



41st Annual Museum Computer Network Conference

MCN2013

NOVEMBER 20-23, 2013 * MONTREAL * CANADA



BUILT FOR MUSEUMS



UNDERSTANDING
& CREATING SOLUTIONS

VISIT OUR STAND FOR A

FREE IN-DEPTH
DEMONSTRATION

- ✓ Providing Digital Asset Management Solutions for Museums for over 10 years.
- ✓ Integrated Workflow, E-business, Venue / Ticketing & Web Service Components
- ✓ Scalable Solutions (Cloud-based or Enterprise Implementations)



DAMS > E-BUSINESS > ONLINE COLLECTIONS > BOOKINGS

www.piction.com

CONTENTS

| | |
|--|-----------|
| MCN President's Welcome | 2 |
| Welcome from Local Arrangements Committee | 4 |
| MCN 2013 Conference Planning Committee | 5 |
| MCN 2013 Board of Directors and Officers | 6 |
| MCN 2013 Sponsors and Exhibitors | 7 |
| At a Glance | 8 |
| Wednesday | 8 |
| Thursday | 9 |
| Friday | 10 |
| Saturday | 12 |
| MCN 2013 Daily Program Schedule | 14 |
| Wednesday | 14 |
| Thursday | 21 |
| Friday | 33 |
| Saturday | 50 |
| MCN 2013 Meeting Spaces | 63 |

MCN PRESIDENT'S WELCOME

Bienvenue à Montréal!

It gives me great pleasure to welcome you to Montreal for MCN 2013. This is the 41st annual conference, and as MCN becomes more international in its makeup, it seems only fitting that we would venture over the border to this fabulous city. I hope that while you are here, you will enjoy the great food, music, and culture of Montreal, as well as make new friends, connect with old ones, and take away some inspiration to bring home, wherever that might be.

Each year we say the program gets better and better, but that's because it's true! Leading the charge are Koven Smith and Liz Neely, last year's Program Committee Co-Chairs, with the addition this year of a third co-chair, incoming board member Morgan Holzer. Working with the rest of the volunteer Program Committee, they've assembled a fantastic and varied program under the theme "Re:Making the Museum." The theme builds on last year's theme, "The Museum Unbound: Shifting Perspectives, Evolving Spaces, Disruptive Technologies," and delves further into the current trend among cultural institutions to reexamine what they do and how the community is finding new and innovative ways to accomplish their goals. From reimagining the place of digital within the organizational structure to rethinking digitization practice to reevaluating interaction with audiences, museums are actively remaking themselves in numerous ways. This is an exciting time to be in the museum and other cultural-sector fields, with lots of changes afoot—changes that can be both exhilarating and scary. Having the opportunity to share common challenges, solutions, ideas, and inspirations makes us stronger as a community and as individual professionals.

Tina Roth Eisenberg is our fabulous keynote speaker this year. Tina has made a career out of projects she loves, from her blog *Swissmiss*, her co-working creative space called *Studiomates*, a temporary design tattoo company called *Tattly*, and *Creative Mornings*, a free monthly breakfast lecture series for creative people that can now be found in 58 cities around the world. Oh, and to keep this all organized, she created a to-do app called *TeuxDeux*! In addition to being a creative powerhouse, Tina is a dynamic, warm presence. I'm sure she will get the conference off to an energetic and inspiring start.

This year, we are very pleased to be able to offer all of the workshops on Wednesday to the MCN community free of charge, courtesy of Google. The MCN Board has also rededicated its support to new and emerging professionals by increasing the scholarship program, both in terms of the number of scholarships given and the amount each recipient receives. I'd like to thank Jana Hill and Marla Misunas for leading this program, which is so vital for MCN. We hope you'll help us keep this program going and growing by supporting us at the auction at the Musée des beaux-arts de Montréal on Thursday, November 21, during a fabulous reception generously sponsored by Selago Design, and by giving a donation at Friday's Karaoke Event made possible by Johns Hopkins University.

I'd like to thank the MCN Board of Directors for the many hours they have volunteered toward the conference and to keep MCN moving forward. This includes running this year's series of webinars, called MCN Pro. I hope you have been able to partake in these online sessions in between the annual meetings. Please let us know if there are other topics you would like to see covered in future workshops.

I'd also like to thank all of the other MCN members who volunteered their time to make this conference possible, including Yvel Guelcé for ensuring that you are connected through Wi-Fi throughout the Conference, and Anna Chiaretta Lavatelli for her tireless efforts to put together what promises to be an awesome video program in collaboration with Montreal-based production company Parce Que Films and thanks to the generous support of Piction Digital Image Systems. The program includes live streaming and taping of the conference sessions, as well as on-the-scene interviews conducted by Museopunks. Special thanks also to Megan Richardson and Gary Goodacre for volunteering their time on the Local Events Committee and putting together an amazing set of events and tours.

And it is with great gratitude that I thank and welcome all our sponsors and vendors, both new and long-standing. I'd especially like to thank our presenting sponsors Mailchimp and Piction Digital Image Systems, as well as our supporting sponsors: Tessitura Network, NetExposure, Exablox, Johns Hopkins University, Selago Design, and Gallery Systems. And a very special thanks to MCN Board Member Leo Ballate for brilliantly leading the sponsorship efforts for the second year in a row. MCN is a non-profit organization, and the conference would not be possible without the generous financial support of our many sponsors.

I would also like to thank Susan Rawlyk, our Conference Manager, for running the conference with élan, as well as our volunteers, led by Elizabeth Bollwerk, who are here to ensure the conference runs smoothly.

And finally, I'd like to thank my partners in crime on the Executive Committee: incoming President Charlotte Sexton, Treasurer Diana Folsom, and Secretary Vicki Portway, all of whom have made this past year a real pleasure for me. And none of us could imagine what life was like before Eric Longo became the Executive Director of MCN. His calm and organized presence has been critical to keeping MCN moving forward. I personally owe him a great debt of gratitude for his support and friendship.

In closing, I'd also like to thank each and every one of you for being part of the MCN community. This organization is yours. This conference is yours. We hope you enjoy it and come away energized, inspired, connected, and supported!

Allegra Burnette

PRESIDENT

MUSEUM COMPUTER NETWORK

WELCOME **FROM LOCAL ARRANGEMENTS COMMITTEE**

Bienvenue à Montréal!

We are delighted that you are able to join us for MCN's 41st annual conference in this cosmopolitan city—where tradition and innovation meet. With its rich history of aboriginal peoples, settlement by the French and English, and present-day pluralism, Montreal showcases the best of Canadian culture and society. Home to some of the finest museums, universities, creative companies, restaurants, and shops in North America, the city is a trove of cultural, educational, technological, and gastronomic delights—all awaiting your discovery. Over the four days of the conference, you will meet colleagues old and new at a vintage theater, a world-class art museum, and a karaoke bar, and will have the opportunity to explore unique neighborhoods and ecosystems, taste local delicacies, learn some circus moves, bid on original works of art, and see the latest in new media and technology.

The conference hotel is located in the heart of Place des Arts, home to the Musée d'art contemporain, the Montreal Symphony Orchestra, Les Grands Ballets, the Opéra de Montréal, and the world-famous Festival international de jazz de Montréal (summer). The Old Port of Montreal, with its archaeological museum and heritage buildings and churches, is a short walk or ride away. Take advantage of this great location to experience as much of the city as possible.

We hope that you enjoy your time at MCN in Montreal and that you take from it memories to cherish, as well as ideas and contacts that will enrich your practice in the years to come.

Megan Richardson & Gary Goodacre

THE LOCAL EVENTS COMMITTEE

MCN 2013 CONFERENCE PLANNING COMMITTEE

CONFERENCE CO-CHAIRS

Allegra Burnette

allegra_burnette@moma.org

Charlotte Sexton

charlotte@mcn.edu

LOCAL EVENTS

Megan Richardson, Chair

mrichard@gallery.ca

Gary Goodacre

ggoodacr@gallery.ca

MARKETING

Victoria Portway, Chair

portwayv@si.edu

VENDORS & SPONSORSHIPS

Leo Ballate, Chair

lballate@sfmoma.org

Allegra Burnette

allegra_burnette@moma.org

VIDEO & MEDIA

Anna Chiaretta Lavatelli

annachiaretta@gmail.com

SCHOLARSHIPS

Jana Hill, Chair

Jana.hill@cartermuseum.org

Marla Misunas

mmisunas@sfmoma.org

PROGRAM

Morgan Holzer, Chair

morganholzer@nypl.org

Elizabeth Neely, Chair

eneely@artic.edu

Koven Smith, Chair

koven@kineticmuseums.com

Matthew Address

matthew.m.address@gmail.com

Susan Cairns

susan.cairns@uon.edu.au

Sheila Carey

Sheila.Carey@pch.gc.ca

Jasen Emmons

JasenE@empmuseum.org

Rosanna Flouty

rflouty@gmail.com

Ted Forbes

tforbes@dm-art.org

Howie Goldstein

hrgoldstein@gmail.com

Sarah Hromack

Sarah_Hromack@Whitney.org

Sharna Jackson

sharnajackson@gmail.com

Dale Kronkright

conservator@okeeffemuseum.org

Rob Lancefield

rlancefield@wesleyan.edu

Miriam Langer

melanger@nmhu.edu

Paul Marty

marty@fsu.edu

Lori Byrd Phillips

lori.byrd.phillips@gmail.com

Victoria Portway

PortwayV@si.edu

Ed Rodley

ed_rodley@pem.org

Catherine Shteynberg

cshteynberg@gmail.com

Tim Svenonius

tsvenonius@sfmoma.org

Corey Timpson

corey.timpson@humanrightsmuseum.ca

Mariano Ulibarri

mario.ulibarri@gmail.com

VOLUNTEER

Elizabeth Bollwerk, Chair

ebollwerk@gmail.com

SILENT AUCTION

Marla Misunas, Chair

mmisunas@sfmoma.org

Jana Hill

Jana.hill@cartermuseum.org

Gary Goodacre

ggoodacr@gallery.ca

Paul Landry

plandry@selagodesign.com

MCN 2013 **BOARD OF DIRECTORS AND OFFICERS**

OFFICERS 2012-2013

President

Allegra Burnette

CREATIVE DIRECTOR, DIGITAL MEDIA

The Museum of Modern Art
11 West 53rd Street
New York, NY 10019
allegra_burnette@moma.org

Past President

Christina DePaolo

COMMUNICATION SPECIALIST

4Culture
101 Prefontaine Place South
Seattle, WA, 98104
christina.depaolo@4culture.com

Vice President/
President-Elect

Charlotte Sexton

c/o 228 Park Avenue South, #32991
New York, NY 10003
charlotte@mcn.edu

Secretary

Victoria Portway

HEAD OF WEB & NEW MEDIA

Smithsonian National Air and
Space Museum
6th and Independence Ave, SW
Washington, DC 20560-0316
portwayv@si.edu

Treasurer

Diana Folsom

HEAD OF COLLECTION DIGITIZATION

The Thomas Gilcrease Institute of
American History and Art
1400 N. Gilcrease Museum Road
Tulsa, OK 74127
diana-folsom@tulsa.edu

DIRECTORS

Leo Ballate

INFORMATION TECHNOLOGY DIRECTOR

San Francisco Museum of Modern Art
151 Third Street
San Francisco, CA 94103
lballate@sfmoma.org

Rosanna Flouty

**URBAN EDUCATION DOCTORAL
CANDIDATE**

Interactive Technology & Pedagogy
CUNY
rfloutly@gmail.com

Elizabeth Neely

**DIRECTOR OF DIGITAL INFORMATION
AND ACCESS**

The Art Institute of Chicago
111 S. Michigan
Chicago, IL 60304
eneely@artic.edu

Ed Rodley

SENIOR EXHIBIT DEVELOPER

Museum of Science Boston
1 Science Park
Boston, MA 02114
erodley@mos.org

Carolyn Royston

HEAD OF DIGITAL MEDIA

Imperial War Museums
Lambeth Road
London SE1 6HZ, UK
croyston@iwm.org.uk

Koven Smith

PRINCIPAL

Kinetic Museums
Denver, CO
koven@kineticmuseums.com

Nate Solas

SR. SOFTWARE ENGINEER

MediaBeacon, Inc.
123 North Third Street, Suite 800
Minneapolis, MN 55401
homebrewer@gmail.com

Robert Stein

DEPUTY DIRECTOR

Dallas Museum of Art
1717 North Harwood
Dallas, Texas 75201
rstein@dallasmuseumart.org

MCN Executive Director

Eric Longo

MUSEUM COMPUTER NETWORK

228 Park Avenue South, #32991, New York, NY 10003
Toll free (US only): 888-211-1477, extension 801
Outside US: +1-855-473-2339, extension 801
eric@mcn.edu

MCN Conference Manager

Susan Rawlyk

MUSEUM COMPUTER NETWORK

228 Park Avenue South, #32991, New York, NY 10003
Toll free (US only): 888-211-1477, extension 802
Outside US: +1-855-473-2339, extension 802
Fax: +1-403-288-8382
conference@mcn.edu

MCN 2013 **SPONSORS AND EXHIBITORS**

SPONSORS

The following organizations have committed their support to the 41st annual MCN conference. We gratefully acknowledge their support and thank these very important donors for their generosity.

- | | | |
|-------------------|----------------------------------|---------------------|
| > ARTstor | > Google | > Piction.com |
| > Daemon Defense | > Johns Hopkins, Master of Arts | > Selago Design |
| > Exablox | in Museum Studies | > Siriusware |
| > Gallery Systems | > MailChimp (Presenting Sponsor) | > Tessitura Network |
| > Geiger | > NetXposure | |
-

EXHIBITORS

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

- | | | |
|--------------------|---------------------------------|-----------------------|
| > ARTstor | > Johns Hopkins, Master of Arts | > Piction.com |
| > CDW - Non Profit | in Museum Studies | > Selago Design |
| > CREO | > KE Software Inc. | > Tessitura Network |
| > Exablox | > Kapesni | > Tristan Interactive |
| > Extensis | > Keepthinking | |
| > Gallery Systems | > NetXposure | |
-

EXHIBIT HALL HOURS

Thursday, 21 November, 2013

- | | |
|----------------------------|--------------------------------|
| Exhibit Hall Opening Lunch | 12.00pm–1.30pm |
| Exhibit Hall Open | 12.00pm–2.00pm / 3.00pm–5.30pm |


Friday, 22 November, 2013

- | | |
|--------------------------------|--------------------------------|
| Exhibit Hall Open | 10.00am–2.00pm / 3.00pm–6.30pm |
| Exhibit Hall Closing Reception | 5.00pm–6.30pm |


AT A GLANCE **WEDNESDAY, 20 NOVEMBER 2013**

| TIME | SESSION/EVENT | LOCATION |
|--|---|-------------------------------------|
| Pre-Registration and Tickets are required for all Tours and Workshops | | |
| 8.00am–6.00pm | Registration/Hospitality Desk | Grand Salon Foyer |
| 9.00am–12.30pm | Half-day (am) workshops | |
| | User Testing for Dummies (and Smarties) | Soprano B |
| | By the People, for the People: Developing Digital Strategy That Matters | Symphonie 2 |
| | Mobile Tour Content | Symphonie 1 |
| | Going Responsive—How to Project-Manage and Implement a Responsive Website | Soprano C |
| 10.15am–10.45am | Coffee Break for Workshop Participants | Grand Salon Foyer |
| 11.00am–5.00pm | Biodome and Rio Tinto Alcan Planetarium Tour | |
| 12.30pm–2.00pm | Lunch on Your Own | |
| 12.30pm–5.00pm | A Feast for the Senses: Mile End and Moment Factory | |
| 2.00pm–5.30pm | Half-day (pm) workshops | |
| | Metrics, Metrics, Everywhere: Choosing the Right Ones for Your Website and Social Media | Symphonie 2 |
| | An Integrated Approach to Manage Museum Information | Soprano C |
| | The Playful Museum: A Games Arcade and Surgery | Symphonie 1 |
| 3.30pm–3.50pm | Coffee Break for Workshop Participants | |
| 6.30pm–9.00pm | IGNITE – Off-Site Reception – Buses depart at 6:00pm | The Virgin Mobile Corona Theatre |

AT A GLANCE **THURSDAY, 21 NOVEMBER 2013**

| TIME | SESSION/EVENT | LOCATION |
|-----------------|---|------------------------------|
| 8.00am–6.00pm | Registration/Hospitality Desk & Email Center Open | Grand Salon Foyer |
| 9.00am–10.15am | Keynote Presentation | Grand Salon AB |
| 10.15am–10.30am | Coffee Break | Grand Salon Foyer |
| 10.30am–12.00pm | Concurrent sessions | |
| | Immersion in Museums | Symphonie 1 |
| | Minimal Friction, Maximal Use: Optimizing Open Access Image Delivery | Symphonie 2 |
| | So You Want to Develop a Gallery Touch Interface on a Small Budget? | Soprano B |
| | Beyond the Visitor Survey: Using Research to Drive Design Decisions | Soprano A |
| | Keynote in Conversation | Grand Salon C |
| | Museopunks | Soprano C |
| 12.00pm–1.30pm | Exhibit Hall Opening Reception | Grand Salon Foyer |
| 1.30pm–3.00pm | Concurrent sessions | |
| | Layer of Chaos: Herl  Hancock Rockit Lounge and Gallery | Grand Salon AB |
| | Shooting the Messenger: Make Museum Video Now | Symphonie 2 |
| | Google+ Hangouts on Air | Soprano A |
| | Hey you! I know you, I know you: New Frontiers in Interaction Design | Soprano B |
| | The Blossoming of the Semantic Web: Linked Open Data and the American Art Collaborative | Symphonie 1 |
| | Print Meet Digital, Digital Meet Print: A Matchmaking | Soprano C |
| | The Future of Museum Digital Departments | Grand Salon C |
| 3.00pm–3.30pm | Coffee Break in Exhibit Hall | Grand Salon Foyer |
| 3.30pm–5.00pm | Concurrent sessions | |
| | Solving a Pain in the Asset: New Approaches to Digital Asset Management | Soprano B |
| | Gallery One, One Year Later: Analytics, Sustainability, and New Smartphone App | Symphonie 1 |
| | MEGA Mobile | Grand Salon C |
| | After You've Opened Pandora's Box | Symphonie 2 |
| | Stop, Collaborate, and Iterate | Soprano C |
| | What Can We Learn from Our Users? | Soprano A |
| 6.00pm–8.30pm | Reception / Silent Auction – Off-Site | Montreal Museum of Fine Arts |

AT A GLANCE **FRIDAY, 22 NOVEMBER 2013**

| TIME | SESSION/EVENT | LOCATION |
|-----------------|--|--|
| 8.00am–6.00pm | Hospitality/Registration Desk & Email Center Open | Grand Salon Foyer |
| 9.00am–10.00am | Concurrent sessions | |
| | Indianapolis Museum of Art Case Study Hour | Symphonie 1 |
| | Case Study Showcase 1 | Soprano B |
| | Case Study Showcase 2 | Soprano C |
| | Case Study Showcase 3 | Symphonie 2 |
| 10.00am–10.15am | Coffee Break in Exhibit Hall | Grand Salon Foyer |
| 10.15am–11.15am | Concurrent sessions | |
| | Museopunks | Soprano C |
| | Speed Networking Fun | Grand Salon C |
| 11.30am–12.30pm | Concurrent sessions | |
| | Big-Picture Strategy for Collection-Information Technology Projects at the Cleveland Museum of Art | Symphonie 1 |
| | Where to Next? Emerging Practices in Location Awareness and in Online Publication | Soprano B |
| | Case Study Showcase 4 | Soprano C |
| | Case Study Showcase 5 | Symphonie 2 |
| 12.30pm–1.30pm | A Byte of Lunch – Ticket Required (\$) | TE  |
| 1.30pm–3.00pm | Concurrent sessions | |
| | One for All or All for One: Insights into Integrated vs. Unified Systems | Soprano B |
| | How the West Was Digitized: Three Huge Projects | Soprano A |
| | [Re]envisioning the Future: 3D Photogrammetry for Museums | Grand Salon C |
| | Let's Play! Games in Museums | Symphonie 1 |
| | Museums & the Digital Public Library of America | Soprano C |
| | You Can't Handle the Truth: Understanding Ourselves and Our Audiences | Symphonie 2 |
| 3.00pm–3.30pm | Coffee Break in Exhibit Hall | Grand Salon Foyer |

| TIME | SESSION/EVENT | LOCATION |
|---------------|---|-------------------|
| 3.30pm–5.00pm | Concurrent sessions | |
| | Making your way in the world today takes everything you've got: Place, Location, and Dissemination | Soprano B |
| | Putting the “Best” into Your Practice | Symphonie 2 |
| | From Documentation to Discovery | Soprano A |
| | To Open or Not to Open? | Grand Salon C |
| | Dynamic, Dimensional, Digital: Creative Strategies for Moving beyond the Printed Page in a Museum Context | Soprano C |
| | Facilitation Matters: How We Used Facebook, Mobile Phones, and Sketchpads to Measure Learning in Online Communities | Symphonie 1 |
| 5.00pm–6.30pm | Exhibit Hall Closing Reception | Grand Salon Foyer |
| 9.30pm | MCN Karaoke Night | Lolita's |

ARTSTOR

Contribute your collections to the **Artstor Digital Library** to share them with scholars, curators, faculty, and students at more than 1,500 institutions worldwide. Join the Metropolitan Museum, MoMA, the Guggenheim Foundation, SFMOMA, Berlin State Museums, Réunion des Musées Nationaux, Rijksmuseum, Magnum Photos, and nearly 300 other contributors.

