

**THE MUSEUM UNBOUND:**

**SHIFTING PERSPECTIVES**

**EVOLVING SPACES**

**DISRUPTIVE TECHNOLOGIES**

**MCN 2012 ▶ SEATTLE ▶ NOVEMBER 7-10, 2012 ▶ [WWW.MCN.EDU](http://WWW.MCN.EDU)**

**40TH ANNUAL MUSEUM COMPUTER NETWORK CONFERENCE**



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# TABLE OF CONTENTS

<b>MCN PRESIDENT’S WELCOME</b>	<b>3</b>
<b>WELCOME FROM LOCAL ARRANGEMENTS COMMITTEE</b>	<b>4</b>
<b>MCN 2012 CONFERENCE PLANNING COMMITTEE</b>	<b>5</b>
<b>MCN 2012 BOARD OF DIRECTORS AND OFFICERS</b>	<b>6</b>
<b>MCN 2012 SPONSORS AND EXHIBITORS</b>	<b>7</b>
<b>MCN 2012 AT A GLANCE</b>	<b>8</b>
<b>MCN 2012 DAILY PROGRAM SCHEDULE</b>	
Wednesday, November 7	12
Thursday, November 8	19
Friday, November 9	32
Saturday, November 10	41
<b>MCN 2012 MEETING SPACE FLOOR PLAN</b>	<b>52</b>



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# MCN PRESIDENT'S WELCOME

3

➤ I'd like to welcome you to Seattle, the Emerald City, for MCN 2012. The MCN conference is 40 this year, and we've never looked better. What's our beauty secret? Take a look around at you, the MCN community. Your intellectual curiosity about the impact of technology and change in cultural institutions has kept the organization youthful and ever-changing over the years. For those new to the field, it reflects your interest and passion to start that brilliant museum career or; for old-timers like me, it reflects the long-standing commitment we've made to energize our institutions and practice.

Every year the conference program gets better and better, and I think we've really done it this year. At the helm are our two new amazing Program Committee Chairs, Liz Neely and Koven Smith, who have worked with a tireless group of volunteers to put together this year's theme, *The Museum Unbound: Shifting Perspectives, Evolving Spaces, Disruptive Technologies*. As a result, the call for proposals garnered submissions that jumped, screamed, and rolled right into this theme. There are seven tracks that run through the conference, many of which explore new trends in technology, such as 3-D printing and advances in e-learning. Curtis Wong, Principal Researcher at Microsoft, is our distinguished keynote speaker who will set the tone for what I hope are four wonderful days jam-packed with good ideas and fun. Curtis has had a trail-blazing career using merging digital media technologies as a way to tell the human story and help us learn and grow. He has worked on innovative collaborative projects that successfully brought together the best minds and resources from both the corporate and non-profit sectors to create beautiful and compelling digital media experiences.

Use this conference to regroup, recharge, challenge assumptions, ask lots of questions, and make new friends. If you are new to the MCN conference, I specifically want to welcome you and encourage you to participate. Don't be shy; take advantage of the networking opportunities this conference offers you. This is your community.

We are trying out a few new ideas this year, starting with an Ignite MCN! program on Wednesday evening followed with a slack-day component on Friday morning. I'd like to thank the MCN Board of Directors for the many hours they have volunteered to put the conference together and also find time to implement new initiatives that will extend MCN's services to the community and make it a stronger organization. This includes a webcast and video program generously sponsored by Piction Digital Image Systems. Leo Ballate, MCN board member, and Katie Velazco, volunteer, have been instrumental in leading the efforts on the new video program.

I want to give a sincere thanks to all our sponsors and vendors, both new and long-supporting.

I'd especially like to thank our Supporting Sponsors Mailchimp and Piction and our Major Sponsors Adlib, Blackbaud, and Gallery Systems. MCN is a non-profit organization and the conference would not be possible without their financial support. I would also like to thank Susan Rawlyk, our conference manager, for running the conference with smarts and a smile, as well as the big team of volunteers who pitch in to make the conference a success. I'd like to recognize Allegra Burnette, Suse Cairns, Ryan Donahue, Vicki Portway, Neal Stimler, and Rob Lancefield for Tweeting, Facebooking, and leading our marketing efforts.

In closing, I'd also like to thank you for being part of the MCN community, and I encourage everyone to continue to support each other and keep the conversation going throughout the coming year.

## **Christina DePaolo**

*President  
Museum Computer Network*

# WELCOME FROM LOCAL ARRANGEMENTS COMMITTEE

## WELCOME TO SEATTLE

➤ Seattle couldn't be a more perfect backdrop for a museum tech conference. A few fun facts: it is ranked the most literate city in the country and the Seattle Public Library system has the highest percentage of library card holders. In fact, our conference reception takes place at the stunning Rem Koolhaas designed Central Library. Seattle also has the highest per capita share of technology jobs in the country, no doubt because of companies such as Microsoft and Nintendo, but it is also home to a thriving community of innovative and quirky tech start-ups.

As a previous Seattleite, here are the musts: munch your way through the Pike Place Market, hit the nightlife in the Capitol Hill and Pike/Pine Neighborhoods, explore the International District, and check out the grocery aisles at Uwajimaya, one of the largest Asian food specialty stores I've ever been to. Seattle is a cultural city with many amazing museums and interesting spaces. In walking distance from the conference hotel are the Frye Art Museum, The Seattle Art Museum, and the Wing Luke Museum of the Asian Pacific American Experience. A short bus ride away, you can find the Museum of Wooden Boats, the EMP Museum (formerly the Experience Music Project and Science Fiction Museum), and the Chihuly Garden and Glass at the Seattle Center. Farther away, but worth the visit, is the Seattle Asian Art Museum located in Volunteer Park, a stunning art-deco building holding a top-notch collection in a quiet and residential part of the Capitol Hill neighborhood. This is not an exhaustive list, but a good place to start. You'll have to come back after December to visit the new Museum of History and Industry that is moving to the up-and-coming Lake Union area.

If we get rain-free weather (cross your fingers!), take some time to gaze at the Space Needle or stroll along the waterfront, specifically through the Olympic Sculpture Park to take in the fabulous views of the majestic mountains over the Puget Sound. No matter the weather, be sure to eat up—enjoy the fresh and delicious offerings of Pacific Northwest cuisine, killer coffee shops, or tasty microbrews. And hug a tree—the evergreens are amazing here and are what I miss most about Seattle.

### Christina DePaolo

*President  
Museum Computer Network*

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5

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# MCN 2012 SPONSORS AND EXHIBITORS

7

## 2012 SPONSORS

➤ The following organizations have committed their support to the 40th Annual MCN Conference. We gratefully acknowledge their support and thank these very important donors for their generosity.

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## 2012 EXHIBITORS

➤ This list represents all exhibitors registered at the time of program publication. A complete list of exhibitors will be distributed to all attendees.

- |                             |                      |                     |
|-----------------------------|----------------------|---------------------|
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| ➤ Gallery Systems           | ➤ NetXposure         | ➤ Tessitura Network |
- 

## EXHIBIT HALL HOURS

### Thursday, 08 November, 2012

**12.00PM – 1.30PM**

EXHIBIT HALL OPENING LUNCHEON

**12.00PM – 2.00PM / 3.00PM – 7.00PM**

EXHIBIT HALL OPEN

**5.30PM – 7.00PM**

EXHIBIT HALL RECEPTION

### Friday, 09 November

**10.00AM – 2.00PM / 3.00PM – 5.30PM**

EXHIBIT HALL OPEN

# MCN 2012 AT A GLANCE

## WEDNESDAY > 07 NOVEMBER, 2012

TIME	SESSION/EVENT	LOCATION
PRE-REGISTRATION AND TICKETS (\$) ARE REQUIRED FOR ALL TOURS AND WORKSHOPS		
8.00am – 6.00pm	Registration/Hospitality Desk	COURTYARD FOYER
9.00am – 5.30pm	<b>FULL DAY WORKSHOP</b>	
	Wikimedia Tech Workshop: Bridging the Gap	SENECA
9.00am – 12.30pm	<b>HALF DAY (AM) WORKSHOPS</b>	
	Design Thinking for Museums: From Empathy to Innovation	JAMES
	An Integrated Approach to Managing Museum Information	MARION
	Digital Publishing with the OSCI Toolkit	SPRING
10.30am – 10.45am	Coffee Break for Workshop Participants	FOURTH FLOOR HALLWAY
12.30pm – 2.00pm	Lunch on Your Own	
2.00pm – 5.30pm	<b>HALF DAY (PM) WORKSHOPS</b>	
	Designing Around the Stumbling Blocks	COLUMBIA
	Creating Mobile Experiences with TourML and TAP	JAMES
	3-D Scanning, Hacking, and Printing	OFF-SITE: METRIX CREATE: SPACE
	Cut Through the Fog: How to Act on Your Museum's Website and Exhibition Data	SPRING
3.30pm – 3.45pm	Coffee Break for Workshop Participants	FOURTH FLOOR HALLWAY
6.30pm – 9.00pm	Ignite MCN – Off Site Reception – Buses depart at 6.00pm	EMP MUSEUM

# MCN 2012 AT A GLANCE

9

## THURSDAY > 08 NOVEMBER, 2012

TIME	SESSION/EVENT	LOCATION
8.00am – 6.00pm	Registration/Hospitality Desk/Email Center	COURTYARD FOYER
8.30am – 10.00am	Opening Plenary	FEDERAL/SUPERIOR
10.00am – 10.30am	Coffee Break	COURTYARD FOYER
10.30am – 12.00pm	<b>CONCURRENT SESSIONS</b>	
	Open Science, Citizen Science	COLUMBIA
	Tales from the Blog	EAST
	Exploring Approaches to Online Photography Competitions	JAMES
	The Hello Cube, Wondermind, and Underworld	MARION
	The ABCs of DAMS	MUNICIPAL
	Keynote in Conversation	SPRING
12.00pm – 1.30pm	Opening Reception in Exhibit Hall	COMPASS
1.30pm – 3.00pm	<b>CONCURRENT SESSIONS</b>	
	Social Media Success Stories	COLUMBIA
	It's All in the Details	EAST
	Creating a Digital Smithsonian	JAMES
	Transforming the Art Museum Experience: Gallery One	MARION
	The Role of Artists and Administrators	SENECA
	All Those 1s and 0s	SPRING
	Horizon Report Showcase	MUNICIPAL
3.00pm – 3.30pm	Coffee Break in Exhibit Hall	COMPASS
3.30pm – 5.00pm	<b>CONCURRENT SESSIONS</b>	
	Educator or Edupunk?	MUNICIPAL
	It's Electric: Wiki Wiki Wiki	EAST
	Everyone in? Getting Crowdsourcing Right	JAMES
	Sustainable Technology Choices	MARION
	The Future of Collections Management Systems	SENECA
	Content FTW: Production, Media, and Mapping	SPRING
5.00pm – 7.00pm	<b>Exhibit Hall Reception</b>	COMPASS

# MCN 2012 AT A GLANCE

## FRIDAY > 09 NOVEMBER, 2012

TIME	SESSION/EVENT	LOCATION
8.00am – 6.00pm	Registration/Hospitality Desk/Email Center	COURTYARD FOYER
8.30am – 9.00am	Slack Day Intro	FEDERAL/SUPERIOR
9.00am – 12.00pm	Slack Day	VARIOUS
10.30am – 11.00am	Coffee Break in Exhibit Hall	COMPASS
12.00pm – 1.30pm	SIG Luncheon – Tickets Required (\$15)	SALON B
1.30pm – 3.00pm	<b>CONCURRENT SESSIONS</b>	
	What’s the Point of a Museum Maker Space?	MUNICIPAL
	The Social Museum	EAST
	Developing an Integrated Collections Management System	JAMES
	Digital Technologies and 21st Century Learning	MARION
	Making It Work When You’re Already Working	SENECA
	Preserving Digital Art	SPRING
3.00pm – 3.30pm	Coffee Break in Exhibit Hall	COMPASS
3.30pm – 5.00pm	<b>CONCURRENT SESSIONS</b>	
	Kickstarting Innovation within the Museum	MUNICIPAL
	Disruptive Innovation: Re-Defining the Museum	JAMES
	Faster, Louder, More: Tech Transforms the Mission	SENECA
	Touch and Go	EAST
	SAM Online Scholarly Catalogue	SPRING
	Getting Down to Business	MARION
7.00pm – 9.00pm	Reception and MCN Silent Auction	SEATTLE PUBLIC LIBRARY

# MCN 2012 AT A GLANCE

11

## SATURDAY > 10 NOVEMBER, 2012

TIME	SESSION/EVENT	LOCATION
8.00am – 1.00pm	Registration/Hospitality Desk/Email Center	COURTYARD FOYER
8.30am – 10.00am	<b>CONCURRENT SESSIONS</b>	
	The Public Is Present	SENECA
	Moving Forward by Looking Sideways	COLUMBIA
	Attacking Project Pitfalls	MUNICIPAL
	Value, Sustainability and Disruptive Technologies	JAMES
	Leveraging International Collaborations	MARION
	Cabinets of Curiosity II	SPRING
10.00am – 10.30am	Coffee Break	COURTYARD FOYER
10.30am – 12.00pm	<b>CONCURRENT SESSIONS</b>	
	Directors' Roundtable	MUNICIPAL
	Tending to the Effects of Changing Technology	EAST
	Google on Trial	SENECA
	Interactives and Engagement	MARION
	Opening Access to Works in the Public Domain	JAMES
	The Use of Photogrammetric Methods for Historic Preservation	SPRING
12.00pm – 1.30pm	Lunch On Your Own	
1.30pm – 3.00pm	<b>CONCURRENT SESSIONS</b>	
	Roundtable on Tools and Best Practices	SPRING
	Blurring Boundaries, Shifting Perspectives	MUNICIPAL
	Developing Mobile Learning Experiences	EAST
	Agile Digital Publishing	JAMES
	Measuring What Matters	MARION
	From Proposal to Payoff: Three Museums Get It Done	SENECA
3.00pm – 3.30pm	Coffee Break	COURTYARD FOYER
3.30pm – 5.00pm	Closing Plenary	FEDERAL/SUPERIOR

## WEDNESDAY, NOVEMBER 7

## W

## MCN 2012 CONFERENCE TOURS

➤ Two behind-the-scenes Seattle tours are scheduled for Wednesday. Take the opportunity to meet your Seattle colleagues and explore what's going on at these two institutions. Both tours are from 3.00 – 4.30pm and require a \$25 registration fee. Bus will depart Hotel from 6th Avenue exit at 2.30pm.

