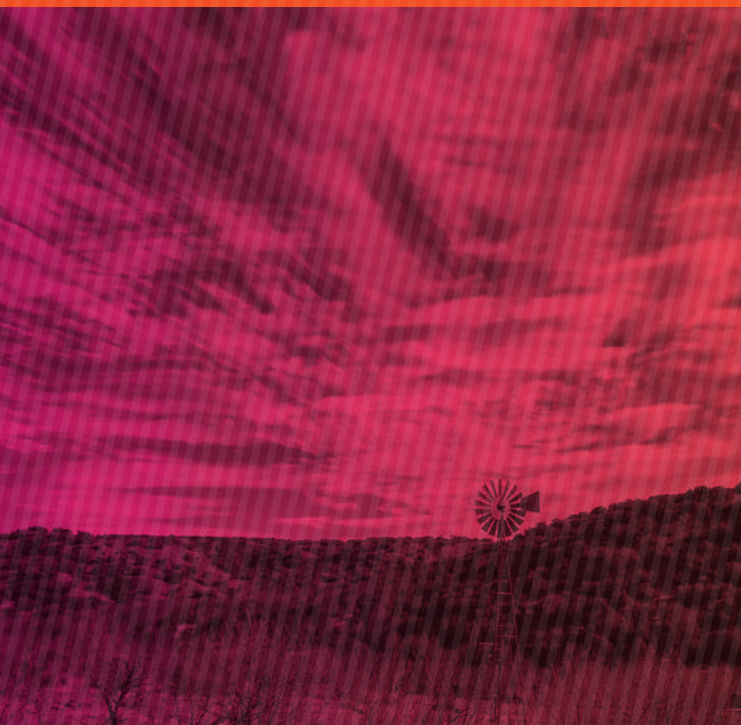


**advancing  
digital transformation  
in the cultural sector**



# **think big start small create**

**MCN 2014  
NOVEMBER 19-22  
DALLAS, TEXAS**





advancing  
digital transformation  
in the cultural sector

# giddy up

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# howdy

Howdy, Welcome, and ¡Bienvenido! However you say it, MCN is delighted to see y'all here in Dallas for MCN's 42nd Annual Conference!

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This year's theme, "Think Big, Start Small, Create," perfectly captures the motivation and collaborative spirit of our community and the institutions represented at MCN. Cultural heritage organizations are embracing transformative change like never before and striving toward ambitious goals through small wins, iteration, and working more collaboratively with each other and with visitors. Thank you for helping us to deliver an exceptionally strong program this year. Presenters will be tussling with complex challenges around strategy and leadership, showcasing their best work, and sharing best practices. The quality and number of contributions made the work of our wonderful volunteer Program Committee (led by Morgan Holzer and Ed Rodley) a very tough gig indeed! We hope you enjoy the riches on offer....

We are also especially delighted to present Lance Weiler as our keynote speaker this year. Recognized by *WIRED* magazine as one of the top 25 people reinventing entertainment and changing the face of Hollywood, Lance is

a storyteller, entrepreneur, and thought leader. An alumnus of the Sundance Screenwriting Lab, he is recognized as a pioneer due to the way he mixes both storytelling and technology—something that is of particular relevance to our community. He is always interested in experimenting with new ways to tell stories and engage audiences, and he has successfully designed unique experiences that have gone on to reach millions of people via theaters and mobile devices, and online. We very much hope you find his perspective both inspiring and motivating.

This conference is the culmination of an exceptional year of transformation for MCN, starting with our brand makeover! We've focused on the development of a new brand strategy with the support of Patricia Smith and a sharp, new, and coherent visual identity developed by Somelab. As digital technologies are transforming cultural organizations, you, our members, are at the forefront of these changes. We felt we needed a brand strategy that better

reflected the dynamic energy of our community, one that will support us as we reach out and extend our community to colleagues in other fields across the wider cultural sector.

