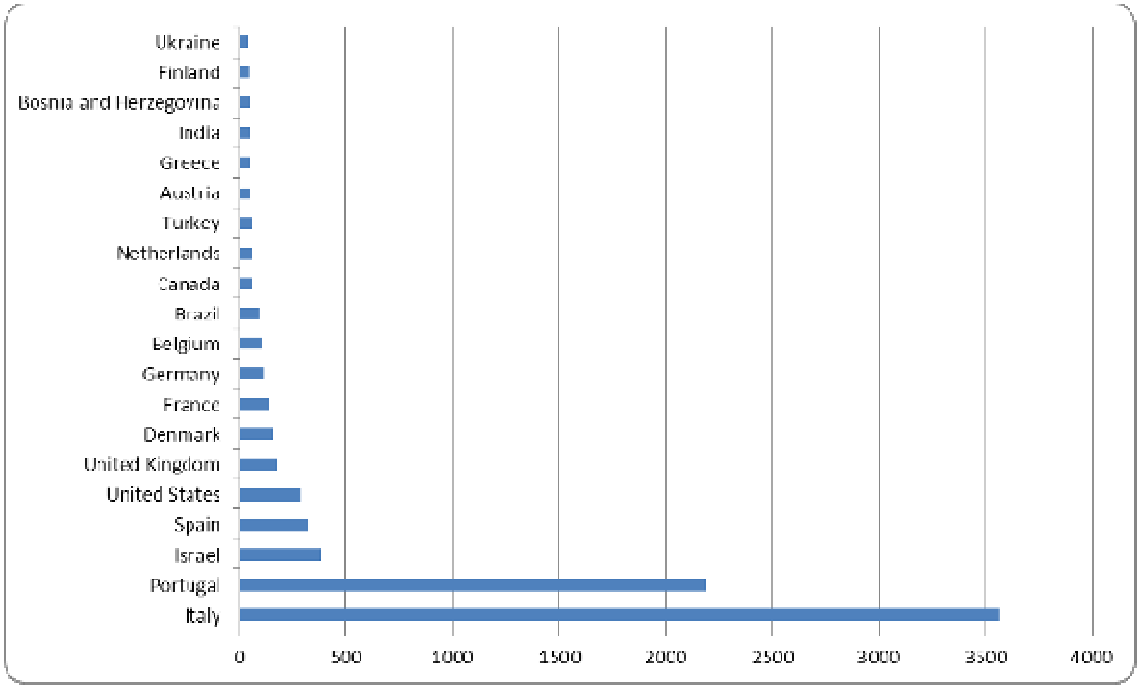
Statistics of MIC website

The website was one of the most powerful tools for disseminating the project, the virtual exhibition and international conference. The difference between the results achieved after the first year for the project and the second are astonishing. Launched the 21st October 2011 the website had in the first year of the project 2075 visits. The second year denotes an improvement of approximately 300%.

In the two years project the website received 8535 visits with an average time on the website of 2min53s. There were 37 842 pages' visualizations and for each visit to the website 4,43 pages were seen. The page most visited is "The Project" (24,98%) followed by "Conference" (10,48%), "Video" (9,51%) and "Cities" (6,37).

The MIC website was seen and explored in 98 countries from all over the world:

The top 3 is composed by Italy with 3563 visits, Portugal with 2180 and Israel with 381:



Most visitors accessed the website directly through www.myidealcity.eu (43,09%), using reference websites (28,76%) and search mechanisms (28,15%). More specifically:

Traffic Sources	%
www.myidealcity.eu	43,09%
Google	27,57%
Pavilion of Knowledge	7,08%
IUAV	4,45%
Facebook	1,82%

The virtual exhibition MIC – My Ideal City was downloaded from the website 1827 times. Taking into consideration the nature and aims of the project we believe that the results of the analysis of the website denote an excellent impact on the audiences.

The address of the project public website, if applicable as well as relevant contact details

Project website address:

http://www.myidealcity.eu

Relevant contact details:

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