### The Bill and Melinda Gates Foundation Visitor Center

440 5TH AVE NORTH

The tour will provide a behind-the-scenes look at the technology used for exhibits and exhibition design of the recently opened Bill and Melinda Gates Foundation Visitor Center. The Gates Foundation Visitor Center is a public space where you can see and learn about the Foundation's work and its efforts to help people around the world live healthy and productive lives. When you visit, you will find interactive exhibits and information that tell compelling stories of the work of the Foundation's grantees and partners blended with an optimistic experience that encourages both reflection and action, inspiring you to get involved.

The Bill and Melinda Gates Visitor Center tours are free of charge. The fee for this tour is to cover MCN administrative and transportation costs.

### EMP Museum

SEATTLE CENTER, 325 5TH AVE NORTH

You will get a behind-the-scenes tour of EMP Museum, providing a detailed look at how technology is used throughout the Museum. This tour will include a look at exhibitions including *Nirvana: Taking Punk to the Masses* and *Can't Look Away: The Lure of Horror Film*; the new 60 x 35 foot HD LED screen in the Grand Hall, Sky Church; the technology used to power Sound Lab where visitors play guitar, bass, keyboards and drums; and On Stage, the high-tech version of karaoke, where you can rock out and take home a souvenir poster and DVD of your performance.

Bus will depart at 2.30pm.

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# WEDNESDAY, NOVEMBER 7

13

## 8.00AM – 6.00PM

**Registration and Hospitality Desk Open**

## 9.00AM – 5.30PM

### FULL-DAY WORKSHOP

#### **Wikimedia Tech Workshop: Bridging the Gap**

9.00AM – 5.30PM / ROOM: SENECA

*Presenters: Lori Byrd Phillips, United States Cultural Partnerships Coordinator, Wikimedia Foundation; Erik Moeller, Vice President of Engineering and Deputy Director, Wikimedia Foundation; Ryan Kaldari, Software Engineer, Wikimedia Foundation; Dominic McDevitt-Parks, Wikipedian in Residence, National Archives; Ben Lobaugh, PHP developer and MediaWiki expert; Amgine, MediaWiki enthusiast and Wikimedian*

Museum technologists and Wikimedians speak the same language yet don't often have the opportunity to speak to each other. MediaWiki runs the Wikimedia family of knowledge projects and has a tremendous number of technologies relevant to museums—APIs, mobile frameworks, extensible presentation layers, and an audience larger than any other reference on the planet. This session aims to bridge the gap between Wikimedia developers and museum technologists, to offer a chance to work side-by-side, to learn the software and tools, and to begin interfacing museum content with Wikimedia.

Experts will help with instruction, examples, and brainstorming at concept and implementation levels for museum technologists interested in or already working with MediaWiki software and/or the Wikimedia Foundation's family of knowledge projects.

## 9.00AM – 12.30PM

### HALF-DAY WORKSHOPS

#### **Design Thinking for Museums: From Empathy to Innovation**

9.00AM – 12.30AM / ROOM: JAMES

*Presenters: Dana Mitroff Silvers, Head of Online Services, San Francisco Museum of Modern Art; Susie Wise, Design Strategist and Innovation Coach, Intuit; Tim Svenonius, Producer for Interpretive Media, San Francisco Museum of Modern Art*

Design Thinking is a human-centered, prototype-driven process for innovation. In this half-day workshop, participants will experience firsthand the complete Design Thinking cycle through a hands-on, highly interactive session. Design Thinking emphasizes learning by doing, and this workshop will be a rapid-fire, immersive, and fun journey through every stage of the process.

From designing in-gallery experiences to developing sophisticated online tools, the Design Thinking methodology has many applications to the work we do in museums, libraries, archives, and other cultural institutions.

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This workshop offers a unique opportunity for MCN professionals to learn how Design Thinking can be applied to almost any project in their respective organizations and will give participants an opportunity to do something we rarely do—get away from our computers, talk to real people, roll up our sleeves, build physical prototypes, and test and iterate on our work.

### **An Integrated Approach to Managing Museum Information**

9.00AM – 12.30AM / ROOM: MARION

*Presenter: Cristiano Bianchi, Director, Keepthinking*

Even in this age of networked computer systems, powerful database technology, and cloud computing, museums traditionally have been bad at managing and integrating their information in a consistent fashion.

A typical museum now runs one or more of the following vertical solutions:

- › collections management software for collection information
- › one or more content management systems for managing their website and adding context to collections
- › events, facilities, and ticket management software
- › digital asset management
- › customer relationship management
- › shop management and e-commerce solution
- › library management.

Each of these systems is usually designed to cover a single aspect of the entire information picture. Data needs to be replicated and gets quickly corrupted and out-of-date while efforts and costs to integrate different systems increase with each new component.



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# WEDNESDAY, NOVEMBER 7

15

Staff needs to be trained to use many interfaces, multiple licenses must be purchased, and maintenance costs skyrocket.

The workshop is based on a new generation of content management frameworks designed from the ground up to manage any type of information as well as physical and digital assets using a single, web-based, accessible interface. Instead of looking at an individual, vertical solutions for each type of content, the workshop takes a holistic approach to how information typically flows in a museum, including the need to document, manage, conserve, insure, move, loan, sell, exhibit, and present information to multiple audiences with different sets of needs and privileges.

As a result, museums are empowered to manage their entire information using a single repository and interface, which may be partitioned and faceted in multiple ways for each audience. The biggest difference when compared to other approaches is in trying to find similarities and patterns in information management that can be shared across the entire organization. This leads us to define the structure of the organization's content with scalability, modularity, and flexibility in mind and to cope with any level of complexity. The beauty is that information is integrated at the source, it is never duplicated, it never gets out-of-date, it is easily managed, and it is published.

While this workshop is based on Keepthinking's own content management framework Qi, it will not try to sell Qi but instead show why saving time, effort, and money on software, maintenance, training, and data management is not only necessary, but also achievable. The goal is for museums to look at their information as a varied and multi-faceted continuum rather than as individual systems.

In a hands-on approach, the workshop will take participants through the process of designing their own integrated information strategy including both theoretical as well as practical steps such as:

- › what is an integrated approach
- › why it is important
- › principles of database design
- › how to design an integrated information repository
- › managing relationships, cross references, and complexity
- › strategies for organizing and structuring public display of information
- › strategies for data sharing across your organization as well as with external partners.

## Digital Publishing with the OSCI Toolkit

9.00AM – 12.30AM / ROOM: SPRING

*Presenters: Gray Bowman, Application Developer, Indianapolis Museum of Art; Kyle Jaebker, Application Development Manager, Indianapolis Museum of Art; Charles Moad, Acting Chief Information Officer and Director, IMA Lab, Indianapolis Museum of Art*

The way in which people read long-form digital content is rapidly changing shape. Between custom mobile applications, web applications, eBooks, and Kindle libraries it is difficult to discern the most effective outlet for the publications that museums produce. The Online Scholarly Catalogue Initiative (OSCI) was formed by the Getty Foundation in 2009 to explore where and how scholarly catalogues best fit within this realm. Part of that initiative has yielded the OSCI Toolkit, an open-source software platform for authoring and disseminating scholarly catalogues. This hands-on workshop will introduce how the OSCI Toolkit can help museums manage their digital publications and connect them to where readers are already consuming long-form digital content. Attendees will walk through the process of creating an epub and be introduced to the extended features of the OSCI Toolkit.

Media content creators for museums are being looked to for the creation of digital publications. This workshop will give them hands-on training on how to create epubs and distribute publications to where digital readers are already consuming content.

W

# WEDNESDAY, NOVEMBER 7

W

## 10.30AM – 10.45AM

### Coffee Break for Workshop Participants

LOCATION: FOURTH FLOOR HALLWAY

## 12.30PM – 2.00PM

### Lunch on Your Own for Workshop Participants

## 2.00PM – 5.30PM

### HALF-DAY WORKSHOPS

#### Designing Around the Stumbling Blocks

2.00PM – 5.30PM / ROOM: COLUMBIA

*Presenters: Ed Rodley, Senior Exhibit Developer, Museum of Science, Boston; Loic Tallon, Director, Pocket-Proof; Nicole Anastasi, Collections Manager and Registrar, Kluge-Ruhe Aboriginal Art Collection; Dave Patten, Head of New Media, Science Museum, United Kingdom; Charlotte Sexton, Head of Digital Media, The National Gallery, United Kingdom*

This workshop will be a collaborative and playful exploration of successful project management and design strategies for delivering a digital project at a museum. Through case study presentations from an experienced group of facilitators and group activities, participants will identify, analyze, and test those project management skills and design approaches that help us overcome some of the typical challenges of delivering a digital project:

- › Investing and managing expectations of technophobic and/or gadget-happy stakeholders
- › Ensuring collaboration from internal delivery stakeholders
- › Communicating a project's benefit to the wider institutional mission/strategy
- › Scoping what to do in-house and what to leave to the "experts"

- › Working with content producers
- › Managing the enthusiasm/needs of an over-eager vendor.

Following the case study presentations, participants will be split into groups and practice putting these tools to work by collaboratively coming up with a design brief for a digital project at a museum. Participants will not know their digital project brief until they get started and will be led through a series of brainstorm activities as they seek to develop the design brief and design concept for their digital project—a process that will be interrupted mid-way by an unexpected obstacle such as a budget reduction. In conclusion, the presenters will sum up what was learned during the process. The goal of the workshop is to arrive at a set of broadly applicable guidelines for a design approach to digital projects that attendees can apply to their own projects.

#### Creating Mobile Experiences with TourML and TAP

2.00PM – 5.30PM / ROOM: JAMES

*Presenters: Kyle Jaebker, Application Development Manager, Indianapolis Museum of Art; Charles Moad, Acting Chief Information Officer and Director, IMA Lab, Indianapolis Museum of Art; Gray Bowman, Application Developer, Indianapolis Museum of Art*

TAP is an open-source software toolkit for the creation of museum mobile experiences. Along with the TAP initiative, a specification for tour content has been developed called TourML which allows for the portability and interoperability of tour content. This hands-on workshop will walk attendees through the process of installing the TAP authoring tools, creating a tour, and deploying the tour to web and iOS based applications.

A discussion will also be held to explore how TourML can be used for connecting tour content to other applications including museum websites and third-party mobile tour applications.

# WEDNESDAY, NOVEMBER 7

17

Attendees will learn how to manage multi-lingual tour content and create new types of mobile experiences. No coding experience is required, but familiarity with authoring in web-based content management systems such as Drupal, Wordpress, or Joomla is recommended.

Participants looking into creating mobile tours with minimal budgets or just looking to experiment with mobile technologies before committing to a commercial vendor will leave this workshop with the tools needed to create simple tours available online or as native iOS applications.

## 3-D Scanning, Hacking, and Printing

2.00PM – 5.30PM

OFFSITE: METRIX CREATE: SPACE

623 Broadway East, Seattle, WA. (206) 357-9406

**Presenters:** *Don Undeen, Manager of Media Lab, Metropolitan Museum of Art; Miriam Langer, Professor, New Mexico Highlands Museum*

3-D scanning and printing, a technology once available only to experts using expensive equipment, is now available to the average user. While resolution and quality cannot compete with state-of-the-art processes, the results are only getting better; and the introduction of low-cost 3-D printing and camera-based 3-D scanning is opening up opportunities for education, visitor participation, artistic expression, and experimentation that were unimagined only a few years ago.

In this workshop, we will explore DIY and low-cost techniques for creating digital models of 3-D objects, manipulating those objects, and printing them on low-cost 3-D printers. The workshop will be facilitated by experts in the technologies involved, and attendees will have the opportunity to print their own 3-D creations.

## Cut through the Fog: How to Act on Your Museum's Website and Exhibition Data

2.00PM – 5.30PM / ROOM: SPRING

**Presenters:** *Brian Alpert, Web Analytics and SEM Analyst, Smithsonian Institution; Elena Villaespesa, Web Analyst and Producer, Tate*

A common chorus from museum professionals is how challenging it is to make data-driven decisions with which to improve their programs. Popular tools such as Google Analytics are intuitive and seemingly easy-to-use. Yet when the time comes to use data to measure a program's stated goals, too often the main question surrounding the data is "So what?" This workshop will focus on bringing clarity to this challenge from two points of view: using an automated Google Analytics custom dashboard to more meaningfully measure a website's performance, and how to, from the big picture to the smallest critical detail, create customized reports to better understand your visitors' online behavior and measure the success related to specific activities or content, particularly as it pertains to exhibitions.

In the workshop's first half, Smithsonian's Brian Alpert will conduct a hands-on session in which participants will use data from their Google Analytics accounts and an automated tool to import it into a specially-constructed "custom dashboard." The intent is to enable participants to make sense out of what might otherwise seem to be non-actionable data, and use website data to help them improve their website with the intent of furthering organizational objectives.

The workshop's second half will be conducted by the Tate's Elena Villaespesa. Elena will demonstrate how to create reports to evaluate the success of online content and communication campaigns produced specifically for exhibitions. The result is a mashup that aggregates metrics from different sources including websites, social media, and visitor surveys.

W

## WEDNESDAY, NOVEMBER 7

W

## Requirements:

- › A wireless-enabled laptop containing the current version of Microsoft Excel
- › A valid 30-day-free-trial copy of the "GA Data Grabber" spreadsheet (<http://www.automateanalytics.com>)
- › Access to a Google Analytics account containing some months of data (13 months is preferred, but not mandatory)
- › Access to social media accounts.

## 3.30PM – 3.45PM

**Coffee Break for Workshop Participants**

LOCATION: FOURTH FLOOR HALLWAY

## 6.30PM – 9.00PM

**Opening Reception/Ignite MCN**

6.30PM – 9PM (7.00PM – 8.00PM IGNITE MCN)  
 325 5TH AVENUE NORTH SEATTLE, WA 98109  
 (206) 770-2700

***Generously sponsored by Adlib Information Systems***

Kick off the jam-packed, exciting conference program with Ignite MCN at the EMP Museum!

Ignite MCN will kick off MCN's 40th anniversary in grand style with a series of rapid-fire, five-minute talks from some of the most provocative thinkers in the museum field. The talks will follow the "Ignite" format, in which presenters have five minutes and 20 slides (which advance automatically every 15 seconds) to enlighten, entertain, and inspire.

This event, the first of its kind at a museum conference, will feature nine speakers, sharing their experiences in a wide variety of disciplines. Please visit [www.mcn.edu](http://www.mcn.edu) for information on our speakers.

Buses will begin departing at 6.00pm from the 6th Avenue exit of the Hotel.