Artstor also makes museum collections available free via **Images for Academic Publishing**, which delivers publication-quality images for use in scholarly journals at no cost; **Shared Shelf Commons**, an open-access library of images from Shared Shelf subscribers; and our partnership with the **Digital Public Library of America**, a collaborative project making America's cultural and scientific history available online.

Visit our booth at MCN and attend our panels to learn more:

Artstor President James Shulman is taking part in two panels: *Minimal Friction, Maximal Use: Optimizing Open Access Image Delivery*, November 21, 10:30 AM to noon, and *Museums and The Digital Public Library of America: The Role of Museums in Building the DPLA and The Power of Open LAM Data*, November 22, 1:30-3:00 PM.

Artstor Collection Development Manager Ian McDermott is moderating *Solving a Pain in the Asset: New Approaches to Digital Asset Management*, November 21, 3:30-5:00 PM.

artstor.org

AT A GLANCE **SATURDAY, 23 NOVEMBER 2013**

| TIME | SESSION/EVENT | LOCATION |
|-----------------|--|-------------------|
| 9.00am–2.00pm | Hospitality/Registration Office and Email Center Open | Grand Salon Foyer |
| 9:30am–11.00am | Concurrent sessions | |
| | Official Release of the NMC Horizon Report > 2013 Museum Edition | Grand Salon C |
| | Standards for Artwork Reproduction: From Theory to Practice | Soprano A |
| | Check-Ins from the Edge: New Technology in Real Time | Soprano B |
| | The Former Audience: Digitization, MOOCs, and Community | Symphonie 2 |
| | Any Way You Slice “IT”: Managing Technology in the 21st-Century Museum | Symphonie 1 |
| | Museopunks | Soprano C |
| 11.00am–11.15am | Coffee Break | Grand Salon Foyer |
| 11.15am–12.45pm | Concurrent sessions | |
| | How to Discover Art? On the Current State, Hardships, and Potential of Art Search | Symphonie 1 |
| | JPEG 2000 for Sustainable Image Preservation and Access | Soprano C |
| | Working across Boundaries: Museum Mobile Projects and Cross-Departmental Collaboration | Symphonie 2 |
| | Defining Open Authority in the Museum | Soprano A |
| | New Approaches to Museum Publishing | Soprano B |
| 12.45pm–2.15pm | Lunch On Own | |
| 2.15pm–3.45pm | Concurrent sessions | |
| | So You Have All This Media, Now What Do You Do with It? | Symphonie 2 |
| | Girl, I’m gonna preserve you: Preservation, Conservation, and the Public | Grand Salon C |
| | “App”-ropriate for Diverse Audiences | Soprano C |
| | A Series of Tubes: New Tools for New Interaction | Soprano B |
| | I AM the danger: Rethinking Strategy Now That We Live in the Future | Symphonie 1 |
| 3.45pm–4.00pm | Coffee Break | Grand Salon Foyer |
| 4.00pm–5.00pm | Closing Plenary | Grand Salon AB |

SELAGO DESIGN

Software designed for your collections

Want to promote your collections and broaden your reach?

Drop by Booth B4 today to learn how you can use our software to effectively manage your collections.

We invite you to attend the MCN Reception and Silent Auction being held at the Montreal Museum of Fine Arts on Thursday, November 21st.

Experience the beautiful night-time view of the city from the museum's vast Glass Court in the company of friends.

Enjoy music, food, and drink while bidding on works by local graphic artists in the Annual Silent Auction to support the MCN Scholarship Fund.

Sponsored by Selago Design

www.selagodesign.com

WEDNESDAY

CONFERENCE TOURS

11.00am–5.00pm

Biodome and Rio Tinto Alcan Planetarium Tour

Start your tour by exploring on your own the Biodome's five ecosystems of the Americas: The Tropical Rainforest, Laurentian Maple Forest, Gulf of St. Lawrence, Labrador Coast, and Sub-Antarctic Islands. Experience the faithful and complex way in which the natural environment is represented, and how the animal and plant species interact. Join the Biodome's director, Rachel Léger, for a special behind-the-scenes look at some of the many fascinating aspects of the Biodome's work, including the sophisticated seawater filtration systems, the veterinary clinic, and the animal kitchen. Make your way over to the Rio Tinto Alcan Planetarium (opened April 2013) where its director, Pierre Lacombe, will introduce a completely fresh and innovative approach to astronomy. Marvel at the building's bold design, which incorporates the strictest sustainable development criteria, and the use of cutting-edge technology to create a unique experience of the universe. Round out your visit with time in the permanent exhibition *Exo: Our Search for Life in the Universe* and two shows—the immersive and whimsical *Continuum* and the more scientific *From the Earth to the Stars*. A tour itinerary and transportation information will be included in the registration package for attendees who pre-registered.

12.30pm–5.00pm

A Feast for the Senses: Mile End and Moment Factory

Start the afternoon with a stroll on your own through the Mile End district, once the home of Montreal indie rock band Arcade Fire. Experience the visual art and café/restaurant scene this bohemian neighborhood is known for, and sample world-famous Montreal bagels and Genevieve Grandbois chocolates. Then, in the neighboring Outremont district, join two senior Moment Factory staff for a presentation and tour of this dynamic, multifunctional new media and entertainment studio. Since 2001, its team of more than 110 talented individuals has developed, designed, and produced more than 300 groundbreaking—often interactive—events, shows, and installations around the world for such clients as Cirque du Soleil, Disney, Nine Inch Nails, Céline Dion, Microsoft, Montreal's Quartier des Spectacles and Pointe-à-Callière Museum, and Madonna. Visit the cutting-edge industrial studios devoted to technology, content creation, scenography, and production, where video, lighting, architecture, sound, and special effects are combined to create remarkable experiences. In the black box test lab, you may even have the chance to see a live demo of a current project. A tour itinerary and transportation information will be included in the registration package for attendees who pre-registered.

Want to Increase Revenue?

Since going on to Tessitura one year ago, we have increased our memberships by 102%, which is absolutely amazing. Admissions revenue is up 26% since last year.

Sherri Barry

*Sr. VP Marketing and Sales
Arizona Science Center*

One of Many **Success Stories** with Tessitura.

Proud
Sponsor of all
Conference
Coffee
Breaks!

Find Out More About What Our Full Enterprise CRM,
Admissions and Fundraising Solution
Can Do for **Your Organization!**

Tessitura
network

The Global Leader for Arts & Cultural Technology + Services + Community

+1 (888) 643-5778 x102 • www.tessituranetwork.com • info@tessituranetwork.com

MCN Thanks **Justin Funke**
and **Powerland Computers**
for providing the WIFI
infrastructure.



WEDNESDAY

Morning workshops

ALL WORKSHOPS HAVE BEEN GENEROUSLY SPONSORED BY GOOGLE

NOTE: Pre-registration is required for ALL workshops. If you'd like to attend a workshop and have not pre-registered, please go to the registration office and inquire about availability.

9.00am–12.30pm

User Testing for Dummies (and Smarties)

ROOM: SOPRANO B

PRESENTERS: Morgan Holzer, Information Architect, New York Public Library; Corey Timpson, Director, Design + New Media & Collections, Canadian Museum for Human Rights

When decisions you make are justified as leading to a better user experience, how certain are you that this is actually true? Of course, some of this is intuition; but actually getting your project in front of visitors to verify this outcome doesn't happen as much as it should. Perhaps you thought it was too overwhelming, or maybe too expensive. But here's the secret: It doesn't have to be. In this workshop, we will arm you with the tools you need to add user testing to your everyday processes, and practice different methods on active projects of workshop participants.

STREAM: STRATEGY, EVALUATION

9.00am–12.30pm

By the People, for the People: Developing Digital Strategy That Matters

ROOM: SYMPHONIE 2

PRESENTERS: Dana Allen-Greil, Educational Technologist, National Gallery of Art, Washington, DC; Emily Lytle-Painter, Education Technologist, J. Paul Getty Museum; Annelisa Stephan, Digital Audience Engagement Specialist, J. Paul Getty Trust

No matter where you are in your organization, or where your museum is in its digital evolution, you can play a leadership role in developing a meaningful digital strategy. But to do this well, you'll need to think first about people: Who are you trying to serve? Who do you need to communicate or collaborate with? And how can you best converse with those people? Maybe you have a formal strategy in place, but you need to be better at communicating it to leadership and your colleagues. Perhaps you're working on a digital strategy in the absence of a larger institutional plan. Or maybe you're just getting started in thinking about how to tackle the strategic planning process. There is no one right way to build a digital strategy, but there are frameworks, tools, and tips that can make the process smoother and more collaborative.

Join three museum technologists who are also in the trenches, building digital strategies for their organizations and learning as they go. Together, we'll discuss the importance of digital strategy as a process (not a document) and how a digital strategy fits into (or can catalyze) wider strategic thinking at your institution. Come ready to roll up your sleeves, share your experiences, and give and receive honest, constructive feedback.

STREAM: STRATEGY, EVALUATION

WEDNESDAY

Morning workshops

9.00am–12.30pm

Mobile Tour Content

ROOM: SYMPHONIE 1

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

Mobile audio tours have long been a staple of interpretation in museums, but even as we've entered a new era of mobile computing, many museum tours remain unchanged and unevolved. How can museums craft content that fosters engagement, interaction, and fresh insight? This workshop will provide the fundamental concepts for creating useful and accessible mobile content while considering fresh and novel approaches.

We'll spend a portion of our time reviewing exemplary audio content, and we'll examine what characteristics make a mobile stop truly successful. Participants will break into teams to write short content scripts, then regroup to present and discuss them. Finally, we'll cover strategies for how participants can implement new mobile tour strategies at their respective institutions.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

9.00am–12.30pm

Going Responsive—How to Project-Manage and Implement a Responsive Website

ROOM: SOPRANO C

PRESENTERS: Marcos Corro, Web Developer/Designer, Balboa Park Online Collaborative; Jennifer Jurgens, Interactive Designer, Minneapolis Institute of Arts

Statistics show that more people now use mobile devices to view the web than use desktops or laptops. This is why Mashable has called 2013 the "year of responsive web design." By going responsive you can be "mobile-first" and make sure visitors have the best experience interacting with your institution's website on any device they use. Building a responsive website or adapting your site to be responsive requires a change in the way you think about building websites. Doing so can be a tool for museum professionals to rethink the process around their website because it forces project teams to democratize the way they think about design, content creation, and programming.

This workshop will explain what responsive design is and demystify all the jargon around it. Most importantly, it will give you the toolkit you need to decide if you should go responsive and when, as well as how to approach content creation and project management for successfully producing a responsive website. The workshop will also cover the templates and technology needed to create a responsive site in Drupal and WordPress.

STREAM: EMERGING TECHNOLOGIES

10.15am–10.45am

Coffee Break for Workshop Participants

GRAND SALON FOYER

WEDNESDAY

Afternoon workshops

ALL WORKSHOPS HAVE BEEN GENEROUSLY SPONSORED BY GOOGLE

NOTE: Pre-registration is required for ALL workshops. If you'd like to attend a workshop and have not pre-registered, please go to the registration office and inquire about availability.

2.00pm–5.30pm

Metrics, Metrics, Everywhere: Choosing the Right Ones for Your Website and Social Media

ROOM: SYMPHONIE 2

PRESENTERS: Brian Alpert, Web Analytics & SEM Analyst, Office of the CIO, Smithsonian Institution; Effie Kapsalis, Head of Web, New Media & Outreach, Smithsonian Institution; Elena Villaespesa, Digital Analyst, Tate

From the web's earliest days, digital professionals have been pressed to demonstrate that their online presence was contributing to their organizations, whether by increased revenue, a more finely-honed brand identity, or the profound ability to enhance their mission via content delivery to anyone with a web browser. "How does one measure success on the Web?" became the subject of a seemingly infinite number of books, blog posts, seminars, and yes, workshops.

A few years pass and along comes social media, connecting millions of people in ways never before possible, disrupting the landscape and breathing new life into the old questions: "Why is this important and how do we know it's working?" Only now, the answers are more complex. Today's landscape is a splintered collection of new channels, sublimely named yet inscrutable metrics, and a dizzying array of tools both free and paid, offering a dizzying range of possibilities with which to answer the classic analytics question, "What do I measure?" and its first cousin, "What does that have to do with our program?" The presenters will work with participants to refine and articulate this conversation through a series of examples, case studies, and recommendations.

STREAM: STRATEGY, EVALUATION

2.00pm–5.30pm

An Integrated Approach to Manage Museum Information

ROOM: SOPRANO C

PRESENTER: Cristiano Bianchi, Managing 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 various "vertical" solutions. Each is typically designed to solve a single problem within the entire museum information picture. Data need to be replicated between different systems and databases and get quickly out-of-date somewhere down the line, while efforts and costs to integrate different systems increase with each new component. Upgrading any software is a nightmare, as it involves modifying every middleware component. Staff need to be trained to use many interfaces, multiple licenses must be purchased, and maintenance costs skyrocket.

This workshop will introduce you to a new generation of content management framework, 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 solution 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, and exhibit, and to present information to multiple audiences with different needs and privileges.

STREAM: STRATEGY, EVALUATION

WEDNESDAY

Afternoon workshop

2.00pm–5.30pm

The Playful Museum: A Games Arcade and Surgery

ROOM: SYMPHONIE 1

PRESENTERS: Erica Gangsei, Manager of Interpretive Media, San Francisco Museum of Modern Art; Martha Henson, Digital Producer, Tate; Sharna Jackson, Editor, Tate Kids, Tate

Got a burning question about creating games for your museum? Got a playful project you need help with? Or a games idea you aren't sure how to proceed with? Want to have a go at playing the best games from other museums? This workshop is both a games clinic and games arcade, a place to get inspired and get advice. We will create a games arcade, pulling together the very best examples of games from museums, both blockbusters as well as some smaller works that may be new to participants. We also will hold a games surgery, inviting attendees to bring their games ideas, questions, and problems for our help and discussion. Participants are welcome to bring along any work in progress for discussion and critique.

Between us, we have commissioned and produced several successful games for the Tate, SFMOMA, and the Wellcome Collection, including *High Tea*, *ArtGameLab*, and *Wondermind*, reaching audiences of millions and winning several awards. This session is about sharing our experience, getting people excited about the potential of games, and provoking playful approaches to your audiences, collections, and content.

STREAM: EMERGING TECHNOLOGIES

3.30pm–3.50pm

Coffee Break for Workshop Participants

GRAND SALON FOYER

6.30pm–9.00pm

IgniteMCN—Welcome Reception

VIRGIN MOBILE CORONA THEATRE
2490 NOTRE-DAME WEST, MONTREAL, QC

> *Generously sponsored by Exablox*

HOST: Koven J. Smith

Join us at the opening reception and kick off MCN 2013 in grand style with IgniteMCN! IgniteMCN will showcase a series of five-minute, rapid-fire talks from eight of the most provocative thinkers in the museum field. IgniteMCN has become one of the not-to-be-missed events at MCN, so arrive early, grab a beer, and cheer your fellow museum-ers on!

Speakers this year include:

- * Dana Allen-Greil, Educational Technologist, National Gallery of Art, Washington, DC
- * Douglas Hegley, Director of Technology, Minneapolis Institute of Arts
- * Emily Lytle-Painter, Educational Technologist, J. Paul Getty Museum
- * Luis Marcelo Mendes, Communications Consultant for Museums, Fundação Roberto Marinho
- * Tim Svenonius, Producer, Interpretive Media, San Francisco Museum of Modern Art
- * Don Undeen, Manager, Media Lab, The Metropolitan Museum of Art
- * Chad Weinard, Manager of New Media, North Carolina Museum of Art
- * Simone Wicha, Director, Blanton Museum of Art

Transportation will be provided. Buses begin departing from the Jeanne-Mance Street exit at 6.00pm.



Enterprise DAM.
Announcing Drupal
and TMS integration.

netx.net

THURSDAY

9.00am–10.15am

Opening Keynote

ROOM: GRAND SALON AB

PRESENTER: Tina Roth Eisenberg

Tina Roth Eisenberg grew up in mountainous Switzerland, influenced by renowned Swiss design and a lot of fresh air. Tina is often referred to as Swissmiss, after her popular design blog (swiss-miss.com), which she runs out of Brooklyn, broadcasting with a European viewpoint and a love for clean, functional Swiss design. While covering a diverse set of topics, each post is connected by a love of good design, smile-provoking gadgets, and finding beauty in everyday life. Swissmiss has a growing audience of 3.4 million monthly unique readers from all over the world and was recently selected by *The Times* as one of the world's top 50 design blogs.

