the invisible architectures of connected museums

Making Meaning with People, Collections, and Information
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This year’s conference theme, “The Invisible Archives of Connected Museums: Making Meaning with People, Collections, and Information,” opens a discussion of the many intersecting relationships that operate in and emanate from museums. These move past the simple physical/digital dialectic toward a more nuanced matrix of architectures unifying digital and material culture. The museum experience is expanded through the marrying of the physical and the digital, the back office and the visitor, the screen and the vitrine. The conference explores how we use embodied, digitally responsive, and inclusive methods and approaches to build relationships and 21st-century literacies with our audiences.

Led by Program Co-Chairs Ed Rodley, Suse Cairns, and Morgan Holzer, the MCN Program Committee envisioned this multifaceted and thought-provoking conference theme. The committee reviewed a record number of submissions to design this year’s impressive and varied program. Ed, Suse, and Morgan have dedicated a tremendous amount of time to building this engaging schedule. Please thank them for their efforts!

For our MCN keynote speaker, we looked outside the museum field to stimulate the conversation from a different perspective. Liz Ogbu is an expert on social and spatial conversation from a different perspective. Outside the museum field to stimulate the conference, particularly to this year’s Conference Lead Sponsor, Piction Digital Image Systems; MCN2015’s Media Sponsor, InterVision Systems Technologies; Ignite 2015 Sponsor, MailChimp; Silver Sponsors Google, Guru, and Zenith Systems; our Bronze Sponsor, BlueBridge Networks; and finally our SIG Luncheon Sponsor, Johns Hopkins University. Exhibitors and sponsors are a vital part of the MCN community, supporting the advancement of digital transformation in our organizations. Their financial support makes the conference affordable to the community. Get to know them by striking up a conversation in the Exhibit Hall.

Aside from conference planning, the MCN Board has focused this year on a three-year strategic plan. The Board’s main goal is to ensure that MCN is positioned to best provide what you and the field need to advance our efforts in our respective organizations. The Board is rethinking how MCN can help foster conversations, share resources, and ensure that the conference makes the very best use of our time together.

As part of the process, the organization has refined its mission statement to be:

**MCN is a welcoming and candid community of professionals passionate about empowering museums to address challenges and embrace opportunities within the evolving digital landscape.**
mcn 2015 conference planning committee

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mcn 2015 sponsors and exhibitors

SPONSORS
The following organizations have committed their support to the 43rd annual MCN conference. We gratefully acknowledge their support and thank these very important donors for their generosity.
Piction Digital Image Systems
InterVision Systems Technologies
MailChimp
Google
Guru
Zenith Systems
BlueBridge Networks
Daemon Defense
Johns Hopkins University

EXHIBITOR HOURS
Thursday, 5 November, 2015
Exhibit Hall Open 8:00 AM - 5:30 PM
Exhibit Hall Reception 4:45 PM - 5:30 PM

Friday, 6 November, 2015
Exhibit Hall Open 8:00 AM - 4:30 PM

CONFERENCE PARTNERS
Conference bags generously provided courtesy of Geiger Southwest.
Conference transportation generously provided by Minnesota Transportation Museum.

EXHIBITORS
This list represents all exhibitors registered at the time of program publication. A complete list of exhibitors will be distributed to all attendees.
Artstor
Axiell
Design for Context
Digital Transitions
Gallery Systems
Google
Ideum
Keepthinking
Madpixel
NetX
Piction Digital Image Systems
STQRY
Tessitura Networks
VBO Tickets
Woofbert
zetcom

All MCN 2015 sessions and workshops will take place on the fourth floor of the Hyatt Regency.

<table>
<thead>
<tr>
<th>TIME</th>
<th>SESSION/EVENT</th>
<th>LOCATION</th>
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<tbody>
<tr>
<td>8:00am-6:00pm</td>
<td>Registration/Hospitality Desk</td>
<td>Great Lakes Promenade — A Side</td>
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<tr>
<td>9:00am-12:30pm</td>
<td>HALF DAY (AM) WORKSHOPS</td>
<td>Harriett</td>
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<tr>
<td></td>
<td>Building Authentic Connections with Visitors through Design Thinking</td>
<td>Great Lakes A3</td>
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<td>Cutting Edge 360 Virtual Reality</td>
<td>Great Lakes A1</td>
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<td></td>
<td>Dabble with Microcontrollers: Part 1, Small Scale Hacking for Beginners</td>
<td>Great Lakes A2</td>
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<td></td>
<td>Storytelling in Video: Aspects of an Engaging Production</td>
<td>Minnetonka</td>
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<td></td>
<td>Transform Your Museum with Agile</td>
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<tr>
<td>9:00am-4:00pm</td>
<td>TOUR: A Day in St. Paul</td>
<td>Tour participants meet at registration area at 8:45am</td>
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<tr>
<td>10:15am-10:45am</td>
<td>Coffee Break for Workshop Participants</td>
<td>Great Lakes Promenade — A Side</td>
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<tr>
<td>12:30pm-1:30pm</td>
<td>Lunch on Your Own</td>
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<tr>
<td>1:00pm-4:00pm</td>
<td>TOUR: The Bakken Museum</td>
<td>Tour participants meet at registration area at 12:45pm</td>
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<tr>
<td>1:00pm-4:00pm</td>
<td>TOUR: Walker Art Center</td>
<td>Tour participants meet at registration area at 12:45pm</td>
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<tr>
<td>1:30pm-5:30pm</td>
<td>HALF DAY (PM) WORKSHOPS</td>
<td>Harriet</td>
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<td></td>
<td>Introduction to Linked (Open) Data</td>
<td>Minnetonka</td>
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<td>Create Your Own Audio Guide, Using Free and Open Platforms</td>
<td>Great Lakes A1</td>
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<td>Dabble with Microcontrollers: Part 2, Coding for Beginners</td>
<td>Great Lakes A2</td>
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<td></td>
<td>MCN Digital Publishing Studio</td>
<td>Science Museum of Minnesota Workshop participants meet at registration area at 1:00pm</td>
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<tr>
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<td>Experiencing the Visitor Experience</td>
<td>Minneapolis Institute of Art Workshop participants meet at registration area at 1:00pm</td>
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<td></td>
<td>Computational Photography Techniques for Cultural Heritage</td>
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<tr>
<td>3:30pm-3:50pm</td>
<td>Coffee Break for Workshop Participants</td>
<td>Great Lakes Promenade — A Side</td>
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<tr>
<td>6:00pm-10:00pm</td>
<td>IGNITE</td>
<td>The Pourhouse</td>
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#MCN2015 / @MuseumCN
### Schedule at a Glance

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<tr>
<td>7:00am-6:00pm</td>
<td>Registration/Hospitality Desk</td>
<td>Great Lakes Promenade — A Side</td>
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<tr>
<td>8:00am-7:00pm</td>
<td>Exhibit Hall Open</td>
<td>Great Lakes A1 &amp; B</td>
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<tr>
<td>8:00am-9:15am</td>
<td>Breakfast</td>
<td>Great Lakes A1 &amp; B</td>
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<td>9:15am-10:30am</td>
<td>Keynote Presentation</td>
<td>Great Lakes C</td>
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<td>10:30am-10:45am</td>
<td>Networking and Refreshment Break</td>
<td>Great Lakes A1 &amp; B</td>
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<tr>
<td>10:45am-12:00pm</td>
<td>Keynote in Conversation</td>
<td>Great Lakes C</td>
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<tr>
<td>10:45am-12:00pm</td>
<td>Speed Networking!</td>
<td>Great Lakes A1 &amp; A2</td>
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<tr>
<td>12:00pm-1:15pm</td>
<td>Lunch in Exhibit Hall</td>
<td>Great Lakes A1 &amp; B</td>
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<tr>
<td>1:15pm-2:15pm</td>
<td>CONCURRENT SESSIONS</td>
<td>Great Lakes A1</td>
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<tr>
<td></td>
<td>Making the Invisible Visible: Museums &amp; Cultural Agency</td>
<td>Minnetonka</td>
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<td>Digital Asset Management Systems &amp; Museums: Connecting Experiences to Build Success</td>
<td>Calhoun</td>
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<td>A Full Spectrum of Leadership: Museums and the Digital Public Library of America</td>
<td>Great Lakes A2</td>
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<td>Using Customer Data</td>
<td>Isles</td>
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<td>Piction</td>
<td>Nokomis</td>
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<td>1:15–1:45 One Publisher, Many Platforms</td>
<td>Harriet</td>
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<td>1:45–2:15 APIs: Crossing the Boundaries of Distance Hardware &amp; Technology</td>
<td>Great Lakes A2</td>
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<td>1:35–1:45 A Small Museum Goes Global</td>
<td>Isles</td>
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<td>1:45–2:15 Life beyond Social Media: Technology &amp; Leadership</td>
<td>Nokomis</td>
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<td>2:15pm–2:30pm Networking and Refreshment Break</td>
<td>Great Lakes A1 &amp; B</td>
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<td>CONCURRENT SESSIONS</td>
<td>Great Lakes A1</td>
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<td>“Content” and Its Discontents</td>
<td>Harriet</td>
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<td>Enhanced Visualization of Cultural Heritage Through Computational Imaging and 3D Modeling</td>
<td>Great Lakes A2</td>
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<td>Digital Learning in Museums: New or Passing Trend?</td>
<td>Calhoun</td>
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<td>Money, Money, Money: Turn Great Ideas into Funded Projects</td>
<td>Minnetonka</td>
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<td>2:30–3:00 Embracing CollectionSpace with LOVE (Linked Open Vocabularies extensions)</td>
<td>Great Lakes A2</td>
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<td>3:00–3:30 Report on the American Art Collaborative Project</td>
<td>Minnetonka</td>
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<td>3:30–3:30 Timepatch.net, Sift.pics: Building Crowdsourcing Platforms for Historic Photographs</td>
<td>Nokomis</td>
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<td>3:00–3:30 Which Came First, the Data Structure or the Website?</td>
<td>Harriet</td>
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<td>3:45pm–4:45pm</td>
<td>CONCURRENT SESSIONS</td>
<td>Minnetonka</td>
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<td>What’s a National Platform Strategy and Where Do Museums Fit?</td>
<td>Calhoun</td>
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<td>About That Definition of Insanity: Museum Business Models and New Revenue Streams in the Digital Economy</td>
<td>Great Lakes A1</td>
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<td>The Constant Transformation and Evolution of Information Management and Technology</td>
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<td>How Did I Become the Ringmaster? The Art of Juggling Digital Projects</td>
<td>Nokomis</td>
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<td>3:45–4:15 American Paintings to 1945: The Collections of the Nelson-Atkins Museum of Art Legacy Collections Online</td>
<td>Harriet</td>
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<td>4:15–4:45 Making Meaning with Online Collections: Ten Top Tips</td>
<td>Great Lakes A1 &amp; B</td>
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<td>4:15–4:45 Museums beyond Meatspace: User Generated Museums in Virtual Worlds (And What We Can Learn from Them)</td>
<td>Great Lakes A2</td>
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<td>4:15–4:45 Visitor Experience with Augmented Reality in a Museum Exhibit Setting</td>
<td>Nokomis</td>
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<td>4:45pm–5:30pm</td>
<td>Help Us Plan MCN’s 50th Anniversary!</td>
<td>Great Lakes A1 &amp; B</td>
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<tr>
<td>6:00pm–9:00pm</td>
<td>Opening Reception</td>
<td>Minneapolis Institute of Art</td>
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Attendees meet in hotel lobby to board buses at 5:30pm
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<td>8:00am-9:00am</td>
<td>Breakfast</td>
<td>Great Lakes A1 &amp; B</td>
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<td>8:00am-9:15am</td>
<td>MCN Annual Meeting</td>
<td>Great Lakes C</td>
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<td>9:00am-10:00am</td>
<td><strong>CONCURRENT SESSIONS</strong></td>
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<td></td>
<td>9:00–9:15 Grasping Cultural Heritage: Engaging Museum Visitors with History and Culture through Tangible Interaction Technologies</td>
<td>Calhoun</td>
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<td>9:15–9:30 The Bruegel Box: An Immersive Art Project by the Royal Museums of Fine Arts of Belgium</td>
<td>Harriet</td>
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<td>9:30–9:45 When Being There Isn’t Possible: Using Immersive Technologies to Increase Cultural Literacy and Extend Museum Outreach Efforts</td>
<td>Nokimas</td>
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<td>9:45–10:00 Museum My Heart Project</td>
<td>Minnetonka</td>
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<td>9:00–9:15 Accessibility for Digital Products: Tips from the Met App Case Study</td>
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<td>9:15–9:30 Building a Map for the Met App</td>
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<td>9:30–9:45 Digital Accessibility and the Senses</td>
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<td>9:45–10:00 Innovations in Accessibility</td>
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<td>9:00–9:15 Don’t Design: Realign! The Fine Arts Museums of San Francisco’s Website Makeover</td>
<td>Calhoun</td>
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<td>9:15–9:30 Piloting a Pilot Project: Lessons Learned as the First US Museum to Use Guidio, an Audio Tour App Created for European Museums</td>
<td>Harriet</td>
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<td>9:30–9:45 Second Canvas: How an Awesome Art Experience Using Gigapixel Images, Storytelling, and Social Participation Can Surpass the Best Games and Sport Apps</td>
<td>Nokimas</td>
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<td>9:45–10:00 Doodling the Museum: Using the Pencilsic App to Engage and Inspire a Social Audience</td>
<td>Minnetonka</td>
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<td>9:00–9:15 HEIR: The Historic Environment Image Resource Project</td>
<td>Calhoun</td>
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<td>9:15–9:30 Simply Mobile: (Working on) Simplifying the Mobile User Experience</td>
<td>Harriet</td>
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<td>9:30–9:45 Mn Artists’ Relaunch: How Rebuilding a Digital Community Served to Reboot a Real Community</td>
<td>Nokimas</td>
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<td>9:45–10:00 Student Collaborations and the Museum of the Future</td>
<td>Minnetonka</td>
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<td>9:00–9:15 Building a Multi-Site Calendar</td>
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<td>9:15–9:30 Planning an Audience-Centered Digital Collection</td>
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<td>9:00am-10:00am</td>
<td><strong>CONCURRENT SESSIONS CONTINUED</strong></td>
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<td>9:30–9:45 Spatial Evolution of the State Historical Museum: Bringing the Physical and the Digital Together</td>
<td>Calhoun</td>
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<td>9:45–10:00 Watermill Center: Library of Inspiration</td>
<td>Harriet</td>
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<td>9:00–9:15 #MobilePhotoNow Instagram Exhibition at Columbus Museum of Art</td>
<td>Nokimas</td>
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<td>9:15–9:30 Instagram as an Interpretive Tool? A Case Study</td>
<td>Minnetonka</td>
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<td></td>
<td>9:30–9:45 #ReynoldaBuffalo: How to Convert and Measure Online Buzz to Onsite Attendance</td>
<td>Great Lakes A2</td>
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<td></td>
<td>9:45–10:00 Geneva: Going beyond Museum Walls and Creating Synergy in the City</td>
<td>Calhoun</td>
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<tr>
<td>10:00am-10:15am</td>
<td>Networking and Refreshment Break</td>
<td>Great Lakes A1 &amp; B</td>
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<td>10:15am-11:15am</td>
<td><strong>CONCURRENT SESSIONS</strong></td>
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<td>10:15–10:45 From Scratch: Building a Foundational Digital Ecosystem for Excellent Visitor Experience</td>
<td>Calhoun</td>
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<td>10:15–10:45 IIIF: The International Image Interoperability Framework</td>
<td>Nokimas</td>
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<td>11:30am-12:30am</td>
<td><strong>CONCURRENT SESSIONS</strong></td>
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<td>11:30–12:00 Making Meaning in a Multilingual World</td>
<td>Calhoun</td>
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<td>12:00–12:30 Overcoming the Digital Infrastructure Divide: Open Source Solutions to DAMS</td>
<td>Nokimas</td>
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<td>12:30pm–2:00pm</td>
<td>Lunch in Exhibit Hall</td>
<td>Great Lakes A1 &amp; B</td>
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<td>2:00pm–3:00pm</td>
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<td>Video beyond the Visual: How Captioning and Description-Writing Make Us Better Producers</td>
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<td>Google Cultural Institute</td>
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<td>State of the Art: Creative Technology and the Museum</td>
<td>Calhoun</td>
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<td>Museums Are from Mars. Visitors Are from Venus: Three Strategies for Interstellar Communication</td>
<td>Great Lakes A1</td>
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<td>Going Beyond SETUP.EXE: Strategically Planning for Success!</td>
<td>Nokimas</td>
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<td>2:00–2:30 Access for Everyone: Implementing CollectiveAccess in a Museum Setting</td>
<td>Harriet</td>
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<td>2:30–3:00 Be Excellent to Each Other: The Future of Provenance Research</td>
<td>Great Lakes A2</td>
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<td>2:00–2:30 Taking Citizen History Seriously</td>
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<td>2:30–3:00 Scaffolding User-Centered Digital Public History for Small Cultural Heritage Institutions</td>
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<td>3:00pm–3:15pm</td>
<td>Networking and Refreshment Break</td>
<td>Great Lakes A1 &amp; B</td>
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<td>3:15pm–4:15pm</td>
<td><strong>CONCURRENT SESSIONS</strong></td>
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<td>Libraries, Archives, and Museums: Points of Contact and Divergences in Cultural Heritage Information</td>
<td>Great Lakes A2</td>
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<td>Critique: Leadership Meet Digital, Digital Meet Leadership</td>
<td>Great Lakes A1</td>
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<td>Irreverent Storytelling: Ups &amp; Downs of Unorthodoxy in Social Media</td>
<td>Nokomis</td>
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<td>3:15–3:45 The MediaLab at the Met: Building a Space for Experimental Thinking</td>
<td>Calhoun</td>
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<td>3:45–4:15 Let’s Move All the Museums Out to the Airports (or, at Least Just the Smithsonian)</td>
<td>Harriet</td>
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<td>3:15–3:45 Museum Collections and the Personalization of Education</td>
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<td>3:45–4:15 Digital Collections in the Classroom: Teachers and Museums Working Together</td>
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<td>Where Am I? Knowing When to Use GPS, Wifi, Beacons, and Other Location Awareness Tools</td>
<td>Calhoun</td>
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<td>The Agile Museum: 21st-century Leadership</td>
<td>Great Lakes A1</td>
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<td>Invisible Architectures: Supporting Public-Facing Technologies</td>
<td>Minnetonka</td>
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<td>Anatomy of an Interactive: An Exclusive Look at Two Projects</td>
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<td>Archives as First Class Digital Citizens</td>
<td>Great Lakes A2</td>
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<td>Moving on from Flash: How to Use HTML5 to Build Engaging In-gallery Media Experiences</td>
<td>Harriet</td>
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<td>Beyond 2D: Utilizing 3D Scanning for Enhanced Collection Access</td>
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<td>Follow the Pen: Exhibition Metrics at Cooper Hewitt. Now What?</td>
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<td>7:00am-4:00pm</td>
<td>Registration/Hospitality Desk</td>
<td>Great Lakes Promenade — A Side</td>
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<tr>
<td>8:00am-9:00am</td>
<td>Breakfast</td>
<td>Great Lakes Promenade — A Side</td>
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<td>9:00am-10:00am</td>
<td><strong>CONCURRENT SESSIONS</strong></td>
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<tr>
<td>9:00–9:15</td>
<td>Creating Interactive Media as Dynamic as the Web</td>
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<td>9:15–9:30</td>
<td>Exploring Cusco</td>
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<td>9:30–9:45</td>
<td>The Time Traveller</td>
<td>Calhoun</td>
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<td>9:45–10:00</td>
<td>MuseTech in Space: Building the Giant Astronaut</td>
<td>Harriet</td>
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<td>9:00–9:15</td>
<td>A Multimedia Guide for When It’s 95 Degrees in the Shade</td>
<td>Minnetonka</td>
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<td>9:15–9:30</td>
<td>Stories and Song: Using Digital Storytelling to Develop Exhibition Content</td>
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<td>OMGWTFiGn</td>
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<td>Art Doppelgangers</td>
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<td>One Small Step: Transforming the Exhibition Process and the Digital/Physical Connection</td>
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<td>9:30–9:45</td>
<td>Putting Your Raspberry Pi Project Back on Track</td>
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<td>Making Digital Loss Less Painful: Lessons Learned from the Removal of Historypin’s Mobile Application</td>
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<td>Rewriting Art History with Art Detective</td>
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<td>When You’ve Got It, Flaunt It: Enhancing Discoverability through Wikipedia</td>
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<td>9:00–9:15</td>
<td>Conference as Publishing, or Expanding a Digital Arts Journalism Conference Online</td>
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<td>Making Hidden Collections Visible: Artists’ Books Canada</td>
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<td>The Death of the Enhanced Publication Has Been Exaggerated</td>
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<td>Transforming Curriculum: Building a Digital Textbook</td>
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<td>9:00–9:15</td>
<td>#ArtAtoZ: Serial Social Media at the National Gallery of Art</td>
<td>Great Lakes A1</td>
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<td>9:15–9:30</td>
<td>Twitter: From Followers to Co-creators</td>
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<td>9:30–9:45</td>
<td>Internet of Things, Emerging Technology, and “Unconventional” Social Media for Museums</td>
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<td>MuseTech in Space: Building the Giant Astronaut</td>
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<td>10:00am-10:15am</td>
<td>Networking and Refreshment Break</td>
<td>Great Lakes Promenade — A Side</td>
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<td>10:15am-11:15am</td>
<td><strong>CONCURRENT SESSIONS</strong></td>
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<tr>
<td>10:15–10:45</td>
<td>What Can Photogrammetry Do for Your Museum? Practical Information and Case Studies</td>
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<td>10:45–11:15</td>
<td>The Fourth Platform: The People Part Let’s Talk about Open Images and Your Museum</td>
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<td>10:15–10:45</td>
<td>Putting the Social in Social Media: The Rise of Social Media Museum Associations</td>
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<td>10:45–11:15</td>
<td>How a Botanic Gardens Used Technology to Share Its Hidden Scientific Research</td>
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<td>10:15–11:15</td>
<td>Using Qualitative Methods to Evaluate Digital In-Gallery Experiences</td>
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<td>10:15–11:15</td>
<td>In Next Week’s Episode…: Serializing the Online Exhibit</td>
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<td><strong>CONCURRENT SESSIONS</strong></td>
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<td>11:30–12:00</td>
<td>Accessible Apps: Two Approaches to Developing Mobile Products That Utilize Principles of Universal Design</td>
<td>Calhoun</td>
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<td>12:00–12:30</td>
<td>How a Botanic Gardens Used Technology to Share Its Hidden Scientific Research</td>
<td>Harriet</td>
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<td>11:30–12:00</td>
<td>Designing Evidence: Planning the Data You Track to Capture Specific Behavior</td>
<td>Minnetonka</td>
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<td>12:30–1:30</td>
<td>Digital Publishing: Taking the Plunge and How to Keep Swimming</td>
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<td>11:30–12:00</td>
<td>More than a Museum: Digital Transformation at The Warhol</td>
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<td>11:30–12:00</td>
<td>Lo(o)se Your Structure! Flexibility in Teen Programming</td>
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<td><strong>CONCURRENT SESSIONS</strong></td>
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<td>2:00pm–3:00pm</td>
<td>Skysways Bridging Silos: Content and Production Strategy for a Cohesive User Experience</td>
<td>Great Lakes A2</td>
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<td>2:30–3:00</td>
<td>New Museum Technology Leaders Reflect on Their Adventures</td>
<td>Harriet</td>
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<td>2:30–3:00</td>
<td>Give Those Paper Files Legs! Planning and Prioritizing Curatorial Research for Digitization, Discovery, and Interaction</td>
<td>Minnetonka</td>
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<td>2:30–3:00</td>
<td>Cloudy with a Chance of Success</td>
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<td>2:30–3:00</td>
<td>Digital Ambition: iBeacons, Universal Design, and the Visitor Experience at the Canadian Museum for Human Rights</td>
<td>Calhoun</td>
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<td>2:30–3:00</td>
<td>Indoor Positioning Is not about the Blue Dot, It’s about the Visitor</td>
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<td>3:00pm–4:00pm</td>
<td>Closing Plenary: Looking towards the Future: NMC Horizon Report</td>
<td>Great Lakes C</td>
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WORKSHOP: BUILDING AUTHENTIC CONNECTIONS WITH VISITORS THROUGH DESIGN THINKING
ROOM: HARRIET
Presenters: Susan Edwards (Associate Director, Digital Content, Hammer Museum); Dana Mitroff Silvers (Founder and Director, Designing Insights)
This workshop will combine tools and methods from the design thinking process with theories and strategies from game design. Design thinking is a human-centered process for problem solving and innovation. The process emphasizes learning by doing. In this workshop, participants will be introduced to design thinking through a hands-on, highly interactive experience—playing games, creating prototypes, and testing them, all while building empathy for the needs of users and breaking out of “Museum Think.”