As part of this effort we've created a newly designed website, which now offers focused and easy-to-find content, improved functionality, and quick access to all of MCN's many social media channels. The website will continue to be enhanced over time in order to better support our numerous Special Interest Groups and growing membership. We hope you'll agree that it's a major improvement. Our goal is to ensure the website provides you with a one-stop shop where you can learn more about MCN and its activities—a site that facilitates the sharing of knowledge and expertise, and provides opportunities for active participation.

Alongside these efforts we have also been working hard to sharpen up our membership offer for you and to improve our technical infrastructure to better support its administration and your experience. You'll be hearing more about the benefits of membership and why supporting the organization in this way is so important both to enrich the community and to ensure MCN's continued success and development.

MCN is the only peer-based, not-for-profit organization that exists to encourage, inspire, and, most importantly, support its members as they introduce new digital technologies to their organizations and meet the unique challenges cultural organizations face. Whether we think of ourselves as this or not, we are by default acting as "agents of change" pioneering new approaches and embracing an experimental mindset. We are each responsible for recognizing the potential of digital and helping deliver on that potential. Since our founding in 1967,

MCN has been helping each of us re-imagine and innovate the ways we serve our audiences, and in turn how we all contribute to the success of the sector and to our individual organizations.

MCN would not be able to continue in this work without the generous support of our sponsors and vendors, both new and long-standing. I'd like to thank our presenting sponsors EMC, InterVision, and Piction, as well as our supporting sponsors: MailChimp, Navizon, Zenith Systems, BlueBridge, JDS Solutions, Daemon Defense, Johns Hopkins University, and Google. Please take the opportunity to say "hi" (they are a friendly bunch) and to find out more about how they might help you in your own work.

I'd also like to take this opportunity to thank all of the amazing people behind the scenes. Their hard work, passion, and commitment to MCN make it what it is today, and what it can be tomorrow. These include its dedicated Board of Directors and steadfast Executive team; Vice President / President-Elect Liz Neely and incoming Vice President Loic Tallon; our army of committees, Special Interest Groups, and generous volunteers; Eric Longo, our highly organized Executive Director; and of course, each and every one of our members, who form such a vibrant community.

At our core, it is MCN's ability to attract, inspire, and support exceptional people, including you, that has distinguished and will continue to distinguish our organization and ensure our ongoing success. This organization is yours. This conference is yours. We hope you enjoy it and come away energized, inspired, connected, and supported—and most of all, ready to Think Big, Start Small, Create!

**CHARLOTTE SEXTON**  
**PRESIDENT**

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# mcn 2014 sponsors and exhibitors

## SPONSORS

The following organizations have committed their support to the 42nd annual MCN conference. We gratefully acknowledge their support and thank these very important donors for their generosity.

- EMC
- InterVision Systems Technologies
- Piction Digital Image System
- MailChimp
- Navizon
- Zenith Systems
- BlueBridge
- JDS Solutions
- Daemon Defense
- Johns Hopkins University
- Google

## EXHIBITORS

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

- Gallery Systems
- Digital Transitions
- Extensis
- Design for Context
- Axiell (KE Software, Selago, Adlib Software, Axiell Calm and Axiell ALM)
- First State Dynamics, Inc.
- Suitable Technologies
- Tessitura Network / Zetcom

Plus all of the sponsors listed above.

## EXHIBIT HALL HOURS

### Thursday, 20 November, 2014

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

### Friday, 21 November, 2014

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

## CONFERENCE PARTNERS

Conference bags generously provided courtesy of Geiger Southwest.

The Sixth Floor Museum





# Wednesday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
<b>PRE-REGISTRATION AND TICKETS ARE REQUIRED FOR ALL TOURS AND WORKSHOPS</b>		
8.00am-6.00pm	Registration/Hospitality Desk	Gold Foyer
9.00am-12.30pm	<b>HALF-DAY (AM) WORKSHOP</b> Making Pixels with the OSCI Toolkit	Patio Room
10.15am-10.45am	Coffee Break for Workshop Participants	Gold Foyer
10.00am-4.00pm	Tour 1: Fort Worth Cultural District	Departs from the Fairmont Hotel
12.30pm-2.00pm	Lunch on Your Own	
2.00pm-4.00pm	Tour 2: Sixth Floor Museum	Sixth Floor Museum Lobby
2.00pm-4.00pm	Tour 3: Perot Museum of Nature and Science	Perot Museum Lobby
2.00pm-5.30pm	<b>HALF-DAY (PM) WORKSHOPS</b> Vine vs. Instagram: Throwdown! Dabble with Microcontrollers: Small-Scale Hacking for Non-Programmers Mini Dreamforce at MCN	Patio Room Garden Room Terrace Room
3.30pm-3.50pm	Coffee Break for Workshop Participants	Gold Foyer
6.30pm-9.00pm	Ignite MCN Welcome Reception	Venetian Room