**Museums and the Web 2013**

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## THURSDAY, NOVEMBER 8

19

## 8.30AM – 10.00AM

## OPENING PLENARY: THE JIM BLACKABY KEYNOTE ADDRESS

**Breaking Out of the Box—Interactive Video and the Transformation of Storytelling**8.30AM – 10.00AM / ROOM: FEDERAL/SUPERIOR  
#mcn2012key*Curtis Wong, Principal Researcher, Microsoft Research*

Video is arguably the most powerful medium today shaping how we think, feel, and learn. Online or in museums we love video for immersive storytelling but as linear media it doesn't lend itself easily to interactivity. The rise in computing power of GPU's has enabled real time video rendering of a camera move on a 2-D image or 3-D space. This technology allows for the seamless blending of "video" for storytelling with interactivity at any time.

How can museums leverage this capability to tell stories that captivate and engage museum visitors while also giving them the power to control the trajectory of the information they are seeking? This keynote will feature examples of emerging storytelling tools that are available to create interactive videos that marry the power of video for storytelling with rich interactivity that facilitates engagement and self-discovery.

## 10.00AM – 10.30AM

**Coffee Break**

LOCATION: COURTYARD FOYER

## 10.30AM – 12.00PM

## CONCURRENT SESSIONS

**Keynote in Conversation**

10.30AM – 12.00PM / ROOM: SPRING #mcn2012key

*Presenters: Curtis Wong, Principal Researcher, Microsoft Research; Robert Stein, Deputy Director, Dallas Museum of Art*

Curtis Wong is led in conversation by Rob Stein, Deputy Director at the Dallas Museum of Art, covering themes addressed in the morning's Opening Plenary. This is a great opportunity to delve more deeply into concepts about using interaction, media, and visualization technologies for storytelling. The session is intended to include the audience as part of a lively conversation.

## PROJECT MANAGEMENT, CROWDSOURCING

**Open Science, Citizen Science: Unleashing the Power of Community Collaboration to Create New Museum Science**

10.30AM – 12.00PM / ROOM: COLUMBIA #mcn2012sci

*Elycia J. Wallis, Manager, Online Collections, Museum Victoria; Arfon Smith, Director, Citizen Science, Adler Planetarium and Technical Lead, Zooniverse; Jeff Holmes, Digital Learning Editor, Encyclopedia of Life*

Citizen science describes methodologies and technologies that allow members of the public to contribute actively to gathering, improving, and analyzing data. Museums, particularly natural history and science museums, have started to utilize citizen science techniques to provide a way to increase the speed and volume of information processing that can be undertaken. Datasets published openly and online can be made available for transcription, pattern recognition, and visual analysis. The skills of enthusiastic amateurs can be utilized to gather new data for research and to add to existing collections datasets. In this panel the benefits to museum research and collections of citizen science approaches will be presented along with case studies and discussions of technologies for large-scale public data analysis.

T

## THURSDAY, NOVEMBER 8

## TECHNOLOGY INFRASTRUCTURE, CONTENT STRATEGY

**Tales from the Blog**

10.30AM – 12.00PM / ROOM: EAST ROOM  
#mcn2012tale

*Presenters: Susan Cairns, PhD candidate, University of Newcastle; Ed Rodley, Exhibit Developer, Museum of Science, Boston; Eric Siegel, Director and Chief Content Officer, New York Hall of Science; Mike Murawski, Director of Education and Public Programs, Portland Art Museum*

The demise of blogging is a recurrent theme in discussions around digital media. However, in the museum sector, it appears that reports of its death have been greatly exaggerated with blogs continuing to serve as a prominent locus for vibrant and active discourse. This session will bring together a diverse group of active bloggers to dissect the how, why, and who of museum blogging. It will examine bloggers' motivations and ask about the potential benefits and pitfalls of blogging from both a personal and institutional perspective. What does it mean to learn in public and be an active and consistently open communicator? Where does blogging fit into an institutional, professional, and personal identity? How do you manage multiple online identities? How do you deal with the inevitable public criticism and negative reactions to your work? What impact has blogging made on your career and life more generally?

## EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

**Exploring Three Different Approaches to Online Photography Competitions in Museums**

10.30AM – 12.00PM / ROOM: JAMES #mcn2012opc

*Presenters: Silvia Filippini Fantoni, Manager for Evaluation and Technology-Based Engagement, Indianapolis Museum of Art; Edith Schreurs, Consultant Online Media, Van Gogh Museum; Cecilia Wichmann, Publicity and Marketing Manager, The Phillips Collection*

In connection with the exhibition *The Snapshot: Painters and Photography, Bonnard to Vuillard* organized through a collaboration between The Phillips Collection, the Van Gogh Museum, and The Indianapolis Museum of Art, all three museums launched online photography competitions encouraging museum visitors as well as anyone interested in photography to submit "snapshots" they had taken with their cameras or mobile devices. This panel will discuss the different approaches to the online photography competitions developed by each of the partner museums—what did and didn't work, issues encountered, and possible solutions. The target audience for this panel is institutions that are interested in creating participatory experiences for their audiences.

## WIKI, PLATFORMS, SOCIAL

**The Hello Cube, Wondermind, and Underworld: Three Adventures into Gaming and Social Media at Tate**

10.30AM – 12.00PM / ROOM: MARION #mcn2012tate

*Presenters: Sharna Jackson, Editor, Tate Kids; Sarah Toplis, Commissioning Editor, Tate Collectives*

This presentation will cover three of Tate's recent projects that used gaming and social media as key engagement mechanics to specifically address the needs of young audiences. The presenters will provide honest insights into their approaches, technical considerations, what worked, what failed, and whether objectives were achieved. The Hello Cube is an interactive digital installation that responded to physical movement and sound in Tate Modern as well as commands sent to it via Twitter. Wondermind is a suite of games and interactive videos that link art and science with Lewis Carroll's *Alice in Wonderland* to bring concepts of neuroscience to life. Underworld is an experiment in online interactive storytelling, a small alternate reality game-esque experience—a story told through Twitter in which the audience may influence the outcome if they ask the right (or enough) questions.

## THURSDAY, NOVEMBER 8

21

## SHARED DATA, DAMS, COLLECTIONS MANAGEMENT

**The ABCs of DAMS**

10.30AM – 12.00PM / ROOM: MUNICIPAL

*Chair: Douglas Hegley, Director of Technology, Minneapolis Institute of the Arts***1. Digital Asset Management: Where to Start?**

10.30AM – 11.00AM / ROOM: MUNICIPAL

#mcn2012dams

*Presenter: Megan McGovern, Digital Asset Specialist, The Corning Museum of Glass*

The creation of a comprehensive digital asset management strategy for a museum can seem like a daunting or even impossible task, but it need not be. This paper will show how the creation of a comprehensive digital asset management policy document that outlines the administrative principles, policies, technical specifications, and operating guidelines for digital initiatives can be accomplished in discrete, manageable tasks. Once created, such a document can form the backbone of an institution's digital asset management strategy and provide the basis for an RFP for a digital asset management system. This paper proposes a model framework for institutional digital asset management plans including standards, tasks, and decisions. Each of the elements in the framework is discussed in both general best practice terms and also specifically presenting case studies and lessons learned from The Corning Museum of Glass.

**2. Preserving History for Future Generations at The King Center**

11.00AM – 11.30AM / ROOM: MUNICIPAL

*Presenter: George DeMet, Chief Executive Officer, Palantir.net, Inc.*

This session will discuss the process and strategies utilized in the development of the King Center website and online digital archive that provides online access to thousands of historical documents

relating to Dr. Martin Luther King, Jr. and the Civil Rights Movement that have never before been available to the public. Working with multiple vendors and a variety of diverse technology platforms on a very tight timeline, the King Center succeeded in building an invaluable resource that broadens public awareness of Dr. King's philosophy and promotes a deeper understanding of his work.

**3. The Caveat Fractal: Indexing and Accessing Video Games and Related Ephemera**

11.30AM – 12.00PM / ROOM: MUNICIPAL

*Presenter: Andrew Perti, Founder, Seattle Interactive Media Museum; Michael Carpenter, Chief Librarian, Seattle Interactive Media Museum*

Video games have long been a strong force in the entertainment industry. As the number of video games increases and their cultural impact grows accordingly, it is important for us as stewards and interpreters of culture to preserve this entertainment medium in a meaningful way for many generations to come. As museums, libraries, and archives, what lines must we draw in order to balance the speed, accuracy, and integrity of indexing, digitizing, and storing these forms of new media for long-term accessibility? What does indexing, digitizing, and storing of these objects entail? Join in this open format discussion which will explore the organizational workflow, information and digitization pitfalls and grey areas, network infrastructure, and the lessons learned by a museum, library, and archive preparing for the next 100 years of interactive media and beyond.

**12.00PM – 1.30PM****Exhibit Hall Opening Luncheon**

Join your fellow MCN attendees for lunch and explore the many interesting products and opportunities the museum vendor community has to offer.

**Generously sponsored by Adlib Information Systems**



## THURSDAY, NOVEMBER 8

12.00PM – 7.00PM

**Exhibit Hall Open**

1.30PM – 3.00PM

**CONCURRENT SESSIONS****CASE STUDIES: WIKI, PLATFORMS, SOCIAL****Social Media Success Stories**

1.30PM – 3.00PM / ROOM: COLUMBIA #mcn2012soc

*Chair: Suse Cairns, PhD Candidate, University of Newcastle***1. Connecting with Museum Audiences: Exploring Third-Space through Social Media at the United States Holocaust Memorial Museum**

1.30PM – 1.50PM / ROOM: COLUMBIA

*Presenters: Jodi DeBruyne, Heather Barto, Anthony Gray, Amanda Kim, Johns Hopkins University Museum Studies Graduates*

The session will report on a multimedia research project titled The Unbounded Museum that was developed and conducted by four Johns Hopkins University Museum Studies graduate students during a two-week seminar. The project, an architectural tour at the United States Holocaust Memorial Museum, explored the extension of the museum experience through live, collaborative dialogue via mobile technology and the creation of a hybrid "third space." We will provide an in-depth look at the project including its creation, objectives, implementation, audience, challenges, successes, and failures. The project will be the basis for a larger discussion of the uses and potential of social media and hybrid audiences in the encouragement of a many-to-many dialogue instead of the traditional one-way conversations often found between museums and their audiences.

We hope to inspire others to experiment with these technologies, push the boundaries of conventional education and technological methods, and create new avenues in which to connect with audiences both on-site and online.

**2. The LBJ Time Machine**

1.50PM – 2.10PM / ROOM: COLUMBIA

*Presenter: Liza Talbot, Digital Archivist, Lyndon Baines Johnson Library and Museum*

This session will present the inspiration for and implementation of the LBJ Time Machine, a multimedia blog on Tumblr, at the Lyndon Baines Johnson Library and Museum. The Time Machine is an interactive exhibit that draws content from the Museum collections, the LBJ archives, and the history of our institution itself to tell the story of the Johnsons and their times from LBJ's birth in 1908 to the Museum reopening in 2012. I'll share the successes and frustrations of this project and discuss how other institutions might leverage social media to create interactive exhibits outside the museum—without spending a dime!

**3. Website for Museum Members with the Use of Social Media**

2.10PM – 2.30PM / ROOM: COLUMBIA

*Presenter: Hirohiko Kudo, Doctoral Student, Keio University*

In this session, I will present a social media website aimed at creating an online museum community. The collective platform for museum members will be developed and offered by the collaboration of the private enterprise and the university. The construction of museum communities has always been an important matter, but it is a fact that there are not many online communities of museum memberships. The objective of this program is to benefit both the visitor and the museum by activating the membership system and offering a neutral platform without restrictions to certain museums.



## THURSDAY, NOVEMBER 8

23

The platform will include contents such as moving images, blogs, online communities, event information, and online museum shops. Moreover, "My Museum" will allow art experiences outside the museum such as the past records of art appreciation experiences, the creation of online communities, and ubiquitous experiences of art. It is a cross media platform which supports the building of new communities and the improvement of services of museums today.

#### 4. **Provocatively Reimagining Education: The ED ZED OMEGA Game Project**

2.30PM – 3.00PM / ROOM: COLUMBIA

*Presenters: Ken Eklund, Writerguy; Andi McDaniel, Interactive Producer, tpt (Twin Cities Public Television)*

This summer, a group of five teens announced their intention to "opt out" of high school at the end of the fall semester. They are crowdsourcing the last months and weeks of their formal education—and sparking an open intergenerational conversation about the history, methods, and goals of traditional education. These teens, played by online actors on social media, are the core of ED ZED OMEGA. The public media game project takes a whole new approach to our enduring dropout problem—instead of trying to convince students to stay in school, it asks them (and everyone) to reimagine a more engaging learning process. As the game enters its final weeks, what lessons does it hold for museums about the importance of informal education, places of alternative learning, and the role that immersive narratives can play in engaging the public with pressing community issues?

#### PROJECT MANAGEMENT, CROWD-SOURCING

##### **It's All in the Details: The Inner Workings of a Large-Scale Media Project**

1.30PM – 3.00PM / ROOM: EAST ROOM #mcn2012deets

*Presenters: Elizabeth Neely, Director of Digital Information and Access, Art Institute of Chicago; Scott Sayre, Principal, Sandbox Studios/Museum411; Kyle Jaebker, Application Development Manager, Indianapolis Museum of Art*

Over the past two years, the Art Institute of Chicago has been heavily invested in the production of large-scale, cross-institutional iPad-based multimedia project.

Behind this program is the development of a user-friendly authoring environment that will allow staff to build, maintain, and expand program content over time. This session will provide a unique macro to micro approach in examining what it took to make the project a reality—from the larger organizational strategies down to the technical wizardry of the final program and product. Speakers will address topics ranging from teaming, external delegation, workflow, and system integration to software tools like TAP, standards like TourML, and HTML5, and finally all the way to the delivery and installation hardware. This unique presentation will be organized to illustrate the continuum, synergies, and challenges of large projects.

#### DIGITIZATION STRATEGY

##### **Creating a Digital Smithsonian, One Bug at a Time, Preferably in 3-D**

1.30PM – 3.00PM / ROOM: JAMES #mcn2012digs

*Presenter: Günter Waibel, Director, Digitization Program Office, Smithsonian Institution*

The Smithsonian Institution consists of nineteen museums and nine research facilities and includes countless archives and a library with twenty branches. Its collection of 139 million museum objects, specimens, and library volumes are dispersed over 1,800 distinct spaces in 41 facilities. The institutional Strategic Plan as well as the Digitization Strategic Plan both call for a massive ramp-up in digitizing these collections.