WORKSHOP: CUTTING-EDGE 360 VIRTUAL REALITY
ROOM: GREAT LAKES A3
Presenter: Dennis Biela
This workshop will cover the hardware and techniques used to create 360-degree VR images, both still and video, as well as how to create 3D image content. Attendees will gain a basic understanding of hardware, software, and workflows needed to create this type of VR and 3D VR content.

WORKSHOP: DABBLE WITH MICROCONTROLLERS: PART 1, SMALL-SCALE HACKING FOR BEGINNERS
ROOM: GREAT LAKES A1
Presenter: Chris Evans (Senior Designer, 106 Group)
Have you heard about things like Arduino and wanted to get your feet wet? Here’s your chance! Maybe you want to learn how to integrate physical computing into your exhibits. In this first half of a full-day workshop, we will get acquainted with microcontrollers, circuits, input (buttons and sensors), output (sound and light), and soldering.

WORKSHOP: STORYTELLING IN VIDEO: ASPECTS OF AN ENGAGING PRODUCTION
ROOM: GREAT LAKES A2
Presenters: Andrew Mandinach (Video Production Manager, Balboa Park Online Collaborative); Andy Underwood-Bultmann (Media Producer, Walker Art Center); Sarah Waldorf (Media Producer, The Getty); Sarah Wambold, moderator (Owner/Consultant, Sarah Wambold Consulting)
Telling great stories in video requires good execution on many fronts. Museum professionals, some of them filmmakers in their own right, will discuss various aspects and considerations for making the most of the medium.
**WORKSHOP: TRANSFORM YOUR MUSEUM WITH AGILE**

**ROOM: MINNETONKA**

**Presenters:** Andy Cummins (Head of Technical Production, Cogapp); Andrew David (Head of Software Development, Minneapolis Institute of Art); Angela Johnson (Certified Scrum Trainer); Gavin Mallory (Head of Production, Cogapp); Meaghan Tongen (Project Coordinator, Media & Technology, Minneapolis Institute of Art)

Agile is transformational for digital projects in a museum. In this half-day workshop we will introduce participants to Agile, specifically Scrum, and the benefits it provides in delivering projects that meet user and stakeholder needs. The Minneapolis Institute of Art and Cogapp will come together to share our experiences with Scrum. We’ll provide an overview of Agile principles, how we work, and how to apply this methodology for meaningful change. Our goal is to offer participants a better understanding of what it means to be “agile” and how to approach this way of working in a museum environment. We will share specific examples and offer practical methods to apply in your own operation. This will be a hands-on workshop with activities and exercises that give us a chance to get out of our seats, collaborate, iterate, and learn from each other.

**9:00 AM – 12:30 PM**

**WORKSHOP: TRANSFORM YOUR MUSEUM WITH AGILE**

**TOUR: A DAY IN ST. PAUL**

**MEETING PLACE: TOUR PARTICIPANTS MEET AT REGISTRATION AREA AT 8:45 AM**

There’s a lot happening in Minneapolis, but some of the really cool museums are across the river in St. Paul. This tour will start with a scenic bus ride across the Mississippi River and along Summit Avenue, St. Paul’s bouquet of historic mansions, ending at the Minnesota History Center. Here, you’ll get a behind-the-scenes tour of some of the museum’s hands-on and immersive multimedia installations and its interactive video conferencing studio, as well as an opportunity to try your hand at Play the Past, the History Center’s mobile gaming experience for fourth- through sixth-graders. After lunch at the History Center’s Cafe Minnesota, you’ll head down the hill to the Science Museum of Minnesota to experience unique media installations including the Giant Astronaut (featuring a video booth where visitors can record themselves and then see their face projected on the helmet of this three-story sculpture), as well as a behind-the-scenes tour of the exhibit production shop where the museum builds custom media and electronic installations for clients around the country.

**1:00 PM – 4:00 PM**

**TOUR: WALKER ART CENTER**

**LOCATION: TOUR PARTICIPANTS MEET AT REGISTRATION AREA AT 12:45 PM**

Explore a rich world of media presentation, innovation, and production at the Walker Art Center. Tour the new Mediatheque space, which allows users to access, explore, and queue, for playback, films from the Ruben/Benston Moving Image Collection using an innovative app and cutting-edge hardware. Hear from the architect of the interface and Moving Image Collection staff about challenges and solutions in launching this very popular tool, which allows users to browse available titles by director, title, genre, period, and keywords. You’ll also get a behind-the-scenes look at the Walker’s cinema. Boasting the latest 4K and Dolby 3D projection equipment while maintaining 35mm capabilities, it is considered one of the finest independent cinemas in the country. Staff will discuss the Walker’s high-capacity, restrictive-budget production capability for promotional videos and archival and event capture, as well as an expanded usage of event live-streaming using multi-camera setups.

**1:30 PM – 5:30 PM**

**WORKSHOP: COMPUTATIONAL PHOTOGRAPHY TECHNIQUES FOR CULTURAL HERITAGE: PHOTOGRAMMETRY AND REFLECTANCE TRANSFORMATION IMAGING (RTI)**

**LOCATION: VISUAL RESOURCES STUDIO, MINNEAPOLIS INSTITUTE OF ART.**

**WORKSHOP PARTICIPANTS MEET AT REGISTRATION AREA AT 1:00 PM.**

**Presenter:** Carla Schroer (Founder & Director, Cultural Heritage Imaging)

Through lectures and demonstrations, this workshop will provide a comprehensive overview of computational photography and its application to cultural heritage. The workshop will offer an intensive means to get introduced to or updated on the technologies, software, photographic equipment, and methods for Reflectance Transformation Imaging (RTI), and Photogrammetry. These techniques are being applied to a variety of art objects and artifacts. RTI is particularly useful for documenting low-relief surfaces like paintings and engravings. New research techniques using these data sets will also be presented.

Photogrammetry creates accurate and measurable 3D models in a wide range of scales. It can be used for documenting sculptures, monitoring changes to historic sites or objects, and a wide range of other uses. The workshop will include demonstrations and ample time for discussion and Q&A, and anyone from novice to expert is welcome. Participants will gain a clear understanding of these computational photography imaging techniques, how they are used, what they can show, and what is involved in adopting them in museum practice. The workshop will include ample time for discussion and Q&A.
WORKSHOP: CREATE YOUR OWN AUDIO GUIDE, USING FREE AND OPEN PLATFORMS
ROOM: MINNETONKA
Presenter: Alex Palin (121.travel, The Netherlands)
This workshop will cover different aspects of using open platforms for publishing content from museums, employing modern mobile technologies. It also will address creating high-quality content for mobile audio guides—content that can later be used anywhere: in the app, on the web, or on social media.

WORKSHOP: DABBLE WITH MICROCONTROLLERS: PART 2, CODING FOR BEGINNERS
ROOM: GREAT LAKES A1
Presenter: Chris Evans (Senior Designer, 106 Group)
Last year’s MCN workshop on microcontrollers was a smash success, but attendees craved to learn to code. The second half of our full-day workshop is designed to give you just that. Our skilled facilitator will guide participants further into the language of Arduino, helping you through the basics of coding object display, engagement techniques, lighting, and audio components to see what succeeds, for whom, and how. Along the way, colleagues will be encouraged to explore briefly on their own before coming back together to debate, debrief, and review. At the conclusion of the tour, the group will have a facilitated discussion on the overall experience. Members from the Science Museum will be on hand to discuss the context, process, and decisions that led to the current visitor experience.

WORKSHOP: EXPERIENCING THE VISITOR EXPERIENCE
LOCATION: SCIENCE MUSEUM OF MINNESOTA. WORKSHOP PARTICIPANTS MEET AT REGISTRATION AREA AT 1:00 PM.
Presenters: Kate Haley Goldman (Principal, Audience Viewpoints Consulting); Bruce Wyman (USD Design | MACH Consulting); Ed Rodley (Associate Director of Integrated Media, Peabody Essex Museum)
Deconstruct the visitor experience at the Science Museum of Minnesota with fifteen to twenty colleagues. The group will look at physical spaces, how content is featured, interactive experiences, content, storytelling, object display, engagement techniques, lighting, and audio components to see what succeeds, for whom, and how. Along the way, colleagues will be encouraged to explore briefly on their own before coming back together to debate, debrief, and review. At the conclusion of the tour, the group will have a facilitated discussion on the overall experience. Members from the Science Museum will be on hand to discuss the context, process, and decisions that led to the current visitor experience.

WORKSHOP: INTRODUCTION TO LINKED (OPEN) DATA
ROOM: HARRIET
Presenters: Neal Johnson (Digital Program Strategy and Execution, Independent Consultant to Cultural Heritage); Duane Degler (Principal, Design For Context)
Linked Open Data (LOD) can expose and strengthen invisible architectures of meaning. Interest is rapidly growing in how linked data could address both internal and external needs for enhancing the management of cultural heritage information and access to it. The chief focus of this workshop is to help you grasp the value propositions offered by linked data as a tool for exposing hidden conceptual architectures between disparate data and information resources, and how its application in cultural institutions can serve the core institutional mission of connecting people with ideas.

WORKSHOP: MCN DIGITAL PUBLISHING STUDIO
ROOM: GREAT LAKES A2
Presenter: Greg Albers (Digital Publications Manager, Getty Publications)
Digital book publishing, and digital production of any kind, is not an isolated act. It is not about a particular format or tool. It is a collaborative, physical, emotional, and intellectual endeavor. While this has been true for centuries in print book publishing, digital publishing is about bringing the publishing process to a wider range of potential collaborators. It is about making that process faster, easier, more open, and more universal. It is about creating networks of people acting in concert across geographies toward a common end. “Trade publishing is by nature a cottage industry, decentralized, improvisational, personal; best performed by small groups of like-minded people, devoted to their craft, jealous of their autonomy, sensitive to the needs of writers and to the diverse interests of readers” (Jason Epstein, 2001). So, we’re publishing a digital book about MCN2015! An actual book. Start to finish. In four days. Together. The process starts in this half-day workshop. As a highly distributed guerrilla group of publishers, participants will gather and submit content throughout the conference. We’ll keep in touch and on task by email, text, or project app, or over drinks at the hotel bar. The project will culminate in our book’s publication, announced at the conference plenary and probably read and celebrated for centuries to come.

IGNITE MCN 2015
GENEROSLY SPONSORED BY MAILCHIMP
LOCATION: THE POURHOUSE, 10 SOUTH 5TH ST, MINNEAPOLIS
MCN’s signature welcome event, Ignite MCN showcases a series of rapid-fire, five-minute talks from some of the most provocative thinkers in the museum field. The talks follow the “Ignite” format, in which presenters have five minutes and 20 slides (which advance automatically every fifteen seconds) to enlighten, entertain, and inspire. Joining us this year, eight courageous and visionary speakers will share their experiences in a wide variety of disciplines. The event’s moderator will be Koven Smith. Speakers will include:

Elissa Frankel
The Conversion Model of Museums
Trish Reynolds
“Doing It” with Their Ghosts: The Uncertain Future of the Historic House Museum
Nikhil Trivedi
Towards an Anti-Oppression Museum Manifesto
Brad Baer
10 Storytelling Takeaways from Serial
Claire Blechman
I’m DAM Creative!
Sina Bahram
Our Accessibility Journey
Chad Weinard
The Endless Immensity of the Sea
Ed Rodley
What We Talk about When We Talk about Digital
BlueBridge brings you secure, redundant and flexible cloud solutions, both custom and hybrid, to meet the objectives and budgets of every function across an organization. With a network of state-of-the-art, geographically diverse colocation facilities in the CLE, across Ohio, and with cloud nodes worldwide, a silver lining will be inevitable.

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Breakfast / Exhibit Hall Opening
8:00 AM – 9:15 AM
Room: Exhibit Hall, Great Lakes B & A3

Keynote: Liz Ogbu
9:15 AM – 10:30 AM
Room: Great Lakes C
Presenter: Liz Ogbu (Inspiration)
A designer, urbanist, and social innovator, Liz Ogbu is an expert on social and spatial innovation in challenged urban environments globally. From designing shelters for immigrant day laborers in the U.S. to a water and health social enterprise for low-income Kenyans, Liz has a long history of working with communities in need to leverage the power of design to deliver social impact. She is founder and principal of Studio O, a multidisciplinary design and innovation firm, as well as adjunct faculty at UC Berkeley and Stanford’s d.school. Previous roles include first-ever Scholar-in-Residence at the Center for Art & Public Life at California College of the Arts, Innovator-in-Residence through the inaugural IDEO.org Fellowship, and Design Director at the nonprofit Public Architecture.