# Thursday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
8.00am-6.00pm	Registration/Hospitality Desk & Email Center Open	Gold Foyer
9.00am-10.15am	Keynote Presentation	International Ballroom
10.15am-10.30am	Coffee Break	Golf Foyer
10.30am-12.00pm	<b>CONCURRENT SESSIONS</b>  Keynote in Conversation  New Work in Image Encoding and Online Publishing  <i>Making a 21st-Century Combine: SFMOMA's First Online Collections Catalogue</i>  <i>Encoding Spaces for Archival Imaging</i>  The Tough Questions: Purpose, Scope, and Money  <i>Getting Your Media Funded</i>  <i>What's the Point of a Museum Website, Again?</i>  <i>Scoop and Scope: What Museums Can Learn from the Digital Humanities</i>  (Re)Defining Open Authority in the Museum  Playing Nice: How to Produce a Collaborative Video with Other Museums  A Whole New World: Opportunities and Challenges in the Digital Age	Parisian Room  Continental Room     Fountain Room     Oak Room  Garden Room  Pavilion Room
12.00pm-1.30pm	Exhibit Hall Opening Reception	Gold Room
1.30pm-3.00pm	<b>CONCURRENT SESSIONS</b>  Sounding Off: Using Audio to Enhance the Museum Experience...or Not  Call & Response  <i>Polytechnic Revolution: A Holistic Approach to Museum Computerization</i>  <i>The Truly Responsive Web</i>  <i>From Blog to Brand: Building a Digital Identity for the BMA</i>  More than Words: Storytelling and the Mobile App Experience  The Quest for Fun: How to Break the Curse of Bad Educational Games  That's so Derivative!  How to Be an Agent of Change  Layer of Chaos: Intro to Physical Computing with Motors!	Parisian Room  Oak Room     Fountain Room  Continental Room  Garden Room  Pavilion Room  French Room

# Thursday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
3.00pm–3.30pm	Coffee Break	Gold Foyer
3.30pm–5.00pm	<b>CONCURRENT SESSIONS</b>  DIY Hi-fi: Using Creative Computing for Responsive Gallery Experiences  Weaving Universal Design into Museum Practice  The Wisdom of Crowds <i>Crowdsourcing, Participation, and Museums</i> <i>A Primer on Wikipedia Editathons</i> <i>Big, Small, Create—Maybe It's Even More Fun if It's Crowd-funded</i>  What Are Your Visitors Really Telling You? Data Analytics and What to Do with This Information  Herding Cats: Four Imaging Managers Share Their Administrative Secrets  Strategic and Smart Upstart? The State of Today's Museum Digital Publication	Parisian Room  Continental Room  Pavilion Room     Garden Room   Oak Room   Fountain Room
6.30pm–8.30pm	Off-Site Reception	The Nasher Sculpture Center