Besides running [swissmiss](http://swissmiss.com) the blog, Tina runs a Brooklyn-based collaborative workspace called Studiomates (studiomates.com), organizes a monthly global lecture series called CreativeMornings (creativemornings.com), invented the highly popular to-do app called TeuxDeux (teuxdeux.com), and just recently changed the world of temporary tattoos with her latest project, called Tattly (tatt.ly).

10.15am–10.30am

Coffee Break

GRAND SALON FOYER

> *Generously sponsored by Tessitura Network*

Concurrent sessions
10.30am–12.00pm

Immersion in Museums

ROOM: SOPRANO B

PRESENTERS: Zach Morris, co-creator of *Then She Fell* and other theater productions by Third Rail Projects; Robin White Owen, Principal / Creative Producer, MediaCombo; Ed Rodley (presenter/chair), Associate Director of Integrated Media, Peabody Essex Museum; John Russick, Director of Curatorial Affairs, Chicago History Museum

The plenary session at Museums & the Web 2013 introduced the immersive, interactive theater event *Sleep No More* as a source of inspiration for designing story worlds for exhibition experiences in museums. It instigated lively ongoing conversations about a variety of models to investigate, from video game worlds to Massively Multiplayer Online Role Playing Games, and highlighted examples of existing immersive experiences that range from the Museum of Old and New Art (MONA) in Tasmania, to Tino Segal's exhibition at the Guggenheim Museum in 2011, to the Indiana Experience at the Indiana Historical Society.

Our panel will build on that presentation and subsequent conversations. We will explore models for enabling participation in exhibition settings, creating emotional experiences, and getting out of the transactional model of the museum visit—and into relationship-building that builds over time and has a high ceiling. We will examine how digital technologies can be used to create or enhance immersive experiences, and how to take advantage of their built-in social features. We will ask key questions about how to create these kinds of experiences: How do you create realistic and appropriate viewer expectations for a new kind of museum experience? How do you strike the right balance between providing scaffolding and freedom for visitors to control the flow of their own experience, enabling people to feel comfortable being a little lost? How do you create a relationship between the visitor and the characters in the story—and are those characters objects, artworks, or actors? How do you create opportunities for visitors to have shared experiences that don't break the immersion? When the curator is no longer simply the teacher, what is her or his role in this new type of exhibition experience?

STREAM: BIG THINKING

THURSDAY

10.30am–12.00pm

Minimal Friction, Maximal Use: Optimizing Open Access Image Delivery

ROOM: SYMPHONIE 2

> *Sponsored by the Digital Media SIG*

PRESENTERS: John French, Director of Visual Resources, Yale University Art Gallery; Cathryn Goodwin, Manager of Collections Information, Princeton University Art Museum; Amy Heibel, Vice President, Technology, Web and Digital Media, Los Angeles County Museum of Art; Rob Lancefield, Manager of Museum Information Services, Davison Art Center, Wesleyan University (presenter/chair); Alan Newman, Chief, Digital Imaging & Visual Services, National Gallery of Art; James Shulman, President, ARTstor; Stanley Smith, Head of Collection Information and Access, J. Paul Getty Museum

A growing number of museums offer open access images of collections objects for which there is no copyright holder, often placing those images into the public domain with statements that they have no known copyright restrictions. Taking as its context more widely scoped discussions of open access policy and practice, this roundtable will home in precisely on actual implementation of public-facing delivery: the procedures and tools museums use to provide open access images to their users. This tight focus on the nuts and bolts of delivery, from technical infrastructure to interface and user experience, will enable attendees to learn how open access image providers are working to balance optimally efficient delivery (minimizing both friction for users and staff time needed to deliver an image) with the capture of meaningful metrics.

STREAM: IMAGING, DIGITAL ASSETS

10.30am–12.00pm

So You Want to Develop a Gallery Touch Interface on a Small Budget?

ROOM: SOPRANO B

PRESENTERS: Vivian Kung Haga, Director and CEO, Balboa Park Online Collaborative; Wesley Hsu, UI/UX Designer, Balboa Park Online Collaborative; Anna Chiaretta Lavatelli, Video Project Manager, Balboa Park Online Collaborative

With the rise of touch technology, how do museums successfully and strategically integrate such devices into their galleries? The Balboa Park Online Collaborative (BPOC) has been working with a variety of museums in Balboa Park to implement interactive gallery technology that will engage audiences and enhance their experiences with the museums' collections. Learn from BPOC staff and specific project examples that show how to incorporate touch technologies, such as iPods, iPads, Android devices, and touch tables, into your museum. This session will be a step-by-step walk through the process of planning the project strategically from an institutional perspective to support your mission, managing the project development effectively, and producing rich content. It also will suggest programming tips and tools for implementation.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

10.30am–12.00pm

Beyond the Visitor Survey: Using Research to Drive Design Decisions

ROOM: SOPRANO A

PRESENTERS: Lorraine Goodwin, Education Resources Coordinator, Asian Art Museum; Laura Mann, Director, Frankly, Green + Webb USA; Carolyn Royston, Head of Digital Media, Imperial War Museums; Charlotte Sexton, Vice President, MCN

This panel will explore the role of visitor-centered research in driving design decisions through the lens of three diverse museum projects. Its goal is twofold: to share research results and actionable outcomes (what did we learn and what was its impact?) and to make a case for the importance of design research as a critical process in digital projects.

THURSDAY

These museums are using research to address very different issues: how to evolve an existing mobile offer, how to identify whether and how mobile might support specific audiences and organizational objectives, and how to reach an existing audience with new online resources. Their approaches vary significantly, but in each case the museum is using specific actionable outcomes from visitor research to design an improved service. This approach forces the technology to take a back seat to a larger view of the overall visitor experience. Each speaker will present her research process and results, and the impact on her museum's mobile and web projects. We'll then have a roundtable discussion on the whys and hows of using research to drive design decisions.

STREAM: STRATEGY, EVALUATION

10.30am–12.00pm

Keynote in Conversation

ROOM: GRAND SALON C

PRESENTERS: Tina Roth Eisenberg; Koven Smith (moderator), Principal, Kinetic Museums

Tina Roth Eisenberg will engage in conversation on themes from the morning's keynote presentation. This will be a great opportunity to delve more deeply into the concepts presented there. The session will include the audience in lively conversation.

10.30am–12.00pm

Museopunks at MCN: Museums as Digital Citizens

ROOM: SOPRANO C

PRESENTERS: Suse Cairns, Jeffrey Inscho

Museopunks is a podcast for the progressive museum. Each month, Jeffrey Inscho and Suse Cairns investigate the fascinating work and personalities in and around the museum sector.

Since April 2013, the pair has explored some of the sector's most stimulating questions, institutions, and practices, with a focus on emergent, boundary-pushing work and ideas.

DigitalCitizenship.net cites nine individual elements of digital citizenship: access, commerce, communication, literacy, etiquette, law, rights & responsibilities, health & wellness, and security (self protection). Cultural institutions are doing well in some respects, but what about other areas?

Could museum interactive experiences not only provide access to rich content, but also help increase the overall digital literacy of users? Might we design our technology initiatives with an eye toward vision health or mitigating repetitive stress syndrome? Can our digital projects travel parallel paths in pursuit of both curatorial mission and digital good? Should they?

#MCNPunks

12.00pm–1.15pm

Exhibit Hall Opening Reception

GRAND SALON FOYER

> *Generously sponsored by NetXposure*

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

12.00pm–5.00pm

Exhibit Hall Open

GRAND SALON FOYER

THURSDAY



Concurrent sessions

1.30pm–3.00pm

Layer of Chaos: Herbie Hancock Rockit Lounge and Gallery

ROOM: GRAND SALON AB

HOSTS: New Mexico Layer of Chaos Delegation

New Mexico Layer of Chaos delegation, in association with Montreal's Helios and Foulab Makerspaces, will present "The Herbie Hancock Rockit Lounge and Gallery." Using Arduino and MaKeyMaKey microcontrollers, various motors, surprise components, and some innovative methods of interactivity, The HH Rockit Lounge and Gallery will provide an immersive, low-res, '80s electrojazz interactive experience. Join us and learn how you can integrate microcontroller interactivity into your next installation! There's something for every level—from beginners who want to help, to programming interaction and participating in the beta-testing. Build begins Thursday afternoon, for an opening Saturday during the plenary. We are located in Grand Salon AB. Stop by anytime leading up to the closing plenary to visit or hack at a motor.

1.30pm–3.00pm

Shooting the Messenger: Make Museum Video Now

ROOM: SYMPHONIE 2

> *Sponsored by the Media Production SIG*

PRESENTERS: Emily Black Fry, Interpretive Planner, Nelson-Atkins Museum of Art; David Hart, Media Producer, The Museum of Modern Art; Anna Chiaretta Lavatelli, Video Project Manager, Balboa Park Online Collaborative; Vickie Riley, Digital Resources Content Producer, Tang Museum, Skidmore College

Stop, don't shoot! This panel will look at storytelling, methodology, and the logistics of media content production today to figure out what that thing is pointed at. After giving an overview of the nuts and bolts of their production approaches, the panelists will then engage the conceptual dilemma that comes with the great quantity of content we produce for our museums today. Do we really need to produce the quantity we do? How is video actually used to augment the visitor experience? How can educational and marketing content be combined to create new styles of production? How can our understanding of quality content be shifted? When you start producing video for your museum, how do you manage to do so in a purposeful manner?

This discussion, though based in video production, will contend with a bigger issue: How does the content we produce actually function once it's implemented, and what can we do to make it more effective—and affective? Vickie Riley will address storytelling with small-scale production in the context of starting a video department from the ground up; David Hart will talk about working with a larger museum and the brand that comes with it, and how one develops production style in that context; and Emily Black Fry will open up our understanding of interpretive programming with video in the museum through a video-residency project she facilitated.

STREAM: IMAGING, DIGITAL ASSETS

THURSDAY

1.30pm–3.00pm

Google+ Hangouts on Air: Experiments with Online Face-to- Face, Real-Time Engagement

ROOM: SOPRANO A

PRESENTERS: Ryan Dodge, Social Media Coordinator, Communication, Royal Ontario Museum; Lisa Mazzola, Assistant Director, School and Teacher Programs, The Museum of Modern Art; Mike Murawski, Director of Education & Public Programs, Portland Art Museum; Stephanie Pau, Associate Educator, Interpretation & Research, The Museum of Modern Art

Museums are beginning to experiment with Google+ Hangouts on Air, a new video chat tool, to build online communities around learning, interaction, and the exploration of museums from all disciplines. It allows museums to engage directly with up to ten “windows” at a time. Hangouts on Air are auto-archived to YouTube and can be shared to Google+, embedded on websites, and shared via other social media. This session will look at experimental uses of Google+ Hangouts by museum educators. The presenters will talk about goals, results, challenges, and the wider implications of using this tool. Where can museums push this technology? How might it help drive relevance for our institutions as we progress in the 21st century?

STREAM: EMERGING TECHNOLOGIES

1.30pm–3.00pm

Hey, you! I know you, I know you: New Frontiers in Interaction Design

ROOM: SOPRANO B

CHAIR: Ed Rodley, Associate Director, Integrated Media, Peabody Essex Museum

> Research Understandings of Multi-Touch and Gestural Technology

PRESENTER: Kate Haley Goldman, Principal, Audience Viewpoints

This presentation will focus on Open Exhibits Research. We will have completed a whole set of research into visitor use of multi-touch tables, the novelty effect, and how these devices support social interaction (or don't), as well as a comparison to interaction with wall-based rather than table-based multi-touch. We'll also have data on accessibility issues based on testing with blind and limited-mobility visitors.

> How Digital Can Amplify the Audience's Voice in Official Museum Output

PRESENTER: Keir Winesmith, Head of Web and Digital Platforms, San Francisco Museum of Modern Art

Every exhibition in every museum is rich with the untold stories of its audience. Digital platforms offer new opportunities for us to present the voices of the audience in publications, social media, and museum websites, as well as inside the museum itself. Looking at two recent projects—Anish Kapoor in MCA Publications and #MCANow—which were launched during Anish Kapoor's solo show at the Museum of Contemporary Art in Sydney, I will discuss our approach to, and the potential ramifications of, these technologies in displaying, mediating, and interpreting audience stories. The exhibition offered an ideal context for these experiments, as the visceral perceptual effect of Kapoor's work on the audience poses a challenge for any traditional publication about his art.

THURSDAY

> **Rethinking Interactive Development — New Opportunities, Trends, and Tools**

PRESENTER: Marc Check, Director of Information and Interactive Technology, Museum of Science, Boston

The Interactive Technology Team at the Museum of Science, Boston has grown significantly over the past three years—not only in its size, but also in its diversity of technology and tools. This session will focus on how our team has been rethinking what interactive technology means as we move into a more digital and personalized world with more distributed and mobile technologies. We will explore the development and evaluation of digital exhibit experiences, and provide a blueprint of tools and methods that can be employed by other museums and developers. Topics will include development of the Hall of Human Life, capturing, aggregating, and visualizing large data sets via biometric devices for visitor data exploration; development of *The Science of Pixar*, and the challenge of developing digital interactives in a 3D modeling environment customized for ease of use by the visitor and flexible programming by developers; development and implementation of augmented reality applications around dinosaur exhibits; creating *Museum Media for Everyone*, developing accessible digital exhibits using emerging technologies for different modes of interaction (sonification, haptic, etc); and connecting indoor location-based services to mobile devices with ease and affordability.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

1.30pm–3.00pm

The Blossoming of the Semantic Web: Linked Open Data and the American Art Collaborative

ROOM: SYMPHONIE 1

PRESENTERS: Rachel Allen, Deputy Director, Smithsonian American Art Museum; Eleanor Fink, Art and Technology Consultant, Information Sciences Institute, University of Southern California; Diana Folsom (co-chair), Head of Collection Digitization, the Thomas Gilcrease Institute of American History and Culture (Gilcrease Museum); Shane Richey, Digital Media Manager, Crystal Bridges Museum of American Art; Pedro Szekely, Research Assistant Professor, Information Sciences Institute, University of Southern California

The semantic web is rapidly becoming the foundation for internet query results, but until now there has been no easy, practical way for museums to participate. By repurposing Karma, a software utility originally created by USC for the scientific community, the Smithsonian American Art Museum has been able to prepare its 44,000 collection records and offer content formatted through SPARQL points as Linked Open Data for the semantic web. Based on this productive experience, USC and Eleanor Fink have invited other museums, both small and large, to participate in a collaborative which will bring American art into the forefront of shared information on the internet as a proof-of-concept project.

This panel brings together the visionary leaders of the initiative to answer questions and present results—from the big idea to the practical nuts and bolts of implementation. Panelists include the project creator, software architects, and museum staff. The co-chairs represent the perspective of small museums eager to shape their first collection online initiatives with this structuring in mind.

STREAM: OPEN DATA, CROWDSOURCING

THURSDAY

1.30pm–3.00pm

Print Meet Digital, Digital Meet Print: A Matchmaking

ROOM: SOPRANO C

PRESENTERS: Greg Albers, Digital Publications Manager, J. Paul Getty Trust; Pamela Horn, Head of Cross-Platform Publishing, Cooper-Hewitt National Design Museum; Steven Waldron, Art Director/Creative Director, the Harvard Art Museums; Robert Weisberg, Senior Project Manager, Editorial Department, The Metropolitan Museum of Art

In a tale of two departments, there was a time not so long ago when a museum's Publications department would publish a book and Digital Media would put a picture and description of it up in the shop section of the museum's website, and maybe add a link to it from the exhibition page, and that was it. That was the extent of their interaction. The future for these two disciplines is instead increasingly interconnected, perhaps even interdependent.

This session will include brief presentations by each of the panelists, as well brainstorming with the audience about common interests and concerns: How is multi-platform content best defined and handled? Can our workflow be effectively and meaningfully reconfigured away from the false dichotomy of print versus digital? What do museum audiences and content generators assume about how and where print and digital information is delivered? How can we exceed or even overturn those expectations? As the line between print and digital increasingly blurs, who's in charge, and are traditional departmental divisions still meaningful? This is an opportunity to see what other institutions are doing, to learn about publishing tools and approaches that are working or not, and to start defining your own interdisciplinary digital publishing vision for the future.

STREAM: PRODUCTION, PUBLISHING

1.30pm–3.00pm

The Future of Museum Digital Departments

ROOM: GRAND SALON C

PRESENTERS: Erin Coburn, Independent Consultant; Carolyn Royston, Head of Digital Media, Imperial War Museums; Charlotte Sexton, Vice President, MCN; John Stack, Head of Digital Transformation, Tate

Digital strategies are increasingly commonplace within museums today. High on ambition and wide in their scope, they are inevitably making a significant impact as digital permeates and disrupts all aspects of museums' activities. Bringing together past and present leaders in this area from Tate, the National Gallery, London, Imperial War Museums, and The Metropolitan Museum of Art, this panel will discuss the sometimes harsh realities of delivering a digital strategy within a complex organization.

This will be an opportunity to hear their experiences first hand, and to join the conversation as they unravel the complexities and touch on such issues as digital leadership and governance (How can we promote digital leadership in our organizations? How can we act to uphold the status quo while being agents of change? What happens when we attempt a hub-and-spoke model of digital governance?); internal structures (How do we recognize when existing structures need to change? What new structures and roles will be required going forward?); and staff (Why do we need to act as consultants, mentors, and facilitators? What help and support will colleagues need to navigate digital disruption? How do we identify and develop skills and competencies needed across the organization—is "Computer Club" the answer?).

STREAM: STRATEGY, EVALUATION

3.00pm–3.30pm

Coffee Break

> *Generously sponsored by Tessitura Network*

GRAND SALON FOYER

THURSDAY

Concurrent sessions
3.30pm–5.00pm

Solving a Pain in the Asset: New Approaches to Digital Asset Management

ROOM: SOPRANO B

PRESENTERS: Ian McDermott, Collection Development Manager, ARTstor; Shyam Oberoi, General Manager for Collections Information Services, The Metropolitan Museum of Art; Scott Sayre, Co-founder and Principal, Sandbox Studios; Rebecca Shows, Assistant Director of User Services, ARTstor; Evan Towle, Librarian for Reader Services, Philadelphia Museum of Art

Museums have been successfully managing object collections with a broad range of systems for years, but digital asset management remains a vexing issue. The proliferation of publishing channels for museums necessitates robust DAM solutions that enable museums to share their collections quickly and easily on their own websites as well as in gallery installations, mobile apps, and publications, and with third-party vendors. This panel will explore old and new challenges and possibilities for a diverse group of museums managing archival collections, audio, video, digital publications, and museum merchandise, in addition to digital image collections.