Liz Ogbu’s projects have been featured in museum exhibitions and received numerous design awards globally. She has also written for and been profiled in publications such as the Boston Globe, Metropolis, Core 77, and the Journal of Urban Design. Her honors include Aspen Ideas Scholar, Next City Vanguard, Senior Fellow of the Design Futures Council, and Public Interest Design’s Top 100. She earned architecture degrees from Wellesley College and Harvard University.

Speed Networking!
10:45 AM – 12:00 PM
Room: Great Lakes A1 and A2
Presenters: Elizabeth Bollwerk (Archaeological Analyst, Thomas Jefferson Foundation); Mandy Kritzeck (Digital Content Specialist, Corning Museum of Glass); Scott Sayre (Chief Digital Officer, Corning Museum of Glass)
This session will help you meet and interact with others who you might not ordinarily get a chance to connect with. The setup includes multiple round tables, and the 60-minute span is divided into multiple rounds. During each round, you’ll interact with others at your table. At the end of the round, you’ll get up and move to a new table. These short meetings will create connections you can then follow up on at other times during the conference. For the past two years this session has had great attendance. We hope to continue that streak!

Keynote in Conversation
10:45 AM – 12:00 PM
Room: Great Lakes C
Presenters: Liz Ogbu (Inspiration); Ed Rodley, moderator (Associate Director of Integrated Media, Peabody Essex Museum)
Join Liz Ogbu to engage in further conversation on themes from her keynote address. This will be a great opportunity to delve more deeply, in an informal session, into the concepts she presented in the keynote.

Stream: Big Thinking
Museums are shared information environments where the architecture of culture—planning, design, technology, space, and ambiance—reflects the functional, technical, social, environmental, and aesthetic values of cultural heritage. Museums are places where material culture provides opportunities for museum professionals to act as a kind of information architect. Meaning-making for our visitors can be made more culturally congruent and accessible, and thereby more visible to them, when we employ 21st-century literacies which reinforce these new perspectives. Many museums are reluctant to directly address race and ethnicity, yet they provide community-based outreach and design exhibitions and programs that engage these topics directly and indirectly. Without addressing internal structures that often perpetuate oppression and increasing cultural competency, museums lack the authenticity required to steward material culture and meaningfully serve and partner with diverse audiences. This roundtable will draw upon critical race theory, museology, and community engagement theories, and it will present hands-on approaches for increasing the cultural competency of museums and those who work with them.

Stream: Big Thinking

1:15 PM – 2:15 PM

DIGITAL ASSET MANAGEMENT SYSTEMS & MUSEUMS: CONNECTING EXPERIENCES TO BUILD SUCCESS

ROOM: MINNETONKA

Presenters: Nik Honeysett (CEO, Balboa Park Online Collaborative); Danielle Knapp, moderator/presenter (Preparator and Assistant Researcher, Phoebe A. Hearst Museum of Anthropology); Deborah Wythe (Head of Digital Collections & Services, Brooklyn Museum); Laya White (Head of Collections Information and Access, San Francisco Museum of Modern Art)

This session focuses on the current landscape of museum Digital Asset Management Systems and the need for more museums to share their DAM experiences with the field. Danielle Knapp will begin the session with the findings of her thesis, “Digital Asset Management Systems & Museums.” These will outline the study’s survey and interview results and offer a snapshot of the current landscape of DAMS in Museums.

Each panelist will discuss four major themes museums encounter: her or his institution’s need for a DAMS, the problems the institution aimed to resolve with a DAMS, the barriers encountered, and the lessons learned from implementing a DAMS. We will then discuss what the museum field can do as a professional community to encourage the creation of more effective DAM systems tailored to museums’ needs, missions, and long-term goals, and will answer questions from the audience.

Stream: DAMs / Collection Management

1:15 PM – 2:15 PM

A FULL SPECTRUM OF LEADERSHIP: MUSEUMS AND THE DIGITAL PUBLIC LIBRARY OF AMERICA

ROOM: CALHOUN

Presenters: David Henry (Web Developer, Missouri History Museum); Aaron Isaacs (Minnesota Streetcar Museum); Amy Rudersdorf, moderator (Assistant Director for Content, Digital Public Library of America)

The Digital Public Library of America brings together the riches of America’s libraries, archives, and museums, and makes them freely available to the world. It is built upon a network of partners who together provide access to over 10 million digital objects. Two museum partners, the Missouri History Museum (MHM) and the Minnesota Streetcar Museum (MSM), play two different, but important, roles in this network. After a brief introduction by Amy Rudersdorf to the DPLA and the valuable role that museums play in it, David Henry and Aaron Isaacs will discuss their museums’ roles in DPLA, and the impacts that participation has had on their institutions. Audience Q&A will follow. Attendees will gain a better understanding of the DPLA as a national platform and the growth and impacts that museum participation can engender.

Stream: Leadership/Strategy

1:15 PM – 2:15 PM

PRESENTATIONS: PUBLISHING/PRODUCTION

ROOM: NOKOMIS

Chair: Greg Albers (Digital Publications Manager, Getty Publications)

ONE PUBLISHER, MANY PLATFORMS

Presenters: Lauren Makholm (Production Coordinator, The Art Institute of Chicago); Joseph Mohan (Associate Director of Production, Department of Publishing, The Art Institute of Chicago)

Much like many of our peer institutions, the Art Institute of Chicago has been focused on publishing digitally for many years now. We are interested both in finding a digital home for existing content (out-of-print titles, collection information, exhibition brochures, etc.) and finding with, and learn from the individuals who visit and support museums. Visitors who used to represent anonymous transactions are increasingly willing to share individual data at every point of purchase or with every interaction. In turn, their expectations about how organizations communicate with them are changing. An enterprise-wide Customer Relationship Management (CRM) system that aggregates data collected at every touch point provides invaluable information and creates real opportunities for enhancing customer interaction and for building lasting relationships.

Stream: Leadership/Strategy

1:15 PM – 2:15 PM

USING CUSTOMER DATA

ROOM: GREAT LAKES A2

Presenters: Catherine Devine (Chief Digital Officer, American Museum of Natural History); Tom O’Connor (Director, Tessitura Network Enterprise Consulting); Josue Urbina (Tessitura Manager, Cooper Hewitt, Smithsonian Design Museum)

As the technology museums use to process admissions, manage memberships, and cultivate donors continues to evolve, so do the opportunities to understand, engage
a reliable and flexible way of publishing future content. We will discuss our experiences with established platforms such as Author, Mag+, and Adobe DPS, as well as custom web-based applications such as the OSCI Toolkit. We’ll cover the pros and cons of our experiences, and the advantages of one institution exploring various digital platforms.

APIs: CROSING THE BOUNDARIES OF DISTANCE, HARDWARE, AND TECHNOLOGY

Presenter: James Vitale (Senior Solutions Architect, Los Angeles County Museum of Art)

We hear all the time about APIs, or Application Programming Interfaces. What are they? When do they matter? Why do we need them? How should we use them? This session will provide a candid, informational discussion that addresses all of these questions using timely and relevant examples. Appropriate for people at all technical levels, it should be particularly useful for mission-based museum professionals and technologists.

ROOM: HARRIET

2:15 PM – 2:30 PM

PRESENTATIONS

SOCIAL MEDIA / MOBILE

ROOM: HARRIET

Chair Dana Allen-Greil (Chief of Web and Social Media, National Archives and Records Administration)

A SMALL MUSEUM GOES GLOBAL

Presenter: Tamsen Young (Digital Media Manager, The Museum at FIT)

At any given moment, somewhere in the world a city is hosting a fashion week event. Global Fashion Capitals (June 2 through November 14, 2015) examines fashion cities around the world and explores the factors that enable emerging cities to rise to global prominence. The Museum at FIT is continually experimenting with new ways to engage visitors with digital content in our galleries. For the exhibition Global Fashion Capitals, we collaborated with partners to create digital initiatives that attempt to bridge the online/onsite museum visitor experience.

LIFE BEYOND SOCIAL MEDIA: TECHNOLOGY AND LEADERSHIP

Presenters: Elissa Frankie, moderator (Digital Projects Coordinator, United States Holocaust Memorial Museum); Victoria Portway (Head of Web & New Media, Smithsonian National Air and Space Museum); Chad Weinard (Director of Digital Media, Balboa Park Online Collaborative)

In days of yore, it was the youngest person at the organization who was assumed to be the social media ninja and asked to create a social media presence for the organization. But then social media grew up—and so did we. For those of us who came of age as social media professionals, the time has come to begin moving on, moving up, or moving around our organizations. What happens to the skill sets we’ve cultivated by carrying on conversations with our online communities 24 hours a day? Rather than seeing technologists move out of the field beyond a certain level, what do we stand to gain by retaining this brain trust? What does the museum of the future look like when social media professionals grow into department heads, or even museum directors?

1:15 PM – 2:15 PM

NETWORKING & REFRESHMENT BREAK

2:30 PM – 3:30 PM

“CONTENT” AND ITS DISCONTENTS

ROOM: GREAT LAKES A1

Presenters: Jennifer Foley (Director of Interpretation, Cleveland Museum of Art); Jeffrey Inscho (Innovation Studio, Carnegie Museums of Pittsburgh); Ed Rodley (Associate Director of Integrated Media, Peabody Essex Museum)

The use of the word “content” to universally describe everything from videos and interactives to labels and code has become widespread in museums and beyond. But what do we actually mean when we use this word? What are we signaling to colleagues, visitors, and even to ourselves, when we carry titles like “content developer” or “content strategist”? How does it influence our work and our practice as mission-based museum professionals when we frame our artwork, objects, data, narratives, or multimedia simply as content? The panel will examine why talking through the semantics of what we do is more than just semantics—it has real impact on the meaningful subject matter museums create.

Stream: Big Thinking

2:30 PM – 3:30 PM

ENHANCED VISUALIZATION OF CULTURAL HERITAGE VIA COMPUTATIONAL IMAGING

ROOM: HARRIET

Presenters: Seth Berrier (Assistant Professor, University of Wisconsin Stout); Dan Denneyh, moderator (Head of Visual Resources, Minneapolis Institute of Art); Gary Meyer (Associate Professor, Department of Computer Science and Engineering, University of Minnesota); Charles Walbridge (Collections Photographer, Minneapolis Institute of Art)

Once again, in the practice of cultural heritage imaging, we find ourselves on the cusp of significant change. Today very much feels like it did fifteen to twenty years ago, when we put away our film and began embracing the new digital medium. If you look around the studio now, you see more and more sophisticated equipment—for capture, for lighting, for processing—all requiring a greater degree of training and skill to operate. With the adoption of computational and 3D imaging techniques, we have the opportunity to share far more detailed information about our collections for research, education, and public enjoyment. Over the past two years, the Minneapolis Institute of Art (Mia) has been fortunate to partner with Professors Gary Meyer and Seth Berrier, of the Universities of Minnesota and Wisconsin respectively. The panel will discuss their ongoing collaboration, show recent examples, and take questions from the audience.

Stream: Emerging Technologies

2:30 PM – 3:30 PM

“DIGITAL LEARNING” IN MUSEUMS: NEW OR PASSING TREND?

ROOM: GREAT LAKES A2

Presenters: Eve Gaus (Digital Learning Manager, The Field Museum); Barry Joseph (Associate Director of Digital Learning, American Museum of Natural History); Heather Schneider (Assistant Director of Learning Programs, John G. Shedd Aquarium); Jennifer Sly (Museum Education and Technology Specialist, Minnesota Historical Society)

Many museums have formed “Digital Learning” departments. Managers of new and established digital learning groups at four museums will explore the goals of forming these groups. What is “Digital Learning”? Why form a “Digital Learning” department? What advantages do such groups provide to museums and their audiences? How do they fit within their institutions? The panel will explore how new “digital learning” experiences actually use “digital” components to extend and connect with the physical. This session also will explore how the digital and the physical combine to create 21st-century
MONEY, MONEY, MONEY: TURN GREAT IDEAS INTO FUNDED PROJECTS

Room: Calhoun

Presenters: Susan Chun (Chief Content Officer, Museum of Contemporary Art Chicago); Charisse Gendron (Foundation Relations Manager, Minneapolis Institute of Art); Douglas Hegley, moderator (Director of Media and Technology, Minneapolis Institute of Art); Nik Honeysett (CEO, Balboa Park Online Collaborative); Mary Mortenson (Senior Advancement Executive, Minneapolis Institute of Art)

Technology and digital projects—for all of their awesome capacity to engage and inspire, to empower and enable, and to provide effective tools for organizations—don’t come cheap! This session brings fundraising professionals from the museum sector to MCN to share practical, real-world tools and strategies for turning your great ideas into funded projects and for finding innovative ways to fund ongoing activities. Professional fundraisers will describe their processes and methods for raising money, illustrating both with real-world successes and “not-yet-successes,” and will explore the challenges of funding ongoing activities and innovation, with practical suggestions on how to move forward.

Stream: Leadership/Strategy

PRESENTATIONS:
DAMS / COLLECTION MANAGEMENT

Chair: Piotr Adamczyk (Program Manager, Google Cultural Institute)
Room: Minnetonka

Embracing CollectionSpace with Love (Linked Open Vocabularies Extensions)

Presenters: Richard Millet (Technical Lead, CollectionSpace); Chad Nelson (Developer, CollectionSpace)

Today’s collections management systems cannot stand alone from other technologies used by museums and other collecting organizations to connect and interact with their audiences. CollectionSpace was designed from the outset to be connected with other open-source tools and efforts such as digital asset management and preservation systems, federated search harvesters, Linked Open Data repositories, and virtual shared collections. Richard Millet and Chad Nelson will provide an overview of the CollectionSpace platform and discuss how the application architecture facilitates integrating Linked Open Data such as the Art and Architecture Thesaurus (AAT®).


Presenters: Kate Blanch (Database Administrator, The Walters Art Museum); Eleanor Fink (manager of the American Art Collaborative); Neal Johnson, moderator (Digital Program Strategy and Execution, Independent Consultant to Cultural Heritage)

Invisible architectures are not restricted to the people, knowledge, data, and systems of a single cultural institution. They also exist, as latent potential, among these resources across organizations. This latent meaning and potential utility is mostly inaccessible unless institutions work together to implement meaningful conceptual connections between them. How might we solve this problem, creating visible conceptual architectural connections between our disparate resources? The American Art Collaborative (AAC) was established to pursue the potential of Linked Data to solve critical aspects of this challenge. Through the commitment of the project’s fourteen partner institutions, AAC is leveraging newly maturing technologies, standards, and tools.

PRESENTATIONS:
PUBLISHING/PRODUCTION

Chair: Scott Sayre (Chief Digital Officer, Corning Museum of Glass)
Room: Nokomis

Timepatch.net, Sift.Pics: Building Crowdsourcing Platforms for Historic Photographs (Lessons Learned in the Last Three Years)

Presenter: Vahur Puik (Sift.pics and Ajapaik.ee)

Thousands of historic photographs from public collections are brought to circulation through crowdsourcing platforms. There are many platforms dedicated to geotagging historic content; the challenge is to find a scalable workflow for that task. The model where the content owner (uploader) also has to be the one to pin the content on the map is not effective. Timepatch.net takes content from collections and has users geotag it in a crowdsourced manner. Equally important is the principle of social validation: we don’t have administrators approving the location suggestions made, but the suggestions made by different users validate each other. The algorithms have proven themselves, but the next bottleneck is content curation which we have started to crowdsource as well.

Which Came First, the Data Structure or the Website? Lessons Learned in Building a New Collections Website with Existing Collections Data

Presenter: Elicie Engdahl (Digital Collections & Content Manager, The Henry Ford)

The Henry Ford has gone through distinct historical phases with its collections data and related media: from The Dawn of Time, ca. 1929, when all collections information lived on paper, to The Information Age, ca. 2015, when we decided to build a new collections website and began to discover how far we still had to go. This presentation will focus on this last period: the process we’re now in to totally rebuild our collections website, and what that’s showing us about our “standard” collections metadata and images. It will take the challenges The Henry Ford faced in using its existing collections data structure to create a completely new collections website, and distill those into advice (and cautions) for other institutions that may intend to overhaul their digital collections sites.

Networking Break

Network with your colleagues and friends to explore the conference’s networking opportunities!
WHAT’S A NATIONAL PLATFORM STRATEGY AND WHERE DO MUSEUMS FIT?

ROOM: MINNETONKA

Presenters: Sandra Narva (Senior Program Officer, Institute of Museum and Library Services); Trevor Owens (Senior Program Officer, Institute of Museum and Library Services); Amy Rudersdorf (Assistant Director for Content, Digital Public Library of America); James Shulman (President, Artstor)

In 2014-2015, the Institute of Museum and Library Services (IMLS) developed a strategy to support a national digital platform: the combination of software applications, social and technical infrastructure, and staff expertise used by libraries, museums, and archives to provide online content and services to all users in the United States. Since last year’s convening on this topic, IMLS has incorporated the national digital platform as a strategic priority and has funded National Leadership Grants for Libraries in support of this strategy. Four such grants were made in March 2015. Two will be relevant for museums. We will review the April 2015 IMLS Focus session on the components of the potential National Digital Platform and lead a discussion of the possibilities and challenges for these two recent projects.

Stream: Big Thinking

ABOUT THAT DEFINITION OF INSANITY: MUSEUM BUSINESS MODELS AND NEW REVENUE STREAMS IN THE DIGITAL ECONOMY

ROOM: CALHOUN

Presenters: Kaywin Feldman (Director and President, Minneapolis Institute of Art); Nancy Proctor (Deputy Director for Digital Experience and Communications, Baltimore Museum of Art); Koven Smith (President, Artstor)

As have the music industry, newspapers, and Hollywood, museums have seen their business and revenue models irrevocably affected by the internet and new digital economies. Yet here as in so many areas, the cultural industry has been slow to change; even the adoption of digital technologies by museums has outstripped their adaptation to 21st-century financial realities. Aiming to provoke a lively debate and brainstorm new approaches to sustainability, this panel opens with the premise that the dominant museum business models are broken: overly dependent on the largess of a dying breed of individual philanthropists and unable to demonstrate their impact and value to younger, civic-minded audiences, museums risk sinking into oblivion and bankruptcy. Are the commercial, visitor-attraction models so often promoted by corporate-minded trustees the only way forward? Or are other approaches being pioneered in the non-profit sector applicable to museums and cultural sites? From paying with data to community sourcing and marketing partnerships, we’ll unpack new ideas in the field in an attempt to stop doing the same fundraising thing over and over again while expecting different results.