## AT A GLANCE

## AT A GLANCE

TIME	SESSION/EVENT	LOCATION
11.30am–12.30pm	<b>CONCURRENT SESSIONS CONTINUED</b>	
	1840s GIF Party at Tate Britain	Fountain Room
	A/V Artifact Atlas: Cultivating a Living Glossary for Audiovisual Errors	
	The FactMiners Social Game Ecosystem	
	Toward Machine-Readable Museums: The National Archives' Experience Building a Read/Write Online Catalog API	
	Impression of an Impressionist Boat	Oak Room
	Native American Voices: The People—Here and Now	
	Turner's Apothecary Mood-o-Meter	
	Document Deep Dive: Bringing Historical Documents to the Masses	Garden Room
	Mesh Networks: Creating DIY Mobile Connections In-gallery	
Rapid Prototyping with iBeacons		
The Blue Store: Documenting, Sharing, and Understanding the History of Dudley Square through Metalinear Narratives		
Layer of Chaos: 3D Printing/Scanning/Design	French Room	
Canadian Museum for Human Rights	Parisian Room	
12.30pm–1.30pm	A Byte of Lunch—Special Interest Group (SIG) Luncheon	Pavilion Room
1.30pm–3.00pm	<b>CONCURRENT SESSIONS</b>	
	It's Bigger on the Inside: Adventures in Time, Space, and the 3rd Dimension	Oak Room
	E-Ink Paper Documents (EPD) Development Project	
	Experiments with 3D: Adapting 3D Technologies for the British Museum's Youngest Visitors	
	Smithsonian X 3D: The Tale of a 168-year-old Institution, Laser Scanners, and 3D Printers	
	Crossing the Threshold: Digital Strategies to Capture Authenticity of Place	Fountain Room
	#musesocial	Parisian Room
	Body Critical: What Do MuseumSelfies Mean?	
	Marketing + Education = #musesocial?	
	Organizing the World's Museum Social Media Managers	
IIIF: A Community Framework for Cultural Heritage Image Delivery and Reuse	Continental Room	
Cross-departmental Collaboration Using 3D Technologies at Yale: Interdisciplinary Use of 3D Imaging, Scanning, and Printing Technologies in the Museum Environment and Its Data Management	Garden Room	
A Changing Field: What Happens When Digital Leads Leave the Museum?	Pavilion Room	

TIME	SESSION/EVENT	LOCATION
3.00pm–3.30pm	Coffee Break	Gold Foyer
3.30pm–5.00pm	<p><b>CONCURRENT SESSIONS</b></p> <p>New Ergonomics: Making Technology for Humans</p> <p><i>Doth My Simple Feature Content You? First Steps to a Service-Oriented Web Site</i></p> <p><i>iBeacons—API for the Real World?</i></p> <p><i>The Cyborg Manifesto: Transparency in Conservation Labs through Wearable Tech and Augmented Reality Tools</i></p> <p>Being Small, Thinking Big: Small-Museum Innovators and the Little-Known Small-Museum Digital Revolution</p> <p>New Directions in Digital Interpretation</p> <p><i>CHICAGO 0,0—Thinking Big and Starting Small to Create a New Mobile History App</i></p> <p><i>Digital Educator Tools for Museums</i></p> <p><i>Smart Cities: Innovative Cultural Content Delivery</i></p> <p>Semantic Web Initiatives—Making Linked Open Data Real</p> <p>Accessibility and Mobile Technology: Radically Changing the Museum Visit</p> <p>IP, OA, and DAMs! Oh My!</p>	<p>Pavilion Room</p> <p>Fountain Room</p> <p>Parisian Room</p> <p>Continental Room</p> <p>Oak Room</p> <p>Garden Room</p>
5.00pm–6.30pm	Exhibit Hall Closing Reception	Gold Room
5.30pm–7.00pm	<i>Shipwreck'd: A Voyage into Uncharted Technology</i> : Layer of Chaos opening reception	French Room
8.30pm–12.00am	MCN Karaoke Night	Bus departs from the Fairmont Hotel