The Metropolitan Museum's implementation of a DAM has been in place long enough to see how workflows for digital collections have evolved beyond images of artworks to include mobile audio tours, digitized print publications, and non-object imagery such as event photography, library scanning, and historical photos related to exhibitions and other museum history. The library of the Philadelphia Museum of Art uses DAM tools to manage archival collections of ephemera and documentation of the museum building, and to serve internal research needs. Scott Sayre will present the recent results of a DAM needs assessment for museums in the United States. Conducted in collaboration with ARTstor, the findings are helping ARTstor examine the potential for Shared Shelf, its cloud-based media management software, as a DAM solution for museums and universities.

STREAM: IMAGING, DIGITAL ASSETS

3.30pm–5.00pm

Gallery One, One Year Later: Analytics, Sustainability, and New Smartphone App

ROOM: SYMPHONIE 1

PRESENTERS: Jane Alexander, Director of Information Management, Media and Tech, Cleveland Museum of Art; Caroline Goesser, Director, Department of Education and Interpretation, Cleveland Museum of Art; Seema Rao, Director of Intergenerational Learning, Cleveland Museum of Art

The Cleveland Museum of Art created Gallery One to welcome all visitors, offering them new possibilities to experience art in a participatory way through interpretive technology. Fifty-five art objects from the permanent collection are arranged in thematic groupings that cross time and cultures. Interactive, multi-touch screens interpret selected art installations, allowing visitors to engage actively with the art. The 40-foot Collection Wall, the largest multi-touch microtile screen in the United States, allows visitors to discover the full breadth of the collections on view and to shape their own tours of the museum. The *ArtLens* iPad app works in conjunction with the Collection Wall to provide visitors with rich mobile interpretation of art throughout the museum.

This session will address the three questions most frequently asked by colleagues: Is the concept behind Gallery One working? How can the museum sustain Gallery One? And what are the next steps? We will demonstrate the museum's new *ArtLens* smartphone app (available in iTunes and the Google store at the end of November 2013), which adds sleek augmented-reality and voice-recognition technologies to the *ArtLens* app family. We will also share our process in adapting the iPad app functionality and content to the smaller device. We will discuss plans for refreshed art installations and interactive technology in Gallery One. And we will show how the Collections Wall is being leveraged to promote major exhibitions, and as a tool for gauging visitor interest in themes under development for permanent collection installations, exhibitions, and educational program development.

STREAM: EMERGING TECHNOLOGIES

THURSDAY

3.30pm–5.00pm

MEGA Mobile

ROOM: GRAND SALON C

PRESENTERS: Allegra Burnette, Creative Director, Digital Media, The Museum of Modern Art; Elizabeth Levy, Managing Director, Publishing and Digital Media, the Guggenheim Museum; Paco Link, Senior Manager of Creative Development, Digital Media Department, The Metropolitan Museum of Art; Sam Quigley, Vice President for Collections Management, Art Institute of Chicago; Loic Tallon, Director, Pocket-Proof

A number of museums have launched mega-sized mobile projects in 2013. Multi-platform solutions, membership integration, in-gallery positioning systems, in-app purchases, dynamic content updates, and thousands of on-site devices: there's a lot we can learn from! Mega Mobile will be an opportunity to hear from these institutions about the strategies, functionalities, bruises, achievements, and futures of their mobile projects. Each panelist will give a brief presentation on the strategy, features, and implementation of her or his project, followed by a panel discussion on the key issues and guidelines learned through these projects. We'll address questions including how the project was implemented, and the use of in-house vs. outsourced resources; the lifecycle of the project, and anticipated updates over that time; the relationship between these projects and the institution's mobile web site; the role of museum-provided hardware and visitors' use of their own smartphones; and which parts of the project were money best (or worst) spent.

The session will be led by larger institutions, but these are questions all institutions are now exploring. Our aim is to identify the shared values and ideas that inform these projects and to forward guidelines for smaller and mid-size institutions to use in developing and implementing their own approaches to mobile.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

3.30pm–5.00pm

After You've Opened Pandora's Box

ROOM: SYMPHONIE 2

PRESENTERS: Ryan Dodge, Social Media Coordinator, Royal Ontario Museum; Ed Rodley, Associate Director, Integrated Media, Peabody Essex Museum

Building on some of the goals established at the U.S. OpenGLAM launch in April, this panel will highlight and collect some of the work done by museums that have already taken the first step in incorporating open access principles into their work. Although many institutions have already made interesting strides, and even written good case studies, this panel will bring together people who have launched projects, generated results from opening up their museum content, and now—with at least one project under their belts—can both synthesize what they learned and share their vision.

Since openness is as much a change of mindset as it is a change of workflow, the presenters will discuss how they did the kinds of coalition-building, convincing, and strategic thinking necessary to move their museums to a new outlook on how we relate to the digital cultural data we produce.

STREAM: OPEN DATA, CROWDSOURCING

THURSDAY

3.30pm–5.00pm

Stop, Collaborate, and Iterate

ROOM: SOPRANO C

CHAIR: Rosanna Flouty, Assistant Adjunct Professor, Museum Studies, New York University

> Experimentation, Prototyping, Iteration, and Collaboration

PRESENTER: Liz Neely, Director of Digital Information and Access, Art Institute of Chicago

With the rapid pace of cultural change in our society, museums need to learn how to nimbly try new ideas, astutely evaluate outcomes, and iterate results. This presentation focuses on the incorporation of experimentation, prototyping, iteration, and collaboration, drawing on several project examples from the Art Institute of Chicago. Whether it's prototyping gallery interactives using the OSCI Toolkit or using 3D printing to test new conservation practices, experimental techniques help us build a working culture that is more comfortable with risk-taking and, therefore, more agile in its positioning.

> Rapid Prototyping in Museum Office Culture

PRESENTER: Micah Walter, Webmaster, Cooper-Hewitt National Design Museum, Smithsonian Institution

At the Cooper-Hewitt Labs we are trying to keep ourselves as nimble as possible. We often work on "one day projects" which allow us to wash away the day-to-day office work and focus on a single feature addition or concept. Oftentimes these days lead to some of our favorite site features. Examples of this include our addition of a QR code for every collection record, an SMS and voice system that ties into our collections API, a responsive footer design, search by color, and much, much more. In this talk I will cover a few more examples and talk about the importance of "shipping code." I'll explain a few ideas for doing rapid prototyping in a museum context and discuss how participants might build this into their institutional workflows.

STREAM: PRODUCTION, PUBLISHING

3.30pm–5.00pm

What Can We Learn from Our Users? Visitor Feedback and Social Media

ROOM: SOPRANO A

PRESENTERS: Sheila Carey, Canadian Heritage Information Network; Trilce Navarrete, Researcher, University of Amsterdam; Irene Rubino, Research Fellow, Fondazione CRT; Elena Villaespesa, Digital Analyst, Tate

User feedback has always been greatly valued by heritage institutions aiming at improving their service to users in an increasingly changing digital environment. Though web statistics are a rich source of information, visitor comments allow a deeper insight into the experience: What do users like or dislike, and what do they think about the museum? This panel will present perspectives from Italy, Canada, and the UK, where visitor feedback has been gathered via the web and social media.

In 2011, on the 150th anniversary of the unity of Italy, an initiative fostered participation and critical reflection on themes such as education, civil rights, and identity. Users posted comments through social networks and a digital interactive feature in the Palazzo Madama-Museo Civico d'Arte Antica (UNESCO site in Turin, Italy), and the data will be made public at MCN 2013. Since 2001, the Canadian Heritage Information Network (CHIN) has been collecting and coding user feedback at the Virtual Museum of Canada (VMC). To date, several thousand such messages have been catalogued, representing a valuable historic data source. This paper will look at changes over time in the types of comments received, ways in which we can look at those messages, what sentiment analysis can tell us, and what we can learn about changing user expectations. And in the UK, visitors who come to Tate post on social media about their experiences, sharing content and expressing opinions and feelings about their visits. We encourage the use of specific hashtags for each exhibition or big event. This data offers a great opportunity for museums to learn about visitors and their opinions.

THURSDAY

Case studies from Tate also will illustrate practical and methodological challenges involved in capturing and analyzing social media. A discussion will address methods of evaluation (what to do with the user comments?), various approaches (the web vs. social media), changes in time (how have museums changed?), and what this all means: What can we learn from user feedback?

STREAM: STRATEGY, EVALUATION

6.00pm–8.30pm

MCN Reception / Silent Auction

MONTREAL MUSEUM OF FINE ARTS
1380 SHERBROOKE ST W, MONTREAL, QC

> *Generously sponsored by Selago Design, Inc.*

Soak up the night-time city views from the museum's vast Glass Court and enjoy the company of old friends and new. Enjoy music, food, and drink, and bid on works by local graphic artists in the annual Silent Auction to support the MCN Scholarship Fund. With one of the highest attendance rates among Canadian museums, the Montreal Museum of Fine Arts' encyclopaedic collection and temporary exhibitions feature fine arts, music, film, fashion, and design.

It took centuries to acquire these assets
WHY LOSE THEM IN A SECOND?



Store and protect your valuable digital collection.

EXABLOX

www.exablox.com

Concurrent sessions
9.00am–10.00am

Indianapolis Museum of Art Case Study Hour

ROOM: SYMPHONIE 1

PRESENTERS: Kris Arnold, Senior Software Developer, Dallas Museum of Art; Gray Bowman, Application Developer, Indianapolis Museum of Art; Jesse Heinzen, Multimedia Director, Minnesota Historical Society; Kyle Jaebker, Director IMA Lab, Indianapolis Museum of Art; Rita Troyer, Digital Graphic Designer, Indianapolis Museum of Art

Museums are increasingly trying to incorporate technology in their physical spaces in order to enhance visitors' experiences. How can technology change a visitor's experience of the museum's physical space? As visitors consume more mobile content, new approaches are required for both content and software development.

Join the IMA and its partners from the IMLS Tap & TourML grant in a discussion that will provide unique perspectives on how processes in technology and content production have been adapted to meet the needs of their institutions and visitors. Learn how low-cost hardware and open source software can be used to track visitor movements through gallery spaces, allowing for interesting new approaches in content delivery and visitor information. This presentation will open discussion on how we can improve technology to empower visitors to engage more deeply with our content. This session will provide an opportunity to see what worked, what failed, and what comes next. Another case study will present the process for building the algorithms, and tools for analyzing their performance, as well as the use of a computer cluster at the Marine Biological Lab in Woods Hole, Massachusetts, that allows BHL to perform parallel processing of a large dataset. Attendees will have the opportunity to engage in discussions about various approaches for improving access to large image collections.

STREAM: BIG THINKING

9.00am–10.00am

Case Study Showcase 1

ROOM: SOPRANO B

CHAIR: Megan Richardson, Chief, Education and Public Programs, National Gallery of Canada

> The NYC Museum MediaLab Meetup: 7 Months In

PRESENTER: Don Undeen, Manager, Media Lab, Metropolitan Museum of Art

In May of 2013, the first meeting of the NYC Museum MediaLab Meetup was held. Its purpose was to find ways in which cultural institutions and creative technologists can work together to Get Involved and Make Things(tm). Museums would bring to the table their collections, data, platform, and curatorial expertise. Technologists would bring their love of art, mad 5 | < i | 5, and laptops. Together we planned to build amazing, inspiring, sublime, ridiculous, and occasionally horrible apps, visualizations, 3D models, games, and other digital interpretations of our shared cultural heritage. We'd figure out how museums can do a better job of supporting advanced audience engagement. We'd help build the next generation of museum techies. Seven months later, how are we doing? Did the whole idea peter out? Did we anger our bosses and the community? Or did we really create a new model for museum interaction with the creative technology community? Is it a model that can translate to other cities and communities? When we wrote this description, we didn't know. Come find out with us!

FRIDAY

> **Projet X = (Public + Museum) + Web + Interactions**

PRESENTERS: Justine G. Chapleau, Co-Founder, Projet X; Pierre Tanguay, Graduate student in Museology, University of Quebec in Montreal; Melissa Trottier, M.A. candidate in Museum Studies, Université de Montréal

Projet X is a community and participatory project developed by a group of Montreal graduate students in Museum Studies. It seeks to foster new forms of interactions between museums and their communities through participatory cultural projects and exhibitions based on new technologies and the particularities of the web. Guided by its core values of empowerment, social interaction, and bringing audiences together, Projet X aims to open up the museum, and to encourage individuals and communities to express and preserve their personal and collective heritage. Projet X takes the form of a turnkey toolbox adaptable to the needs of various museums and cultural institutions. Why "Projet X"? Because each experience is unique, creating a new incarnation of the project, which results in "X."

STREAM: BIG THINKING

9.00am–10.00am

Case Study Showcase 2

ROOM: SOPRANO C

CHAIR: Eric Longo, Executive Director, MCN

> **Digital Preservation Toolkit**

PRESENTER: Wendy Thomas, Senior Heritage Information Analyst, Canadian Heritage Information Network

This case study will discuss the key issues, and resulting actions, that emerged in response to member feedback in the 2011 Digital Preservation Survey by the Canadian Heritage Information Network (CHIN). CHIN produced easy-to-use tools that help museums assess their own needs for digital preservation, and guide them in developing digital preservation policies, plans, and procedures.

The tools include a template, frameworks, decision trees, and other documents to develop, select, and implement an action plan. All these documents are accessible to museum professionals and volunteers who may have no formal training in digital preservation.

> **CCA Digital Asset Processing Tool (ADAPT)**

PRESENTER: Elspeth Cowell, Head, Collection and Program Services, Canadian Centre for Architecture

This case study will present the Digital Asset Processing Tool (ADAPT) developed by the Canadian Centre for Architecture. ADAPT is an innovative digital asset processing tool developed in conjunction with The Museum System (TMS) functioning as a DAM. In addition to managing assets, ADAPT establishes a series of processes and a workflow for producing and distributing digital assets, and maintains a record of use of assets. ADAPT consists of two interfaces: one for users that enables the selection, request, and delivery process, and one for managers that manages asset production, label creation, copyright clearing, and asset delivery. The presentation will offer a tour of the ADAPT interface and explain the use of ADAPT in the digital asset production workflow.

> **Remaking Tech Support at the Getty— A Case Study against Industry Trends in Providing Best-Quality IT Support**

PRESENTER: Scarlett Hu, Assistant Director, Information Technology Services, J. Paul Getty Trust

Information Technology Services at the Getty had outsourced user-support functions since 1997, when the Getty Center opened. This case study explains how we brought those support functions back in house against the industry trend of global outsourcing and best-practice advice. In an intense 12-month period, we evaluated, chose, and implemented a Knowledge and Incident Management system that enabled us to collect and memorize a rich body of knowledge for supporting all technologies at the Getty and allow a new team of support personnel, hired from local communities, to excel and deliver superior services to the Getty's technology users. By bringing the team back home, and through an intensive training program, we recreated our relationship with our users.

We speak their language, and we know who they are and what they do. Our accomplishments also include cutting support cost in half while boosting customer satisfaction to a record high.

STREAM: IMAGING, DIGITAL ASSETS

9.00am–10.00am

Case Study Showcase 3

Room: Symphonie 2

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

> **Science on the Go: How the Ontario Science Centre Is Using AR for Activity-Based Learning**

PRESENTER: Sabrina Greupner, Manager, Weston Family Innovation Centre, Ontario Science Centre

The goal: To engage and educate our youngest visitors and their caregivers by combining hands-on science activity with mobile technology and AR applications. As Toronto's only children's museum, KidSpark at the Ontario Science Centre is a popular destination for children eight and under, along with their caregivers. While the Science Centre's core strength has always been its hands-on interactive exhibits, we wanted to see if recent developments in AR and mobile computing could provide "new tools in the toolbox" for engaging our visitors in science learning. The result is a "virtual scavenger hunt" in which participants solve AR-delivered riddles and puzzles tied in to physical exhibits. Now being tested as a self-guided and a facilitated activity, the KidSpark Virtual Scavenger Hunt will be a fun, free way to get the entire family involved. Designing it as a rapid-iteration, rapid-deployment project, in-house developers are testing Layar, Aurasma, and Jenaio as options for this project, with an eye to extending this experience to other exhibit areas. This presentation will provide an overview of the concept development and production process, along with insights from evaluative feedback provided by visitors.

> **MoMA App 2.0**

PRESENTERS: Shannon Darrough, Senior Media Developer, The Museum of Modern Art; Spencer Kiser, Media Technology Developer, The Museum of Modern Art

In July 2013, MoMA launched a new version of the MoMA App. Created to replace the handheld audio wands distributed in the museum, the new app offers tour audio, among many other useful and engaging features. The app will initially be available only to MoMA visitors on iPod Touch devices, with public launches other iOS and Android platforms in later months. The new app represents a complete rethinking and rebuilding of the existing MoMA App. We will discuss its features and design, present an overview of the new system's architecture, and delve into the design collaboration with MoMA's Education department and the agile process our development team used with partners at Pivotal Labs.

> **The National Gallery—Mobile Website Project**

PRESENTER: Matt Terrington, Digital Media Assistant, National Gallery, London

The National Gallery recently did a large amount of development work to optimize most web content for smartphone users. Following the rise in mobile traffic in recent years, the Digital Engagement Strategy of 2011–2015 stated that the Gallery should improve its provision for mobile users. With a fixed-width desktop website designed before the smartphone and tablet explosion, and constrained by financial pressures, the Gallery had limited options. This case study will describe the project from its initiation, touching on research that informed decision-making and covering project delivery, including the difficulties of re-working a vast site and the lessons learnt from managing development sprints. If you're not in a position to completely re-design your website, it will demonstrate one way of extending the life of a "pre-mobile" site. If you're having trouble choosing between approaches that achieve the same end, it may show you a way to decide. If you'd like to collaborate with other organizations, it may inspire you.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

FRIDAY

10.00am–10.15am

Coffee Break

GRAND SALON FOYER


> *Generously sponsored by Tessitura Network*

Concurrent sessions
10.15am–11.15am

Museopunks at MCN: Inspiration, Muses, and Forces That Inform Creative Digital Work

ROOM: SOPRANO C

PRESENTERS: Suse Cairns, Jeffrey Inscho

Over the course of the conference, we'll hear a lot about great #musetech projects and issues facing the sector. But in this session, the Punks want to learn about the muses and inspirations outside of the sector that help fuel and inform some of most creative work from some of the most interesting #musetech practitioners. What music, literature, or extra-curricular activities inspire us? And how do those inspirations relate to our professional approach? Extra-Curricular:  The Punks at MCN Karaoke Night Out to hear some of their musical inspirations and share yours!

#MCNPunks

10.15am–11.15am

Speed Networking Fun!

ROOM: GRAND SALON C

PRESENTER: Elizabeth Bollwerk, Burke Museum of Science and Culture, University of Virginia; Scott Sayre, Co-founder and Principal, Sandbox Studios

The goal of this untraditional session is to help people meet and interact with others whom they might not ordinarily get a chance to connect with. The setup includes multiple round tables.