Stream: Leadership/Strategy

HOW DID I BECOME THE RINGMASTER? THE ART OF JUGGLING DIGITAL PROJECTS

ROOM: GREAT LAKES A2

Presenters: Brian Dawson (Chief Digital Officer, Canadian Science and Technology Museum); Douglas Hegley, moderator (Director of Media and Technology, Minneapolis Institute of Art); Carolyn Royston (Independent Consultant); Jeff Steward (Director of Digital Infrastructure and Emerging Technology, Harvard Art Museums); Janet Strohl-Morgan (Associate Director for Information and Technology, Princeton University Art Museum); William Weinstein (The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies, Philadelphia Museum of Art)

Welcome to the circus! Whether a project manager by title or by accident, many of us who plan, coordinate, and deliver projects for museums receive little, if any, formal training in project management. Still, we juggle varied goals and, in collaboration with internal and external stakeholders, learn what works—and doesn’t—as we go. How do we manage expectations? How do we identify target audiences and objectives, then stay true to them? How can we collaborate across institutions and build digital literacy in all departments? How can we take a cue from professionals doing similar work in the for-profit sector and work in agile ways despite non-profit time and budget constraints? We’ll bring together emerging and seasoned professionals who have played ringmaster to a range of digital initiatives. They will speak about their projects and processes, then hold a discussion with questions introduced by panelists and audience members.

Stream: Project Management / Evaluation

3:45 PM – 4:45 PM

PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

ROOM: NOKOMIS

Chair: Andrew Lewis (Digital Content Delivery Manager, Victoria and Albert Museum)

AMERICAN PAINTINGS TO 1945: THE COLLECTIONS OF THE NELSON-ATKINS MUSEUM OF ART LEGACY CATALOGS ONLINE


In 2007, the American Art Renewal Fund supported the publication of American Paintings to 1945, the award-winning comprehensive catalogue of The Nelson-Atkins Museum of Art’s American paintings collection. Among the priorities funded by the grant was making the catalogue’s field book information and images widely available and visible through both nelson-atkins.org and the Internet at large. A 2014 team guided stakeholders through decision-making regarding digitization, partnerships with the Internet Archive, and rights agreements. Curatorial staff collaborated with the museum’s rights and reproduction coordinator on developing a process and timeline for clearing new use agreements and leveraging Confluence wiki spaces and JIRA project-tracking. Imaging staff developed a streamlined process for digitizing the printed catalog.
one that would yield high-quality scans for text extraction and online viewing. We will discuss these processes, their technical and cost advantages, and lessons learned.

**MAKING MEANING WITH ONLINE COLLECTIONS: TEN TOP TIPS**
**Presenter:** Gavin Mallory (Head of Production, Cogapp)

Until recently a major challenge faced by many museums was getting their collection online. Now that many are online, the challenge is how to tell the stories behind the collection and deeply engage users (and occasionally curators!). This talk will share ten top tips for telling the tales behind your collection: unlocking the secrets in your archive and helping your users find content and keeping them engaged. We will encourage attendees to share other examples in advance, developing an online resource that can be part of the session, and to add to that resource throughout the conference. The resource will be shared with everyone in MCN and the wider community. Attendees will gain tools and techniques that they can use on their own projects, inspiration from others, and a circle of people facing similar challenges.

### 3:45 PM – 4:45 PM
**PRESENTATIONS: EMERGING TECHNOLOGIES**
**ROOM:** HARRIET

**Chair:** Liz Neely (Interim Curator of Collections and Exhibitions, Harwood Museum of Art)

**MUSEUMS BEYOND MEATSACE: USER GENERATED MUSEUMS IN VIRTUAL WORLDS (AND WHAT WE CAN LEARN FROM THEM)**
**Presenter:** Jen Tobias (Librarian, The Museum of Modern Art)

Remember the hype about Second Life? The hype may be over, but virtual worlds are not. Hundreds of millions of people worldwide engage daily in creation, exploration, and interaction within thousands of massive multi-user virtual worlds, user-generated worlds in which the presence of museums is pervasive. The overwhelming majority of these museums are created not by professional museum entities but by users not otherwise affiliated with museums. Offering an astounding array of topics ranging from mermaids to Willy Wonka’s chocolate factory to the Marquis de Sade to a variety of less easily classifiable spaces, these user-generated museums may often feature the familiar marble columns of a traditional museum, but their functions have been radically redefined to serve their unique cultural needs. In a world in which reproducibility is infinite, physical authenticity is meaningless, socialization is anonymous, physicality is representational, and content is peer-generated, what role do museums play and how does it apply to their physical counterparts?

**VISITOR EXPERIENCE WITH AUGMENTED REALITY IN A MUSEUM EXHIBIT SETTING**
**Presenters:** Robert Costello (National Outreach Program Manager, Smithsonian Institution); Diana Marques (Doctoral Fellow, Smithsonian Institution National Museum of Natural History)

Augmented Reality is a subject of curiosity and experimentation for the museum community and a tool for museum innovation. It promises an advanced natural interaction between visitors, collection objects, and their data, with action and unique personal experiences at the core. We base our discussion on a research project at the Smithsonian’s National Museum of Natural History, using the mobile app Skin & Bones as a case study. Skin & Bones changes the visitor experience from passive to active, increases enjoyment and memorability while connecting to objects behind glass, and does this without requiring touching the physical exhibit. This in-depth presentation uses data from visitors using the app. We will cover its design, content production, and software development process, and share for the first time at a conference the interpretation of the research results and conclusions gathered.

### 6:00 PM – 9:00 PM
**OPENING RECEPTION AT THE MINNEAPOLIS INSTITUTE OF ART**
**SPONSORED BY GURU**

Join us for a lovely evening and help celebrate the Minneapolis Institute of Art’s 100th birthday. Attendees meet in hotel lobby to board buses at 5:30pm.
WEBSITE MAKEOVER
ARTS MUSEUMS OF SAN FRANCISCO’S
SOCIAL MEDIA / MOBILE
ACCESSIBILITY,
CASE STUDIES:
9:00 AM – 10:00 AM
ROOM: Harriet
DON’T REDESIGN: REALIGN! THE FINE
ARTS MUSEUMS OF SAN FRANCISCO’S
WEBSITE MAKEOVER
Presenter: Tricia Robson (Assistant Director
of Web and Digital Production, Fine Arts
Museums of San Francisco)
Website redesigns are expensive and
time consuming, so if you need to refresh
your institution’s online presence, don’t
redesign—realign. The Fine Arts Museums of
San Francisco (FAMSF) recently addressed
this challenge with its websites for the
de Young Museum, the Legion of Honor,
and the FAMSF parent organization. The
FAMSF web team recently realigned its
websites in response to changing trends
and user feedback. This presentation
outlines the steps we took to update these
websites’ look and functionality without a
full redesign, while working within existing
brand guidelines. Instead of overhauling
institutional branding, a costly endeavor, the
web team refreshed the site’s information
architecture. Updating design and page
structure set the foundation for future
redesigns and was a cost-effective way
to improve user experience, SEO, and
functionality.
PILOTING A PILOT PROJECT: LESSONS
LEARNED AS THE FIRST U.S. MUSEUM
TO USE GUIDIO, AN AUDIO TOUR APP
CREATED FOR EUROPEAN MUSEUMS
Presenters: Pamela Martin (Digital Content
Manager, Albright-Knox Art Gallery); Teemu
Oksanen (Designer, Silencio Ltd.)
In April 2015, the Albright-Knox Art Gallery
in Buffalo, New York, entered into a pilot
project with the Finnish company Silencio,
using their museum audio tour app Guidio
to produce a beacon-driven audio tour of
the Albright-Knox’s Collection galleries.
The Guidio app has been used by museums
in Finland and other countries in Europe,
but the Albright-Knox will be the first
museum in the United States to use it.
Museum visitors will be able to access the
Albright-Knox’s tour through the Guidio
app on Apple devices, including iPhones
and iPads. Users can either follow a path
presented in the app, which will lead them
from one artwork to the next, or explore
on their own.
SECOND CANVAS: HOW AN AWESOME
ART EXPERIENCE USING GIGAPIXEL
IMAGES, STORYTELLING, AND SOCIAL
PARTICIPATION CAN SURPASS THE BEST
GAMES AND SPORT APPS
Presenter: Iñaki Arredondo (Co-founder &
CEO, Madpixel)
Through the Second Canvas Museo del
Prado app, we will analyze how a paid,
art-focused, cultural heritage app has been
able to go beyond the usual user targets
for museums, reaching many more users
and becoming number one in certain
contexts, surpassing even games and sport
apps. We’ll show and discuss how to involve
audiences in a new way of experiencing
art by connecting physical and digital
experience. Attendees will learn about
Gigapixel images, cinematic storytelling,
and social participation, and will hear tips
on how to create such an experience at
home, at the museum, and an educational
tool in the classroom.
DOODLING THE MUSEUM: USING THE
PENCILICIOUS APP TO ENGAGE AND
INSPIRE A SOCIAL AUDIENCE
Presenter: Marta Snow (applikiko, LLC)
Imagine an iPhone/iPad app with beautiful,
responsive digital ink, easy “paint-bucket”
fill, vector-like manipulation, and anytime
editing. This is what the Pencilicious app
is. Now imagine your museum attendees
creating and sharing on social media
doodles about what they are seeing,
experiencing, and thinking during their visits.
Pencilicious provides site-specific digital
content packages of custom digital sticker
sprites, branded digital papers, and pre-
populated social media links. These
capabilities can make museums’ online and
mobile presence more creative, collaborative,
engaging, and dynamic.
9:00 AM – 10:00 AM
CASE STUDIES: EMERGING TECHNOLOGIES
ROOM: Calhoun
GRASPING CULTURAL HERITAGE:
ENGAGING MUSEUM VISITORS WITH
HISTORY AND CULTURE THROUGH
TANGIBLE INTERACTION TECHNOLOGIES
Presenter: Jean Chu (Ph.D. Student in
Digital Media, Georgia Institute of
Technology)
This case study identifies a broad
opportunity to develop an understanding
of how digital technologies that provide
tangible interactions can be effectively
used in museum environments that engage
cultural heritage. Tangible interaction
couples computational media with
physical objects embedded in a physical
environment. Our goal as researchers is to
better understand how tangible interaction
technologies can be designed and situated
within the museum context in order
to improve visitors’ understanding of
historical and cultural concepts. The
presentation will introduce a tangible
tabletop installation piece for an exhibition
titled Mapping Place: Africa Beyond Paper,
which contrasted Western and African
notions of mapping history and place.
THE BRUEGEL BOX: AN IMMERSIVE ART
PROJECT BY THE ROYAL MUSEUMS OF
FINE ARTS OF BELGIUM
Presenter: Jennifer Beauloye (Co-Curator
of exhibition 2050. A Brief History of
the Future, Royal Museums of Fine Arts of
Belgium)
Will new technologies offer a viable
alternative to temporary exhibitions? That’s
the question that we’ll try to answer through
the Bruegel box, an immersive art project by
the Royal Museums of Fine Arts of Belgium.
Thanks to the support of GDF-Suez, an
installation of high-performance projectors
will be placed permanently in one of the
rooms of the museum, and short HD
animations will be displayed on the walls
to introduce some of the key works and
embroidery masterpieces of our collections.
The project that will inaugurate the series is The Fall of the Rebels Angels, 1562, by
Pieter Bruegel the Elder. We will review the
technical and human difficulties that arose
during its production and raise questions
on the future of museums in the digital age,
opening up a debate.
WHEN BEING THERE ISN’T POSSIBLE:
USING IMMERSIVE TECHNOLOGIES TO
INCREASE CULTURAL LITERACY AND
EXTEND MUSEUM OUTREACH EFFORTS
Presenter: Larissa Baliff (Senior Editor,
Education & Content, Woofbert)
By collaborating with art institutions and
other cultural heritage sites to expand
their reach via digital technology, Woofbert
democratizes access to museums, freeing
visitors from limitations of geography,
socioeconomics, age, and physical condition.
This can enable anyone to visit museums
and other cultural sites from the classroom,
workplace, or home. Join us as we

8:00 AM – 9:00 AM
BREAKFAST
ROOM: EXHIBIT HALL, GREAT LAKES B
AND A3
8:15 AM – 9:00 AM
MCN ANNUAL
BUSINESS MEETING
ROOM: GREAT LAKES C
After stopping by the Exhibit Hall to pick
up breakfast and visit a booth or two, please
join the MCN Board of Directors for our
annual business meeting. This is a great
chance for MCN members and other
interested conference attendees to hear the
latest about the organization from MCN’s
leaders. Following brief presentations, there
will be time for your questions to the
MCN Board.
9:00 AM – 10:00 AM
CASE STUDIES: ACCESSIBILITY,
SOCIAL MEDIA / MOBILE
Room: Harriet
DON’T REDESIGN: REALIGN! THE FINE
ARTS MUSEUMS OF SAN FRANCISCO’S
WEBSITE MAKEOVER
Presenter: Tricia Robson (Assistant Director
of Web and Digital Production, Fine Arts
Museums of San Francisco)
Website redesigns are expensive and
time consuming, so if you need to refresh
your institution’s online presence, don’t
redesign—realign. The Fine Arts Museums of
San Francisco (FAMSF) recently addressed
this challenge with its websites for the
de Young Museum, the Legion of Honor,
and the FAMSF parent organization. The
FAMSF web team recently realigned its
websites in response to changing trends
and user feedback. This presentation
outlines the steps we took to update these
websites’ look and functionality without a
full redesign, while working within existing
brand guidelines. Instead of overhauling
Historic photographic images are vital for understanding many current research issues. HEIR is an important new resource for a wide range of studies, from tracking environmental and climate change to understanding human impact on the planet; from identifying endangered landscapes and endangered archaeology to reconstructing lost buildings and habitats. In this collection, over 40,000 images from 1890 to 1930 need to be tagged and elements in them identified. HEIR asks people who are passionate about history and archaeology to help unlock the potential of these photographs by tagging them, to gather as much information about them as possible.

SIMPLY MOBILE: (WORKING ON) SIMPLIFYING THE MOBILE USER EXPERIENCE

Presenter: Heather Hart (Director of IT, The Broad)

This case study will explain how we at The Broad are focusing on making a museum app that offers the user exactly what they need. Instead of replicating the mobile web experience, we are attempting to use context and location awareness to present the user with both a beautiful and a useful mobile experience. Tying this closely together with our ticketing system, we surface tickets just when the user needs them, then shift the focus to digital tours and other collections-related content when in the galleries. Where should we go from here? How can we improve this experience further?

MN ARTISTS’ RELAUNCH: HOW REBUILDING A DIGITAL COMMUNITY SERVED TO REBOOT A REAL COMMUNITY

Presenter: Jehra Patrick (Program Director, Mn Artists)

Mn Artists is a community of artists, their activities, and conversations: a digital community that is also a functioning panorama of the Upper Midwest’s real art community. Housed within the Education and Public Programs department of the Walker Art Center, the autonomy of this program enables it to be the hybrid space in the intersection between the institution and the artistic community, creating a welcome environment where working artists, their digital assets, arts publishing, and live programs are hosted by the museum, connecting both constituencies. The software infrastructure and taxonomy of mnartists.org are organized to mirror both the cultural content and the sub-communities of a real arts scene. This case study will share the story of the site after its recent relaunch: how rebuilding its digital platform is also rebuilding cultural conversations in a community through outreach, professional development tools, and regional journalism.

STUDENT COLLABORATIONS AND THE MUSEUM OF THE FUTURE

Presenters: Emily Croll (Director, TCNJ Art Gallery & Sarnoff Collection, The College of New Jersey); Mark Thompson (Term Assistant Professor, Interactive Multimedia, The College of New Jersey)

Interactive exhibit design for museums is expensive. In a field where budgets are increasingly tight, the pressure is also mounting to innovate new, more effective interpretations. It’s becoming ever more challenging to balance visitor engagement, educational outreach, patron interest, and budgets. At the same time, students are finding it increasingly difficult to obtain the real-world experience necessary to compete effectively for design positions following graduation. An ongoing program at The College of New Jersey enables students in the Interactive Multimedia Department to develop interactive exhibit prototypes in partnership with local museums. This case study will examine the programs benefits both for students and for museums.
materials—including the ultimate choice of Drupal as the content management system—was determined through a six-month audience evaluation and planning process. The process led to an engaging digital interface for audiences to connect with collection items from a wide range of institutions.

**SPATIAL EVOLUTION OF THE STATE HISTORICAL MUSEUM: BRINGING THE PHYSICAL AND THE DIGITAL TOGETHER**

**Presenter:** Anna Mikhailova (Social Media Manager, State Historical Museum, Moscow)

My PhD research is focused on the spatial history of the State Historical Museum (SHM) in Moscow, Russia. With five million objects in its collection, it is one of the largest museums in the world. Being located in the city center, more precisely on Red Square, it could become the most popular in Moscow; however, it is far from being that. What are the reasons for this? Can digital media somehow help? We have three interconnected pages on Facebook, Instagram accounts, and a Twitter account, where we promote the buildings and describe the surrounding areas, so that people can navigate between these departments. I hope that by presenting this case study, I can make a contribution to international museum practices.

**WATERMILL CENTER: LIBRARY OF INSPIRATION**

**Presenter:** Deb Verhoff (Librarian, Watermill Center)

The Watermill Center was founded by the American artist Robert Wilson as a Laboratory for Performance. Resident artists and scholars create experimental works in a unique environment, living and working alongside a collection of art and artifacts spanning the history of humankind. Our digital initiative describes projects created on site within the context of a collection of global art and artifacts, a digital archive documenting new works created on site, the archives of artist Robert Wilson’s laboratory, and a supporting research collection of books, media, and online databases. We describe performance works and objects in CollectionSpace, an open-source collection management system from which we are syncing to a rich collection of digital images which amplify the works described. These are managed in Piction, a digital asset management system. The project is now in the data and systems design phase.

**CASE STUDIES:**

**SOCIAL MEDIA / MOBILE**

**Room:** Great Lakes A2

#MOBILEPHOTONOW INSTAGRAM EXHIBITION AT COLUMBUS MUSEUM OF ART

**Presenter:** Jennifer Poleon (Digital Communications Manager, Columbus Museum of Art)

Columbus Museum of Art’s #MobilePhotoNow was a large-scale participatory art project and Instagram exhibition highlighting the emerging art form of mobile photography and the power of social media and smart phones as a means of creative expression and connection. Four photo challenges inspired by CMA’s renowned Photo League collection generated more than 45,000 Instagram submissions from 5,000 photographers across 89 countries. This case study will examine how social media can be used to help build a global, creative community, connect people to art and each other, drive online and onsite participation and engagement, and drive a multi-generational mix of new audiences to the museum.

**INSTAGRAM AS AN INTERPRETIVE TOOL? A CASE STUDY**

**Presenters:** Brooke Rosenblatt (Head of Public Engagement, The Phillips Collection); Margaret Sternbergh (Manager of Digital and In-Gallery Interpretation, The Phillips Collection)

Social media platforms, and Instagram in particular, are becoming a vital method of engagement between museums and their visitors. But how might museums harness these applications in new and inventive ways? Can, and should, social media be used as an in-gallery interpretive tool? Man Ray—Human Equations, a recent special exhibition at The Phillips Collection in Washington, D.C., explored a little-known element of the artist Man Ray’s career: his photographs and paintings of academic mathematical models which examined the intersection of art and math. Using 3D printed mathematical models, a few iPads, and Instagram, InstaManRay was created. Accessible through their own mobile devices or an iPad in the gallery, a visitors frames her or his composition, snaps a photo, and applies a filter or adds other effects before posting this creation with #InstaManRay.