# THURSDAY, NOVEMBER 8

The Smithsonian Digitization Program Office grapples with the question of how to conceptualize the capture of this immense and immensely heterogeneous collection and works hand-in-hand with Smithsonian units who are at the front line of increasing the rate of digitization. In this session, you'll learn about scoping the pan-institutional challenge, about a new effort at the National Museum of Natural History to prototype innovative ideas for capturing both descriptive metadata and surrogates of collection objects and specimens, and an effort to determine what role 3-D technologies should play in creating a digital Smithsonian.

## EDUCATION, MOBILE EDUCATION, IN-GALLERY INTERACTIVES

### Transforming the Art Museum Experience: Gallery One

1.30PM – 3.00PM / ROOM: MARION #mcn2012gal1

*Presenters: Jane Alexander, Director, Information Management and Technology Services, Cleveland Museum of Art; Seema Rao, Director, Intergenerational Learning, Cleveland Museum of Art; Andrea Bour, Data Analyst, Cleveland Museum of Art*

On December 12th, The Cleveland Museum of Art will deploy a series of innovative technology experiences that shift the visitor experience to emphasize engagement, curiosity, and creativity. Designed for visitors of all ages, these interfaces inspire visitors to see art with greater depth and understanding. "Gallery One" contains a series of dynamic interfaces that range from individual to group experiences that seamlessly integrated physical objects with touch-based technology (including an early learning zone, group-experience kiosks, a 40-foot multi-touch power wall, and iPad alternative-reality app) to explore painting, sculpture, stylization, narrative storytelling, the expression of a cultural era through art, and globalism. Visitors may then take their experience (and their iPads) into the museum's permanent-collection galleries to explore and discover on their own or be led through theme-based tours. Way-finding technology recommends other objects of interest near the user for additional exploration.

### Horizon Report Showcase

1.30PM – 3.00PM / ROOM: MUNICIPAL #mcn2012hrzn

*Presenters: Holly Witche, Editor and Co-PI, The New Media Consortium; Alex Freeman, Associate Director, MIDEA*

This session will showcase leading technologies and their applications in interpretation and museum education as cited in the *NMC Horizon Report: 2012 Museum Edition* from the New Media Consortium.

## EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

### The Role of Artists and Administrators in a Digital World

1.30PM – 3.00PM / ROOM: SENECA #mcn2012artstech

*Chair: Tim Svenonius, Producer, Interpretive Media, San Francisco Museum of Modern Art*

#### 1. Socially Networked Arts Groups

1.30PM – 2.00PM / ROOM: SENECA

*Presenter: Jaki Levy, Co-Organizer, #ArtsTech*

ArtsTech Meetups, the Upgrade Network, DorkBot, and other self-organized groups are providing a great social forum for museum professionals, curators, fans, innovators, and artists to collaborate and meet in a physical social space. In this session, we'll look at how these unaffiliated groups are contributing to the greater social fabric of the arts scene and discuss how institutions are collaborating with these loosely organized networks. Events like MCN are supported by the year-round interactions we have with each other in TWITTER, as well as our hyper-local meetups. How can we continue to grow these local groups? How are community organizers building these offline social networks? What kinds of groups exist and how are they collaborating with arts organizations? What can we do online to continue building these offline groups? Does the distinction of offline and online even matter anymore? Finally, what other questions can we come up with during this session?

## THURSDAY, NOVEMBER 8

25

**2. The Digital Blur: Artist/Technologist**

2.00PM – 2.30PM / ROOM: SENECA

*Presenter: Chad Alan Weinard, Manager of New Media, North Carolina Museum of Art*

Museum technologists today are engaging audiences in ways that an earlier generation of artists could only imagine. Visualization software transforms collection data into elegant cascades of color, mobile apps allow for happenings on a massive scale, and audio tours are developed as sound art. Likewise, artists today are using cutting-edge technologies as their palettes to deliver engaging, digital works of art that provoke and inspire. Data is a medium of choice for a group of emerging artists—composers create location-specific pieces for mobile devices and visual artists splice and re-edit the digital film archive into new operatic forms. What are the dangers and opportunities in this digital blur between artist and technologist?

**SHARED DATA, DAMS, COLLECTIONS MANAGEMENT****All Those 1s and 0s: Creating Archival Standards for Digital Media**

1.30PM – 3.00PM / ROOM: SPRING #mcn2012dams

*Presenters: Gary Wise, Multimedia Production Manager, McNay Art Museum; Perian Sully, Collections Information, Access, and Social Media Specialist, Balboa Park Online Collaborative; Bert Degenhart Drenth, Managing Director, Adlib Information Systems*

This roundtable discussion brings together various museum professionals to discuss a standardized practice of archiving those large digital files that take up an enormous amount of a museum's resources. Whether your institution has an in-house production team or uses outside contractors, there are thousands of gigabytes of data from these digitally created files that need safekeeping for future generations. From digital asset management systems to encoding and compressing video files, this roundtable discussion will help demystify some of these questions and concerns that plague institutions.

The panelists include museum professionals from the various stages in the creation, management, and the eventual archiving of these very large files.

**3.00PM – 3.30PM****Coffee Break**

EXHIBIT HALL

*Generously sponsored by Johns Hopkins, Master of Arts in University Studies***3.30PM – 5.00PM  
CONCURRENT SESSIONS****EDUCATION, MOBILE EDUCATION, IN-GALLERY INTERACTIVES****Educator or Edupunk? Shifting Roles for Museum Educators Embracing Disruptive Technologies**

3.30PM – 5.00PM / ROOM: MUNICIPAL #mcn2012edu

*Moderator: Rosanna Flouty, Director of Education, Art21**Panelists: Sarah Kennedy, Associate Educator, Lab Programs, Museum of Modern Art, New York; Sandra Jackson-DuMont, Kayla Skinner Deputy Director for Education + Public Programs/Adjunct Curator, Seattle Art Museum; Ryan Hill, Director of Digital Learning Programs, ARTLAB+, Hirshhorn Museum and Sculpture Garden*

This session identifies disruptive technologies in technology-based, experimental museum spaces as an evolved practice in museum education. The goal of this panel is to address ways to proactively identify and serve new audiences and underlines how museum education departments are well-positioned to lead a radical charge for technology-based, informal learning both online and offline. Resisting non-productive or alarmist charges against the backdrop of the national education system in crisis, three museum-based case studies from the Museum of Modern Art, New York and two others will demonstrate how radical practice

## THURSDAY, NOVEMBER 8

within museum education are provoking revised terms for defining outreach, community, and audience through disruptive technologies.

## T

## WIKI, PLATFORMS, SOCIAL

**It's Electric: Wiki Wiki Wiki**

3.30PM – 5.00PM / ROOM: EAST ROOM

*Chair: Richard McCoy, Conservator of Objects & Variable Art, Indianapolis Museum of Art*

**1. Extracting Data from Historical Documents: Crowdsourcing Annotations on Wikisource**

3.30PM – 4.00PM / ROOM: EAST ROOM

#mcn2012wiki

*Presenters: Gaurav Vaidya, Graduate student, University of Colorado at Boulder; David Bloom, VertNet Coordinator, University of California, Berkeley*

Many historical documents—from census records in government publications to personal diaries—contain records of interest to historians, scientists, and the general public. Extracting these records can be a time-consuming and expensive process requiring painstaking attention to detail. However, crowdsourcing this task to citizen scientists has the potential to involve a larger pool of interested transcribers. In this presentation, we outline the workflow used to crowdsource the annotations for 352 pages of previously transcribed biology field notebook text.

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# THURSDAY, NOVEMBER 8

27

Within sixteen weeks, citizen scientists had identified 2,342 species, locations, and dates and completed the mark up in a computer-readable format. We used freely available technology, in particular Wikisource and Wordpress, to recruit volunteers, coordinate efforts, and to extract the records from the transcribed text while maintaining a link between annotation and content.

## 2. **GLAM Women: How You Can Help Close the Gender Gap on Wikipedia**

*Presenter: Sarah Stierch, Wikimedia Foundation Community Fellow, Wikimedia Foundation*

4.00PM – 4.30PM / ROOM: EAST ROOM

As of 2011, only 9% of editors to Wikipedia were women. How can GLAMs, organizations in which women traditionally are well represented, contribute to the closing of the Wikipedia gender gap by participating and encouraging women's participation in Wikipedia? This session will feature a presentation by Wikimedia Foundation Community Fellow and former Smithsonian Institution Archives Wikipedian-in-Residence in which she will reflect on what women in GLAMs can do to effect change in this regard. The presentation will utilize examples of participation options ranging from offline and online events to editing Wikipedia.

## 3. **So Now What? Next Steps in GLAM-Wikimedia Collaborations**

4.30PM – 5.00PM / ROOM: EAST ROOM

*Presenter: Lori Byrd Phillips, United States Cultural Partnerships Coordinator, Wikimedia Foundation*

By now Wikipedia is established as not only a ubiquitous reference platform for our users but also as home to a thriving, global volunteer community that is eager to distribute the deeper expertise residing in museums. So now what? As a group of Wikipedians who help museums share content, GLAM-Wiki has made great strides over the past few years. But how do museum technologists better connect and interface with this resource?

How can we work together to more efficiently share our media, research, and expertise? This paper will share the current progress of the GLAM-Wiki infrastructure and offer insights into how museums can best connect with the Wikipedia community in order to share cultural resources on the globally accessible platform. The future of GLAM-Wiki will be considered including a proposed model that will allow museums to support one another in Wikipedia-focused endeavors.

## PROJECT MANAGEMENT, CROWD-SOURCING

### Everyone In? Getting Crowdsourcing Right

3.30PM – 5.00PM / ROOM: JAMES

*Chair: Victoria Portway, Head of Web and New Media, Smithsonian National Air and Space Museum*

#### 1. **Crowdsourcing and Mobile: What are the Metrics of Success**

3.30PM – 4.00PM / ROOM: JAMES #mcn2012crowd

*Presenters: Daniel Davis, Multimedia Producer, Smithsonian Institution; Nancy Proctor, Head of Mobile Strategy & Initiatives, Smithsonian Institution*

If the process of crowdsourcing often comes closer to delivering on the organizational mission than the final product, how do we measure "success" and evaluate the impact of our crowdsourcing and similar outreach initiatives? This paper analyzes the results of three mobile crowdsourcing projects at the Smithsonian to help determine appropriate and realistic metrics within museums' often ambitious mobile visions.

Smithsonian Mobile:

<http://si.edu/apps/SmithsonianMobile>

Stories from Main Street:

<http://si.edu/apps/mainstreet>

Access American Stories:

<http://si.edu/apps/accessamericanstories>

## THURSDAY, NOVEMBER 8

We'll look at the cumulative results of these projects against the "engagement pyramid," which categorizes participants as watching, sharing, commenting, producing, and finally curating content in a proportional model. Comparing the Smithsonian's results against other crowdsourcing initiatives, we'll deduce methods and approaches for setting realistic goals and metrics of success at the Smithsonian and beyond.

## 2. **Soapbox! The Audience Speaks, Crowdsourced Exhibition Interactive**

4:00PM – 5:00PM / ROOM: JAMES

*Presenters: Joaquin Ortiz, Digital Interpretation Manager, Museum of Photographic Arts; Alejandro Rubio, Lead Interactive Developer, Balboa Park Online Collaborative*

In summer 2012, the Museum of Photographic Arts (MOPA) launched Soapbox! The Audience Speaks. The project utilized a touchscreen interface installed in the MOPA galleries and a website interactive to collect user ratings on 120 works from the permanent collection. This data was taken and turned into a physical exhibition that opened in October. The interactive activity utilized the Open Exhibits touchscreen software for the gallery component and Drupal and MySQL for the website.

Applying a game-like approach, the interactive used badges and exclusive content to motivate visitors to rate all of the images. The demonstration will show both the touchscreen interface and the website interactive components.



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## THURSDAY, NOVEMBER 8

29

**3. Tagger Cloud**

4.30PM – 5.00PM / ROOM: JAMES

*Presenter: Cristiano Bianchi, Director, Keepthinking*

Your Paintings Tagger ([tagger.thepcf.org.uk](http://tagger.thepcf.org.uk)) is an advanced, sophisticated, and ambitious interface that was devised to tag and classify works of art in the public realm. It combines crowdsourcing techniques, statistical analysis, and an experts' network on a massive scale. The system is designed to help create rich metadata for over 200,000 paintings which have been photographed and catalogued by the Public Catalogue Foundation. This paper will describe the process involved in designing, testing, and implementing Tagger; it will analyze interim results and methodology; and it will introduce ideas, strategies, and a practical approach on how to extend Tagger to other repositories with the potential of it becoming a general purpose crowdsourcing instrument for any type of collection and archive.

**TECHNOLOGY INFRASTRUCTURE, CONTENT STRATEGY****Sustainable Technology Choices for Museums**

3.30PM – 5.00PM / ROOM: MARION #mcn2012sus

*Presenters: Marc Check, Director of Information and Interactive Technology, Museum of Science, Boston; Steve Jacobson, President and Chief Executive Officer, Jacobson Consulting Applications, Inc.*

What factors need to be considered when determining the true sustainability of technology infrastructure, integrations, and interactive experiences? Should you buy or build? How do you determine the true total cost of ownership? You may have thought of everything you need to know in advance of making these major decisions, but have you planned for the sustainability of such an investment? This panel will discuss what true costs for technology a museum should consider and how to budget for long-term sustainability. Presenters will discuss the decision-making process needed to get the most out of technology purchases, builds, upgrades, and integrations.

**SHARED DATA, DAMS, COLLECTIONS MANAGEMENT****The Future of Collections Management Systems**

3.30PM – 5.00PM / ROOM: SENECA #mcn2012cms

*Chair: Rob Lancefield, Manager of Museum Information Services/Registrar of Collections, Davison Art Center, Wesleyan University*

**1. "Parallel TMS"—Rethinking the Collection in Light of Wikipedia, the Walker, and GitHub**

3.30PM – 4.00PM / ROOM: SENECA

*Presenters: Micah Walter, Webmaster, Smithsonian, Cooper-Hewitt, National Design Museum; Aaron Straup-Cope, Senior Digital Engineer, Smithsonian, Cooper-Hewitt, National Design Museum*

In the last five years, a great deal of effort has been invested in building new interfaces for museum collections online. However, some of us are becoming skeptical of their overall value as many of the early movers in the space have seen online collection usage first plateau and then fall. What could be done if we started from scratch? What if we began with an approach that assumed a post-institutional standpoint? What if we began with an approach that didn't act as a servant of institutional collation practices and needs but was designed to help lead them? Cooper-Hewitt is indeed building such a system and this session will regale attendees with tales of its construction.