TIME	SESSION/EVENT	LOCATION
9.00am–2.00pm	Hospitality/Registration Office and Email Center Open	Gold Foyer
9.30am–11.00am	<b>CONCURRENT SESSIONS</b>  <i>NMC Horizon Report &gt; 2015 Museum Edition Preview</i>  Piloting and Implementing (Digital) Gallery Interpretation  Co-curating Digital Media with Teens  How to Eat an Elephant: Using Business Intelligence to Take Small Steps and Achieve Big Results  Your Stuff, and How to Swing It  <i>Data Dagwood—The Middleware Sandwich</i>  <i>Integrating a Collection and Migrating Records</i>  <i>Rights &amp; Reproductions: The Handbook for Cultural Institutions</i>  Strategic Planning for Digital Success: How the Big Picture Guides Successful Execution	Pavilion Room  Oak Room  Parisian Room  Fountain Room  Continental Room  Garden Room
11.00am–11.15am	Coffee Break	Gold Foyer
11.15am–12.45pm	<b>CONCURRENT SESSIONS</b>  A Triple Play: Data, Interfaces, and...Things  <i>Interconnected Information: Mattapoissett Data Stories, a Back-of-the-Envelope Sketch</i>  <i>Interfaces for Triple Data</i>  User Experience: Towards a Grand Unified Theory of Museum Content  Talking and Listening; Communicating with Visitors in the Galleries  <i>Jellybean Guessing: Designing Infographics for Interpretive Spaces</i>  <i>Usability in the Gallery: Missing Methods in the Museum Evaluator's Toolkit</i>  <i>Using an Augmented Reality / Virtual Museum Application for Enriching the In-gallery Education Experience</i>  Bridging the Natural Divide: Crowd-curation of Cultural Expressions Inspired by Nature  Conservation and Digital Imaging: Collaborating to Increase Discovery and Access  Risk Management, Security, and Getting Things Done: Creating Win-Win Scenarios	Fountain Room  Pavilion Room  Parisian Room  Continental Room  Oak Room  Garden Room
12.45pm–2.15pm	Lunch on Your Own	

# Saturday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
2.15pm-3.45pm	<b>CONCURRENT SESSIONS</b>	
	Using LIDO in the Real World: Emerging Practice in Museum Metadata Sharing	Garden Room
	Centralized, Decentralized, Distributed: Emerging Models for Online Learning in Museums	Pavilion Room
	The Future of Digital Publishing is GitHub	Continental Room
	Shoestrings, Subgraphs, and Sharing: New Design Paradigms for Museums	Parisian Room
	<i>Digital Duct Tape: Enabling Innovation and Creative Outcomes on a Shoestring</i>	
	<i>MuseumSHARE</i>	
	<i>The Embedded Metamodel Subgraph Design Pattern: Its Use in Crowdsourced Social-Gaming LOD Repository Generation at The Softalk Apple Project</i>	
	Museums and Big Data: Measuring and Evaluating Trends	Oak Room
	Up and Running: Developing a Successful Digitization Program	Fountain Room
3.45pm-4.00pm	Coffee Break	Gold Foyer
4.00pm-5.00pm	Closing Plenary	International Ballroom



## wednesday

9.00AM-12.30PM

## WORKSHOP: MAKING PIXELS WITH THE OSCI TOOLKIT

ROOM: PATIO

**Presenter: Kyle Jaebker, Director, IMA Lab, Indianapolis Museum of Art**

Making a digital publication requires a clear vision for how users will consume the content. The OSCI Toolkit was developed to enable software developers to offer unique reading experiences without having to build a publication from the ground up. Splitting the authoring environment from the presentation layer enables different experiences to be built for consuming content. If you are interested in JavaScript, HTML, CSS, and making enjoyable online reading experiences, this workshop is for you.

Taking a deep dive into the OSCI Toolkit to see what makes it tick, we will learn how multi-column layout was achieved (trust me, it wasn't easy); develop an understanding of front-end frameworks such as Backbone.js and Underscore.js; gain insight into how to structure a large Web app; and learn how to extend and customize the OSCI Toolkit. The workshop will not only offer the "how-to," but will be built for the hands-on. We want participants to be ready to hack and slash their way through the code and see what reading experiences they can create. We will set up a server with the OSCI Toolkit and a separate development environment for each participant. This will allow each person to log in and customize the reading experience, helping them move forward with creating unique publications for their institutions.