#REYNOLDABUFFALO: HOW TO CONVERT AND MEASURE ONLINE BUZZ TO ONSITE ATTENDANCE

**Presenters:** Trish Oxford (Assistant Director of Marketing and Communications, Reynolda House Museum of American Art); Sarah Smith (Director of External Relations, Reynolda House Museum of American Art)

Reynolda House made a bold institutional decision for a mid-size museum in 2014 to dedicate personnel resources to expanding and enriching its online audience, but knew little about how directly its online efforts would influence onsite visitation. In the first year, after this strategic sea-change, the museum’s social media followers increased by 38% and website traffic increased by 74%. Despite the apparent correlation of increased online engagement and actual museum attendance, evidence of a direct causal relationship between the digital follower and physical visitor was elusive.

So, the Reynolda House Communications department set out to create for the opening weekend of its 2015 exhibition, George Catlin’s American Buffalo, a digital marketing campaign designed to measure the conversion of online buzz to onsite attendance. Leveraging Instagram, Facebook, Twitter, and email, the #ReynoldaBuffalo campaign fused the physical and digital by tying a concrete action, place, or experience to all its digital messaging, resulting in the museum’s highest attendance for an opening weekend.

**GENEVA: GOING BEYOND MUSEUM WALLS AND CREATING SYNERGY IN THE CITY**

**Presenter:** Alex Palin (IZI.travel)

The mobile technology revolution forces cultural institutions to consider development of mobile apps in order to provide travelers with diverse multimedia information. Museums, cities, and archaeological sites spend millions on the development of apparently similar apps. IZI.TRAVEL claims that cultural institutions do not have to spend resources on technological development, but on high-quality content which could be uploaded to free and open platforms such as IZI.TRAVEL, TourML, etc. Cultural institutions should co-operate with each other in order to use the synergy of a unified city-wide experience, so travelers can use one app for all stories of the city and its museums. Each cultural institution can still own and control its content. As an example of such city-wide experience, this case study will demonstrate the level of synergy IZI.TRAVEL has reached in Geneva.
use sooner rather than later. We then used minimum viable product (MVP) they could building a product that we thought our visitors. Instead of spending months and, most importantly, would be useful for that could be used on two native platforms enough, our small team had only a short formidable challenge. As if that weren't The floorplan at the Met is complex, so necessary to spend a lot of time and Wayfinding is a common problem in museums; Subathra Thanabalan (Mobile Technology, The Metropolitan Museum of Art); Liz Filardi (Producer, Access Consulting, Inc.); Liz Neely (Interim Curator of Collections and Exhibitions, Harwood Museum of Art); Carolyn Royston (Independent Consultant); Jennifer Schmitt (Head of Information Technology and Electronic Communications, deCordova Sculpture Park and Museum) The past year, the conversation about mentoring in museums has moved to the forefront. Invisible architecture can be interpreted as the unseen digital infrastructure, but it also includes the intricate human relationships that move the museum forward. With a number of shifts in the upper leadership of the museum community, where do mid-career museum professionals go for guidance and role models? What can we do within and across institutions to help support each other? Topics may include: Is mentorship about subject matter and teaching, or relationships and leadership? How does a lack of mentoring affect the digital transformations we are striving for? Does risk-taking become more of a struggle when it feels like there’s less support? Following this, the panel will open the discussion to the audience to brainstorm. How will the roles of content providers change as visitors interact more with indoor location-based games? The perception? How will the roles of content and other content providers will apply this new technology. This panel will discuss such questions as: Is BLE a revolutionary technology for museums, shops, and galleries? Are BLE, Wi-Fi, Gyro, compass, GPS, NFC, and LED location technologies all applicable in museums and galleries? Should they be deployed in isolation or together for the future design of museum venues and exhibits? How practical is the use of BLE beacons for providing indoor location information to Smartphones and tablets for museums? Will this change the way venues are designed? How does the use of an automatic museum-guide device change a museum visitor's experience and perception? How will the roles of content providers change as visitors interact more with indoor location-based games? The discussion will revolve around the many location technologies now available, and how they can benefit museums. Stream: Social Media / Mobile
YOU AIN'T HEARD NOTHING YET! UNLEASHING THE POWER OF THE AUDIO TOUR

ROOM: MINNETONKA

Presenters: Sina Bahram (President, Prime Access Consulting, Inc.); Kate Haley Goldman (Principal, Audience Viewpoints); Leonard Steinbach (Principal, Cultural Technology Strategies)

This session will make a provocative and persuasive case that audio tours have an unrealized, yet viable, potential for creating a new level of meaningful and memorable visitor experience. While many valuable augmentations to traditional audio and mobile tours have been developed in recent years, the true potential of high-resolution, wide-spectrum, spatially oriented and surround sound audio, in direct service of museum education and mission, has yet to be realized. The possible outcomes of a superior audio experience include more deeply embodied experiences; stronger and more emotional connections leading to deeper and more generalizable long-term learning and behavior change; less audio fatigue; more time spent with a tour on more objects; and, unleashed improvements in accessibility for the visually impaired—in other words, a better museum experience for everyone and increased use of an accepted museum commodity.

Stream: Social Media / Mobile

PRESENTATIONS: BIG THINKING

ROOM: NOKOMIS

Chair: Ed Rodley (Associate Director of Integrated Media, Peabody Essex Museum)

FROM SCRATCH: BUILDING A FOUNDATIONAL DIGITAL ECOSYSTEM FOR EXCELLENT VISITOR EXPERIENCE

Presenter: Heather Hart (Director of IT, The Broad)

At The Broad we had the privilege, and the overwhelming task, of building a museum’s digital—not to mention physical—infrastructure from scratch. How would you best serve your visitors, achieve your mission, and work efficiently if given the opportunity to start with a clean slate? Do you take the benefits of integration with the complexities it creates or do you keep things simple? How do you anticipate the needs of a living institution before it exists? This presentation will explain how we tackled this challenge/opportunity at The Broad, integrating customized ticketing, CRM, mobile, web, and marketing; choosing an untraditional visitor services management model; and focusing intensely on the overall user experience, both physical and virtual.

SERVICE DESIGN: DESIGNING FOR VISITOR NEEDS AT THE INTERFACE OF THE DIGITAL AND THE PHYSICAL

Presenter: Laura Mann (Director, Frankly, Green + Webb USA)

“if you always do what you always did, you always get what you always got” (Albert Einstein). How can we design successful digital offers in complex organizations with multiple stakeholders who have different levels of comfort with innovation and risk? What if we thought less in terms of digital products and more in terms of visitor needs? How does starting from those needs, not from a chosen platform, affect the things we make? Service design places the visitor at the center of the experience and it reflects the reality of the visitor experience in our museums: the digital is only one part of a larger continuum of experience that includes both the digital and the non-digital. This presentation will include processes and tools for capturing and understanding the entire visitor journey (recorded visits, interviews, observation, in-gallery usability testing), showing how research informs and shapes the service design process, concluding with the outcomes and results for the visitor and the museum.

PRESENTATIONS: EMERGING TECHNOLOGY, PROJECT MANAGEMENT / EVALUATION

ROOM: HARRIET

Chair: Koven Smith (Director of Digital Adaptation, Blanton Museum of Art)

IIIF: THE INTERNATIONAL IMAGE INTEROPERABILITY FRAMEWORK

Presenters: Dave Beaudet (Applications Manager, National Gallery of Art); Andy Cummins (Head of Technical Production, Cogapp); Alan Newman (Chief, Digital Imaging, National Gallery of Art); Tristan Roddis (Head of Web Development, Cogapp)

The International Image Interoperability Framework (IIIF) is an evolving set of APIs for image delivery. First created in 2011, it has seen rapid international adoption by libraries and archives. In this talk we will explain how it can benefit museums. Using IIIF provides the twin advantages of flexible image delivery and interoperability with a growing range of viewers and tools that promote digital scholarship and reuse. Real-world examples will show how using IIIF can directly benefit your organization, from the ease of updating website presentation formats to the advanced features it easily supports. The presentation will conclude with ideas for how IIIF can lead to innovative new ways to present and analyze your collection images.
THE ARCHITECTURE OF OPEN INNOVATION: INBOUND AND OUTBOUND PATHS TO MUSEUM INNOVATION
Presenter: Haitham Eid (Assistant Professor of Museum Studies and Interim Director of M.A. Museum Studies Program, Southern University at New Orleans)
Due to economic and political motives, museums have been encouraged, and sometimes pressured, to embrace innovation. As a result, innovation has rapidly become an important topic in many museum conferences, workshops, publications, and social media discussions. This trend has made museums more interested in innovation and inspired them to model innovation in their practice. Within this context, we can use Henry Chesbrough’s Open Innovation theory and the late 1990s, digital platforms have given us a set of new “spaces” for our visitors. What will they do while they are there? Who will they encounter? Greg Albers will consider the visual and physical terrain we we cover when we read, the objects (words) we encounter there, the markers we use in mapping our way through long texts, and how journeys like these might be supported when we design texts for digital reading. Emily Lytle-Painter will share insights about observing exploratory and non-didactic visitor experiences in physical museums, and examine how museums might create atmospheric online spaces and invite visitors to spend time beyond simply seeking emotional engagement (E. Munro, 2014) and visitor participation in museums, breaking down barriers between institutions and audiences. It will be presented in talk-show style, with the goal of sharing innovations in audio design and storytelling in museum contexts and outside, to build an understanding of authentic communication styles and to provide tangible examples of how these can be applied in a variety of in-gallery and mobile applications.
Stream: Emerging Technologies

11:30 AM – 12:30 PM
THE PROMISE AND PRACTICE OF DIGITAL STORYTELLING
ROOM: GREAT LAKES A2
Presenters: Holly Houghton, moderator; Annie Polland (Senior Vice President, Education & Programs, Lower East Tenement Museum); Phillip Tiongson (Principal, Potion); Amelia Wong (Museum Consultant & Independent Scholar)
Museum experts have acknowledged that “books on a wall,” even when crafted by the most scholarly experts in a given field, sometimes fail to engage audiences. Storytelling, on the other hand, is a powerful way to express humanity’s interpretation of art, science, design, and history to a wide range of museum audiences. Now, “Digital Storytelling” is in the air, upping the ante and promising to enhance these connections, to tell more stories, and, perhaps, to allow a more diverse audience to derive multiple interpretations of those stories. Museum professionals feel they should be exploring Digital Storytelling—but what, exactly, is Digital Storytelling, and why do we need it? Is it an app, a website, an interactive, a video? Does it need to span an entire exhibit or can it punctuate and co-exist within a video? Does it need to span an entire exhibit or can it punctuate and co-exist within a video? Can it truly prompt different interactions with museum spaces and other museum visitors? If so, are there best practices you can use as guidelines? Museum Storytelling enhances humanities themes, in ways that drive deeper engagement, as opposed to distracting from them?
Stream: In-Gallery / Education

11:30 AM – 12:30 PM
GETTING $1*IT DONE: IMPLEMENTING YOUR DIGITAL STRATEGY
ROOM: GREAT LAKES A1
Presenters: Jane Alexander, moderator (Chief Information Officer, The Cleveland Museum of Art); John Gordy (Chief of Digital Outreach, National Gallery of Art); Douglas Hegley (Director of Media and Technology, Minneapolis Institute of Art); William Weinstein (The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies, Philadelphia Museum of Art)
Over the last few years, museums have developed strategic plans to leverage technology in support of goals such as community engagement, institutional alignment, scholarship, media production, and artistic excellence. Many have created Digital Strategies (or other tools such as Road Maps or Guiding Principles) to guide these efforts. Museum technology departments have been reorganized, and comprehensive back-end strategies and museum-wide processes created to activate their world-class collections, connect art with people, and drive on-site and online attendance. Yet the big questions remain: How are museums implementing these strategies? What processes do they use to support and approve digital initiatives? How do they measure success? How do they keep strategies current and top-of-mind? How do they get support from management and donors? What works—and more importantly, what doesn’t? This session will look at how four museums are approaching digital strategy and implementation, exploring the scope and core elements of each strategy: staffing requirements, interdepartmental steering teams, backend systems, and the effort required to pull everything together.
Stream: Leadership/Strategy

Stream: In-Gallery / Education
Games are often social experiences. The social aspect of games can be seen as a spectrum of social experiences from someone looking over your shoulder as you kill it at Two Dots to learning incredible insights about your relatives when playing Cards against Humanity. Immersion is also important to many games. Some invite players to inhabit an alternate experience zone, gaining insight born of emotional impact. With their inherent social and emotional capacity, games can be the ideal tool to teach empathy and inclusion, and social media offers new tools for the game developer. The panel will offer a framework for game development, with its goals (enhance empathy) and audience (the conference goers). Participants will begin by gauging their own behaviors and attitudes, then brainstorm possible gameplay modes and help create the game. Participants will be invited to reconvene after a day of game play to make iterative changes, and will gain practical insight into collaborative game planning, prototyping, and iteration.

Stream: Social Media / Mobile
require an artful creativity, but it doesn’t end there. There’s a Sherlock sort of analytical creativity required to write and troubleshoot code and a MacGyver-like creativity in finding off-the-shelf solutions to solve unique problems. There’s creativity in recombining existing parts and in connecting existing projects to new ideas. A scientific creativity is needed to experiment and fail. And there’s an all-important storytelling creativity required to sell an idea, or a solution, or a process, and convince stakeholders of its value. Sustaining a creative process in a museum can feel like swimming upstream. Most sustain a powerful inertia and are wary of change. Museum technologists are often left on their own to develop creative approaches, or nurture their creative side on their own time. This panel will explore the space between artist and technologist from three perspectives: the museum, the museum technologist, and the audience.

Stream: Emerging Technologies

2:00 PM – 3:00 PM
MUSEUMS ARE FROM MARS, VISITORS ARE FROM VENUS: THREE STRATEGIES FOR INTERSTELLAR COMMUNICATION

ROOM: GREAT LAKES A1
Presenters: Ellice Engdahl (Digital Collections & Content Manager, The Henry Ford); Jana Hill (Digital Engagement Manager, Amon Carter Museum of American Art); Jessica Milby, moderator/presenter (Assistant Director for Collection Information, Philadelphia Museum of Art)

Collection information isn’t always written in the language of the people, and interpretive tools require the human touch. Bringing your collection resource into the 21st century is a long road. Even more tricky is rallying an entire institution around these goals—and there are multiple approaches. Do you take the path of overall restructuring? Do you empower a group of cross-departmental leaders? Do you bring in leadership from outside? How do you build a better collection resource—one that fuels online collections, in-gallery interactives, and internal research? What strategies can position you to improve a resource that everyone, including the visitor, should own? How does an institution take advantage of digital tools to bring the visitor closer, without sacrificing core projects? Overall restructuring can place your digital collections in the administrative realm of public engagement. Empowering cross-departmental leaders can direct you to bridge the museum-visitor communication gap with data. Leadership from outside can shake up approaches to content management and distribution to new audiences.

Stream: Leadership/Strategy

2:00 PM – 3:00 PM
GOING BEYOND SETUP.EXE: STRATEGICALLY PLANNING FOR SUCCESS!

ROOM: NOKOMIS
Presenters: Rebecca Menendez (Director, Information Services and Technology, Autry National Center); Tim Rager, moderator (Director of Technology, Seattle Art Museum); Gary Wise (Manager of Multimedia & Digital Services, McNay Art Museum)

SPONSORED BY THE INFORMATION TECHNOLOGY SIG

From technical requirements to internal politics, implementing systems can be a daunting prospect. Our presenters will share their trials, tribulations, and successes in dealing with technical and non-technical aspects of implementations. If you’re struggling with system adoption and success (or want to make sure you don’t!), you’ll want to attend this roundtable discussion with three technology leaders who have struggled, and want to help you minimize the struggle, with technology success. Tim Rager will share ideas and current progress on strategic planning to increase adoption and buy-in regarding a new Constituent Relationship Management system. Rebecca Menendez will tell the story of turning disparate and unrelated plans for digital asset management into one strategy that will meet multiple needs across the institution. Gary Wise will lead a discussion on creating a Digital Asset Management plan from a producer’s point of view, and creating coherent and unified management of digital assets from multiple departments within an institution on a very limited budget.

Stream: Project Management / Evaluation

2:00 PM – 3:00 PM
PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

ROOM: HARRIET
Chair: Rob Lancefield (Manager of Museum Information Services, Davison Art Center, Wesleyan University)

ACCESS FOR EVERYONE: IMPLEMENTING COLLECTIVE/ACCESS IN A MUSEUM SETTING

Presenters: Ray Barker (Chief Archivist/Librarian, Glenstone); Cale McCammon (Assistant Archivist, Glenstone)

Situated on 200 acres in Maryland, Glenstone seamlessly integrates contemporary art, architecture, and landscape into a contemplative environment for visitors. Since Glenstone’s founding, the museum’s growing library, archives, and art collections were not automated and in desperate need of a management system overhaul. In 2012, Glenstone began searching for information management systems for the library, archives, and museum collections. After evaluating proprietary products, we decided to break away from the traditional model and adopt CollectiveAccess, a customizable open-source system designed to be interoperable across departments. By creating linked relationships between records, CollectiveAccess formed an integrated discovery platform.

BE EXCELLENT TO EACH OTHER: THE FUTURE OF PROVENANCE RESEARCH

Presenter: Tracey Berg-Fulton (Collections Database Associate, Carnegie Museums of Pittsburgh)

Provenance research is difficult, slow, and constantly changing. Many museums are behind in their research due to barriers of access and resources. This presentation will explore how the web can enable us to, in the words of Bill and Ted’s Excellent Adventure, “Be excellent to each other.” Sites like the Internet Archive, HathiTrust, and Gallica have made provenance research easier than ever, but most information is still trapped in archives, non-circulating books, and distant repositories. GitHub has been used to track civic issues, so why not use it for research? A web interface called Elysa and a Ruby library developed by the Carnegie Museum of Art will help people write better provenance. These tools turn unstructured provenance text into semi-structured text and help express provenance data in a standardized way. In order to advance provenance, we need to build a community that connects information in our holdings to people who want it; and we have to connect people to each other, to share information and be nodes in a network of research.