**2. The Swiss Army Knife Approach: How Far Can You Push Collection Management Systems in a Changing World?**

4.00PM – 4.30PM / ROOM: SENECA

*Presenter: Adrian Kingston, Collections Information Manager – Digital Assets and Development, Te Papa Tongarewa*

Te Papa's new long-term strategy challenges us to enable community storytelling, co-create knowledge and experiences with communities, and to collect intangible cultural heritage.

## THURSDAY, NOVEMBER 8

What future does a collection management system (CMS) have in managing these new types of collections, formats, and associated processes and workflows?

Drawing from our experiences at Te Papa in driving so much collection management activity and collection access from our CMS, we question whether a CMS can, or should, evolve even further to manage user-generated content, co-created knowledge, and intangible cultural heritage.

### 3. *Open sourced public archaeological recording in England and Wales*

4.30PM – 5.00PM / ROOM: SENECA

*Presenter: Daniel Pett, ICT Adviser,  
The British Museum*

Since 1996, the Portable Antiquities Scheme, housed at the British Museum, has encouraged the voluntary recording of public discovery of archaeological objects that would otherwise not make it into British Museums. This data has been made available to a worldwide audience online since 1999 and is now about to enter a new iteration which will enable further reuse and research potential.

### EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

#### Content FTW: Production, Media, and Mapping

3.30PM – 5.00PM / ROOM: SPRING #mcn2012ftw

#### 1. *Creating Video Content for Conservation-Reel with Consumer Technology*

3.30PM – 4.00PM / ROOM: SPRING



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# THURSDAY, NOVEMBER 8

31

*Presenter: Anna Chiaretta Lavatelli, Video Project Manager, Balboa Park Online Collaborative*

ConservationReel is a website developed on the ArtBabble platform by the Balboa Park Online Collaborative to share videos related to conservation with museum and conservation professionals, students, and interested members of the general public. Visual information about collections care practices, scholarly projects, and specialized conservation techniques can be lost in the static nature of a published paper. This workshop will demonstrate how to create video content to contribute to the ConservationReel website. The simple process involves a consumer camera or even an iPhone that can be set up quickly to capture a technique or process without significantly interrupting the lab's workflow.

## **2. The Message in the Medium for the Masses/ Video Production in Museums: Ideal Production and Real Production**

4.00PM – 4.30PM / ROOM: SPRING

*Presenter: Anna Chiaretta Lavatelli, Video Project Manager, Balboa Park Online Collaborative*

Developing video content for contribution to online video aggregators has become an essential part of museum operations. However, video is a relatively young medium; and while everyone is figuring it out, we are also faced with the ever-shifting technologies. The good news is that new technological developments make video production easier and more accessible. I am researching the current models of video production in museums, from small institutions with minimal budgets for video production to the large institutions with entire departments dedicated to media development or budgets big enough to contract out every project. The intention of the research is to provide a basis to determine what is needed for small museums to create good content and share it with the world.

In particular, what techniques can be implemented with inexpensive consumer technology to create a strong image for the museum and share valuable content?

## **3. The Whole Wide World: Content Development for Interactive Maps**

4.30PM – 5.00PM / ROOM: SPRING

*Presenter: Michael Neault, Content Producer, Second Story Interactive Studios*

Interactivity brings a whole new dimension to the art of cartography. Maps are no longer static pieces of paper; they can move in a multitude of dimensions—up, down, backwards, forwards, inside, outside, even traveling back in time. With the added versatility of digital also comes complexity. The new breed of cartographers are more apt to be developers than geographers and more likely to be mathematicians than artists. How can your institution harness the power of mapmaking to communicate information? This presentation will use a rich integration of visuals to communicate the evolution of maps and how they can be used to tell a story. Discussion points will include content strategy and development, interface design, data wrangling, and working with an interdisciplinary team to extend your capabilities.

## **5.00PM – 7.00PM**

### **Exhibit Hall Reception**

**Generously sponsored by Gallery Systems**

After the first day of the formal program, come wish the MCN conference a Happy Birthday—it's 40 years old! The Board of Directors will update you on what they've been up to. Have a drink, say "hello" to your friends, make new ones, and see the latest in software innovations and offerings from our museum vendor community.

## FRIDAY, NOVEMBER 9

## 8.30AM – 12.00PM

**Slack Day Intro**

8.30AM – 9.00AM / ROOM: FEDERAL/SUPERIOR  
#mcn2012slack

*Chairs: Elizabeth Neely, Director of Digital Information and Access, Art Institute of Chicago; Koven J. Smith, Director of Technology, Denver Art Museum*

Slack Day is an opportunity for conference attendees to drop in and drop out on a wide variety of small, impromptu unconference, maker, and hacking sessions. Whether it's learning a new skill, arguing about emerging trends in museum practice, or building a cardboard panda robot, Slack Day will have something for you.

**Slack Day**

9.00AM – 12.00PM / ROOM: VARIOUS

Slack Day is divided into three tracks:

**1. Hackin' Shack**

9.00AM – 12.00PM / ROOM: COLUMBIA

*Hosted by Rich Barrett-Small, Lead Developer, V&A Digital Media, Victoria and Albert Museum*

"Hackin' Shack" will consist of several bite-size introductions to cool tools and technologies which perhaps you've been meaning to try but never had the time or opportunity. You'll "hack along" with the presenters and have a chance to try out tools for yourself.

**2. Unconference**

9.00AM – 12.00PM / ROOM: FEDERAL/SUPERIOR AND VARIOUS LOCATIONS

*Hosted by Ed Rodley, Exhibit Developer, Museum of Science, Boston*

The "Unconference" track will give attendees an opportunity to pitch and lead discussions on topics of their choosing. Got something you want to talk about? Head on down to the Unconference and find your peeps!

**3. Maker Faire**

9.00AM – 12.00PM / ROOM: TBD

*Hosted by Miriam Langer, Professor, New Mexico Highlands University*

Let's make some stuff! Geek out hardcore and spend some time soldering and problem-solving while building a large-scale interactive project.

## 10.00AM – 1.30PM

**Exhibit Hall Open**

## 10.00AM – 10.30AM

**Coffee Break**

EXHIBIT HALL

**Generously sponsored by KE Software, Inc.**

## 12.00PM – 1.30PM

**SIGs—A Byte of Lunch**

LOCATION: SALON B

Calling all SIG members to join us for A Byte of Lunch! ALL SIG members and the newly curious are welcome to our second annual luncheon. Each SIG will have a table for free-flowing discussion, and table-hopping will enable you to join the conversation with more than one just one SIG. Topics covered by the SIGs are digital media, information technology, intellectual property, and DAMS, just to name a few. There are also Regional SIGs for California, the Pacific Northwest, and the Northeast. The Special Interest Groups (SIGs) play a vital role in extending communications and idea-sharing throughout the year. Come join us and give comments, suggestions or ask for advice... and have some fun with your colleagues! Registration and payment of \$15 can be made on-site at the conference registration desk. MCN is underwriting 40% of the cost to give you a lower expense. This should be a fun event, so don't miss it!

## FRIDAY, NOVEMBER 9

33

1.30PM – 3.00PM  
CONCURRENT SESSIONS

## EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

**What's the Point of a Museum Maker Space?**

1.30PM – 3.00PM / ROOM: MUNICIPAL #mcn2012make

*Presenters: Presenters: Miriam Langer, Professor, Center for Cultural Technology, New Mexico Highlands University; Chris Weisbart, Exhibitions, Los Angeles Country Natural History Museum; Karen Wilkinson, Director, Tinkering Studio, The Exploratorium; Don Undeen, Manager of Media Lab, Metropolitan Museum of Art; Charlie Walter, Executive Director, New Mexico Museum of Natural History and Science*

There's a growing interest in museums in creating open-ended experiences through maker activities for all ages and demographics. In some cases this is a formal dedicated space with structured programming while in other cases it might be a "pop-up" activity situation, either on or off site. This panel will invite maker space directors from different types of museums in various stages of implementation to give short presentations on the goals of creating the space, the successes and failures along the way, and offer advice for anyone interested in bringing this type of program into their museum. It will then turn in to a discussion on how maker/hacker spaces might function differently in science museums vs. art or history museums. The discussion will feature how to start this kind of project, how to fund it, and some early evaluation and assessment.

## WIKI, PLATFORMS, SOCIAL

**The Social Museum**1.30PM – 3.00PM / ROOM: EAST ROOM  
#mcn2012socmus

*Presenters: Sarah Bailey Hogarty, Curatorial Assistant to the Chief Curator, Fine Arts Museums of San Francisco; Willa Koerner, Digital Engagement Associate, San Francisco Museum of Modern Art; Kathryn Jaller, New Media Manager, Contemporary Jewish Museum*

What does it mean for a museum to be social? How do museums translate real life interaction into online engagement and vice versa? And what do users really want from museums on social media anyway? This panel will address the "social" aspects of social media by looking at both online and real life museum experiences; what successful social media campaigns can look like; and finally, how museums can expand their communities by going social. Panelists will present programmatic successes—and/or failures—and examine key issues including how they have collaborated internally to produce content that is both on message and engaging to audiences, how museums interact with each other and audiences via social media, and how social media initiatives can lead to deeper appreciation of the institution as well as cross-institutional collaboration.

## SHARED DATA, DAMS, COLLECTIONS MANAGEMENT

**Developing an Integrated Collections Cataloging and Management System**

1.30PM – 3.00PM / ROOM: JAMES #mcn2012intcms

*Presenters: Jane Alexander, Director, Information Management and Technology Services, Cleveland Museum of Art; Andrea Bour, Collections Information Data Analyst, Cleveland Museum of Art; Niki Krause, Applications Services Manager, Cleveland Museum of Art*

In 1996, the Cleveland Museum of Art developed a collections management system in Sybase with support for management functions but minimal support for object cataloging. Over three years, the museum conducted an in-depth RFQ process, intending to choose a commercial collections management system but none met 80% of the identified needs. The museum then decided to develop a browser-based, integrated collections cataloging and management system on a Sharepoint document-sharing platform to serve as the source for all collection object information incorporating the best features of the museum's legacy system, Apelles.

The new system includes a CDWA-compliant object catalog with API-integrated authority control, citation history, and research bibliographies; loan management, exhibition planning, and conservation modules; a service request module for movement, photography, and condition reporting; document management for all business processes and shared online work areas; and full integration with the museum's digital asset management system, Piction, and library catalog. The panel will explore the challenges in developing this collections cataloging and management system.

#### EDUCATION, MOBILE EDUCATION, IN-GALLERY INTERACTIVES

### Digital Technologies and 21st Century Learning

1.30PM – 3.00PM / ROOM: MARION #mcn2012cl21

*Chair: Rosanna Flouty, Director of Education, Art21*

#### 1. Educators as Technology Pioneers

1.30PM – 2.00PM / ROOM: MARION

*Presenters: Shelley Mannion, Digital Learning Programs Manager, The British Museum; Ina Pruegel, Digital Learning Resources Officer, Historic Royal Palaces*

Educators are not the most likely people to lead a technology revolution. They are often technology averse and resource poor. The emergence of digital learning programs in museums along with a new type of tech-savvy education professional, however, presents unique opportunities for experimentation in education departments. This roundtable discussion will examine why and how technology innovation can happen more easily in learning teams than in the wider museum and how educators can become effective change agents within their institutions. It is a chance for those of us working on the ground with digital learning to share our ideas and expertise about how to make our work more visible and valuable to our institutions.

#### 2. Personalized Learning: How to Discover the Tools That Will Enable Teachers, Students, and Everyone to Find, Understand, and Adapt Museum Resources (...Or How to Accept Responsibility in a Digitally-Enabled World)

2.00PM – 2.30PM / ROOM: MARION

*Presenter: Darren Milligan, Senior Media Designer/Webmaster, Smithsonian Institution, Smithsonian Center for Education and Museum Studies*

Museums and other cultural institutions must play a major role in igniting a new generation of creativity-based, personalized learners. As more institutional assets are made or born digital, we as technologists, educators, and communicators must expand our focus to understanding our users' needs beyond findability and offer tools that allow them to understand and adapt our content whether through building new tools or sharing our content in platforms where these tools exist. The Smithsonian Center for Education and Museum Studies will present a multi-phased research and evaluation-based strategy that addresses the institution's need to update their relationship with educators to change online users of museum assets from passive recipients of prescribed content into active creators of digital resources personalized for learning in their own classrooms.

#### 3. Shifting Our Perspective to Meet the Needs of 21st Century Learners

2.30PM – 3.00PM / ROOM: MARION

*Presenter: Shana Crosson, Web Content Manager, Minnesota Historical Society*

What do we do when 21st century learners challenge the museum community to develop new ways to engage and educate? The Minnesota Historical Society has undertaken a major initiative to change programs ranging from field trips to curriculum in order to meet the learning needs of this future generation. This session will present the significant research done by staff, initial project results, shifting staff paradigms, and future project plans.

## FRIDAY, NOVEMBER 9

35

## PROJECT MANAGEMENT, CROWDSOURCING

**Making It Work When You're Already Working**

1.30PM – 3.00PM / ROOM: SENECA #mcn2012work

*Presenters: Jennifer Foley, PhD, Virginia Museum of Fine Arts; Lindsay O'Leary, Communications and Digital Media Manager, Mattress Factory; Chad Weinard, New Media Manager, North Carolina Museum of Art; Kristine Page, Marketing and Communications Manager, Museum of Photographic Arts*

Digital projects often involve a wide range of departments – from IT to education, from marketing to curatorial – working collaboratively – and sometimes not so collaboratively – to bring the project to fruition. While some organizations have staff members whose job description includes work on digital projects, many do not have staff dedicated to digital, and thus projects are implemented by teams who already have full-time responsibilities. Panelists will discuss strategies for making digital projects work when everyone on the team is already working.

## DIGITIZATION STRATEGY

**Preserving Digital Art: A Case Study**

1.30PM – 3.00PM / ROOM: SPRING #mcn2012cons

*Chair: Richard McCoy, Conservator of Objects and Variable Art, Indianapolis Museum of Art*

*Anne Goodyear, Associate Curator of Prints and Drawings, Smithsonian, National Portrait Gallery; Jeffrey Martin, Time-Based Art Conservator/Moving Image Archivist, Independent; Koven J. Smith, Director of Technology, Denver Art Museum; Penelope Umbrico, Artist/Photographer*

This panel will bring together a digital media artist with a conservator, a curator, and a technical expert to discuss various aspects of creating, displaying, storing, and preserving digital-born artworks within the context of museum data storage systems. The technical aspects of storing digital-born artworks are complicated and often daunting and have not been discussed widely within the context of conservation.