The time will be divided into multiple rounds. During each round, people interact with others at their table. At the end of the round, they get up and move to new tables. These short meetings will create connections that people can then follow up on at other points during the conference.

Concurrent sessions
11.30am–12.30pm

Big-Picture Strategy for Collection-Information Technology Projects at the Cleveland Museum of Art

ROOM: SYMPHONIE 1

PRESENTERS: Jane Alexander, Director of Information Management, Media and Technology, The Cleveland Museum of Art; Andrea Bour, Collections Information Data Analyst, The Cleveland Museum of Art; Jeanne DeBonis, Web Developer, The Cleveland Museum of Art; Niki Krause, Applications Services Manager, The Cleveland Museum of Art

How do you get and use data about your collections out there for the public to enjoy? How do you reach the researcher? How do you make sure the information offered up for each artwork is correct and current, wherever and whenever it's used? How do you make sure one change in the data is reflected everywhere? It takes a "big picture" strategy to get it right! The Cleveland Museum of Art shares its holistic approach to artwork-related information—from metadata standards and systems development, to integration and user interface—and illustrates its effectiveness with eight short case studies from recent and current technology projects. The team will also highlight the back-end data flows that enable these projects, and share hair-raising, real-life tales of data run amok when projects temporarily lose sight of the "big picture."

STREAM: BIG THINKING

11.30am–12.30pm

Where to Next? Emerging Practices in Location Awareness and in Online Publication

ROOM: SOPRANO B

CHAIR: Rob Lancefield, Manager of Museum Information Services, Davison Art Center, Wesleyan University

> **Lighting the Way—Indoor Location Services with ByteLight**

PRESENTER: Marc Check, Director of Information and Interactive Technology, Museum of Science, Boston

After years of waiting for accurate, affordable, extensible, and sustainable location awareness technology for indoor use in museums, the Museum of Science (MOS) Interactive Technology team partnered with local Boston startup ByteLight to implement, test, and evaluate their LED-light-based technology for location awareness. Over the last year, the MOS has conducted iterative tests of this technology with excellent results and will do larger-scale tests of the technology in the coming months. We have been exploring many applications for the technology: customer service (wayfinding, location-based customer service information), interpretations and interactions (delivering location-based content and interactivity, exploring collections and exhibits), accessibility (delivering content to devices already fine-tuned by users for accessibility), analytics (understanding visitor traffic patterns, dwell times, interactions, preferences), and marketing (push marketing based on location and visitor preferences, mobile location-based ticket sales).

> **Benefits and Possibilities of Online Presentation of Museums'. Digital Collections**

PRESENTER: Jiri Frank, Project Coordinator, Department of Paleontology, National Museum Prague

The trend of digitization has spread worldwide in recent years. Memory institutions are applying for digitization funding on national and international levels. Consortia of memory institutions with technical partners are built to be able to reach bigger international coverage and project funding, for example from the European Union. This process is followed by development of standards, protocols, cloud computing, portals with different search engines, and rights issues. Big portals with aggregator functions are one outcome, and new partners and data are required for the future development and creation of big hubs. But what usually remains unclear to memory institutions as data providers, particularly those not involved fully in such consortia, is: Where and what are the benefits for them? What interconnections and possibilities become available the moment their content is published/provided online? Two case studies that demonstrate those extended benefits are the EU-funded projects OpenUp! and Europeana Creative. This presentation of those case studies will focus on natural history content from the National Museum in Prague and the Museum für Naturkunde in Berlin.

> **Depositing Visual Arts Publications into an Open Access Repository**

PRESENTERS: Corina MacDonald, Project Manager, e-artexte, Artexarte Contemporary Art Documentation Centre; Tomasz Neugebauer, Digital Projects & Systems Development Librarian, Concordia University Libraries

The e-artexte digital repository was launched in February 2013 by Artexarte, a contemporary art documentation center. It offers publishers in the visual arts, such as museums, galleries, artist-run centers, independent curators, and artists, the opportunity to self-archive their publications and critical writing in a thematic repository focused on contemporary art in Canada from 1965 to today. This presentation will describe the deposit process, using as a case study the Montreal-based, artist-run center Skol.

FRIDAY

Skol publishes a variety of documentation including catalogues, critical exhibition texts, and artists' publications. Like many publishers in the visual arts, they seek new ways to make their publications more widely available. Skol and Artexte worked together to deposit all of Skol's publications that existed in digital format into e-artexte. This presentation will describe the process of depositing publications in an open access repository, including licensing options, embargo periods, file formats, and other considerations for self-archiving. The questions raised in this process will be of interest to any institution interested in experimenting with open access publishing in the arts.

STREAM: EMERGING TECHNOLOGIES

11.30am–12.30pm

Case Study Showcase 4

ROOM: SOPRANO C

CHAIR: Rosanna Flouty, Assistant Adjunct Professor, Museum Studies, New York University

> **Mobile Histories of the National Mall**

PRESENTER: Sheila Brennan, Associate Director of Public Projects, Roy Rosenzweig Center for History and New Media, George Mason University

See a preview of the forthcoming mobile website that uncovers the history of the National Mall, developed by the Roy Rosenzweig Center for History and New Media and funded by the National Endowment for the Humanities. Histories of the National Mall uses the Omeka platform to showcase collections from different libraries, archives, and museums. Digital sources, such as images, articles, and video and audio clips, are plotted on historical map layers that demonstrate changes in this public space and its uses over time. People, sites, and events relating to the Mall's history from before 1800 to today can be browsed chronologically. Digital objects help answer exploratory questions that take users deeper into the collections. We will be testing the site and looking for feedback from the audience on their user experience in this session.

> **Digital Docent: Bringing Forth Narratives in Historic Houses**

PRESENTER: Sarah Lowe, Associate Professor of Design, School of Art, University of Tennessee

The concept of a technologically mediated docent has taken form across various devices and presentation formats in the past decade. This vehicle for interpretation continues to evolve along with the agile development and broad cultural acceptance of mobile media. This presentation will share the creation and implementation of a contextual storytelling application developed as a digital docent for the Blount Mansion, a small historic house in Tennessee. This first-person narrative tour, accessible on iPads, allows visitors to select from four tours of the house and grounds, each told from a different perspective—those of the Blount Family, the Blount slave community, Native Americans, and local settlers—for the period of 1792 to 1802. In each tour, visitors are guided through the house and given options for exploring topical material in each room. The stories illustrate lives and events at Blount Mansion, and together they represent experiences of many Americans of the Early Republic. This presentation will outline the development process, outcomes, and ideas for advancement including a vision of developing such tours for other houses based on this model.

> **Beyond the #selfie: Connecting Teens and Art through Social Media**

PRESENTER: Dana Allen-Greil, Educational Technologist, National Gallery of Art, Washington, DC

Tweeting, Tumbling, snapping photos—how can we turn typical teen behaviors in the museum into meaningful learning experiences? At the National Gallery of Art, thousands of middle and high school students visit each year. Most are not pre-registered, do not participate in formal educational programs such as tours, and are set loose on their own to explore the museum. To reach and engage this audience, the Gallery created a printed guide to the permanent collection (called #atNGA) that encourages looking carefully at works of art, making connections between art and life, exploring art as historical and cultural expression, and reflecting on the creative spirit.

What makes this guide different is that each work of art is paired with a social media prompt such as: take and share a photo (via Instagram), craft a text response (via Twitter), or ponder a question with a friend. By explicitly inviting and helping to shape teens' social media interactions with the Gallery, we hope to turn what might otherwise be a frivolous encounter into a learning experience. This presentation will share the results of our evaluation research and discuss the broader challenges and opportunities of connecting with teens via social media.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

11.30am–12.30pm

Case Study Showcase 5

ROOM: SYMPHONIE 2

CHAIR: Koven Smith, Principal, Kinetic Museums

> **MoMA Studio Sound Map**

PRESENTER: Laura Beiles, Assistant Director, Adult Programs, The Museum of Modern Art; Spencer Kiser, Media Technology Developer, The Museum of Modern Art

In order to document and share the soundscapes of our world, we built an online sound map in the summer of 2012 and asked the public to contribute to it with field recordings and sounds from their lives. The map was presented as a sound component to the MoMA Studio: Common Sense space, held in conjunction with the *Century of the Child* exhibition. There are now over 100 recordings on the map, and the sounds are rich and varied: wind turbines in Andalucía and Ireland, chanting from Japan, a manifestation in Madrid, various recordings throughout the streets of London, a soundwalk through The Museum of Modern Art, Cypriot goats, Californian owls, and Irish birds. The map is meant to draw attention to the sonic characteristics of various locations around the world, and it was therefore designed to have minimal visual information. We will briefly touch on the development process and plans for the future.

> **ROM ReCollects: A Personal Online History Project**

PRESENTER: Cheryl Fraser, Web Manager, Royal Ontario Museum

The year 2014 marks the Royal Ontario Museum's 100th anniversary. The centennial is not just a moment to celebrate our legacy, but is an opportunity to kick off the next century by building greater connections with our communities. ROM ReCollects is an online initiative that invites our most important partners—our audience—to help chronicle the history of the museum. Visitors are invited to submit their favorite memories, reflections, photos, and spoken words through the website. These will be collected and published in an interactive timeline and searchable online archive. The project is about re-collecting the personal stories that have made the museum we know today. Outreach to visitors, volunteers, summer campers, neighbors, donors, staff, and other key stakeholders with personal connections to crucial periods in the ROM's growth will continue throughout the centennial celebrations. By building this archive, we hope to make a valuable place for people to visit and generate discussion on the role of the Museum today.

> **CloudGLAM: Open Content in the Digital Public Library of America**

PRESENTER: Bettina Cousineau, alt-GLAM professional

Big Data is a topic of ongoing conversation in many circles, and we can watch in real time as gigantic linked repositories are created. While not new, cloud-based cultural heritage institutions, or GLAMs (Galleries, Libraries, Archives, and Museums), are proliferating and create opportunities for onsite curation and research. Do CloudGLAMs create opportunities for reuse, remix, revision, and redistribution of open content? Metadata aggregators like the Digital Public Library of America will change the landscape for Wikimedia Commons (which only hosts free content), as open source, free metadata makes it possible for bot operators and others to access the digital files on a direct, as-needed basis, like a traditional lending library. Formerly, metadata was available by request and cooperation arrangements, but the DPLA allows users to “borrow” it at will.

FRIDAY

How many of the more than two million items in the DPLA can be considered open? How would developing consistent rights language across DPLA collections help determine open content? What methods are the most useful in mapping open content over large collections? If open content is highlighted by the host site, how will that change the content's usage?

STREAM: OPEN DATA, CROWDSOURCING

12.30pm–1.30pm

A Byte of Lunch*

LOCATION: GRAND SALON AB

Calling all Special Interest Group (SIG) members to join us for A Byte of Lunch!

All SIG members, and the newly curious, are welcome to our third 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 just one SIG. There are SIGs on a wide range of topical areas, as well as several regional SIGs. Come join us and give comments or suggestions, or ask for advice—and have some fun with your colleagues!

MCN is underwriting 40% of the cost to lower your expense, and a limited number of tickets will be available for purchase from the Registration Office until Thursday at 5:00pm. This should be a fun event, so don't miss it!

*Ticketed event—pre-registration is required.

Siriusware Salespoint Solutions



Revolutionize Every Aspect
of Your Venue with

One System

Visitor Services: Rapid transaction processing, general and timed admissions, and collection of valuable demographic information.

Education/Group Sales: Process advance reservations, customize your confirmation letters, and maintain group history and buying patterns.

Membership: Integration with Raiser's Edge, produce membership cards, and track member discounts at all sales channels.

Gift Shop: Touch screen and barcode item scanning, create purchase orders, and track inventory.

Food and Beverage: Cafeteria and table service functionality, modify products for kitchen preparation and split checks.

Finance: Fully supports multiple general ledger accounts, integration with existing accounting systems, and includes over 150 standard reports.



www.siriusware.com | sales@siriusware.com | 800-351-0633

Concurrent sessions 1.30pm–3.00pm

One for All or All for One: Insights into Integrated vs. Unified Systems

ROOM: SOPRANO A

PRESENTERS: Marc Check, Director of Information and Interactive Technology, Museum of Science, Boston; Steve Jacobson (moderator), President and CEO, JCA, Inc.; Michael Wilcox, Manager of Education Program Services, Science Museum of Minnesota

In this discussion, Steve Jacobson will moderate a panel of guests from organizations that use either “unified” or “integrated” database systems. A unified system is a software program that serves multiple departments within the organization from one database. For example, museum advancement and ticketing would access a member’s name and address from the same source data table. An integrated system is several different software programs, each used by a different area of the organization. These programs are tied together with middleware which updates information between the databases. The middleware may contain business logic to account for the museum’s preferences in how departments share mutual information.

Both unified and integrated systems have advantages and challenges. Panelists will discuss their systems, why they chose the solution that they did, and the experiences they’ve had. Attendees are welcome to ask questions and contribute to the discussion as you learn about the most recent technological developments for museums and how some of your peers made their choices. This will give you a good start in thinking more deeply about your own systems and what will work best for your organization.

STREAM: BIG THINKING

1.30pm–3.00pm

How the West Was Digitized: Three Huge Projects

ROOM: SOPRANO B

PRESENTERS: Diana Folsom, Head of Collection Digitization, Thomas Gilcrease Institute of American History and Culture (Gilcrease Museum), University of Tulsa; Jana Hill, Collections Information and Imaging Manager, Amon Carter Museum; Rebecca Menendez, IT Director, Autry Museum (via Skype); Marla Misunas (presenter/chair), Collections Information Manager, San Francisco Museum of Modern Art

How do you digitize a collection of 300,000 objects and artifacts? Where do you begin and what resources do you need? How has the digitizing landscape changed in the past ten years? What can you expect as the project progresses? What are the pitfalls to avoid and how do you measure success? Three museum technologists discuss their large-scale digitization projects, which have modest staffing and various funding models. Each of the three is in a different stage of progress with their project, and each has widely varying experiences to share—as well as surprising new connections that have come about as a result of working together on this panel.

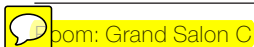
From preparing to integrate object data into library and archive databases, to putting collections online, to accessing deep data used for research purposes, each speaker has a unique perspective that will be invaluable as you prepare for or continue your digitization project. Whether your collection is a larger or smaller one, you’ll hear many useful concepts and ideas. Plenty of time will be allowed throughout the session for crowdsourcing dilemmas and ideas from the audience. Bring your puzzles and join us.

STREAM: IMAGING, DIGITAL ASSETS

FRIDAY

1.30pm–3.00pm

[Re]envisioning the Future: 3D Photogrammetry for Museums, from Super-Geek to Super-Easy



Room: Grand Salon C

PRESENTERS: Billy Grassie, New Mexico Highlands University; Jonathan Lee, New Mexico Highlands University; Paige Hicks, New Mexico Highlands University; Megan Jacobs (presenter/chair), Associate Professor, Media Arts, New Mexico Highlands University; Jonathan Lee, New Mexico Highlands University; Mariano Ulibarri, New Mexico Highlands University

This session will explore how to use photogrammetry to create 3D models of objects and structures and demonstrate various applications for the data. The discussion will begin with an overview of 3D photogrammetry in the context of a case study. The group will discuss their trip to Havana, Cuba, where they demonstrated the use of photogrammetry for the Office of the Historian (the agency in charge of restoring and maintaining the city's historic structures). The team will discuss their findings in Cuba and the implications for other historic sites, with a demonstration of photographic shooting methodologies for photogrammetry.

Billy Grassie's research explores the use of a multi-rotor aircraft to solve problems in shooting multistory historic structures. He will explain how to create those aircraft and demonstrate their use in capturing photogrammetric data. Mariano Ulibarri will demonstrate how to process the photogrammetric data and use 3D printing as an output for it. Megan Jacobs, Jonathan Lee, and Ariel Figueroa will discuss their collaboration with the New Mexico Museum of Art. The team captured 3D photogrammetric data from the Gustave Baumann marionettes, edited and prepared the files using Blender, and is working to use Unity and the Kinect to create a responsive experience that enables a museum visitor to "become a marionette." A discussion of the future of 3D imaging and photogrammetric data will conclude the presentation.

STREAM: EMERGING TECHNOLOGIES

1.30pm–3.00pm

Let's Play! Games in Museums

ROOM: SYMPHONIE 1

PRESENTERS: Kellian Adams, Founder, Green Door Labs; Marjee Chmiel, Education Technology Specialist, Smithsonian Institution; Cari Frisch, Associate Educator, The Museum of Modern Art; Masha Turchinsky, Senior Creative Producer, The Metropolitan Museum of Art

Did you know that you can play a murder mystery on your phone at The Metropolitan Museum of Art? Did you know that you can record geo-tagged stories and hear others' stories at the Smithsonian and make your own iPad modern art masterpiece at The Museum of Modern Art? Museums are educational spaces without the restraints of class time and state tests, where the most interesting things to be experienced are right in front of you—incredible places for learning games to be truly successful!

What is being built with games in museums? What are the goals of games in museums, and how do games achieve goals that other media can't? Join this dialog with four museum educators and game builders to learn more about the unusual and imaginative things institutions big and small are doing to engage people in learning, mobile storytelling, and play.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

1.30pm–3.00pm

Museums & the Digital Public Library of America: The Role of Museums in Building the DPLA and the Power of Open LAM Data

ROOM: SOPRANO C

PRESENTERS: Emily Gore (presenter/chair), Director for Content, Digital Public Library of America; James Shulman, President, ARTstor; Ching-Hsien Wang, Project Manager, Smithsonian Digital Asset Network, Smithsonian Institution

Collections of LAMs (Libraries, Archives, and Museums) form the perfect triangle of stories of America experiences. Museum collections and objects complement traditional and digital collections from public and academic libraries and archives. For the first time in the United States on a national level, the Digital Public Library of America showcases museum collections together with library and archival materials. Not only is the data showcased via the portal; it also is available for download and reuse through the DPLA's Application Programming Interface.

This panel will introduce the DPLA as the national digital library of the United States, discuss the goals of the project as portal, platform, and public option, and focus on participation by museums of all sizes and types. Emily Gore will introduce and briefly demo the DPLA portal and API. She also will discuss how the DPLA is partnering with museums and how open data provided by these institutions is being used to create innovative applications and exhibitions. Ching-Hsien Wang will discuss her experience in preparing and sharing data with the DPLA from multiple contributors at the Smithsonian Institution. James Shulman will discuss working with multiple art museums to contribute data to the DPLA through the ARTstor portal and Shared Shelf. After the panelists speak, there will be an open question-and-answer session.