2:00 PM – 3:00 PM
GOOGLE CULTURAL INSTITUTE

ROOM: ISLES
Presenters: Piotr Adamczyk (Program Manager, Google Cultural Institute); Dirk Friedrich (Google Cultural Institute); Lucy Schwartz, session lead (Google Cultural Institute)

Learn about the latest developments at the Google Cultural Institute.
that work has traditionally happened in face-to-face encounters and at physical sites, increasingly public historians are encountering their audiences through such digital means as social media, blogs, exhibit sites, collection and archives sites, mobile applications, and digital simulations. The possibilities for connecting exhibitions and digital public history work have expanded significantly, but the core elements and challenges of rigorous public history work have not changed much. The best digital public history work requires applied technical skills, targeted engagement strategies, disciplinary ways of knowing, and content knowledge. Public historians in cultural heritage institutions need a practical introduction to doing digital public history.

3:00 PM - 3:15 PM
NETWORKING & REFRESHMENT BREAK

3:15 PM – 4:15 PM
LIBRARIES, ARCHIVES, AND MUSEUMS: POINTS OF CONTACT AND DIVERGENCES IN CULTURAL HERITAGE INFORMATION
ROOM: GREAT LAKES A2
Presenters: Stefano Cossu, moderator (Director of Application Services, Collections, The Art Institute of Chicago); Nik Krause (Director of Applications Services, Cleveland Museum of Art); David Wilcox (Fedora Product Manager, DuraSpace)
Libraries, Museums and Archives—so-called memory institutions—are undergoing intense technological transformations in the way they catalog, preserve, and publish cultural heritage information. The timeline, scope, and outcome of this technological advancement seem to be very different in these fields, due to institutions’ different missions and structures. However, some underlying tools, goals, methodologies, and data models seem to be shared among most cultural institutions invested in technological advancement. In this informal open discussion and Q&A among the panelists and with the audience, participants will exchange use cases in their own specific fields, trying to find a common ground where cultural heritage institutions can collaborate to establish standards that are valid for all cultural expressions.
Stream: Big Thinking

2:00 PM - 3:00 PM
CRITIQUE: LEADERSHIP MEET DIGITAL, DIGITAL MEET LEADERSHIP
ROOM: GREAT LAKES A1
Presenters: Anita Kassof (Executive Director, Baltimore Museum of Industry); Carolyn Royston, moderator (Independent Consultant); Alice Rubin (Director of Integrated Media, Programs and Special Projects, Museum of Jewish Heritage); Deborah Schwartz (President, Brooklyn Historical Society)
SPONSORED BY THE DIGITAL STRATEGIES & TRANSFORMATIONS SIG AND INFORMATION TECHNOLOGY SIG
MCN often has had a difficult time engaging leadership to participate in the conference. This can result in preaching to the choir for attendees, and not enough face-to-face discussion with museums’ highest-level decision makers. This session offers non-digital executives, open to change, a chance to present ideas that could use direct input from experts in our community “for free.” As just one example, Anita Kassof is helping reimagine the Baltimore Museum of Industry, where with robust school attendance but aging infrastructure, it’s time for a change. We’ll get face-to-face time with influential leadership, helping us think more holistically and strategically about integrating technology in our organizations. The MCN community can help cultural executives plan how digital programs can best serve their organizations.

2:00 PM - 3:00 PM
IRREVERENT STORYTELLING: UPS & DOWNS OF UNORTHODOXY IN SOCIAL MEDIA
ROOM: NOKOMIS
Presenters: Alie Cline (Digital Content Strategist, Blanton Museum of Art); Cara Egan (Director of Marketing and Public Relations, Seattle Art Museum); Pamela Martin (Digital Content Manager, Albright-Knox Art Gallery); Phillipa Pitts, moderator (Associate Educator for Gallery Learning, Portland Museum of Art); Victoria Saltzman (Director of Communications, The Sterling and Francine Clark Art Institute)
Where is the line between out-of-the-box and off-message? From Buzzfeed lists, a debate has emerged over what constitutes acceptable use of museum collections. This session features panelists who have experienced the ups and downs of projects that embrace pop culture, internet memes, and other trappings of viral content. In doing so, they insert their museums into current events, model unconventional approaches to viewing art, and open up space for visitor voices in the galleries and online. These case studies will be a jumping off point for Q&A and discussion of four issues: Are these kinds of ventures useful and creative forms of engagement, or distracting, or even disrespectful? How can museums structure digital projects in order to further educational or outreach missions, and can those goals coexist with simply trying to go viral? How are we teaching visitors to see art through digital efforts, and how does that translate to how they behave in the galleries? Does our
digital presence match in the in-gallery experience—or is it a bait-and-switch experience for visitors?
Stream: Social Media / Mobile

2:00 PM – 3:00 PM
PRESENTATIONS: BIG THINKING
ROOM: CALHOUN
Chair: Suse Cairns (Director of Audience Experience, Baltimore Museum of Art)
THE MEDIA LAB AT THE MET: BUILDING A SPACE FOR EXPERIMENTAL THINKING
Presenters: Marco Castro (Manager of MediaLab, The Metropolitan Museum of Art); Don Undeen (former founding Manager of MediaLab, The Metropolitan Museum of Art)
The MediaLab is a small team in the Digital Media Department at The Metropolitan Museum of Art. Our job is to explore the impact technology can have on the museum experience. We do this by working with New York’s creative technology community to develop prototypes and proofs-of-concept that we share with Met staff to get feedback and fuel conversation. We run an internship program, bring in volunteers, collaborate with schools, and partner with startups. Our projects are low-budget, open-source, and rapidly iterated, and they look at the relationship between culture and technology through many lenses. With limited time and resources, how can your institution encourage diverse perspectives, attract technical talent, and generate ideas that have value to the museum and its visitors?
What expectations should we have for prototypes, and how do we take them to the next level? How do we expand our definition of what a museum can be, while preserving and elevating our core principles?

LET’S MOVE ALL THE MUSEUMS OUT TO THE AIRPORTS (OR, AT LEAST JUST THE SMITHSONIAN)
Presenter: Aaron Cope (Mapzen)
This presentation is a rhetorical investigation into the idea that in order to fulfill the dual and sometimes competing mandates of access and preservation, in addition to meeting fiduciary responsibilities, perhaps the physical and conceptual architectures best suited to the needs of the cultural heritage sector are found in the contemporary airport. From SFO to Amsterdam to Mumbai to Taiwan, more and more airports are starting not just to look like museums, but to act like them too. Does the sector’s present focus on buildings-as-spectacle hijack the longer-term mission of its collections? Can we look on the systems and infrastructures required to operate and maintain airport facilities as both a provocation and a guide toward a sustainable future?

2:00 PM – 3:00 PM
PRESENTATIONS: IN-GALLERY / EDUCATION
ROOM: HARRIET
Chair: Emily Lytle-Painter (Senior Digital Content Manager, Los Angeles County Museum of Art)
MUSEUM COLLECTIONS AND THE PERSONALIZATION OF EDUCATION
Presenter: Darren Milligan (Senior Digital Strategist, Smithsonian Center for Learning and Digital Access)
In the fall of 2015, the Smithsonian Center for Learning and Digital Access will launch a minimum viable product of a platform for the discovery, adaptation, creation, and sharing of classroom resources based on museum collections. The Smithsonian Learning Lab (learninglab.si.edu) is the result of a substantial rethinking of how the diverse digitized collections and digital resources from the Smithsonian’s nineteen museums, nine research centers, the National Zoo, and more, can be used together for learning. It is a big dream, an aspiration to make resources more accessible and more useful to teachers, students, parents, and anyone on a lifelong quest to learn. It aims to deliver the Smithsonian in ways that make learning joyful, personal, and shareable.

DIGITAL COLLECTIONS IN THE CLASSROOM: TEACHERS AND MUSEUMS WORKING TOGETHER
Presenters: Shana Crosson (Education Technologist, Minnesota Historical Society); Craig Roble (United States History Enthusiast and Apple Distinguished Educator)
Museums have lots of stuff: objects, maps, photos, documents. History teachers love to show this “stuff” to students to help them understand their place in history. But getting the stuff to the students and actually using it can be tricky. Websites and online collections repositories have made it easier to bring these primary sources into the classroom. However, many teachers are still not accessing them. We asked why and started collaborations with teachers to learn more about how teachers are—and are not—using digital primary sources. We talked to teachers at conferences, focus groups and trainings. We asked questions like: How do teachers find these resources? What do they do once they find them? What makes an online repository useful? The presenters will discuss their collaboration, including the publication of an iBook for teachers about using digital primary sources in the classroom.

2:00 PM – 3:00 PM
PRESENTATIONS: PUBLISHING / PRODUCTION
Room: Minnetonka
Chair: Amy Heibel (Vice President, Technology, Web and Digital Media, Los Angeles County Museum of Art)
THE FUTURE IS STATIC: BUILDING FUTURE-PROOF DIGITAL PUBLICATIONS AT THE GETTY
Presenter: Eric Gardner (Digital Publications Developer, J. Paul Getty Museum)
Museum technologists occupy an uncomfortable intersection of two very different timeframes. The pace of technological change is constantly accelerating, while museums are concerned with preserving the past. This problem is thrown into sharp relief when we talk about digital publishing in art history and related fields. Scholarly discussions unfold over decades, but when was the last time you used a twenty-year-old piece of software? How many of the files and formats currently in use will be accessible to scholars twenty, thirty, or fifty years in the future? One potential solution may sound paradoxical: in order to ensure future accessibility of our content, we should look back to the roots of the Web as it was originally envisioned: as a linked collection of static, human-readable documents constructed according to a set of open standards. This talk will outline how a modern digital publishing workflow can use technology to deliver content in a format that should remain accessible decades from now. By forgoing proprietary software in favor of open-source tools, we can best serve future authors and readers while providing a dynamic and engaging experience for users now. For digital publishing in museums, the future is static.
WORDPRESS AS MUSEUM WEB CMS: DEVELOPMENT AND CONTENT STRATEGY

Presenters: Marty Spellerberg (WordPress developer); Sarah Wambold (Owner / Consultant, Sarah Wambold Consulting)

This presentation will look at three museums using WordPress as their primary web Content Management System (CMS), glancing under the hood at implementations for the Museum of Contemporary Art Chicago, the Santa Cruz Museum of Art and History, and the Clyfford Still Museum. We will discuss how each institution’s needs are manifested in code. What’s the same and what’s different? What’s off-the-shelf and what’s custom? We’ll also consider the impact of WordPress on content strategy. What workflows does it enable, and what approaches fit with different institutional structures?

WHERE AM I? KNOWING WHEN TO USE GPS, WI-FI, BEACONS, AND OTHER LOCATION AWARENESS TOOLS

ROOM: CALHOUN

Presenters: Josh Goldblum (Founder and CEO, Bluecadet); Kate Haley Goldman (Principal, Audience Viewpoints Consulting); Victoria Portway (Head of Web & New Media, Smithsonian National Air and Space Museum); Bruce Wyman (USD Design | MACH Consulting)

Whether you’ve already implemented a location-based strategy for your museum or are just starting to think about it, there is no debate that it is critical to know the pros and cons of various location-awareness tools. This panel will discuss current options for Wi-Fi, beacons, wayfinding, and digital orientation stations. After learning about current best practices and trends, attendees will have a better sense of which option or options might be the best solution for their institution. Along the way we’ll discuss current indoor and outdoor examples including The Hover Mason Trestle in Bethlehem, PA (Wi-Fi & Physical Signage), Thomas Jefferson’s Monticello (Gelo Beacons), The Field Museum (Digital Orientation Stations), and the National Air and Space Museum.

Stream: Emerging Technologies

THE AGILE MUSEUM: 21ST-CENTURY LEADERSHIP

ROOM: GREAT LAKES A1

Presenters: Kaywin Feldman (Director and President, Minneapolis Institute of Art); Douglas Hegley, moderator/presenter (Director of Media and Technology, Minneapolis Institute of Art); Mike Mouw (Director of Multimedia Technology, High Museum of Art)

Leadership is changing, and innovation today is being driven by new management practices described by terms like Lean, Agile, and Radical. In this session, the panelists will present theory and practice as applied in the cultural heritage sector. Based on the work of influential thinkers such as Eric Ries (The Lean Startup) and Stephen Denning (The Leader’s Guide to Radical Management), this panel will lead the attendees through a fast-paced session that includes the following topics: why and how to change leadership approach; the importance of defining workplace culture and value proposition; hiring, onboarding, and empowering staff; Agile and Lean methodologies for leadership; self-organizing teams; organizational and project structures; iteration and cycles of continuous improvement; radical transparency; conflict resolution; and impact. Examples will be drawn from the Minneapolis Institute of Art, High Museum, and sister institutions.

Stream: Leadership/Strategy

4:30 PM – 5:30 PM

INVISIBLE ARCHITECTURES: SUPPORTING PUBLIC-FACING TECHNOLOGIES

ROOM: MINNETONKA

Presenters: Jane Alexander (Chief Information Officer, The Cleveland Museum of Art); Brian Dawson (Chief Digital Officer, Canadian Science and Technology Museums Corporation); William Weinstein, moderator/presenter (The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies, Philadelphia Museum of Art)

Technology has become a common aspect of the museum visitor experience. Kiosks, mobile apps, ticket sales, signage, and more combine to create the integrated experience our visitors expect. In order to provide this experience, these systems can no longer be developed and maintained as separate parts. It is necessary for interactive systems to share data and media, point of sale systems to share visitor data, and signage systems to link to event scheduling. Supporting these systems has a significant impact on a museum’s technology infrastructure and systems. Networks have to support ubiquitous Wi-Fi for visitors, deliver streaming content to kiosks and apps, and support location based technologies. Collection Information and Digital Asset Management systems have to be adapted to provide content for interpretive projects in galleries and online. Multiple visitor information systems have to be integrated to provide the personal experience visitors expect. All of this technology has to be kept running and updated. Panelists will discuss projects at their institutions and how they are addressing these challenges, followed by Q&A.

Stream: Project Management / Evaluation

4:30 PM – 5:30 PM

ANATOMY OF AN INTERACTIVE: AN EXCLUSIVE LOOK AT TWO PROJECTS

ROOM: NOKOMIS

Presenters: Simon Dale (Chief Software Architect, Acoustiguide Interactive); Jeff Hunt (Creative Director, Acoustiguide Interactive); John Simoniello (Senior Producer / Digital Media Strategist, Acoustiguide, Inc.); Michael Suwal (Head of Strategy and Development, Entertainment, Acoustiguide, Inc.); Julie Treumann (Chief Creative Officer, Acoustiguide, Inc.)

In this presentation, panelists will lift the veil to reveal the aspects of the development process for a handful of exciting interactive projects and offer a no-holds-barred tutorial on how your museum can create its own interactive. We’ll offer candid observations and revelations about what worked and what didn’t, what we’d do again or not—as the case may be—from the practical to the pie-in-the-sky. Love them or hate them, Bluetooth Low Energy (BLE) beacons continue to be an important tool to consider when planning on-site mobile strategy. We’ll look at their successes and shortcomings across projects we have developed and implemented. Using that as a point of departure, we will then present an in-depth look at The Hunger Games: The Exhibition, which faced challenges of how to communicate with visitors, create content with a cohesive narrative flow, and move people through the exhibition smoothly.

Stream: Social Media / Mobile
integrating these historical elements into event-based digital storytelling, we are looking at the past and partnering organizations throughout Pittsburgh. As part of CMOA's focus on the history of the works in our collection, the history and objects that make up the story of the department, both within our institution and across the physical world. What does it mean for us to treat our archival materials as first-class citizens within a museum’s collection website? How can we use archival materials to enhance public understanding of the works in our collection, the history of the institution, and the artists, staff, and other people involved in the department’s history?

BEYOND 2D: UTILIZING 3D SCANNING FOR ENHANCED COLLECTION ACCESS
Presenters: Kyle Jaebker (Director IMA Lab, Indianapolis Museum of Art); Bernard Frischer (Professor of Informatics, Indiana University)

Utilizing photogrammetry to model collection objects provides unique ways to access three-dimensional objects in a museum collection. The Indianapolis Museum of Art (IMA) in collaboration with the Indiana University Virtual World Heritage Laboratory (VWHL) is using these techniques to provide visitors with new ways of experiencing artworks online. Utilizing best practices in photogrammetry and learning proper workflows is essential to creating a successful 3D model. This session will detail these best practices, highlighting imaging techniques, processing software, and how to integrate the finished product into museum systems. The outcome of these processes is a 3D model that offers new ways of experiencing objects in digital form. Using examples from the IMA and other works done by VWHL, we will look at how 3D models can be used in museums.

From online collections to in-gallery experiences, these models’ many uses can take your collection to the next level.

FOOLLOW THE PEN: EXHIBITION METRICS AT COOPER HEWITT. NOW WHAT?
Presenters: Pamela Horn (Head of Cross-Platform Publishing, Cooper Hewitt, Smithsonian Design Museum); Micah Walter (Acting Director of Digital and Emerging Media, Cooper Hewitt, Smithsonian Design Museum)

In December 2014 Cooper Hewitt, Smithsonian Design Museum reopened after a three-year renovation with a redesigned and reimagined, dynamic 21st-century design museum in a historic landmarked structure. Our vision was to create an environment in which design could be fully available and actively engaged. Museum staff and nine design teams embarked on a collaborative process to reimagine Cooper Hewitt: the Andrew Carnegie Mansion, the entire campus, our brand, our education programs, and our exhibition strategies. Groundbreaking technology has shaped our transformation, and in March 2015 our electronic Pen was launched. It encourages visitors to explore and engage with the riches of Cooper Hewitt’s collection and the depth of its exhibitions in ways that are only possible with technology. The Pen is a rubberized wand with a pen-shaped tip at one end and an NFC antenna at the other. When you find something you like, or want to read about later, just tap the back of the pen to the “collect” icon on the label. You’re essentially building your own personal collection as you browse the museum, and you’re given a URL that lets you access it at home (or add to it when you return).
8:00 AM – 9:00 AM
BREAKFAST
ROOM: GREAT LAKES PROMENADE
(“A” SIDE)

9:00 AM – 10:00 AM
CASE STUDIES:
IN-GALLERY / EDUCATION
ROOM: CALHOUN

ART DOPPELGANGERS
Presenter: Charles Walbridge (Collections
Photographer, Minneapolis Institute of Art)
The Minneapolis Institute of Art (Mia) is
celebrating its 100th year throughout 2015
with “Birthday Year” events and surprises in
the galleries and in the greater community.
In the fall of 2014, Birthday Year specialists
at Mia went to Mia’s master frame builder
to ask a question: could he make realistic-
looking frames for reproductions of four
of Mia’s most iconic paintings? This case
study will explain how we scanned the
frames in-gallery with free photogrammetry
software (123D Catch), cleaned up the scans
for CNC routing, made the reproduction
art and frame blanks, carved the frames
at Nordeast Makers, finished the frames,
and set the art doppelgangers loose in
the world.