This INCCA-NA (International Network for the Conservation of Contemporary Art – North America) panel discussion will provide a case-study approach to work through the particulars of preserving a particular artist's work while also addressing the larger issues in the field of storing digital media.

**2.30PM – 5.00PM****Exhibit Hall Open****3.00PM – 3.30PM****Coffee Break**

ROOM: EXHIBIT HALL

**Generously sponsored by ART.SY****3.30PM – 5.00PM  
CONCURRENT SESSIONS**

## EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

**Kickstarting Innovation within the Museum**

3.30PM – 5.00PM / ROOM: MUNICIPAL #mcn2012kick

*Presenters: Elizabeth Neely, Director of Digital Information and Access, Art Institute of Chicago; Don Undeen, Manager, Media Lab, Metropolitan Museum of Art; Tim Svenonius, Producer, Interactive Educational Technologies, San Francisco Museum of Modern Art; Erica Gangsei, Manager of Interpretive Media, San Francisco Museum of Modern Art*

"The Museum Unbound" ideally exists and thrives within an agile culture of innovation, one that is eager to grab hold of and experiment with new ideas. How can ideas from all corners of our organizations be recognized, encouraged, and realized to promote a more grassroots effort for interpretive interactions?

Within our current workloads, how can we design processes to create space and resources that are available for piloting and evaluating these ideas, some of which may be delightfully temporal? Can what we learn from these experiences be incorporated into our larger and more traditional projects? Panelists will discuss how they are addressing the incorporation of innovative ideas while still maintaining their institution's standards and systems and then open up for a discussion so attendees may share their own experiences.

#### PROJECT MANAGEMENT, CROWDSOURCING

### Disruptive Innovation: Re-Defining the Museum

3.30PM – 5.00PM / ROOM: JAMES

*Chair: Ryan Donahue, Senior Information Systems Developer, Metropolitan Museum of Art*

#### 1. **Building a Museum from Scratch: Where to Begin, Where to Go, and How to Get There**

3.30PM – 4.00PM / ROOM: JAMES #mcn2012dsrpt

*Presenter: Corey Timpson, Director, Design + New Media & Collections, Canadian Museum for Human Rights*

Canada's newest national museum, the Canadian Museum for Human Rights, is the first national museum in Canada in over forty years. It is also unique in its intangible subject matter, human rights, a dialogic and conceptual subject matter than lends itself very well to interpretation through media and technology-based experiences. The opportunities are plentiful, but how to realize the potential—how to be strategic, how to ensure sustainability, where to begin, and how to proceed efficiently—has been a daunting proposition. This session will examine how we are attempting to meet our ambition and realize the many concurrent and complex media and technology-based projects required for inauguration.

#### 2. **Positive Disruption: A Case Study for Embracing Change**

4.00PM – 4.30PM / ROOM: JAMES

*Presenter: Charlotte Sexton, Head Digital Media, The National Gallery, London*

This paper provides a real-world example of how strategic planning can have a radical impact on the working practice of a cultural organization. It explores the ways the National Gallery, London has had to change long-established and deeply rooted thinking in order to successfully deliver its vision for a new online film channel. The process encompassed everything from the overhaul of commissioning and decision-making mechanisms through to a new production model for film content. By sharing these experiences as the museum moves towards a new and evolving digital future, the presentation will offer valuable insights into the challenges of effecting positive change.

#### 3. **Tate Website Relaunch: How to Survive a User-Centered Design Process**

4.30PM – 5.00PM / ROOM: JAMES

*Presenters: John Stack, Head of Tate Online, Tate; Tijana Tasich, Website Producer, Tate*

Following the development of the Tate Online Strategy 2011–2012, a comprehensive overhaul of the entire Tate website and associated online content was undertaken and launched in April 2012. The website had grown to include approximately 420,000 pages under its domain but fundamentally had not changed for almost fifteen years. The result was an unsustainable and hard-to-maintain website lacking in social features that no longer delivered Tate's vision for engaging online audiences in new ways. This paper will examine our user-centered approach to the Tate's website redevelopment. Presenters will analyze the project focusing on the practical recommendations in hopes to serve as a case study for others planning complex website overhauls.



## FRIDAY, NOVEMBER 9

37

## TECHNOLOGY INFRASTRUCTURE, CONTENT STRATEGY

**Faster, Louder, More: Tech Transforms the Mission**

3.30PM – 5.00PM / ROOM: SENECA #mcn2012flm

*Chair: Rich Cherry, Partner, Museums and the Web***1. Linked Open Data at the Science Museum**

3.30PM – 4.00PM / ROOM: SENECA

*Presenters: Tristan Roddis, Head of Web Development, Cogapp; Daniel Evans, Head of Web, Science Museum Group*

Earlier this year, the Science Museum in London embarked on an experimental project to merge information about their collection from a menagerie of sources into a single linked data format (RDF) repository and to provide APIs and a public-facing website based on this content. Data extracted from a variety of systems, some over a decade old, including the collections management system, the digital asset management system, and content from various websites was consolidated into a triple store. This presentation will discuss the technical systems used to create this new representation of the museum's information and some of the problems and pitfalls encountered in the move to linked data. These included problems in defining the system as well data reconciliation and ontology issues. Finally, we will provide details of the benefits and potential uses of this new consolidated representation of the Science Museum's data.

**2. Make It Rain: Condensing Four Years of Cloud Usage**

4.00PM – 4.30PM / ROOM: SENECA

*Presenters: Charles Moad, Acting Chief Information Officer and Director, IMA Lab, Indianapolis Museum of Art; Gray Bowman, Application Developer, Indianapolis Museum of Art*

In early 2008, the Indianapolis Museum of Art (IMA) began using amazon Web Services to host all public facing websites.

This paper will provide a radically transparent evaluation of the successes and failures of using these services.

All historical hourly usage and pricing information will be released as open data along with this paper. How to get the most out of your money, what sort of applications are not suitable for the cloud, and how to prepare for catastrophe—which happened once—will all be documented based on the experiences of the IMA. Museums are increasingly leaning on platforms as a service in order to support the exponential growth of data and network traffic. This paper documents the lessons learned by the IMA after having been in the cloud for an extended period of time.

**3. The SANS of Change: Managing the Expanding Storage Universe**

4.30PM – 5.00PM / ROOM: SENECA

*Presenter: Brian Dawson, Director, Informatics Services, Canada Science and Technology Museums Corporation; Graham Husk, Network Services Administrator, Canada Science and Technology Museums Corporation*

Cultural organizations face exponentially increasing demands on storage infrastructure. To help organizations find storage solutions appropriate for their specific needs and priorities, this session will draw on practical experience to help navigate these increasing demands and the changing storage technology landscape. Drawing on the experiences of the Canada Science and Technology Museums Corporation in deploying NAS and two generations of iSCSI SAN technology, this session will examine how the needs and priorities of an organization can be translated into an appropriate, cost-effective storage infrastructure.

## CASE STUDIES: EDUCATION, MOBILE EDUCATION, IN-GALLERY INTERACTIVES

**Touch and Go: Digital Interactives**

3.30PM – 5.00PM / ROOM: EAST ROOM #mcn2012tng

*Chair: Nancy Proctor, Head of Mobile Strategy & Initiatives, Smithsonian Institution***1. Connected, Alive, and Aware: A Signature Experience**

3.30PM – 3.52PM / ROOM: EAST ROOM

*Presenter: W. Joe DeMiero, Business Development Director, POP*

Signature Theatre Company of New York City exists to honor and celebrate the playwright. By devoting an entire season to the work of a single playwright, it delivers immersive explorations around an entire body of work. Designed by acclaimed architect Frank Gehry, the Signature Center opened in January 2012 as a venue that provides an experience beyond the performance of the play. Artists, audience members, and administrators are encouraged to “collide” with each other in the venue’s many common spaces. POP worked with Frank Gehry and the Signature Theatre Company to create a seamless technology-infused environmental and digital experience that encourages these “collisions” and promotes accessibility, intimacy, and synergy.

**2. Motivating the Inner Activist at the Gates Foundation Visitor Center**

3.52PM – 4.15PM / ROOM: EAST ROOM

*Presenters: Therese Littleton, Visitor Center Curator, Bill and Melinda Gates Foundation; Diane Andolsek, Visitor Center Project Lead, Bill and Melinda Gates Foundation*

Interactivity played a central role in developing experiences to educate, inspire, and motivate Gates Foundation visitors to become involved in social issues. Effectively addressing all learning styles and interest levels was a key goal.

To give all visitors the opportunity to share thoughts, express ideas, and even disagree with the Foundation’s approach to issues, we used a variety of technical solutions designed to “get out of the way” of the visitor’s engagement.

In this case study, we will describe the multimedia experiences and technology developed for the Gates Foundation Visitor Center.

**3. Quick and Dirty iPad Interactives: Creating Simple In-Gallery Solutions**

4.15PM – 4.37PM / ROOM: EAST ROOM

*Presenter: David Thorpe, Web and Intranet Developer, National Museum Wales*

For the opening of the National Museum of Art in 2011, Amgueddfa Cymru (National Museum Wales) created a browser-based video jukebox for display on multiple iPads. By unifying simple intuitive design including comments and event listings, we have produced an easy-to-use and popular gallery interactive. This session will focus on the strengths and problems encountered during development and deployment of the interactive as well as user evaluation. We will highlight the reduced need for continued investment by describing its integration with the in-house web systems. In addition, we will demonstrate the transcribing tool we built for video subtitling that helps us easily adhere to our policy of publishing in Welsh and English.

## DIGITIZATION STRATEGY

**The Seattle Art Museum Online Scholarly Catalogue of Chinese Painting and Calligraphy**

3.30PM – 5.00PM / ROOM: SPRING #mcn2012sam

*Presenters: Danielle Uchitelle, Managing Director, Gallery Systems; Michele Miller, Registrar for the Collection, Seattle Art Museum; Polina Soshina, Lead Designer, Web Atelier at Gallery Systems; Alex Hoffman, Web Developer, Web Atelier at Gallery Systems*



# FRIDAY, NOVEMBER 9

39

A project of the Getty Online Scholarly Catalogue initiative (OSCI), the Seattle Art Museum online catalogue of Chinese painting and calligraphy was designed to support scholarly research and interaction with a unique collection of painted scrolls while also providing an immersive experience for the casual user. The project had to address a number of issues relating to external editorial input, versioning, image presentation for scrolls, as well as other requirements and presented a number of interesting challenges for project management, conceptualization, technical execution, and delivery. Teaming with a dedicated staff of scholars and technical experts, the project helped provide insight into how such specialized scholarly projects may be addressed in the future.

## WIKI, PLATFORMS, SOCIAL

### Getting Down to Business

3.30PM – 5.00PM / ROOM: MARION

*Chair: Rob Lancefield, Manager of Museum Information Services/Registrar of Collections, Davison Art Center, Wesleyan University*

#### 1. **Design and Development Strategies for Building a Museum iTunes U Site and the Perplexities of Apple's Site Design**

3.30PM – 4.00PM / ROOM: MARION

*Presenter: Katie Velazco, New Media Project Specialist, Smithsonian National Museum of Natural History*

iTunes U is a rapidly growing international platform for institutions interested in broad distribution of their educational content. Although more than 1,000 institutions are contributing content to iTunes U, the platform is much less noisy than others such as YouTube. Understanding the iTunes U environment and audience behavior is critical to competing favorably in that space.

Through an extended process of planning and investigation, the Smithsonian's National Museum of Natural History peeled back the layers of iTunes U and developed strategies for target audiences, market segmentation, and promotion. The process was methodical, thorough, research-based, and creative; and it followed best practices for site development from Apple Inc. and user-centered design. This presentation will outline the design and development process for creating an institutional iTunes U site and also the strategy used to position this media platform for success.

#### 2. **IMLS Planning Grants: In-the-Trenches Advice from a Grant Novice, from Conception to Implementation and Beyond**

4.00PM – 4.30PM / ROOM: MARION

*Presenters: Laura Barfield, Systems Librarian, Trident Technical College; Georgette Mayo, Processing Archivist, Avery Research Center for African American History and Culture*

Trident Technical College and the Avery Research Center of African American History and Culture, a community college and a museum respectively, recently completed the successful implementation of an IMLS National Leadership planning grant for The Lowcountry Foodways Project website.

The goal of this session is to provide evidence that grant novices and/or smaller institutions can successfully navigate the IMLS grant process and write winning proposals from the outset. We will discuss the entire IMLS grant process—how to generate a successful proposal concept, how to think about "outcomes-based" deliverables, how to implement and administer an IMLS planning grant, and lessons learned. In addition, we will discuss the advantages of a writing a planning grant as a foundation to apply for a much larger IMLS grant.

# FRIDAY, NOVEMBER 9

## 3. *The Henry Ford's New Exhibit Floor Collections Access Interactives and Collections Delivery Architecture*

4.30PM – 5.00PM / ROOM: MARION

*Presenters: Mike Butman, Chief Information Officer, IT, The Henry Ford; Kelsey Livingston, Project Manager, Cortina Productions*

**7.00PM – 9.00PM**

## **Reception & Silent Auction**

SEATTLE PUBLIC LIBRARY, 1000 FOURTH AVENUE

**Generously sponsored by Blackbaud**

Our final conference reception will feature the Annual Silent Auction that supports the MCN Scholarship program. The Seattle Central Library opened its doors in 2004. Designed by architects Rem Koolhaas and Joshua Ramus it features an open, sustainable design with engaging community spaces and fun interiors. The Library is within easy walking distance of the Hotel.



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## SATURDAY, NOVEMBER 10

41

## 8.00AM – 10.00AM

EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

**The Public Is Present: Exhibition Websites at MoMA**

8.00AM – 10.00AM / ROOM: SENECA #mcn2012moma

*Presenters: Chiara Bernasconi, Project Manager, The Museum of Modern Art; Dan Phiffer, Media Technology Developer, The Museum of Modern Art; Shannon Darrough, Senior Media Developer, The Museum of Modern Art*

MoMA.org is home to a growing archive of exhibition websites, each custom-designed for special exhibitions at the MoMA. As diverse as the exhibitions they represent, these websites are one of the most compelling aspects of the Museum's online presence. Built through collaborations between the digital media department, outside consultants, exhibition curators, and artists, MoMA's exhibition websites contain a wealth of media—images, video, maps, and timelines. They often provide additional information and context that can't be accommodated in MoMA's galleries and are available to a public who may not be able to see them in person. Using past and current work as examples, presenters will discuss various strategies used in the design, development, and management of exhibition websites including those for *Talk to Me*, *Marina Abramović: The Artist Is Present*, *Take your time: Olafur Eliasson, F-111*, and *Cindy Sherman*.