STREAM: OPEN DATA, CROWDSOURCING

1.30pm–3.00pm

You Can't Handle the Truth: Understanding Ourselves and Our Audiences

ROOM: SYMPHONIE 2

CHAIR: Sheila Carey, Audience and Program Analyst, Canadian Heritage Information Network

> Help Wanted: In Search of the Right Evaluator

PRESENTER: Kate Tinworth, Principal/CEO, ExposeYourMuseum LLC

Whether you are eager to learn more about existing or potential audiences, prototype an exhibit, or apply for grant or foundation funding, you may find yourself seeking the help of an evaluator. How do you know whom to choose? What qualities should you look for to best meet your needs? Can you afford it? Join in on a discussion about finding the right evaluation fit.

> Ideas for Museums: A Biography of Museum Computing

PRESENTER: Anna Mikhaylova, distance learning student, School of Museum Studies, Leicester University

At the Museums & the Web conference in 2013, Rich Cherry and Robert Stein started an important discussion about what a museum technologist is nowadays. They stated that it's not just about technology, but that a technologist has become a jack of all trades. This presentation will continue and perhaps deepen and historicize this discussion. The project entails collecting video interviews with museum professionals who were or are implementing digital technologies in everyday museum practice. At the moment there are more than 20 videos representing countries from Australia to Brazil. Many of the interviews share the Russian experience. I will explain how the project works; go through the standardized interview questions; present data obtained through each question; share my first analytical results; and suggest how they could be used.

FRIDAY

I hope that they can help to define professional requirements for museum technologists, strengthen connections between job descriptions and educational standards, and perhaps even offer tips to head-hunters. Most of the interviewees were pioneers in the field of museum computerization and their stories present unique experiences. I would like to invite the audience to discuss the structure of the project and the data it gathered.

> **Reshaping User Experiences for Multiple Contexts and Devices**

PRESENTERS: Martha Henson, Digital Producer, Tate; Tijana Tasich, Digital Production Lead, Tate

How can museums provide a useful, meaningful, and consistent online offering when their content is being accessed from a variety of different devices, in a variety of different contexts? Tate is currently rethinking how to approach this challenge. Our presentation will examine different approaches Tate is trialing in this area, based on our most recent audience research and strategic thinking. The paper will cover the challenges around content production and presentation, often offered via bespoke apps and multimedia guides, when attempting to move it into a web format where it is available to everyone, everywhere, 24 hours a day. It will examine the advantages and disadvantages of each approach, especially how responsive design has been used and how its user experience compares with that offered through mobile apps. Finally, we will discuss the impact of this change on our audiences and their consumption of Tate's content, and what can be learned from it.

STREAM: STRATEGY, EVALUATION

3.30pm–5.00pm

Making your way in the world today takes everything you've got: Place, Location, and Dissemination

ROOM: SYMPHONIE 1

CHAIR: Eric Longo, Executive Director, MCN

> **Location, Context, and Timing: Is Your Audience Ready?**

PRESENTER: Andrew Milne, CEO and Founder, bv02

The future of digital engagement will be built around three factors: location, context, and timing. This will require a variety of techniques, and in many cases it can raise the question of whether the audience is ready to adopt new ways of engaging with cultural content. The answer? Audiences have been ready for years. They're listening, watching, and waiting for institutions to step up and engage in new ways. To best connect with these audiences, cultural institutions must push towards a digital environment that focuses on niche engagements. Exposing and granting access to curatorial content is the mandate for cultural organizations; and even with locally-focused content, that mandate goes beyond local boundaries. Digital engagements extend valuable local content, making it available to the niche audiences who are looking for it. By creating a space for those audiences to come together, cultural institutions will drive the next phase of engagement. This presentation will discuss the strategy needed to move away from a static repository of content, towards a more engaging and effective use of digital tools.

3.00pm–3.30pm

Coffee Break

GRAND SALON FOYER

> *Generously sponsored by Tessitura Network*

> **How Digital Can Reinvent the Museum:
A Model for Integrating Collections Management with Knowledge Dissemination Tools**

PRESENTERS: Éric Langlois, Professor, École multidisciplinaire de l'image, Université du Québec en Outaouais; Alain Massé, President & Founder, Idéeclic

Traditionally, museums have kept cataloging separate from interpretation tools and content, selecting specific items for additional research and display as needed. With the technologies available today, it is possible to connect, repurpose, and consolidate all of these elements to meet the different needs of curators, conservationists, visitors, and the public at large. The advantages of this approach are many. For example, institutions can have all relevant information for collection pieces in one place; the public can have greater access to collections and interpretive content at all times; museums can reach out to targeted user groups through social media, etc., even when they are not currently offering exhibits tailored to their needs; and it will be easier to put content online and organize it in new ways and on new platforms as virtual exhibits, games, mobile apps, and more. In this presentation, we will showcase how different institutions are using parts of this strategy, and suggest how all of these tools can be consolidated into a global approach—creating a new digital reality for museums going forward.

> **Placemaking in the Digital Age**

PRESENTERS: Susana Bautista, Adjunct Faculty, Annenberg School of Communication and Journalism, University of Southern California

This presentation explores the notion of museums and placemaking, and how digital technologies are enabling museums to mark their places in new and innovative ways. When museums think about technology today, they must also think about place. A few questions to ask are: What are the new places that museums are occupying in the digital age? How do museums act with their visitors in these new places? How do these “new” places connect with the “old” places? What new places are museum visitors occupying, and what are they doing there? How do museums “make” place, and is there a hub?

Placemaking has existed from Stonehenge to the Acropolis, and to monumental buildings centrally placed within a community such as The Metropolitan Museum of Art, the Art Institute of Chicago, and the Getty Center; and museums historically have had branches or satellites, programs within the community, and community partners. What is new is how technology allows us to better understand the networked museum experience, to engage its global community of visitors and users, and to connect physical and online places, mobile and fixed experiences.

STREAM: BIG THINKING

3.30pm–5.00pm

**Putting the “Best” into Your Practice:
Implementing FADGI/Metamorfoze
Digital Imaging Guidelines**

ROOM: SYMPHONIE 2

> *Sponsored by the Digital Media SIG*

PRESENTERS: Chris Edwards, Digital Project Manager, Yale University Library; Robert Kastler, Production Manager, The Museum of Modern Art; Rob Lancefield, Manager of Museum Information Services, Davison Art Center, Wesleyan University; Erik Landsberg (presenter/chair), Director, Imaging and Visual Resources, The Museum of Modern Art; Matt Pearson, Digitization & Services Coordinator, California Digital Library, UCLA

The U.S. Federal Agencies Digitization Guidelines Initiative (FADGI) and Netherlands Metamorfoze Preservation Imaging Guidelines (Metamorfoze) are valuable, objective tools for assessing image quality in cultural heritage imaging workflows. The panelists will speak from their own experience using one or both systems of evaluation in their digitization programs. Representing collections that range from relatively small to large and across museum and library objects, the speakers will discuss their methods, challenges, and successes; the benefits of instituting these analytic tools into their workflows; and how they have adapted these tools to meet the needs of their specific collections.

FRIDAY

The presenters will cover both the high-level conception and nuts-and-bolts implementation of these guidelines within their institutions. Facilitated discussion will explore the advantages of applying FADGI and Metamorfoze guidelines in the cultural heritage sphere, including potential benefits for responsible collection stewardship and for future aggregation of disparate image libraries. Attendees will gain an understanding of the practical value of implementing FADGI and Metamorfoze guidelines and the processes that entails, a better sense of how their institutions can implement the guidelines, and a list of contacts to whom they can refer for further guidance.

STREAM: IMAGING, DIGITAL ASSETS

3.30pm–5.00pm

From Documentation to Discovery: Preservation Photographic Imaging Leaps from the Illustrative to the Quantitative

ROOM: SOPRANO A

> *Sponsored by the Digital Media SIG*

PRESENTERS: Greg Bearman, ANE Image; John Delaney, Senior Imaging Scientist, National Gallery of Art; Eric Doehne, Conservation Sciences; John French, Director of Visual Resources, Yale University Art Gallery; Dale Kronkright, Head of Conservation, Georgia O'Keeffe Museum; Marcello Manfredi, Israel Antiquities Authority; Greg Williamson, Ideum

For a century, conservators have used photographic methods to document and highlight visible conditions and fabrication details of works of art, heritage sites, and museum collections. Likewise, conservators have returned to historic and archived images to attempt to understand the impacts of their conservation efforts and to estimate the rates of deterioration and damage at their sites and collections. The advent of digital imaging gave rise to new ways of sharing visual information with multiple users, as well broadcasting information to vast digital audiences.

But a handful of scientists, engineers, programmers, and conservators understood that digital images were also potentially dense data sets and, more importantly, that data could be used to accurately detect and monitor small, incremental changes in objects if capture systems could be made truly quantitative. Computational pathways are now making it possible to register, distortion-correct, and calibrate color space, normal reflection angles, imaging geometries, precise 3D position, and measurement values from multiple digital photographs, taken by different cameras, at different times, in different conditions and from different positions. This panel will consist of four case studies from museum imaging professionals who are breaking new technological ground in the computational development and crowdsourcing of quantifiable and comparative computational imaging. Developers will describe the remaining obstacles and challenges to this promising field, and a question-and-answer session will follow.

STREAM: EMERGING TECHNOLOGIES

3.30pm–5.00pm

To Open or Not to Open? A Technical, Legal, or Philosophical Question

ROOM: GRAND SALON C

PRESENTERS: Maarten Heerlien, Project Manager Research & Development, Naturalis Biodiversity Center; Geertje Jacobs, Collection Information Manager, Rijksmuseum Amsterdam; Anouk Janssen, Team Manager, Collections Department, National Library of the Netherlands; Trilce Navarrete, Researcher, Mediastudies, University of Amsterdam; Maarten Zeinstra, Open Content Advisor, Kennisland

Open data promises to reposition collections information in new ways. Museums are slowly learning about the relevant techniques and standards. Developing best practice, and agreeing on standards, has been an international effort. A greater challenge is changing our practice at the institutional level to adopt an open attitude towards information exchange, including its makers, distributors and (re)users. Some institutions have gained visibility by opening up; but is that replicable in lesser-known institutions with less popular objects?

What are the benefits of opening up and how can the effort be measured? Most heritage open data comes from art collections, but what does open data mean for (natural) science collections? And collections of modern art face what seem like impossible battles for rights clearance; so is open data relevant for institutions with collections made after ca. 1850?

This panel will present the experience of four institutions regarding the benefits, process of adopting, and meaning of working with open data. Their varied perspectives will offer evidence of the impact of open data as a rich contextual platform for discussing such issues as: What is the meaning of quantitative data on the use of open data (what does it mean to have millions of people seeing an image in Wikipedia)? What data do we have regarding increased access after opening up? How can management be convinced of the benefits of opening up? What is the validity, and what are the underlying issues, of perceiving CC0 as a threatening policy? What is the difference between metadata and scientific data, and is that distinction relevant? What has been done with open data and modern collections? What intellectual property rights do heritage institutions hold in collections information, and how does that relate to the social roles of museums?

STREAM: OPEN DATA, CROWDSOURCING

3.30pm–5.00pm

Dynamic, Dimensional, Digital: Creative Strategies for Moving beyond the Printed Page in a Museum Context

ROOM: SOPRANO C

PRESENTERS: Douglas Hegley, Director of Technology, Minneapolis Institute of Arts; Diane Richard, Writer/Editor, Minneapolis Institute of Arts; Kris Thayer, Audience Engagement Strategist/Senior Designer, Minneapolis Institute of Arts

Verso: Unveiling the Backstory, a digital publication for iPad, aims to reach a new generation of arts enthusiasts where they are: untethered to paper, in diverse countries, and seeking greater interactivity with news sources. Created by content experts at the Minneapolis Institute of Arts (MIA), *Verso* gives viewers a behind-the-scenes look at art and the pursuit of artistic passions using multimedia content, image-rich storytelling, and self-guided exploration. Available for free in the iTunes App Store, *Verso* allows users to spin, pinch, and zoom images of artworks, hear insights from the curators' mouths, and watch videos that animate the art-viewing experience.

We will describe the strategic, creative, technical, and technological underpinnings of the museum's latest experiment in multimedia storytelling. Douglas Hegley, a member of the MIA's leadership team, will describe how *Verso* fits within the museum's strategic plan, which has ushered in a culture of experimentation and innovation that emphasizes audience engagement, globalization, and new ways to generate revenue. He will also talk about ongoing evaluation of experimental projects such as *Verso*. Kris Thayer and Diane Richard, in-house content strategists for *Verso*, will discuss its conception and initial learning curve; content generation and story selection; the creation of interactive elements and multimedia assets; unexpected cross-departmental workflows resulting from this experiment; and possible coordination of digital and in-gallery experiences.

STREAM: PRODUCTION, PUBLISHING

FRIDAY

3.30pm–5.00pm

Facilitation Matters: How We Used Facebook, Mobile Phones, and Sketchpads to Measure Learning in Online Communities

ROOM: SYMPHONIE 1

PRESENTERS: Jeff Grabill, Professor and Chair of the Department of Writing, Rhetoric, and American Cultures, Michigan State University; Troy Livingston, Vice President for Innovation and Learning, Museum of Life and Science; Beck Tench, Director for Innovation and Digital Engagement, Museum of Life and Science

Over the last six years, the Institute for Museum and Library Services has funded two projects led by Michigan State University's Writing in Digital Environments Research Center and their partners at the Science Museum of Minnesota and the Museum of Life and Science in Durham, North Carolina. Our work is concerned with understanding whether learning, as many of us in informal science education define it, is possible in online environments and whether facilitation matters—especially in social media contexts. We wanted to see if we could find evidence that our online visitors were, as John Dewey might have put it, experiencing changes in their habits of mind as a result of the experiences we set before them. Our approach to creating, facilitating, and analyzing online experiences has given us evidence that learning is not only possible but likely under the right design and facilitation conditions. We have found that facilitation moves and what we call “groupness” matter. We understand the types of facilitative moves that are most likely to lead to learning outcomes. We also know that it is important to use the internet to get people off the internet and doing something experiential.

You'll hear about Experimenth: Mood, a blogging experiment; Experimenth: RACE, where we asked people to document and discuss their experience of race; and our most recent effort to get participants in a citizen science project, Project Feederwatch, led by the Cornell Lab of Ornithology, to learn to become better “scientific noticers” through drawing the birds they observed. Following a brisk walk through our work, we'll sit in roundtable discussions so that you can ask questions and dig into the facilitation approaches and learning research. We hope these conversations will also help us make our work better or challenge us to think differently.

STREAM: STRATEGY, EVALUATION

5.00pm–6.30pm

Exhibit Hall Closing Reception

GRAND SALON FOYER

> *Generously sponsored by Gallery Systems*

Join your colleagues in the Exhibit Hall and enjoy this final opportunity to meet with our vendors and sponsors. Beverages and light snacks will be provided.

9.30pm onwards

MCN Karaoke Night Out

LOLITA RESTO BAR-LOUNGE, 96 SHERBROOKE RUE W

> *Generously sponsored by Johns Hopkins, Master of Arts in Museum Studies*

Have you found your voice yet? If the conference sessions have left you speechless, join us for MCN Karaoke Night Out, a benefit for the MCN Scholarship Fund. Let your voice be heard at this fun night out. A minimum \$5 donation will be requested at the door to benefit the MCN Scholarship Fund. A cash bar will be available.

Gallery Systems is a Proud Sponsor of MCN 2013

TMS + emuseum



Manage your collection intuitively and efficiently.
Publish to the web. **Access** or share your collection on-the-go.

MORE THAN SOFTWARE

Gallery Systems Services Lend Support at Every Stage of Your Journey.



Technical
Support



Training &
Workshops



Hosting
Services



Data
Conversion



Project
Management



Web Design
& Customization

Learn more at www.gallerysystems.com | T: 212.273.1131

 **GallerySystems**
Collect. Manage. Share.

SATURDAY

Concurrent sessions
9.30am–11.00am

Official Release of the NMC Horizon Report > 2013 Museum Edition

ROOM: GRAND SALON C

PRESENTER: Alex Freeman, Associate Director, MIDEA, New Media Consortium

This session will showcase emerging technologies and their applications in interpretation and museum education as cited in the *NMC Horizon Report > 2013 Museum Edition* from the New Media Consortium.

STREAM: BIG THINKING

9.30am–11.00am

Standards for Artwork Reproduction: From Theory to Practice

ROOM: SOPRANO A

> *Sponsored by the Digital Media SIG*

PRESENTERS: Susan Farnand, Research Scientist, Rochester Institute of Technology; Scott Geffert, Senior Imaging Systems Manager, The Metropolitan Museum of Art

This panel will present a comprehensive overview of the cultural heritage imaging standards movement to date. It will highlight the results of two formal studies: *Current Practices in Fine Art Reproduction* (Susan Farnand), a Rochester Institute of Technology study sponsored by The Andrew W. Mellon Foundation, and the *CIE Recommendations on Color Capture for Digital Preservation* (Robert Buckley). Following presentations on those studies will be an overview of ongoing efforts towards fostering the adoption of international imaging guidelines for cultural heritage, and how imaging standards relate to the overall museum infrastructure.

STREAM: IMAGING, DIGITAL ASSETS

9.30am–11.00am

Check-Ins from the Edge: New Technology in Real Time

ROOM: SOPRANO B

CHAIR: Miriam Langer, Professor, New Mexico Highlands University

> Creating Mobile Gallery Guides with Location-Based Technology

PRESENTERS: Vivian Kung Haga, Director and CEO, Balboa Park Online Collaborative; Wesley Hsu, UI/UX Designer, Balboa Park Online Collaborative

How do museums with rich content transform themselves to engage audiences through technology? Presenters from the Balboa Park Online Collaborative (BPOC) will discuss how a collaborative partnership allowed the Timken Museum of Art and the Japanese Friendship Garden to incorporate technology and experiment in ways they normally would not. The Timken Museum of Art PlaceSticker and Japanese Friendship Garden Haiku Hunt projects are the result of collaboration between the BPOC, Information Services International-Dentsu LTD in Japan, the National Institute of Information and Communications Technology in Japan, the Pacific Rim Undergraduate Experience program at the University of California, San Diego, and the museum partners. The Timken is the first U.S. museum to feature an Android-based mobile gallery guide using a location-based technology called PlaceSticker. The Japanese Friendship Garden continued its development and is the first museum to use a solar version. The prototype demonstrates a new location-based technology that is usable indoors or in areas without cellular coverage, provides easy deployment and flexibility in positioning for the user, and helps deliver metadata to audiences in an engaging manner. We will discuss the collaboration process and the project's goals, outcomes, and challenges.

SATURDAY

> **Bringing Living Culture into the Canadian Museum of Nature: The Beluga Cam**

PRESENTER: Matt Davidson, Strategist, bv02

Every year, over 2,000 beluga whales convene in an Arctic inlet to play, socialize, and mate. In partnership with the Canadian Museum of Nature and Arctic Watch, a wilderness lodge fifteen minutes from the inlet, bv02 wanted to bring the unique experience of viewing the belugas in this environment to a wider audience. The result was a live stream of the beluga whales during the height of their time in the Arctic, displayed both in the Museum's Blue Water gallery and via an online portal. This living exhibit was so well received by visitors that the Museum of Nature has kept it running beyond the full Whales exhibit. Matt Davidson, lead technologist on the Beluga Cam initiative, will examine how the success of this initiative speaks to wider trends in museums today: working with external partners, curating content, and curating via technology. Attendees can expect to gain a deeper understanding of the importance we should place on exploring new ways to integrate current, live cultural content into exhibits to ensure the continued achievement of each museum's goals.