2.00PM-5.30PM

## WORKSHOP: VINE VS. INSTAGRAM: THROWDOWN!

ROOM: PATIO

**Presenters: Alli Burness, Independent; Patty Edmonson, Intergenerational Interpretation Specialist, Cleveland Museum of Art; Seema Rao, Director, Intergenerational Learning, Cleveland Museum of Art; Chad Weinard, Director of Digital Media, Balboa Park Online Collaborative**

"A good museum attracts, entertains, arouses curiosity, leads to questionings—and thus promotes learning." The Newark Museum's founder, John Cotton Dana, gave museums this charge in 1926. Almost 100 years later, this sentiment is even more important. The same could be said for good video content, for which mobile apps like Vine and Instagram are powerful tools that can be mastered with little investment. Mobile video apps can empower creativity in and around museums, and our institutions can lead the way in this trend. With a short learning curve, they quickly allow users to tell stories, capture moments, and make human connections.

This workshop will be an ideal environment to dig deep, debate the issues, and gain real skills. One issue is the great debate: Vine or Instagram? We'll explore the possibilities and drawbacks of each app with tutorials that will prepare us to battle in the Vine vs. Instagram Throwdown. Participants will create dueling videos in Instagram and Vine, and debate the winners. With experience under our belts, the group will discuss key issues: Why short video? What do you want to achieve? How can you best use each app? Where and how are people viewing your videos? Should your institution add Vine if you already use Instagram?

We will provide a source list on mobile video, as well as materials for creating videos during the workshop. Attendees should come with Vine, Instagram, or both apps already downloaded.

This session will begin at 2.00pm in the Fairmont's Patio with discussion and questions. At 3.00pm the group will walk about five minutes (a quarter-mile) to the Dallas Museum of Art, where Chad, Alli, Seema, and Patty will guide participants through Vine and Instagram techniques, and provide battle instructions. The group will reconvene at 4.30pm to view and debate the results.

**2.00PM-5.30PM**

## WORKSHOP: DABBLE WITH MICROCONTROLLERS: SMALL-SCALE HACKING FOR NON-PROGRAMMERS

ROOM: GARDEN

**Presenter: Chris Evans, Senior Exhibit Designer, 106 Group**

Have you heard about things like Arduinos and wanted to get your feet wet? Here's your chance! Maybe you want to learn how to integrate physical computing into exhibits. Maybe you want to use electronics during your programs. Or maybe you just want to learn more about computer hardware. Whatever the reason, let your inner geek shine and get started with this workshop.

We'll begin by exploring what micro-controllers are and what they can do, and looking at fun examples. Then we'll get our hands dirty working on small-scale projects. Don't be intimidated by the programming or technical side of things—we'll walk you through that part. This is your chance to join the maker world, create with your fellow museum geeks, and charge forward with tools to turn your ideas into reality. After the workshop, you can get involved with the Layer of Chaos at MCN! Be sure to bring your laptop. Optionally, if you have any microcontrollers, sensors, etc. you would like to bring, do so; but we will provide basic tools and parts. For an additional \$30 you can take home an electronics tool kit that includes an Adafruit GEMMA microcontroller with associated cables and batteries, as well as a NeoPixel ring.

2.00PM-5.30PM

## WORKSHOP: MINI DREAMFORCE AT MCN

ROOM: TERRACE

**Presenter: Heather Hart, Director of IT, The Broad**

Salesforce is one of the dominant CRM systems in the business world. Millions of people use the Salesforce platform to run large, successful businesses and, perhaps shockingly, they seem to enjoy it. The Salesforce Foundation provides free and subsidized licenses to nonprofits, yet many of us in museums are tied to clunky systems that can only be customized at great expense and administered by experts. Recently, museums including the Minneapolis Institute of Art (MIA), The Broad, and the Dallas Museum of Art have been considering, experimenting with, or transitioning to Salesforce.

One of the best places to learn about Salesforce and how you could apply it is the annual Dreamforce conference. This workshop will be a mini-Dreamforce for museums. We will walk through the Salesforce Foundation application for up to ten free, fully-featured licenses. We will provide an overview of Salesforce and discuss its pros and cons. Experts will answer questions, explain features, provide an overview of implementation consultants, and use sample data to demonstrate basic administration. Finally, we will draw on the experience of the MIA as they make their transition. This workshop will be a way for those who are interested to have their questions answered, those new to Salesforce to be exposed to new ideas, and those with a bit of experience to gain confidence.