## 8.30AM – 10.00AM

## CONCURRENT SESSIONS

TECHNOLOGY INFRASTRUCTURE, CONTENT STRATEGY

**Moving Forward by Looking Sideways: Creative Thinking in Museum Digital Strategy**

8.30AM – 10.00AM / ROOM: COLUMBIA #mcn2012move

*Co-Chairs: Sarah Hromack, Head of Digital Media, Whitney Museum of American Art; Erica Gangsei, Manager of Interpretive Media, San Francisco Museum of Modern Art*

*Panelists: Greg Albers, Hol Art Books; Oliver Wise and Eleanor Hanson, The Present Group/Arts Micro Patronage; Eilish Cullen, Freelance Curator, Writer, Artist and Arts Administrator*

In this panel and working session, museum professionals will be encouraged to seek out new methodologies for museum engagement by looking not to one another in the field but beyond to a growing number of online initiatives whose goals and ideals may speak to the museum mission more closely than meets the eye. By considering expertise that isn't directly rooted in museum culture, we remain open to the creative possibilities that emerge from non-institutional work environments. This session seeks to expand our collective pool of knowledge and resources – and to broaden our thinking therein.

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PROJECT MANAGEMENT, CROWDSOURCING

Attacking Project Pitfalls

8.30AM – 10.00AM / ROOM: MUNICIPAL #mcn2012pit

Chair: Douglas Hegley, Director of Technology, Minneapolis Institute of the Arts

1. And the Process-Oriented Will Inherit the Earth

8.30AM – 9.00AM / ROOM: MUNICIPAL

Presenter: Jeff Gates, Lead Producer, New Media Initiatives, Smithsonian American Art Museum

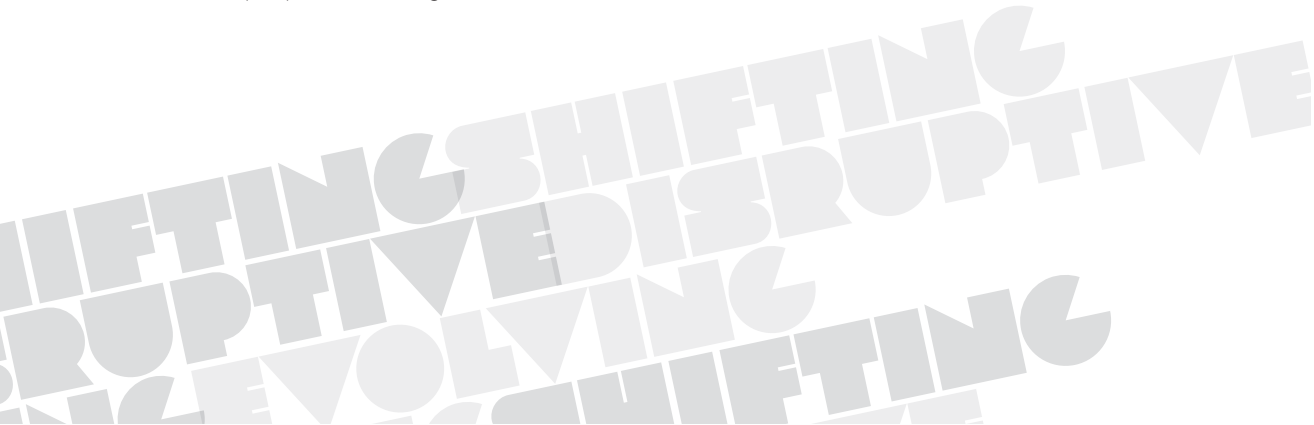
Developing museum projects is becoming more complex, requiring new ways of managing multiple departments' collaboration. But who's managing this intricate process? And why is this even important? Benchmarks for success are constantly shifting. Evaluating our results becomes more difficult to assess; and museums, like most organizations, are results-oriented. Yet often, our projects get mired in that old fable of the twelve blind men trying to describe the elephant. Each of us works in a silo that focuses only on our part of the plan. So, who is watching the process from beginning to end? How is the role of the process-oriented museum professional changing in this more complex development environment? The process we use to reach our goal is becoming as important as the results. And the key to success is how we work together—process- and results-oriented people, each using different methods.

2. Hard Decisions are Good, Change is Constant

9.00AM – 9.30AM / ROOM: MUNICIPAL

Presenters: Christina DePaolo, Director of Digital Media, Balboa Park Online Collaborative; Bruce Wyman, Consultant, USD Design

Digital media projects are born with great expectations. They start by aiming to satisfy a diverse group of stakeholder desires while meeting all possible end-user needs. The real requirement is a careful balance of ambitious goals with a realistic understanding of the resources and technologies available at hand. In practice and execution, this is the result of critical decision-making required during all lifecycles of an ever-changing project environment. The Balboa Park Commons project will be used as an example of difficult decision-making that ultimately made the completed project possible. Panelists will share the initial and changing assumptions encountered, the design iterations and features that focused on user experience, and the planning for the maintenance of this large-scale collections portal after the development staff are gone. The session will focus on good and bad decisions throughout the project to help inform colleagues planning their own complex projects.



## SATURDAY, NOVEMBER 10

43

**3. Technology Projects: What Could Possibly Go Wrong?**

9.30AM – 10.00AM / ROOM: MUNICIPAL

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

By reviewing common types of problems that typically arise, this interactive session is intended to help people identify risks and avoid failure in their technology. It is for people currently managing technology projects or for those managing or delivering technology work within wider projects. The goal is for attendees to leave with practical tools and ideas to help them deliver results in their work settings. As well as an informal look at theoretical concepts, the session will involve active consideration of how these may affect your real-life projects and then developing practical solutions to these issues with your peers.

**DIGITIZATION STRATEGY****Value, Sustainability, and Disruptive Technologies**

8.30AM – 10.00AM / ROOM: JAMES #mcn2012valu

*Presenters: Simon Tanner, Director of Digital Consultancy, Department of Digital Humanities, King's College London; Jeremy Ottevanger, Technical Web Manager, Imperial War Museum; Michael Edson, Director of Web and New Media Strategy, Smithsonian Institution*

This panel will explore issues of how the value of digitized material and collections of material can be disrupted and how thus upsetting value production—for better or worse—can throw the sustainability of a digital collection or service. How do we engage with value and sustainability when the resources and usage rely in part on the shifting sands of social media? Jeremy Ottevanger will set out the field with an overview of the main issues. Simon Tanner will consider the means of measuring value and impact of digital resources. Michael Edson will respond to these two papers with his personal reflections on the effect of disruptive technologies on value and sustainability.

**EDUCATION, MOBILE EDUCATION, IN-GALLERY INTERACTIVES****Leveraging International Collaborations to Create Interactive and Educational Experiences**

8.30AM – 10.00AM / ROOM: MARION #mcn2012coll

*Presenters: Vivian Kung Haga, Director, Balboa Park Online Collaborative; Jason H. Haga, PhD, Project Scientist, University of California, San Diego; Dr. Shinji Shimojo, Professor, Osaka University, Cybermedia Center*

With tight budgets and limited resources, how can cultural institutions fulfill their missions to engage audiences through innovative technologies? In this session, learn how a museum, university, and international technology institute successfully collaborated and shared resources to create interactive in-gallery experiences. The Museum of Photographic Arts in San Diego, the National Institute of Information and Communications Technology in Japan, and the Pacific Rim Undergraduate Experience program at the University of California, San Diego partnered to leverage resources. The project goal was to create a crowdsourced experience using a novel multi-touch table interface that allowed users to experience the curatorial process in an engaging way. This collaboration was transformative in facilitating museum access to technology, cyber-researchers access to artistic content, and “real world” learning opportunities for students and presents a new, exciting model for collaboration between museums and academic institutions interested in merging art and technology.

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## SATURDAY, NOVEMBER 10

## SHARED DATA, DAMS, COLLECTIONS MANAGEMENT

**Cabinets of Curiosity II**

8.30AM – 10.00AM / ROOM: SPRING

*Moderator: Sheila Carey, Audience and Programs Analyst, Canadian Heritage Information Network*

*Participants: Dr. Elycia Wallis, Manager, Online Collections, Museum Victoria; Matt O'Reilly, Web Manager, National Library of New Zealand, Digital New Zealand; Perian Sully, Project Manager: Digital Asset Management and Online Access, Balboa Park Online Collaborative; Emmanuelle Delmas-Glass, Collections Information Manager, Yale Center for British Art*

This roundtable will follow up on the pan-institutional collections database discussion at MCN 2011 and will attempt to further the discussion on platforms for aggregating digital assets, extending the conversation to include databases with assets from a variety of collections. Key questions to be addressed include:

- › How do we measure the success of what we're doing?
- › How can we use the audience as a research body?
- › What do museums want to get out of sharing platforms?
- › What are the different audiences for online collections?
- › How does the museum provide content to multiple platforms and keep it up to date?

**10.00AM – 10.30AM****Coffee Break**

LOCATION: TBC

**Generously sponsored by Exablox****10.30AM – 12.00PM  
CONCURRENT SESSIONS****Directors' Roundtable**

10.30AM – 12.00PM / ROOM: MUNICIPAL #mcn2012dir

*Moderator: Ed Rodley, Exhibit Developer, Museum of Science, Boston*

*Presenters: Janet Carding, Director and CEO, Royal Ontario Museum; Eric Siegel, Director and Chief Content Officer, New York Hall of Science, Daniel Spock, Director, Minnesota History Center Museum*

A recurrent theme of museum technology discussions over the past year or so has been a move away from talking about specific technologies to larger, systemic questions like these: "What is the real value of digital technologies to museums?" "What would a museum look like that was structured to accommodate and take advantage of those tools?" "What skills will employees of these museums need to have and how will they get them?" An important voice was usually missing from these conversation—that of museum leaders. The Directors' Roundtable will be an informal, moderated panel discussion, where a small group of directors discuss what they see as being the pressing issues for the museum field when it comes to digital technologies and what we all do. We will explore themes that emerge and open up to questions from the floor.

## TECHNOLOGY INFRASTRUCTURE, CONTENT STRATEGY

**Tending to the Effects of Changing Technology in Museums**10.30AM – 12.00PM / ROOM: EAST ROOM  
#mcn2012tend

*Presenters: Janice Craddock, Head of Information Technology, Amon Carter Museum; Andrew Ruginis, Director of Information Technology, Chicago Architecture Foundation; Michael Webb, Director, Information Technology Systems, California Academy of Sciences; Jeff Steward, Architect for Applications Development, Harvard Art Museums*

# SATURDAY, NOVEMBER 10

45

This session explores some of the challenges faced every day by museum IT directors. Panelists will share some of the new technology in use at their institutions and how it affects the overall infrastructure of their organizations. How do we support the BYO (Bring Your Own) device or computer movement where users demand access to organizational resources from their personal phones, tablets, and laptops. Is this a cost savings or a strain on the IT infrastructure? How are the shape of IT and the thinking about what IT encompasses changing? Can we focus on infrastructure and be a place for innovation and collaboration with the content producers within the museum? Presenters will discuss how IT support has evolved and how various museums are surviving the evolution of IT within their organizations.

**Sponsored by the IT SIG**

## WIKI, PLATFORMS, SOCIAL

### Google on Trial: Is the Google Art Project Good?

10.30AM – 12.00PM / ROOM: SENECA #mcn2012goog

*Presenters: Michael Edson, Director, Web and New Media Strategy, Smithsonian Institution; Susan Chun, Independent Researcher and Consultant, Susan Chun Cultural Heritage Consulting; Ryan Donahue, Senior Information Systems Developer, The Metropolitan Museum of Art; Adrian Kingston, Collections Information Manager – Digital Assets and Development, Te Papa Tongarewa; Rob Lancefield, Manager of Museum Information Services / Registrar of Collections, Davison Art Center, Wesleyan University; Darren Milligan, Senior Media Designer / Webmaster, Smithsonian Center for Education and Museum Studies; Dana Mitroff Silvers, Head of Online Services, San Francisco Museum Of Modern Art; Koven J. Smith, Director of Technology, Denver Art Museum; John Stack, Head of Tate Online, Tate; Simon Tanner, Academic in Department of Digital Humanities and Director of Digital Consultancy, King's College London; Bruce Wyman, Independent Consultant; Elycia Wallis, Manager, Online Collections, Museum Victoria; Sarah Stierch, Community Fellow, Wikimedia Foundation*

How good is the Google Art Project? Is it a selfish expansion of Google's power that treats works of art like trophies and trivializes mission-focused outcomes to the detriment of society? Or is it an exciting platform for learning and discovery that opens up museum content to new and underserved audiences producing positive outcomes in society that the museum sector has been too lazy or complacent to generate themselves? This engaging and provocative session will feature a mock trial of the Google Art Project as a way to explore the execution and impact of the Google Art Project and its ramifications for the museum industry and the public at large. Join the best thinkers in our field as we prosecute, defend, and judge Google... and ourselves.

## DIGITIZATION STRATEGY

### Interactives and Engagement

10.30AM – 12.00PM / ROOM: MARION #mcn2012eng

#### 1. *Developing Digital Interactives That Are Inclusive of Visitors with Disabilities*

10.30AM – 11.00AM / ROOM: MARION

*Presenter: Anna Lindgren-Streicher, Project Manager, Research and Evaluation, Museum of Science, Boston*

This session will share insights gained thus far in the Creating Museum Media for Everyone (CMME) project into creating digital exhibit interactives that are inclusive of people with disabilities. CMME is a collaboration between the Museum of Science, Boston; the National Center for Accessible Media at WGBH; and Ideum. The presentation includes the development process team members are using to create an inclusive digital interactive as well as key tips, resources, and projects that can inform others who wish to create such exhibits. Slated for completion spring 2013, a current prototype of the exhibit will also be shared.