> **Onsite Social Media Activation, in Real Time**

PRESENTERS: Anne Botman, Head, Web and Digital Initiatives, Canadian Museum of Nature; Ryan Dodge, Social Media Coordinator, Communication, Royal Ontario Museum

The Canadian Museum of Nature (CMN) launched Nature Nocturne, an after-hours evening program for adults, in January 2013. Nocturnes include DJ/live music, dancing, food, bars, and gallery access along with performances, art installations, interactive activities, crafts, and more. To promote the event and engage with the target audience, the museum tested social media and mobile device initiatives online and onsite. These included an SMS campaign, mobile-specific web pages, boosting (paid) Facebook posts, and the Sharypic live Photo Wall. The Royal Ontario Museum's (ROM) Friday Night Live events are always busy on social media platforms, and last fall the museum sought to display crowdsourced photos in real time.

Over eight weeks of Friday Night Live in fall 2012, 947 contributors shared over 2,000 photos onto one of the biggest interior walls of the museum. Sharypic allows our followers to post photos of their experience, and the museum receives real-time, visual feedback we can use to update offerings and make the visitor experience truly social. The implications of this technology for cultural institutions are fascinating as we start to incorporate the social, digital world into the fabric of visitor experience, and adapt to the way many people mediate the world through images. Allowing visitors to have a sense of ownership over exhibits and events through photography is a step in the right direction. We will look at these collaborative projects' challenges, goals, results, and wider implications.

STREAM: EMERGING TECHNOLOGIES

9.30am–11.00am

The Former Audience: Digitization, MOOCs, and Community

ROOM: SYMPHONIE 2

CHAIR: Douglas Hegley, Director of Technology, Minneapolis Institute of Arts

> **Digitizing Nature with a Live Audience**

PRESENTERS: Maarten Heerlien, Project Manager of Information Services, Naturalis Biodiversity Center; Kirsten van Hulsen, Program Manager of Collection Digitization, Naturalis Biodiversity Center

With roughly 37 million biological and geological specimens, Naturalis Biodiversity Center, the national museum of natural history of the Netherlands, maintains one of the five largest natural history collections in the world. To make this collection accessible to scientists, students, and nature enthusiasts worldwide, Naturalis is carrying out a large-scale program to digitize a cross-section of seven million objects ranging from mounted specimens and herbarium sheets to fossils and antique nature books, and from mammoths to mites.

SATURDAY

The results of these efforts are published online through Europeana and other aggregators, and from the end of 2013 through Naturalis's new online biodiversity portal. Museum visitors in Leiden can witness the process of specimen digitization, and even engage in it, in the exhibition space called LiveScience. We will introduce the program, its background, and its goals with a short video. Then we will elaborate on the concept of live digitization and the motivations for it, talk about the challenges we meet, and conclude by discussing concrete results we've harvested while digitizing collections in front of a live audience of visitors and getting them to engage in the digitization process themselves.

> **The MOOCseum: Using Connectivist Pedagogy to Engage 21st-Century Patrons**

PRESENTER: Rolin Moe, Ed.D. Candidate, Pepperdine University

The societal institution of the museum, a pillar in American and global cultures for over 200 years, faces unprecedented challenges to its survival. As the creation and distribution of culture, media, information, and content shifts from longstanding producers to an ever-expanding world of producer-users (Benkler 2006), museums have struggled to adapt their practices. Museums, institutions designed to classify, display, and care for culturally and historically relevant artifacts (S. 3984, 2010), have long worried about how methods of massive publication could harm their status as authorities and distributors of these artifacts. Museums now can utilize open access methodology and open educational resources to create digital spaces providing unique and authentic interaction with cultural artifacts and experts. This presentation details one such experiment: a model for museums to engage in open online courses about collections or traveling exhibits. Using connectivism (Siemens 2005, 2008) as a learning theory and pedagogical model, these courses will utilize open platforms, communication tools, and resources to create a digital experience tied to the museum's mission. This case study discusses one museum's open online course as a supplement to a traveling collection. The museum hopes to see how that course affects interest in and patronage of the museum, online and in person.

> **What Community? Definitions and Challenges of Using Social Media to Build Relationships**

PRESENTERS: Erin Blasco, Education Specialist, National Museum of American History; Marcella Florence, Digital Engagement Manager, National Museum of African American History and Culture; Elissa Frankle, Social Media Community Coordinator, United States Holocaust Memorial Museum; Amelia Wong, Assistant Professor, Museum Studies Program, The George Washington University

Considering the nature of online community has been a focus of researchers since the advent of the Web. In the past decade, the emergence of social media as a cultural phenomenon steeped in the rhetoric of community propels old questions forward: What is the nature of online community? How is it built and sustained? What do users get from a sense of online community? These questions are of particular concern to museums in the early 21st century, as many seek to use social media to engage audiences in more meaningful and prolonged relationships. While the tools museum practitioners now use to do this are relatively new, the aims are old: museums began considering their audiences as communities in the early 20th century, when John Cotton Dana argued passionately to create museums that were relevant to their local populations.

This hybrid roundtable/Q&A will open by providing context for addressing these questions. First, it will explore the complex nature of community and consider the thesis of panelist Amelia Wong's 2011 dissertation, in which she argues that museums imagine community online largely in terms of public communication and that this limited definition has negative consequences for the success of museums' efforts with social media, as well as undermines the potential of social media to help democratize museums. Next, the panel will present the findings of preliminary research about the nature of online community as it relates to museums. These are the results from focus groups of social media users organized in the summer of 2013 by the National Museum of African American History and Culture, the National Museum of American History, and the United States Holocaust Memorial Museum.

SATURDAY

The panel will close with open discussion, with the aim of considering the direction of future research about museums' online community efforts and their social media efforts more broadly.

STREAM: OPEN DATA, CROWDSOURCING

9.30am–11.00am

Any Way You Slice “IT”: Managing Technology in the 21st-Century Museum

ROOM: SYMPHONIE 1

> *Sponsored by the Information Technology SIG and Northeast SIG*

PRESENTERS: Leo Ballate, Chief Technology Officer, San Francisco Museum of Modern Art; Mike Butman, Chief Information Officer, The Henry Ford; Janet Strohl-Morgan, Associate Director for Information and Technology, Princeton University Art Museum; Jeff Steward, Director of Digital Infrastructure and Emerging Technology, Harvard Art Museums; Bill Weinstein, Director of Information and Interpretive Technology, Philadelphia Museum of Art

Following our conference theme of Re:Making the Museum, this panel will review how each of our institutions has scrutinized itself from the inside out and the outside in to emerge as a 21st-century museum—one prepared to give global access to collections in innovative and thought-provoking ways, while instituting methods and systems that are sustainable and maintainable. With each museum having completed strategic planning efforts in recent years, we will discuss how to formulate institutional goals and objectives. A discussion of challenges and solutions will segue into a question-and-answer session.

From 2010 to 2012 the Harvard Art Museums overhauled their IT operations, jettisoning most of their physical IT infrastructure, switching to purchasing commodity services from Harvard University, rethinking what IT means for the museums, and transforming the department under the banner of simplicity, openness, and the fundamental interconnectedness of all things. Created in 2010, The Henry Ford's strategic plan defines its goals as Relevance, National Awareness, Community Impact, and Sustainability.

Legacy technology structures, processes, and thinking are being revamped to the core, and the web, digital experience, and technology itself are no longer the responsibility of IT alone. In 2012, the Philadelphia Museum of Art instituted a new strategic plan focused on engaging our audience, enhancing our visitor experience, activating our collection, and strengthening our commitment to our community. Technology functions were completely rethought. This presentation will cover the planning process, reorganization process, and ongoing challenges. In 2011, the Princeton University Art Museum performed an organizational structure analysis; in October 2013, a museum-wide strategic planning process will be complete. We will review that process, the importance of holistic planning and collaboration among departments, and how Information and Technology relates to other departments. Developed in 2011, the strategic plan for the San Francisco Museum of Modern Art led to the creation of a new division of Content Strategy and Digital Engagement. Aligning IT with that division has been a key means of supporting our goals for audience information interface and engagement, with opportunities and challenges along the way.

STREAM: STRATEGY, EVALUATION

9.30am–11.00am

Museopunks at MCN: Communication Breakdown

ROOM: SOPRANO C

PRESENTERS: Suse Cairns, Jeffrey Inscho

Marshall McLuhan once proposed that new technologies introduce new habits of perception, new ways of seeing and interacting with the world. In this session, the Punks and their guests will tackle this theory head-on.

How do digital tools and technologies alter our habits of perception? What does it mean to look at the world with one eye always glued to a screen? How is digital culture making its impact on our visual and written language, and are we cool with all of this?

#MCNPunks

SATURDAY

11.00am–11.15am

Coffee Break

GRAND SALON FOYER

> *Generously sponsored by Tessitura Network*

Concurrent sessions
11.15am–12.45pm

How to Discover Art? On the Current State, Hardships, and Potential of Art Search



Room: Symphonie 1

PRESENTERS: Adrian Cooper, Head of Strategy, Keepthinking; Matthew Israel, Director of The Art Genome Project, Artsy; Emily Lytle-Painter, Educational Technologist, J. Paul Getty Museum; Dustin Wees, Director of Metadata and Cataloging, ARTstor

This panel will feature representatives from traditional and non-traditional art institutions working on the challenge of art search, in all of its variations. Presentations will focus on projects seeking to move beyond traditional art search terms, based solely on tombstone data, to make art more easily discoverable and accessible. Subjects will include new visual and similarity search technologies; the challenge of finding works with no author or minimal tombstone data; the concept of access versus education; categorization projects such as large-scale tagging projects and taxonomies; the line between objective and subjective/interpretive search terminology; the hierarchy of meaning (the museum voice versus users' needs and expectations); the role of emotional and sensory reactions in search; the role of user-generated stories and experiences in museum education based on artists and objects; user expectations; crowdsourcing search terminology and user preferences; and what users want to be able to search for and with, versus what the museum wants or is able to create. All of which is to ask: Are we serving our users to the best of our abilities?

STREAM: BIG THINKING

11.15am–12.45pm

JPEG 2000 for Sustainable Image Preservation and Access

ROOM: SOPRANO C

> *Sponsored by the Digital Media SIG*

PRESENTERS: Chris Edwards, Digital Project Manager, Yale University Library; Christy Henshaw, Digitisation Programme Manager, Wellcome Digital Library; Kurt Heumiller, Senior Digital Imaging Technician, Yale Center for British Art; Matt Pearson, Digitization & Services Coordinator, California Digital Library, UCLA

Memory institutions face a growing demand to make digitized content available online in a manner that is affordable to the institution and meets the needs and expectations of the user community. Coupled with ongoing pressures on budgets, this ever-increasing demand for online content has led to the growing use of compressed image formats, and in particular JPEG 2000, for archival and production masters. This panel will start with an overview of JPEG 2000 and the advantages and appeal it has for memory institutions, now and in the future. Following that overview, three institutions that have adopted JPEG 2000 for use with large, diverse image collections will describe their experiences in working with the format, integrating it into their workflows, and meeting user requirements.

STREAM: IMAGING, DIGITAL ASSETS

11.15am–12.45pm

Working across Boundaries: Museum Mobile Projects and Cross-Departmental Collaboration

ROOM: SYMPHONIE 2

PRESENTERS: Sara Bodinson, Director, Interpretation & Research, The Museum of Modern Art; Allegra Burnette, Creative Director, Digital Media, The Museum of Modern Art; Jennifer Foley, Director of Interpretation, Cleveland Museum of Art; Joshua Jeffrey, Manager of Digital Engagement, The Andy Warhol Museum; Stephanie Pau, Associate Educator, Interpretation & Research, The Museum of Modern Art; Greg Pierce, Associate Curator of Film and Video, The Andy Warhol Museum; William Robinson, Curator of Modern European Art, Cleveland Museum of Art

Digital projects in museums are inherently cross-departmental, with team members who may come from a wide range of areas including IT, design, education, curatorial departments, and more. Each team member brings to the table her or his own experience, expertise, goals, and ideas, as well as varying levels of knowledge about the strengths and challenges that other stakeholders on the project may have. This panel presents three case studies of cross-departmental teamwork, including strategies and lessons learned.

Each group will discuss their experiences working across departments. Members of the departments of Education and Digital Media from The Museum of Modern Art will discuss the initiative called RISE (Reimagine Interpretative Support and Engagement), which was designed to help the museum think holistically about visitor experience and how better to support the museum's mission to help people understand and enjoy modern and contemporary art through digital engagement, live programming, and spaces for learning and participation. Members of the Digital Engagement and Curatorial departments of The Andy Warhol Museum will talk about their project *Screen Test Machine*, an interactive piece permanently installed in the film and video gallery, which allows users to create a Warhol-style screen test. Members of the Cleveland Museum of Art's Education and Interpretation and Curatorial departments will discuss their work together on the museum's collection-wide iPad app, *ArtLens*.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

11.15am–12.45pm

Defining Open Authority in the Museum

ROOM: SOPRANO A

PRESENTERS: Elizabeth Bollwerk, University of Virginia; Jeffrey Inscho, Web & Digital Media Manager, Carnegie Museum of Art; Porchia Moore, Ph.D. Candidate, School of Library and Information Science, University of South Carolina; Lori Byrd Phillips, Digital Content Coordinator, The Children's Museum of Indianapolis; Ed Rodley (presenter/chair), Associate Director of Integrated Media, Peabody Essex Museum

In recent years, the idea that the museum experience can become an active partnership between the institution and its visitors has become nuanced. Developments in the realm of accessibility have dovetailed with the concept of co-creation, whereby collaborative online communities, the open source movement, and other organic communication platforms have inspired a reexamination of authority within the museum. This new form of "open authority" aims to combine the expertise of cultural professionals with the insights and contributions of diverse audiences. The open museum blurs the boundaries between online and on-site environments, empowering museums to be more responsive to community needs and interests. It sees the visitor as a collaborator and active contributor in creating and interpreting content, and the curator as an engaged, expert facilitator. Through creative collaboration, active partnerships, and mutual trust, open authority creates unique, dynamic, and compelling museum experiences.

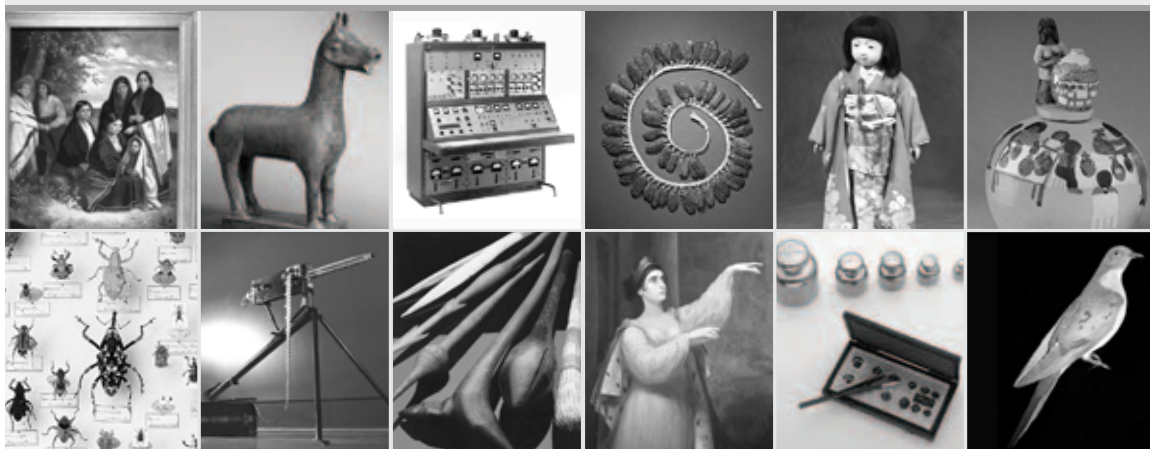
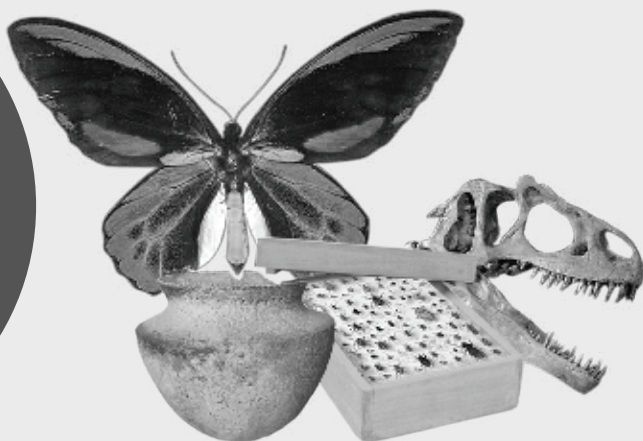
The panel will include leading thinkers about this developing model for museum authority, which is not so very new after all. They will discuss the theory and framework of open authority, along with challenges and successes in the broader effort for institutional change. The roles of diverse perspectives and community collaboration will be addressed, including examples. There will be time for questions after each presenter, and at the end to discuss emerging themes.

STREAM: OPEN DATA, CROWDSOURCING

EMu

Museum Management System

Transforming data into knowledge



IMu

Internet Museum System

Bringing collections to life



kesoftware.com



Images courtesy of: •Milwaukee Public Museum •Manchester Museum, •Royal Saskatchewan Museum, •Museum of NZ Te Papa Tongarewa, •Royal Academy of Music, •House of Commons, Canada, •Museum of Islamic Art, Qatar, •South Australian Museum, •The Royal Canadian Mounted Police Historical Collection, •Denver Museum of Nature & Science • Canadian Museum of Civilization •National Gallery of Australia •Natural History Museum UK •National Museum of Australia •Moreton Bay Regional Council Art Collection, Australia, •Museum Victoria, Australia, •Putnam Museum.

11.15am–12.45pm

New Approaches to Museum Publishing

ROOM: SOPRANO B

CHAIR: Vicki Portway, Head of Web & New Media, National Air and Space Museum, Smithsonian Institution

> **Scholars Workspace: An Online Collaboration and Publication Tool for Scholars**

PRESENTERS: Susan Edwards, Senior Writer/Editor, Web, J. Paul Getty Trust; Will Lanni, Web Production Specialist, J. Paul Getty Trust

Two years ago, at MCN 2011 in Atlanta, we discussed our experimental process to create an online space where scholars could collaboratively research and discuss a 17th-century paintings inventory. We will give an update about how this project has grown into a much larger enterprise, with more collaborative research projects, a digital publication, and a new, customizable application for online scholarly collaboration called Scholars Workspace. *Digital Melilli*, the project all of this work began with, has become the first digital publication created from the Scholars Workspace. Created using Drupal, an open-source content management system, Scholars Workspace is meant to be a platform where images and archival documents can be uploaded, analyzed, and discussed. In addition to discussing big issues of scholarship and publication, we will address how to shape a scholarly project in a digital space, what team members and skills are needed to do this kind of work, how the design of digital publications and websites compare, and what technologists can learn from scholars and vice versa.