ONE SMALL STEP: TRANSFORMING THE
EXHIBITION PROCESS AND THE DIGITAL/
PHYSICAL CONNECTION
Presenters: Sarah Banks (Manager of Online
Engagement, National Air and Space
Museum); Jennifer Levasseur (Museum
Specialist, Smithsonian Institution);
Victoria Portway (Head of Web & New Media,
Smithsonian National Air and Space Museum)
When creating a new exhibition, how early
in the process does the digital visitor
experience enter into the conversation? It
can take a long time for traditional museum
exhibition practice to evolve toward a truly
integrated approach to experience design.
Every now and then, a project comes along
that serves as a catalyst for advancing
digital transformation in exhibitions and
more effective ways of working together.
How do we capture these magical moments
and apply the lessons learned to influence
future exhibitions or other initiatives?
This case study looks at one recent project
at the National Air and Space Museum.
The temporary exhibition Outside the
Spacecraft: 50 Years of Extra-Vehicular
Activity became a positive example of
collaborative practice and integrated
digital and physical exhibition design.

PUTTING YOUR RASPBERRY PI PROJECT
BACK ON TRACK
Presenter: Jason Alderman (Experience
Designer and Owner, Cloud Chamber)
What do you do when your project breaks
down completely once it’s installed in a
gallery? Two days before opening, after
weeks of collaboration with electricians
and electronics gurus, our installation for
the San Diego Model Railroad Museum’s
Centennial Railway Garden was off the rails.
Our three credit-card-sized Raspberry Pi
computers were mysteriously dropping
off the wireless network; the Node.js
server running on them was sluggish; and
sometimes the setup failed to trigger
lights and sounds on the model, hanging
completely until the iPads timed out and
forced a reload. Over the next day and a
half, we turned the whole thing around—
rewiring the Raspberries, overhauling the
network setup, and learning a tremendous
amount about the command line and Linux
configuration files in the process. Not only
was the project back on track, but it’s been
a hit among visitors. This case study will
break down everything we learned into
clear takeaways so you can get rolling with
Raspberry Pi, from provisioning to startup
scripts to Wi-Fi shibboleths.
For any public figure or institution trying to reach the audiences via this medium. In looking for our voice on Twitter, we soon came up with the idea that it had to be an interactive micro-lecture about one particular museum, each time a new one, with a typical set of elements covered during the session. Each session lasts for 30–60 minutes and ends with this tweet: “When you start following museum @— the person who runs its account smiles. Let’s spread smiles!” It usually works. The first session was in March 2014, and since then we’ve “visited” 120 Russian museums. At the moment there are approximately 200 Russian museums on Twitter, so we’ve covered at least half of them.

INTERNET OF THINGS, EMERGING TECHNOLOGY, AND “UNCONVENTIONAL” SOCIAL MEDIA FOR MUSEUMS

Presenter: Paige Dansinger (digital artist and tech developer)

This case study will demonstrate how the Internet of Things, emerging new mobile technology, and “unconventional” social media sites can be used to share art history in fun, playful, and new ways by creating social museum games—interactive public artwork for museums that creates massive opportunities within an exhibit and out of the museum for global participation for social good. The public is being exposed to “smart” technology and in the future will expect to tweet to artwork and have it respond, and to learn about artwork while donating to social causes and experiencing intimate experiences alone or with others with art objects represented in museums. Attendees will see how “unconventional” (for museums) social media sites such as Snapchat, Tinder, DrawSomething, Vine, and live streaming apps can be used in fun new ways to engage the public in unexpected, unconventional places, creating new museum audiences and bringing the museum into their own lives.

MUSETECH IN SPACE: BUILDING THE GIANT ASTRONAUT

Presenter: Bryan Kennedy (Director, Exhibit Media Design and Development, Science Museum of Minnesota)

In January of 2015 the Science Museum of Minnesota (SMM) opened its newest traveling exhibit, Space: An Out-of-Gravity Experience. To complement this exhibit we worked with Poetic Kinetics to hang a three-story tall astronaut sculpture in the center of the museum. This sculpture had featured previously at the Coachella Music Festival. To customize it, the SMM Exhibit Media Team built a system of computers, monitors, and projectors that allows visitors to record a projection of one’s own face onto the astronaut’s ten-foot visor and customize the astronaut with a personalized nametag. I will demonstrate how we developed the custom media systems that allowed visitors to “get inside” the astronaut. This presentation will touch on key elements of the astronaut system that illustrate broader trends in museum technology: HTML5/JavaScript kiosks using the Chrome browser and Node.js, projection mapping with Resolume, networked communication between systems using Node.js, and usage analytics with Keen.io.

EXPLORING CUSCO

Presenters: Dan Davis (Manager, Media Group, Smithsonian National Museum of the American Indian); Jim Spadacini (Creative Director, Ideum)

The ancient city of Cusco was the heart of the Inka civilization, which ruled over much of the South American Andes in the 15th and 16th centuries. The Smithsonian National Museum of the American Indian (NMAI) and Ideum are collaborating on the development of a multiuser interactive exhibit containing a 3D reconstruction of this capital city as it was before the Spanish conquest. This exhibit is at the heart of the exhibition The Great Inka Road: Engineering an Empire. By presenting this interactive exhibit on an 84-inch multitouch table, we expect to create a social experience that allows groups of visitors to explore videos, image galleries, interactive panoramas, and an innovative 3D-model tour, side by side. In this case study, we will share the unique development process that involved researchers and consultants in Spain, Peru, and the United States, and will discuss the potential of building the interactive experience using the Unity3D gaming platform. We also will present a preliminary evaluation of how successfully the larger-than-usual size of the interactive table provides a deeper understanding of the ancient city.
more social experience by allowing users to learn from one another and better understand the exhibit’s messages.

THE TIME TRAVELLER
Presenter: Patrick Cox (Researcher, The Science Museum of Minnesota)

This Science Museum of Minnesota (SMM) is developing a research project around an original Alternate Reality Game (ARG), tentatively titled “The Time Traveller.” The Time Traveller, like many ARGs, will merge a physical location (“the museum itself”) and multiple digital realms into a gaming platform. The game will use blogs, social media, text messages, and in-person physical encounters at the museum both to tell a compelling story and to convey STEM content. This project has three aims. As an early step into gamification for SMM, it will inform our future practices; we hope that as a research project, it will advance the fields of museum studies, education, and game studies; and it will help us explore how to use our online presence to deliver STEM content. The Time Traveller will center around a fictional museum employee who blogs about a series of encounters she has with an eccentric Steampunk-type artist. The project leads will present this ARG. This case study will discuss the enhanced digital publication has been exaggerated.

THE DEATH OF THE ENHANCED PUBLICATION HAS BEEN EXAGGERATED

Presenters: Kevin Park (Senior Design and Production Manager, Department of Digital Media, The Metropolitan Museum of Art); Robert Weisberg (Senior Project Manager, Editorial, The Metropolitan Museum of Art)

No, 1995 didn’t just call and ask for its “digital future of the book” back. The term “enhanced publication” has never really shrugged off the stigma of the CD-ROM with a book’s text paired with some videos and maybe a game or two. More recent attempts to create digital versions of print publications have been dismissed as not mobile enough, skeumorphic, etc. But what if the problem wasn’t technology but an absence of the right institutional mindset? Any technology, applied with the right internal connections and external partnerships, can help a museum bridge old and new audiences and make its stories relevant now and in the future. The Met’s newest digital publication, an enhanced version of its still-popular quarterly print Bulletin, is more than just a print product crammed into a digital container. The project leads will present the enhanced digital Bulletin as the visible tip of a framework of connection and partnership spanning the museum and its wide-ranging visitorship and membership, as well as a gateway to link the print and digital products that our audiences want.
Albright-Knox leveraged Historypin—a free, simple, and effective web and mobile platform—to create self-guided walking tours of objects in the museum's collections, including outdoor sculpture. Unfortunately, in April 2015, Historypin decided to remove its mobile application from the Apple and Google Play Stores. This abrupt loss of a valued resource and key tool left staff wondering what steps we can take moving forward to make a digital loss less difficult. What does this loss of a valued resource mean for our content? How will it affect our on-site and online audiences? How is hard work justified after a loss? Moving forward, should we invest in our own technology instead of taking on the risk of relying on someone else’s, even if it is free? What tools can we use to make this content available elsewhere for our on-site and online visitors? How can we make a loss like this less painful in the future?

**REWRIITNG ART HISTORY WITH ART DETECTIVE**

**Presenter: Cristiano Bianchi (Senior UX Designer, Keepthinking)**

Art Detective was launched in June 2014 to help UK collections uncover mysteries in their works of art. Art Detective aims to improve knowledge of the UK's public art collection. It is an award-winning, free-to-use online network that connects public art collections with members of the public and providers of specialist knowledge. Through BBC Your Paintings, any member of the public can start a discussion that involves a work of art, challenging attributions, subjects, places, or events depicted or more. The website promotes active and lively discussions among people who are expert in their field, but not necessarily traditionally trained art historians. This is a different form of crowdsourcing, one which aims at scientific and founded precision in the field of art history. Within less that nine months, over 40 discoveries have been made, changing painting attributions, naming sitters, and more. This presentation will explain the concepts behind Art Detective, how it works, and how it could be adapted and reproduced in other contexts to help museums professionals in their curatorial efforts.

**WHEN YOU’VE GOT IT, FLAUNT IT: ENHANCING DISCOVERABILITY THROUGH WIKIPEDIA**

**Presenter: William Blueher (Metadata & Collections Librarian, Metropolitan Museum of Art)**

Thomas J. Watson Library, the central research library at The Metropolitan Museum of Art, has been collaborating with Wikipedia for three years to enhance access to our digital collections. In this time we’ve added citations to over 2,000 relevant Wikipedia articles that link to items in these collections. While this number sounds large, it has not been a particularly labor-intensive project, but one distributed among staff, graduate assistants, and interns. The impact, though, has been huge. In March 2012, we had just over 6,000 page views; by March 2015, we had over 118,000. This represents more than a 1,800 percent increase. As a result, 2014 was the first year in which we had more than one million page views. Perhaps most impressive of all, Wikipedia now drives over 50% of the traffic to our digital collections—an increase from literally 0% four years earlier. This case study provides an easily replicable model for other institutions to adopt.

**CASE STUDIES: BIG THINKING**

**ROOM: NOKOMIS**

**A MULTIMEDIA GUIDE FOR WHEN IT’S 95 DEGREES IN THE SHADE**

**Presenters: Tiffany Glick (Tiffany Glick, Communications Associate, Greater Miami Jewish Federation); Juan Sanabria (Director of Product Development and User Experience, GuideOne Mobile)**

The Holocaust Memorial of Miami Beach recently commissioned a mobile guide that triggers content via iBeacons as users browse the more than fifty granite panels and sculptural arm that together tell the story of some Holocaust survivors. While the Memorial is not a museum, it’s one of the few cultural sites in Miami’s South Beach and attracts a diverse set of visitors. For those with a personal connection, it’s a sacred space where they can come to remember those who were lost. A majority of the first-time visitors, however, simply want to learn more to better understand how the Holocaust happened. Since the Memorial’s opening, Holocaust survivors have given most of the docent tours; but soon, many will no longer be capable of walking visitors through. The Memorial’s mobile guide was created as a way to expand interpretation opportunities—a vehicle that could offer both survivor stories and historical material. The user experience (UX) challenge has centered on how to create an effective guide that balances the intention of the Memorial, as a place for quiet reflection, with the desire of visitors to engage with interpretation about the history and meaning of the Holocaust.
10:00 AM – 10:15 AM
NETWORKING AND REFRESHMENT BREAK

10:15 AM – 11:15 AM
LET’S TALK ABOUT OPEN IMAGES AND YOUR MUSEUM
ROOM: GREAT LAKES A2

Presenters: Gray Bowman (Lead Software Architect, Indianapolis Museum of Art); Melissa Fournier (Manager of Imaging Services and Intellectual Property, Yale Center for British Art); Rob Lancefield, moderator/presenter (Manager of Museum Information Services, Davison Art Center, Wesleyan University); Alan Newman (Chief, Digital Imaging, National Gallery of Art); Merete Sanderhoff (Curator and Senior Advisor of Digital Museum Practice, National Gallery of Denmark); Stanley Smith (Head of Collection Information and Access, J. Paul Getty Museum)

SPONSORED BY THE INTELLECTUAL PROPERTY SIG AND DIGITAL MEDIA SIG

How can you lead your museum to offer truly open access images of collection objects in the public domain? Sharing open images enables people to make new kinds of meaning from museum collections by freely using images as accurate representations of physical objects, or digital raw material to be transformed, or some creative mixture of both. This participatory session is for you if you want to open up your museum’s images, or you already have, or you’re just plain interested in open content. Please bring a question on the topic so you’ll be ready if we ask you! We’ll offer super-brief presentations and then have a long conversation with everyone. After a brief introduction to the topic by Rob Lancefield, each panelist will speak for one or two minutes on how we led our museum to open up images—with a close focus on the “how,” especially in regard to cultivating institutional buy-in. We’ll speak in order of public launch of truly open images at our museums: the Yale Center for British Art (2011), National Gallery of Denmark (2011), National Gallery of Art (2012), Davison Art Center, Wesleyan University (2012), J. Paul Getty Museum (2013), and Indianapolis Museum of Art (2015). Most of our time will then be an open conversation driven by your questions, obstacles, and dilemmas. This will build on recent discussions of open images, while not presupposing knowledge of them. Please join us, join the conversation, and lead your museum to join the move toward open images.

Stream: Open/Participatory

10:15 AM – 11:15 AM
WHAT CAN PHOTOGRAFFMETRY DO FOR YOUR MUSEUM? PRACTICAL INFORMATION AND CASE STUDIES
ROOM: NOKOMIS

Presenters: Richard House (Senior Photographer, Yale University Art Gallery); Dale Kronkright (Head Conservator, Georgia O’Keeffe Museum); Carla Schroer (Founder & Director, Cultural Heritage Imaging); E. Keats Webb (Imaging Specialist, Museum Conservation Institute, Smithsonian Institution)

Photogrammetry refers to the practice of deriving 3D measurements from photographs. Recent technical advances in digital cameras, computer processors, and computational techniques, such as sub-pixel image matching, make photogrammetry a portable and powerful technique that yields extremely dense and accurate 3D surface data. It can be generated using a sequence of photos and captured with standard digital photography equipment, in a relatively short period of time. This session will offer practical information about the use of photogrammetry for 3D capture of museum objects. There is growing interest in collecting 3D data about museum material to meet a variety of objectives including monitoring changes to objects over time, comparing similar objects, documenting installations, measuring features in an object or series of objects, printing 3D replicas for exhibition or sale, engaging the public, and many more uses. Three of the presenters are working with museum collections and are experienced applying photogrammetry in their institutions. They will each present short case studies about current projects. The fourth presenter is an imaging specialist with experience across a broad range of photographic capture techniques for scientific documentation of cultural material.

Stream: Emerging Technologies

10:15 AM – 11:15 AM
THE FOURTH PLATFORM: THE PEOPLE PART
ROOM: GREAT LAKES A1

Presenters: Eric Bruce (Head of Visitor Experience, Minneapolis Institute of Art); Susan Chun, moderator (Chief Content Officer, Museum of Contemporary Art Chicago); Rosanna Flouty (Adjunct Assistant Professor, Museum Studies, New York University); Pat Fraser; Heather Hart (Director of IT, The Broad)

For the past two decades, museums have embraced the technology revolution by producing ever-smarter and more effective digital tools for interpretation and visitor engagement. However, in our zeal to make smart digital tools that serve our audiences, many museums have neglected the very best visitor engagement and informational resource we have: people. A museum’s public-facing staff—its “fourth platform”—have the potential to be as important as print publications, web and mobile resources, and gallery walls for telling museum stories, sharing knowledge, and creating empathetic and personalized experiences for guests. Projects such as the Dallas Museum of Art’s Friends initiative—lauded for the groundbreaking technology platform that provides the DMA and its partners with rich data about visitor behaviors and preferences—rely on the human touch to support and encourage participants, representing a pendulum swing away from digital-only practices and toward the thoughtful and strategic use of human talent. In this session, attendees will learn about new approaches to combining technology with visitor service, new methods for onboarding and training staff, and tips and tricks for engaging and training underused resources such as security, restaurant, and store personnel. The panel will engage with attendees in an open discussion of best practices in using technology to support public-facing staff.

Stream: In-Gallery / Education

10:15 AM – 11:15 AM
PUTTING THE SOCIAL IN SOCIAL MEDIA: THE RISE OF SOCIAL MEDIA MUSEUM ASSOCIATIONS
ROOM: CALHOUN

Presenters: Nicholas Griffith (Collections Technician, Bishop Museum); Andrew Mandinach (Video Production Manager, Balboa Park Online Collaborative); Adrienne Russell, moderator (museum evangelist and literary artist; Founder and Principal Contributor, Cabinet of Curiosities); Lisa Worley (Education Specialist, Texas Historical Commission)

For many institutions, social media is an extension of their marketing department. While there is no shortage of museumlove among museum professionals online, heritage organizations as a whole tend to struggle with working together to engage communities. Provoking dialogue during major current events and truly engaging broad audiences through social media are not tasks we’ve historically excelled at. Happily, this trend is changing, as more and more museum associations and social media groups form. Looking to fill a void, these groups all share one common value: museums are stronger together and the more collective online efforts we push
forward, the better we all do. Moderated by Adrienne Russell, co-founder and organizer of #MuseumsRespondToFerguson, our panel will address the responsibilities of institutions to respond to events like those in Ferguson, Indiana, and Baltimore. The goal of the panel is to explore the idea that museums can and should talk—regionally, nationally, and internationally. Most museum missions have the idea of reaching broad audiences and serving their local publics, but what if institutions start talking across city, county, and state lines? We can reach much broader audiences and connect our visitors to the missions, stories, and collections of other institutions, and vice versa. It’s not a marketing thing but a global community thing.

Social Media / Mobile

10:15 AM – 11:15 AM
PRESENTATIONS:
IN-GALLERY / EDUCATION,
PROJECT MANAGEMENT /
EVALUATION
ROOM: HARRIET
Chair: Kate Haley Goldman (Principal,
Audience Viewpoints Consulting)

HOW A BOTANIC GARDENS USED
TECHNOLOGY TO SHARE ITS HIDDEN
SCIENTIFIC RESEARCH
Presenter: Gavin Culbertson (Digital
Content Specialist, Denver Botanic Gardens)
The Denver Botanic Gardens connects
visitors to its researchers at the new Science
Pyramid building and interactive exhibit.
The Gardens not only provide a beautiful
landscape of plants to enjoy, but also a
laboratory for DNA investigation, an
herbarium for decades of specimen
collections, and a living museum that
engages in research around the world.
Sadly, most visitors never knew this!
The solution became the realization of
a futuristic vision: a combination of stunning
physical design and creative digital
interactives. Behind-the-scenes work
was brought to the forefront, and visitors
were connecting directly with researchers
and seeing the garden around them through
a scientific lens. This presentation will share the
exhibit team’s style of digital storytelling,
specifically how they transform data,
research papers, and field work into an
exciting exhibit, one which is bilingual
in English and Spanish.