## SATURDAY, NOVEMBER 10

**2. Shapeshifting: Transformations in Native American Art**

11.00AM – 11.30AM / ROOM: MARION

*Presenter: Jim Olson, Director of Integrated Media, Peabody Essex Museum*

This session will explore the lessons learned in creating an interactive for the exhibition *Shapeshifting* at the Peabody Essex Museum. The exhibition included four organizing themes—Changing, Knowing, Locating, and Voicing—that address touchstones in Native art over time: artistic evolution, worldview, identity, and politics. The show's goal was to encourage visitors to rethink their preconceived notions about Native American art and to share their thoughts with the museum and other visitors. The interactive engaged visitors by asking them to contribute dialogue at iPad stations adjacent to four works in the exhibition. Visitors watched videos of the artists and then answered a question related to each object, with words from their responses projected in the galleries on a large, dynamic word cloud, in a comments section on the iPads, in a summative plasma display at the end of the show, and on our website.

**SHARED DATA, DAMS, COLLECTIONS MANAGEMENT****Opening Access to Works in the Public Domain at Yale University**

10.30AM – 12.00PM / ROOM: JAMES #mcn2012yale

*Presenters: Melissa Gold Fournier, Associate Registrar and Manager of Imaging Services, Yale Center for British Art; John French, Director of Visual Resources, Yale University Art Gallery; Chris Edwards, Digital Studio Manager, Beinecke Rare Book and Manuscript Library*

In May 2011, Yale University announced a groundbreaking new policy on open access to digital representations of works in the public domain.

Yale's Open Access Policy represents a departure from preceding efforts in that no license is required for nor are there any limitations imposed upon the use of digital images of works in the public domain. This panel will examine how Yale arrived at the current policy including the institutional climate and the collaboration between collections across the university—from museum to library and archive collections—that gave rise to the policy as well as the boons and challenges of implementing the policy since its inception.

**DIGITIZATION STRATEGY****The Use of Photogrammetric Methods for Historic Preservation**

10.30AM – 12.00PM / ROOM: SPRING

*Presenters: Dale Kronkright, Head of Conservation, Georgia O'Keeffe Museum; Megan Jacobs, Assistant Professor, Media Arts Department, New Mexico Highlands University*

In summer 2012, the Georgia O'Keeffe Museum embarked on a pilot program with student interns from the Cultural Technology Program at New Mexico Highlands University. The program aims to test the practicality of using advanced digital imaging technologies—stereo photogrammetry and reflectance transformation imaging—on historic structures, furnishings, and works of art. The project will also test how entry level professionals can apply some of these algorithmic imaging methods in field conditions to scientifically document and monitor deterioration in both cultural heritage sites and cultural collections. This collaborative project will yield open data that will be made accessible to other heritage sites that may consider emulating this method.



# SATURDAY, NOVEMBER 10

47

## 12.00PM – 1.30PM

### Lunch on Your Own

## 1.30PM – 3.00PM

### CONCURRENT SESSIONS

#### SHARED DATA, DAMS, COLLECTIONS MANAGEMENT

### Blurring Boundaries, Shifting Perspectives: Museum Science Meets History Online

1.30PM – 3.00PM / ROOM: MUNICIPAL #mcn2012musci

*Presenters: Elycia Wallis, Manager, Online Collections, Museum Victoria; Sharon Grant, Technology Liaison to Science, Field Museum; Eric Johnson, Head of Outreach and Consulting at Scholarslab, University of Virginia Library; Adrian Kingston, Collections Information Manager – Digital Assets and Development, Te Papa Tongarewa; Ed Rodley, Senior Exhibit Developer, Museum of Science; Janet Carding, Director and CEO, Royal Ontario Museum*

Multidisciplinary museums have opportunities for active collaboration and participation by experts in varying fields. However, differing methodologies and approaches have traditionally meant that there is still a divide. New technologies are helping to bridge that disciplinary gap allowing scientists, anthropologists, and historians to share data, interpretation, and experience in ways not possible before. Digitization of collection information and release of large datasets into the public domain allow techniques such as data mining, transcription, and semantic linking to open new ways of interpreting museum collections information to the benefit of all. In this roundtable discussion, we will debate questions raised by these new opportunities.

#### EDUCATION, MOBILE EDUCATION, IN-GALLERY INTERACTIVES

### Developing Mobile Learning Experiences

1.30PM – 3.00PM / ROOM: EAST ROOM #mcn2012mob

*Chair: Silvia Filippini-Fantoni, Manager for Evaluation and Technology-Based Engagement, Indianapolis Museum of Art*

#### 1. Digital Learning Adventures

1.30PM – 2.00PM / ROOM: EAST ROOM

*Presenter: Lucinda Blaser, Digital Project Manager, Royal Museums Greenwich*

The National Maritime Museum has developed a mobile learning application that is used by school groups visiting as part of a study day. The system was developed through working with local teachers and schools to find out what they want to do and to discover if there any limitations. The system blends learning together with the museum's extensive digital resources in a rich and stimulating gallery environment. The application is able to expand and contract to meet the requirements of the class and learning objectives of the gallery where it is being used. Students are free to discover, collect, share, and comment on objects while the software takes care of the learning objectives.

#### 2. Inspired Interactions: Breaking the Mold of Mobile Learning for Religious Education

2.00PM – 2.30PM / ROOM: EAST ROOM

*Presenters: Alessandra von Aesch, Researcher, University of Lugano; Shelley Mannion, Digital Learning Programs Manager, The British Museum; Nicholas Badcott, Education Manager, The British Museum; Will Robinson, Artist and Developer*

Every year more than three million pilgrims converge on Mecca during Hajj. It is an intensely personal and communal journey to the heart of the Islamic faith.

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2.30PM – 3.00PM / ROOM: EAST ROOM

How do we fulfill our mission and reach target audiences all while creating a sustainable mobile application? Using MoMA's new Art Lab iPad app as the focus for the discussion, this session will look at the process and decision-making behind the app – including the decision to charge for it – and the design and functionality considerations around the target audience of children and families as well as the findings and results after launch. Included in this presentation will be an exploration of the various strategies employed for the content, interface, updates, and marketing.

With the development of the OSCI Toolkit and the emergence of a new department that brings together digital content creation and publications, the Indianapolis Museum of Art has made digital publishing a strong priority with a focus placed on creating enhanced counterparts to the museum's print catalogues. Various models are being explored for each publication including the type of platform that's optimized for a specific reading experience, overall accessibility, our approach to interactive design, and the involvement of our catalogues' co-publishers in the process. The digital publishing strategy emphasizes agile and creative decision-making based on the nature and needs of each individual publication while also attaining long-term sustainability. In this presentation, we'll discuss what we've learned and what new experiments we're exploring with future publications.

exploration of the various strategies employed for the content, interface, updates, and marketing.

# SATURDAY, NOVEMBER 10

49

## EVALUATION, LABS, PRODUCTION, EXTERNAL ENGAGEMENT

### Measuring What Matters

1.30PM – 3.00PM / ROOM: MARION #mcn2012metr

*Chair: Tijana Tasich, Website Producer, Tate*

#### 1. *Denizens of the Deep Web: Understanding Hyperspecialized Online Audiences*

*Presenter: Tim Svenonius, Producer, Interpretive Media, San Francisco Museum of Modern Art*

When we talk about our online visitors, we often have little more than numbers to consider; and when discussing highly specialized content streams such as our blogs and podcasts, we're faced with still smaller numbers. With specialized content we appeal to particularly engaged audiences and aim to cultivate relationships or dialogues with online communities. But how well do we understand these audience segments? How can we learn who our specialized online users are and evaluate the quality of their experience? In this session we'll share the results of user studies that look at the consumers of specialized content – the podcast series SFMOMA Artcasts and the blog Open Space – as compared to our broader web audience.

#### 2. *Does Social Media Help Museums Broaden Participation? Social Media Impact and Participation*

*Presenters: Sheila Carey, Audience and Programs Analyst, Canadian Heritage Information Network; Lesley Langa, Research Associate and PhD candidate, Information Policy and Access Center*

Social media are used by most museums, but how effectively are they using all features of social media to engage audiences? This session will discuss research on different ways to measure and monitor museum use of social media and whether or not museums are effectively maximizing their use of the different social media platforms.

Discussion will include an analysis of cultural participation/social media policies and their restrictiveness or openness to audience participation, protocols that characterize museums' use of social media, and an examination of the content of the social media postings to find common themes.

## PROJECT MANAGEMENT, CROWDSOURCING

### From Proposal to Payoff: Three Museums Get It Done

1.30PM – 3.00PM / ROOM: SENECA #mcn2012prop

*Chair: Suse Cairns, PhD candidate, University of Newcastle*

*Presenters: Morgan Holzer, Project Manager, Metropolitan Museum of Art; Rob Lancefield, Manager of Museum Information Services / Registrar of Collections, Davison Art Center, Wesleyan University; Dylan Kinnett, Manager of Web and Social Media Initiatives, The Walters Art Museum*

Presentations at museum conferences frequently take one of two approaches. Either they offer specific case studies and showcase specific—and usually successful—projects, or they speak in large-scale abstractions without concrete examples. This professional roundtable will take a different approach by asking three museum professionals to give insight into the process of tackling a project within their institution. Drawing upon experiences of small, medium, and large institutions, the presenters will explore the size of teams and budgets available to pull together projects of various sizes. At what point can digital projects be tackled in-house, and at what point do other people within the institution need to get involved? Who else—internally or externally—is involved with the process of getting a digital project off the ground?

## DIGITIZATION STRATEGY

**A Roundtable on Tools and Best Practices for Email Preservation and Access**

1.30PM – 3.00PM / ROOM: SPRING #mcn2012email

*Presenters: Rich Cherry, Partner, Museums and the Web; Dale Kronkright, Head of Conservation Organization, Georgia O'Keeffe Museum; Megan Jacobs, Assistant Professor, Media Arts Department, New Mexico Highlands University*

This roundtable discussion will review a brief history of this issue, discuss current efforts and technology related to tools and best practices for email preservation in museums, and engage the audience in a discussion about next steps for our community.

**3.00PM – 3.30PM****Coffee Break****3.30PM – 5.00PM****Closing Plenary**

ROOM: FEDERAL/SUPERIOR #mcn2012plen

*Chair: Corey Timpson, Director, Design + New Media & Collections, Canadian Museum for Human Rights*

What were the most important concepts to emerge during MCN 2012? Who is the assassin? Who lost their voice the most completely? Join the rest of your exhausted colleagues in a spirited group discussion in which we'll wrap up the conference in high style and give you something to take back with you and work with for the rest of the year. Huzzah!

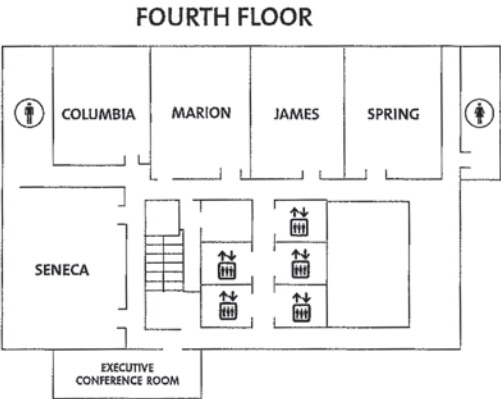
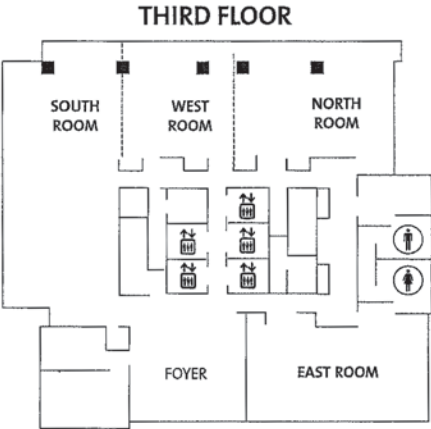
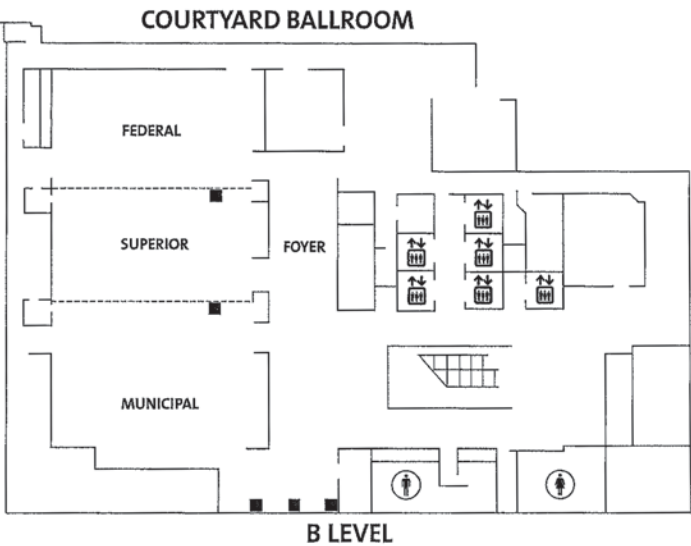
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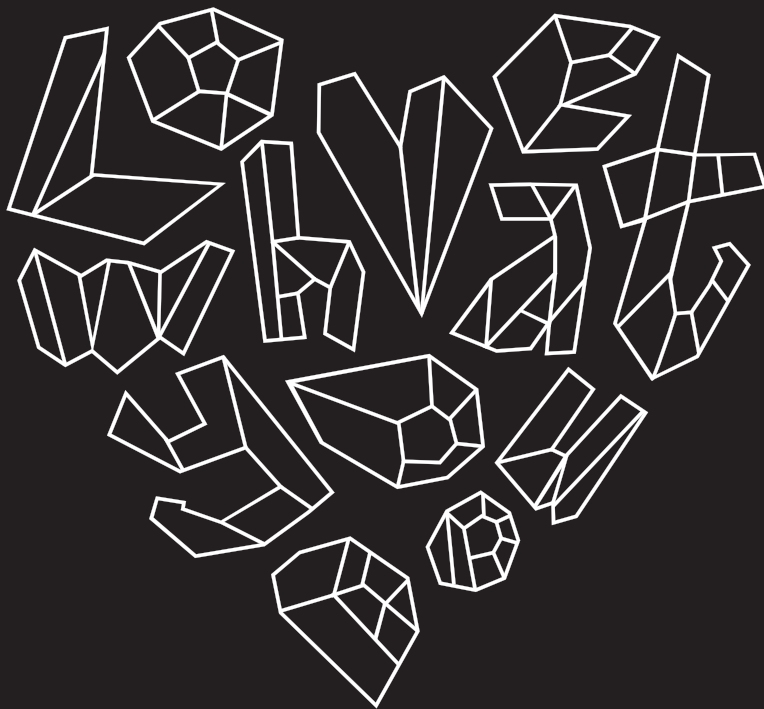
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