> **Scaling Up: Transforming the Museum through Scholarly Online Catalogues**

PRESENTER: Amy Parkolap, OSCI Project Coordinator, Digital Information and Access, Art Institute of Chicago

In 2009, the Getty Foundation brought together nine museums for the Online Scholarly Catalogue Initiative (OSCI) in order to explore how scholarly collection catalogues could be transformed by publishing them on the web. As part of OSCI, the Art Institute of Chicago endeavored to create a dynamic online publishing platform for scholarly collection catalogues, beta-launching in late 2011 three sample entries from the two original grant-funded volumes. We are now working on nine publications based on the OSCI platform, and these highly interdepartmental projects have been remaking our museum publishing program through the need for collaboration, agility, and strategic allotment of resources. This presentation will examine how core lessons from working on the first two volumes—for example, continuously reiterating workflows—have been pivotal in realizing the additional seven publications as a whole, and in each one's specific workflows. We will explore how scaling a publishing program to meet changing assumptions and expectations can in turn transform and remake a core activity of the museum from the ground up.

> **Re-Make the Museum Blog**

PRESENTERS: Sheila Brennan, Associate Director of Public Projects, Roy Rosenzweig Center for History and New Media, George Mason University; Joan Fragaszy Troyano, Project Director, PressForward, Roy Rosenzweig Center for History and New Media, George Mason University

Museums have been publishing on the web for years by writing about events, discussing special topics with commenters on a post-by-post basis, and encouraging visitor interaction through social media. This demonstration will help participants reconsider the WordPress open-source platform as a means to create new kinds of digital publications beyond the blog—of aggregated content from different users and networks. We will share examples and best practices and build a replicable model for participants to try at their home institutions.

SATURDAY

This will demonstrate how a museum, library, or archive can aggregate, into one publication, feeds of digital materials related to specific events (public programs, symposia, meetings, conferences) at its home institution, along with information from professional associations or enthusiast communities. This can enable an organization to engage communities around mission-centered topics that attract individuals who may not meet “in real life,” but who share similar concerns or passions.

STREAM: PRODUCTION, PUBLISHING

Concurrent sessions 2.15pm–3.45pm

So You Have All This Media, Now What Do You Do with It?

ROOM: SYMPHONIE 2

> *Sponsored by the Media Production SIG*

PRESENTERS: Jesse Heinzen (moderator), Multimedia Director, Minnesota Historical Society; Kyle Jaebker, Director, IMA Lab, Indianapolis Museum of Art; Anna Chiaretta Lavatelli, Video Project Manager, Balboa Park Online Collaborative; Nate Solas, Senior Software Engineer, MediaBeacon

Museums are increasingly producing a wealth of media content, but many still struggle with how best to organize and present that content online. Video and audio, often the most approachable content to the web user, can get buried and scattered all over the institution's web presence. This panel will explore the questions surrounding online media organization and delivery. Should you throw it all on YouTube? Build your own delivery system? Should all your video be in one place even if the content is disparate? Do you make it available for download? What about iTunes U? How do you make this type of content most approachable to the end user? Who is the end user?

Jesse Heinzen will moderate an open discussion with representatives from a few institutions that have taken a stab at organizing media content. They will talk briefly about their projects, and then attempt to make sense of the larger philosophy of the subject at hand. Kyle Jaebker will discuss ArtBabble; Nate Solas, formerly Senior New Media Developer and Head Technologist at the Walker Art Center, will talk about the Walker Channel; and Anna Chiaretta Lavatelli will discuss sharing educational content with iTunes U, as well as how BPOC used ArtBabble as a springboard to create Conservation Reel.

STREAM: BIG THINKING

2.15pm–3.45pm

Girl, I'm gonna preserve you: Preservation, Conservation, and the Public

ROOM: GRAND SALON C

CHAIR: Koven Smith, Principal, Kinetic Museums

> **New Storage for an Old Museum: Museum of Science, Boston**

PRESENTERS: Marc Check, Director of Information and Interactive Technology, Museum of Science, Boston; Sean Derrington, Senior Director, Product Marketing, Exablox

Over the course of its 180 years, the Boston Museum of Science has continually embraced new technology as a means to remain relevant and meet the needs of its visitors. As it is for many museums, a new challenge for the institution is the management of ever-growing volumes of digital data created from archives and new assets made from physical artifacts. This session will provide a first-hand look at how the museum has embraced a new scale-out, object-based appliance to easily scale and securely store its crucial information. new “live data” exhibits where visitors can interact with exhibits onsite as well as online. The project's benefits include continual affordability and investment protection that forgoes cycles of storage refreshing and fork-lift migrations. The move is expected to deliver scalable storage for large amounts of unstructured data.

> **Acquiring Born-Digital Material at the Canadian Centre for Architecture**

PRESENTERS: David Stevenson, Conservator, Canadian Centre for Architecture; Martien de Vletter, Associate Director, Collection, Canadian Centre for Architecture

The Canadian Centre for Architecture is developing new tools and processes to facilitate the selection, archival arrangement, migration, and preservation of born-digital files acquired from architectural firms. This presentation will introduce the tools we are developing for this. These include a harvester and a package preparation tool, programs to aid in the ingest of digital files, and a technical questionnaire sent to donors to insure that we have necessary information regarding the files. It also will give an overview of the various roles and workflows involved in acquiring born-digital material.

> **Pimp My Data: A Case Study of the Changes to Conservation Documentation at the Australian War Memorial**

PRESENTERS: Jessie Firth, Textile Conservator, Australian War Memorial; Emma Jones, Manager, Collection Information and Access Team, Australian War Memorial

Although the documentation of conservation treatments has not changed in content over the years, the media it is recorded on has. Over the last decade, conservation documentation at the Australian War Memorial (AWM) has changed from being on paper-based media to becoming increasingly digitized, with images now born digital and treatment documentation stored as part of a museum-wide collection management program. This case study will discuss the challenges and advantages these changes have brought at the AWM and the importance of metadata for conservation documentation. How do we ensure that vital data produced during a conservation treatment is recorded in a way so that it can be preserved and found 50 years later? We will also explore the phenomenon of conservation information becoming an area of interest to the general public. More and more people want online access to all areas of museum work. What role can conservation information play in promoting a museum to its public?

STREAM: IMAGING, DIGITAL ASSETS

2.15pm–3.45pm

“App”-ropriate for Diverse Audiences

ROOM: SOPRANO C

PRESENTERS: Ana Laura Baz, Digital Projects, Musée de la civilisation; Pierre Bois, Special Projects Manager, Ontario Museum Association; Hanna Cho, Curator of Engagement & Dialogue, Museum of Vancouver; Wendy Thomas, Senior Heritage Information Analyst, Canadian Heritage Information Network (CHIN)

This panel will explore the challenges, technologies used, lessons learned, and tips and guidelines in developing innovative mobile projects that engage diverse audiences. Since 2009, the Musée de la civilisation in Quebec City (MCQ) has created four mobile apps to explore its exhibitions: *Copyright humain* (the development of human thought); *MCQ* (whose activities have evolved over time); *Parcours LSQ* (a history of Quebec for people communicating in sign language); and *Colonie* (on iPad mini). We will review the effects of these applications on the visitor experience, based on observations with different types of visitors.

The Ontario Museum Association (OMA)'s Discover Ontario Museums, a cultural tourist-focused resource for desktop and mobile users and an iPhone app, aims to maximize and leverage digital assets development and investments to help museums further reach, engage and attract visitors via multiple platforms. Content is contributed by OMA Members. Based on Drupal and MySQL, the project reflects a public/mobile-first approach with touch-friendly and responsive design to ensure longevity; Open Geocoding accurately places museums regardless of Google's mapping system. And since 2009, the Museum of Vancouver (MOV) has had a vision to hold a mirror up to the city and lead provocative conversations about its past, present, and future. This mandate was realized in a technologically innovative way with the Visible City virtual exhibit and mobile app. Using augmented reality, location-aware mobile technology, and interactive multimedia, it enabled people to go beyond the walls of a traditional museum and reflect upon the city as a living artifact.

SATURDAY

Topics will include its curatorial and engagement approach, database integration between the virtual exhibit and mobile app, and challenges and rewards of using emerging technologies such as AR to break down the walls of the physical museum.

STREAM: IN-GALLERY INTERACTIVES, MOBILE

2.15pm–3.45pm

A Series of Tubes: New Tools for New Interaction

ROOM: SOPRANO B

CHAIR: Liz Neely, Director of Digital Information and Access, Art Institute of Chicago

> Image Stitching: Obvious Benefits with Hidden Challenges

PRESENTERS: Don Williams, Founder, Image Science Associates; Matt Pearson, Digitization & Services Coordinator, California Digital Library, UCLA

The merging or stitching of separately captured portions (tiles) of an object into one unified digital image is becoming increasingly popular in the cultural heritage community. Maps, negatives, tapestries, and paintings that were once too onerous to digitize faithfully because of their physical size are now included in digital collections. This presentation investigates image-stitching technology and its application in libraries, archives, and museums. We will discuss stitching techniques and accompanying processes; highlight their pros and cons, use considerations, and metadata strategies; offer an overview of workflows for automated stitching, manual review, and amelioration in high-performance, low-tolerance production environments; share our views on image quality, software options, and analytical tools for stitching and error detection; address stitching performance with different content types; and assess current thinking on image-stitching guidelines.

> Creative Cartography: An Indie Approach to Producing Interactive Maps

PRESENTERS: Michael Neault, Producer, Ralph Appelbaum Associates; Cooper Thomas, Digital Content Production Assistant, Tiltfactor

Over the past half-decade, we have moved into an era of DIY creativity in cartography. The development of free, open source mapping platforms such as QuantumGIS, IndieMapper, and TileMill, combined with the increased availability of geospatial data, has allowed untrained individuals to operate in the world of interactive cartography. Along with unprecedented access to powerful cartographic toolsets and geospatial data comes an overwhelming amount of information. This presentation will provide a “101” tour of what it takes to produce an interactive map, with little to no experience in cartographic design or computer programming. We will explore intuitive cartographic toolkits; explore sources of free and reliable geospatial data; touch on some basic UX principles; and share some of the best and brightest inspirations from the field of contemporary creative cartography. Years of practice are required to become a professional cartographer, but we hope you’ll gain some beginner mapmaking chops and a new appreciation for what a small independent team can accomplish.

2.15pm–3.45pm

I AM the danger: Rethinking Strategy Now That We Live in the Future

ROOM: SYMPHONIE 1

CHAIR: Vivian Kung Haga, Director and CEO, Balboa Park Online Collaborative

> Bringing All Players to the Central Table— A Plan for the Integration of Business Systems Data

PRESENTERS: Niki Krause, Applications Services Manager, Cleveland Museum of Art; Linda Wetzel, Business Support Analyst, Information Management and Technology Services, Cleveland Museum of Art

One consistent challenge in non-profit institutions is documenting the activity of constituents in systems and programs outside of the normal tracking mechanisms of the donor database. The Cleveland Museum of Art has taken a giant step in creating a solution to this challenge. Working with specialists in systems integration, we have created a Central Table (CT) which contains account and ID data from all customer-based systems that exist in-house. When completed, the CT will provide a repository of information across ticketing, free events, online donor and membership activity, store and online purchasing, volunteers, visitor rentals, parking, and cafeteria purchases. The activity of constituents within different systems and departments can now be queried and analyzed. This can become a basis for creating customized services such as targeted appeals, special benefits, and individualized rewards and recognition programs. We will discuss CT strategy and implementation, including timeline and integration methodology.

> Implementing a Sustainable Digital Strategy

PRESENTERS: Cristiano Bianchi, Managing Director, Keepthinking; Adrian Cooper, Head of Strategy, Keepthinking

In late 2012, the Ashmolean Museum commissioned Keepthinking to create an operational plan implementing their e-learning strategy. Keepthinking teamed up with Intelligent Heritage and Morris Hargreaves McIntyre to provide the required set of competencies. The grand vision was to understand how different audiences were looking at museum collections and how they would like any online digital activity to be developed and presented. The expected outcome was a feasible, realistic, and measurable plan to implement access to the collection online, and related interpretation material, over three to five years. This presentation will explore our findings in three key areas: what visitors want (and you don't necessarily know about), what visitors don't care about (although you may), and how to implement a digital strategy (including discussion of potential pitfalls).

> CTRL+ALT+DELETE: Rebooting the Curatorial/Digital Relationship

PRESENTERS: Sheila Hoffman, Doctoral Student, Museology, Université du Québec à Montréal; Shannon Thomas Perich, Curator, Photographic History Collection, National Museum of American History

It's time to reboot the relationship between museum curators and their digital collaborators. Once considered competitive or contradictory, the physical and virtual realms of museums are merging and overlapping more than ever, forcing curators and their digital counterparts to gain greater fluency in each others' domains. We will examine the relationship between curatorial content providers and their digital media colleagues now that the museum world has accepted the digital realm as a dynamic and important complement to the documentation, exhibition, and interpretation of material objects, not a virtual competitor. A brief history of the experience of the curator in the digital world will illuminate a broader understanding of the resistance to digital technology, the continuing challenges of incorporating intangible dimensions of material culture, and the reasons why museums remain delinquent in providing online accessibility to their collections.

SATURDAY

A new dialogue between curators and digital media colleagues may better fulfill the museum's mandate of providing access to the world's cultural heritage. This presentation will offer questions and strategies for how curators and media specialists may work together more effectively to build dynamic content.

STREAM: STRATEGY, EVALUATION

3.45pm–4.00pm

Coffee Break

GRAND SALON FOYER

> *Generously sponsored by Tessitura Network*

4.00pm–5.00pm

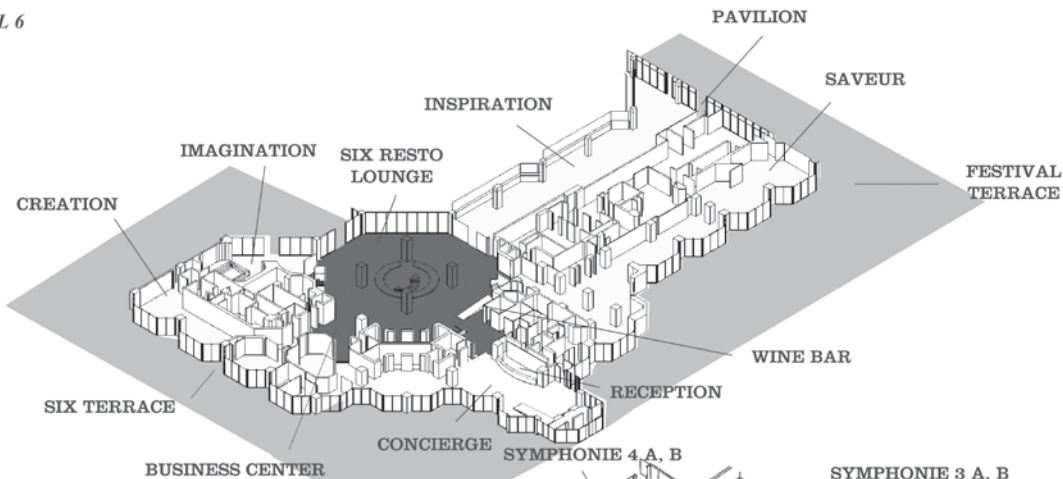
Closing Plenary

ROOM: GRAND SALON AB

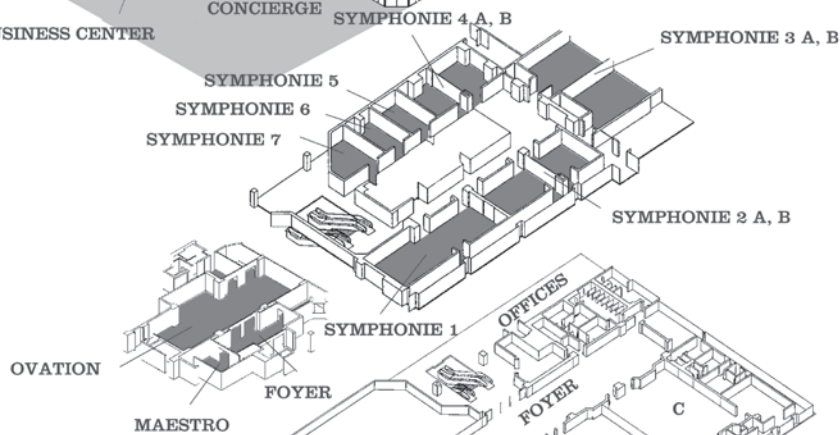
Grab a beer, have that last conversation with a colleague, and experience the full majesty and wonder of the Herbie Hancock Rockit Lounge and Gallery, which will be fully open for business. If you helped with the build, proudly highlight your handiwork with your colleagues. If you stood by and said, "that'll never work," eat some crow and pretend that you were on board all along. The New Mexico Layer of Chaos delegation will be on hand to talk through the installation and discuss how you could use this technology at your museum. Be afraid. Be a moderate amount of afraid.

MCN 2013 MEETING SPACES

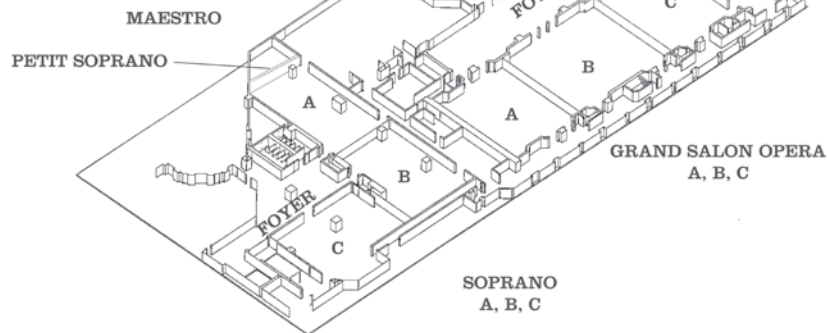
LEVEL 6



LEVEL 5



LEVEL 4





SEE YOU IN DALLAS!

MCN 2014, NOVEMBER 19 - 22, 2014



Museums and the Web ASIA 2013

HONG KONG

December 9-12, 2013

Hong Kong, China

At the Sheraton Hong Kong Hotel and Towers

Registration Now Open

<http://mwconf.com/mwa2013>



Sponsored by

MailChimp



Museums and the Web USA 2014

BALTIMORE

April 2-5, 2014

Baltimore, Maryland, USA

At the Renaissance Baltimore Harborplace Hotel

Call for Proposals September 2014

<http://mwconf.com/mw2014>

www.museumsandtheweb.com