USING QUALITATIVE METHODS TO
EVALUATE DIGITAL IN-GALLERY
EXPERIENCES
Presenter: Cathy Sigmond (Research
Associate, Randi Korn & Associates, Inc.)
As in-gallery interpretation continues
to evolve with the integration of screens
(including mobile devices, touch tables,
and touch walls), so does the ability of
museums to capture digital data on
visitors’ experiences through these
platforms—and with the ability to capture
so much data digitally comes the tendency
to do so. These data sets yield a wealth
of new insight into visitors’ museum
experiences, but digitally captured
quantitative data only tells half of the
story. What about the insights that can
only be gained by observing and talking
with visitors? Drawing on formative
evaluations, this presentation will examine
the efficacy and value of using qualitative
methods to collect data when evaluating
digital in-gallery components and
experiences. I will discuss findings
captured using these methods, the
strengths and weaknesses of different
collection methods, and the importance
of rigorous collection and analysis.
Based on these studies, I will consider
questions related to using qualitative
methods to evaluate digital in-gallery
components and experiences. You
will leave this session armed with an
understanding of the importance of, and
systematic approaches for, incorporating
qualitative methods into evaluation at
your institution.

10:15 AM – 11:15 AM
PRESENTATIONS:
PUBLISHING / PRODUCTION
ROOM: MINNETONKA
Chair: Victoria Portway (Head of Web &
New Media, Smithsonian National Air and
Space Museum)

EVALUATING STORYTELLER WWI: LOVE
& SORROW AT MELBOURNE MUSEUM
Presenters: Scott Brewer (Co-CEO and
Co-Founder, Art Processors); Becky Sui
Zhen (Producer, Art Processors)
This presentation will discuss the mobile
application “Storyteller,” made to
accompany the World-War-One-themed
Love & Sorrow exhibition at Melbourne
Museum. The mobile application was an
ambitious project telling the stories of
eight people and the impact of the First
World War on their lives. Designed to
work across iOS and Android devices, with
limited content upon download and
an unlocking of character content only
available once the visitor made it onsite
to Melbourne Museum, not only did the
application have to provide a dense
amount of multimedia content; it also had
to work with onsite infrastructure, indoor
location information, and content arriving
from multiple management systems via
the museum’s intranet. The presentation will
share insights from creative inspiration
and discuss collaborating with third-party
developers and multiple internal
departments within the museum, as well as
technical challenges that were overcome
and the app’s post-launch reception.
Technical topics will include iOS and
Android application development and
deployment and Raspberry Pi hacking.

In Next Week’s Episode...: Serializing
The Online Exhibit
Presenters: Elizabeth Hansen (Principal,
Elizabeth Hansen Museum, Media and History
Services); Madeline Moya (Managing Director,
Texas Archive of the Moving Image)
Although user-generated content continues
to be a buzzword in online exhibition, it
often amounts to nothing more than a
glorified talkback board. Comments or
stories are collected, but they are rarely
integrated with curatorial content. We say
we want to involve the public in telling
their own stories—but by the time we give
them an opportunity to participate, we’ve already
written their story, printed the panels,
designed the website, etc. However, the
public often holds valuable information
that could improve or even change the
narrative of our exhibitions. How can we
create a more inclusive approach to
historical storytelling? How can we better
integrate user-generated content into our
exhibits? How do we find these users?
How do we sustain interest in projects
that may need time to change or evolve?
In trying to determine answers to these
questions, consultant Elizabeth Hansen is
partnering with the Texas Archive of the
Moving Image to explore new approaches
to the online exhibition of film. Using an
episodic approach, the organization plans
to roll out thematic content on a weekly
basis allowing users to contribute and
change the exhibit story as it develops.

11:15 AM – 11:30 AM
NETWORKING BREAK
ACCESSIBLE APPS: TWO APPROACHES TO DEVELOPING MOBILE PRODUCTS THAT UTILIZE PRINCIPLES OF UNIVERSAL DESIGN

ROOM: CALHOUN

Presenters: Sina Bahram (President, Prime Access Consulting, Inc.); Dan Davis (Manager, Media Group, Smithsonian National Museum of the American Indian); Nancy Proctor (Deputy Director for Digital Experience and Communications, Baltimore Museum of Art)

Universal Design refers to a broad spectrum of ideas meant to produce products that are inherently accessible to people with disabilities. However, by implementing these principles we can create experiences that benefit all users and discover new definitions of accessibility as it applies to all museum visitors. This session will feature an existing app being redesigned for use at the Smithsonian National Museum of the American Indian (NMAI) and an IMLS grant-funded app development project that have each utilized the Principles of Universal Design in their development. At NMAI, location-aware technologies and a mobile app will be used to create an experience that allows low sight, blind, and non-English speaking audiences to freely access exhibition content; the complete wall text, rack rail information, and images for the exhibition The Great Inka Road will be grouped into “stories” that users access via the STQRY app and beacon technology. In another example, the Digital1Y App project will create an open-source solution that increases accessibility to collections by adding to mobile content through crowdsourcing verbal description, American Sign Language video, and translations of other spoken and signed languages. A museum that is not accessible is not just failing its mission for a small percentage of visitors—it is missing the most transformational opportunity since the Internet to provide deeper engagement with its collections and relevance for all of its audiences.

Stream: Accessibility

CODE OF BEST PRACTICES IN FAIR USE FOR THE VISUAL ARTS: PANEL DISCUSSION

ROOM: GREAT LAKES A2

Presenters: Patricia Aufderheide (University Professor, School of Communication, American University); Melissa Fournier (Manager of Imaging Services and Intellectual Property, Yale Center for British Art); Peter Jaszi (Professor of Law and Faculty Director of the Glushko-Samuelson Intellectual Property Clinic, American University); Nancy Sims (Copyright Program Librarian, University of Minnesota)

In early 2015, the College Art Association (CAA) published the Code of Best Practices in Fair Use for the Visual Arts, a set of principles addressing best practices in the fair use of copyrighted visual art material, and the result of an effort initiated by CAA in 2012. The code was developed through discussions with visual arts professionals including artists, art historians, educators, museum professionals, and editors, and it reflects areas where consensus exists across these communities. The code elaborates on the application of fair use in areas of the visual arts including museum uses (print and online exhibitions, catalogues, related activities) and online access to archival material. Join the lead facilitators of the code, Peter Jaszi and Patricia Aufderheide, along with copyright specialists in the library, archive, and museum space, in a discussion about development of the code, its reception, and its application. How does the code differ or expand upon earlier efforts that museums have looked to when applying fair use to digital access to visual art material?

Stream: DAMs / Collection Management

DESIGNING EVIDENCE: PLANNING THE DATA YOU TRACK TO CAPTURE SPECIFIC BEHAVIOR

ROOM: HARRIET

Presenter: Andrew Lewis (Digital Content Delivery Manager, Victoria and Albert Museum)

This presentation will give you all you need to obtain user data specific to the unique design of your individual services. It will show you how to get data that accurately reflects how your audiences are using the features you intended them to, beyond standard analytics data, and will offer real-life examples implemented in live V&A services, describing step-by-step how to achieve it yourself when you get back. Who should attend this session? You, if you are responsible for designing, developing, or managing digital services and want to gather user-behavior evidence that is tailored to your specific service, beyond simplistic page views, sessions, and so on. This session shows you how to get subtler stuff using well thought-out event-tracking. With the techniques described, you can compare prior motivation with actual onsite behavior; compare the relative use of different interface elements; and review gestural interaction on touch devices to how much people scroll, zoom, or tap on specific content. The presentation assumes you can use Google Analytics (GA), but does not require expert knowledge of it. If time allows, we will take audience requests to look at your websites and show how data capture could be applied retrospectively.

Stream: Project Management / Evaluation

DIGITAL PUBLISHING: TAKING THE PLunge AND HOW TO KEEP SWIMMING

ROOM: NOKOMIS

Presenters: Susan Edwards (Associate Director, Digital Content, Hammer Museum); Jacques Haba (Digital Media Manager, Nasher Sculpture Center); Ahree Lee (Senior User Experience Designer, J. Paul Getty Trust); Lauren Makholm (Production Coordinator, The Art Institute of Chicago); Tina Shah (Senior Web Applications Developer, The Art Institute of Chicago); Kris Thayer (Audience Engagement Strategist and Senior Graphic Designer, Minneapolis Institute of Art)

Digital publishing is no longer just a trend but an everyday reality, one many institutions are tackling on various levels and in various forms. Four museums will come together and talk about their transformations into the digital publishing world, presenting a variety of perspectives and projects and topics—from choosing the platform that’s right for your institution, to measuring success after the project is launched, to challenges and changes in workflows. This year the Nasher Sculpture Center decided to publish its first digital-only publication; and with a lean staff and no designated publishing department, the shift was challenging. In April 2015, the Getty Research Institute published its first born-digital scholarly publication, Pietro Mellini’s Inventory in Verse, 1681. By November 2015, the Art Institute of Chicago will have published five digital scholarly catalogues, born out of the Getty Foundation’s Online Scholarly Catalogue Initiative in 2009. And by November 2015, the Minneapolis Institute of Art (Mia) will have published at least twelve issues of Verso, a multimedia interactive magazine for tablet. We need to think about digital publishing not just as content distribution, but also as an audience engagement tool—a way to foster connection, conversation, and relationships.

Stream: Publishing/Production
embrarking on a multi-year internal transformation plan. This plan, which we came to call “digital adaptation,” involves the adoption of core digital values across the entire museum rather than instantiating them in a single department. By focusing on building internal capacity rather than investing heavily in technology, the Blanton is beginning to realize impact on its audience that is disproportionate to its size. This presentation will model, explain, and critique the Blanton’s approach for attendees looking to adopt a similar “no dollars, all sense” approach to digital adaptation at their own museums. Topics will include why building a Digital Media Department probably isn’t a good idea; why testing a program quickly in real time is better than having 327 meetings about it; how to turn one-off experiments into sustainable programs; why most of your “website visitors” don’t actually exist; why usability is more important than functionality; and how to redesign your website without using any damned Post-It notes. Throughout, we will emphasize ideas and concepts that attendees can implement quickly at their own museums.

11:30 AM - 12:30 PM
PRESENTATIONS: IN-GALLERY / EDUCATION
ROOM: MINNETONKA
Chair: Rosanna Flouty (Adjunct Assistant Professor, Museum Studies, New York University)

LO(O)SE YOUR STRUCTURE! FLEXIBILITY IN TEEN PROGRAMMING
Presenters: Lindsay Catherine Harris (teaching artist and museum educator); Rachel Ropeik (Manager of Public Engagement, Solomon R. Guggenheim Museum)

One-size-fits-all solutions are getting ever further away from the reality of our museums. It’s evident that with all of our audiences, and when you run education programs for teens, you have a chance to get immediate feedback on what works and what doesn’t. This presentation highlights some of the ways the Brooklyn Museum has been approaching new teen programming. While we have long-established, much-tweaked, and proven-successful teen programs, we have also spent the last few years exploring alternative models we might offer the ever-increasing pool of teens who express interest in joining us. This presentation will highlight two programs which offer different models of flexibility and adaptation. NYC Haunts was a summer program focused on digital game design in the museum’s galleries, where students spent time exploring, learning the basics of game design, and creating a mobile game to help visitors uncover a (fictional…or is it?) mystery by examining collection objects for clues. BKMK Digital Artizens: Feminist Project, the newest item on the Brooklyn Museum’s roster of teen programming, is a grant-funded, three-year program that will use a feminist lens to see history, politics, and pop culture combine, and will enable teens to explore the Brooklyn Museum (home to the Elizabeth A. Sackler Center for Feminist Art) collections.

12:30 PM - 2:00 PM
BIG SIG LUNCH
SPONSORED BY JOHNS HOPKINS UNIVERSITY
Pre-registration was required, and this event is SOLD OUT.
ROOM: GREAT LAKES B
Join the MCN Board and Special Interest Group (SIG) Chairs for an informal lunch and networking session. Get to know others working in your (sub-) field and learn more about how our SIGs keep the conversation going year round! Run by MCN members, the SIGs provide a space for like-minded professionals, niche interests related to MCN’s overall mission. They’re a great way to connect with peers who share your passion and to develop your professional relationships. New to MCN? Don’t yet belong to a SIG? No problem! This annual SIG Lunch welcomes everyone who pre-registered.

2:00 PM - 3:00 PM
SKYWAYS BRIDGING SILOS: CONTENT AND PRODUCTION STRATEGY FOR A COHESIVE USER EXPERIENCE
ROOM: GREAT LAKES A2
Presenters: Alex Bortolot (Content Strategist, Minneapolis Institute of Art); Jesse Heinzen, moderator (Multimedia Director, Minnesota Historical Society); Mandy Kitzkez (Digital Content Specialist, Corning Museum of Glass); Jim Ockuly (Manager of Web and Mobile Services, Minnesota Historical Society); Meaghan Tongen (Project Coordinator, Media & Technology, Minneapolis Institute of Art)
The landscape of content channels, tools, and opportunities for communicating to and with the public is evolving at a rapid pace. This presents challenges and opportunities for content creation and use from both public and internal user experience perspectives. In the typical siloed institution, it is often difficult for staff in individual departments to step back and look at their institution as it appears in totality to the public. This session will explore the three institutions’ approaches to moving toward a more cohesive user experience across all content channels, particularly new and evolving digital channels. In 2013, the Minneapolis Institute of Art (Mia) established a cross-functional team to collaborate, iterate, and strategize about content; and with enhanced tools for constituent relationship management and enterprise content management, Mia will continue to learn what content resonates most with visitors and work to deliver that in a consistent and efficient manner. The Corning Museum of Glass enlists a cross-departmental group to manage web content and monitor areas of the museum's website and public digital projects. And in 2014, the Minnesota Historical Society formed a cross-departmental group to establish best practices, standards, and tools that support agile and efficient content creation for a more cohesive
public user experience. The session will explore the balance between quality, design, and usability standards and staff autonomy; project filtering processes that address institutional priorities, institutional strategies, and sustainability; content development processes and systems that enhance creation, sharing, and repurposing of content and foster collaboration between departments; and evolving staff roles—balancing the traditional role of service areas with capacity-building across the institution.

Stream: Big Thinking

2:00 PM – 3:00 PM

WOMEN IN TECHNOLOGY

ROOM: HARRIET

Presenters: Brinker (Meredith) Ferguson (University of California Santa Cruz); Emily Lytle-Painter (Senior Digital Content Manager, Los Angeles County Museum of Art)

Following the talk generated at the Women in Technology event at MCN 2014, and continued at Museums & the Web 2015 in Chicago, we will continue discussions about supporting women working in technology in the museum sector. We will expand the discussion this year to include a new subject: the acquisition of new skills. Specifically, we would like to give an introduction to finding the right resources for learning about data management, HTML, CSS, and JavaScript, and to invite interested museum professionals to take part in an online challenge that will take place between MCN 2015 and MW 2016. Our goals for this women-in-technology event at MCN 2015 are to inspire, with a featured short talk by a prominent woman in the field, to network, with time to meet new people and build support system; and to challenge, with an opportunity to build skills and extend your network of support.

Stream: Big Thinking
PRESENTATIONS: EMERGING TECHNOLOGIES
Room: Calhoun
Chair: Jane Alexander (Chief Information Officer, The Cleveland Museum of Art)

DIGITAL AMBITION: IBEOCONS, UNIVERSAL DESIGN, AND THE VISITOR EXPERIENCE AT THE CANADIAN MUSEUM FOR HUMAN RIGHTS
Presenter: Scott Gillam (Manager, Digital Platforms at Canadian Museum for Human Rights | Musée canadien pour les droits de la personne)

The Canadian Museum for Human Rights (CMHR) in Winnipeg opened to the public in September 2014. This is Canada’s first national museum created since 1967 and the first national museum located outside of the National Capital Region, Ottawa. In it, more than 47,000 square feet of digitally rich, mixed-media installations explore the subject of human rights, promote respect for others, and encourage reflection and dialogue. Dialogue is a key word at the CMHR. The word is a metaphor for the museum’s approach to experience design—a reciprocal relationship where the museum informs the visitor and the visitor also informs the museum. The entirety of the museum and exhibits were built with inclusive design and accessibility in mind. The CMHR’s opening day was only the beginning, and we continue to look for ways to improve the experience of visitors. The presentation will include innovative concepts developed for in-gallery, mobile, and remote endpoint solutions for the CMHR, including the integration of iBeacons to deliver accessible content to over 120 universal access points inside the museum.

INDOOR POSITIONING IS NOT ABOUT THE BLUE DOT, IT’S ABOUT THE VISITOR
Presenter: Matt Tarr (Director, Digital Architect)

A lot of highly contentious discussion regarding the problem of indoor positioning is swirling around the cultural space. The promise of pinpointing our visitors’ exact locations seems so self-evident that few organizations pause to consider what they will do with sub-meter accuracy. At the American Museum of Natural History, we were forced by precedent to seek to leverage indoor positioning for wayfinding, but that’s just the beginning. As we’ve assembled a system from the best available technologies with Bluetooth Low Energy (BLE), we’ve also gone back to the drawing board—and analytics and visitor surveys—to address indoor positioning from a visitor-first perspective. As I literally walked the half-million square feet of public museum space, placing more than 700 BLE beacons onto the walls of 25 buildings of varied construction materials and methods, I was thinking not just about coverage or radio-frequency interference; I also was thinking about interpretive media and what we would say to a visitor identified as “being in this place.” In order for cultural institutions not to waste money on unused gimmicks, the answers to many questions need to be in place before selecting an indoor positioning system.

3:00 PM – 4:00 PM
CLOSING PLENARY: LOOKING TOWARDS THE FUTURE: NMC HORIZON REPORT
Room: GREAT LAKES C
Presenters: Suse Cairns (Director of Audience Experience, Baltimore Museum of Art); Alex Freeman (Director, Membership and Special Projects, New Media Consortium); Nik Honeysett (CEO, Balboa Park Online Collaborative); Carolyn Royston (Independent Consultant)

Every year, the MCN conference draws together professionals working at the cutting edge of museum practice to examine the current trends facing the sector. Similarly, the NMC Horizon Report > 2015 Museum Edition, guided by a panel of more than fifty international museum experts, helps museums and universities set priorities for technology planning, research, and practice. Responding to the needs of the sector, the 2015 Museum Edition added new sections that outline the implications of trends and challenges for policy makers, museum leaders, and practitioners. In this conversational, talk-show style discussion, presenters (and the audience) will explore the synergies between #MCN2015 and the current Horizon Report. We will draw links among topics featured in the report and the major themes and conversations that surface during the conference, including such topics as cross-museum collaboration, emphasis on online audiences, location-based services, an increasing focus on data collection, and more. The session will conclude by looking toward the future and asking: “What do we think we’ll be talking about in 2016, and why?”
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