6.30PM-9.00PM

PROGRAM KICKS OFF AT 7PM SHARP

## IGNITE MCN WELCOME RECEPTION (#IGNITEMCN)

*Generously sponsored by MailChimp*

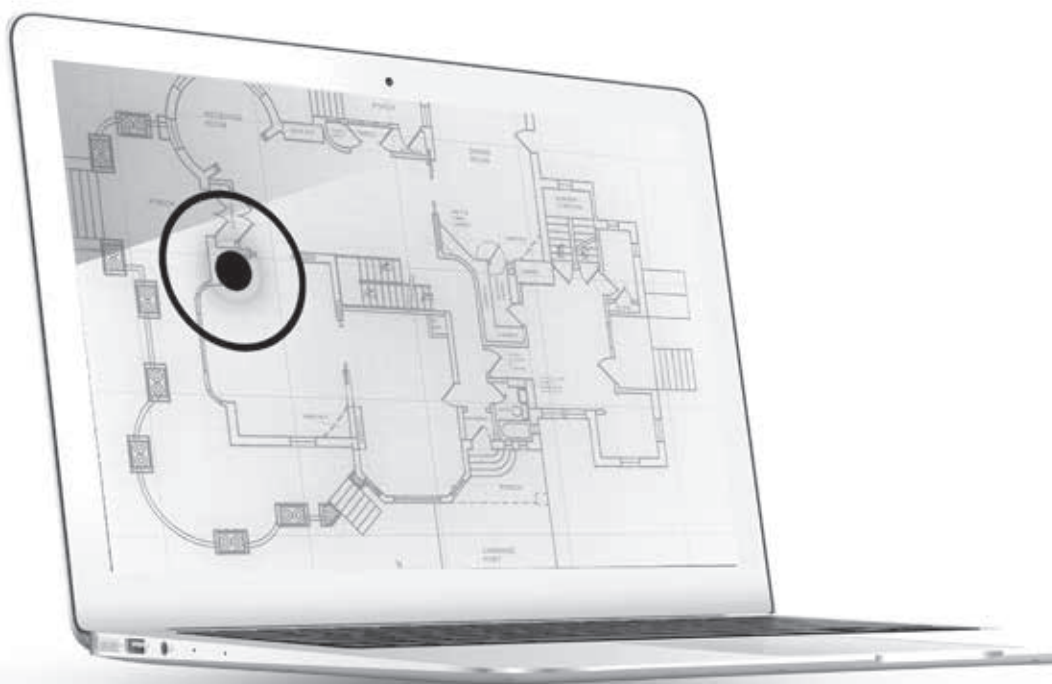
ROOM: VENETIAN

**Hosted by the legendary Koven J. Smith.**

Now in its third year, and becoming MCN's signature welcome event, Ignite MCN showcases a series of rapid-fire, five-minute talks from some of the most provocative thinkers in the museum field. The talks follow the "Ignite" format, in which each presenter has five minutes and 20 slides (which advance automatically every 15 seconds) to enlighten, entertain, and inspire. This year, eight courageous and visionary speakers will join us to share their experiences in a wide variety of disciplines.

# Navizon

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## thursday

9.00AM-10.15AM

## KEYNOTE ADDRESS

ROOM: INTERNATIONAL BALLROOM

**Presenter: Lance Weiler, Founding Member, Digital Storytelling Lab, Columbia University**

Lance Weiler, an alumnus of the Sundance Screenwriting Lab and founding member of the Digital Storytelling Lab @Columbia, will kick off MCN 2014 by looking into how we can tell stories and engage audiences in new ways.

10.30AM-12.00PM

## KEYNOTE IN CONVERSATION

ROOM: PARISIAN

**Presenters: Ed Rodley, Associate Director of Integrated Media, Peabody Essex Museum; Lance Weiler, Founding Member, Digital Storytelling Lab, Columbia University**

Join Lance Weiler to engage in conversation on themes from his keynote address. This will be a great opportunity to delve more deeply into the concepts presented there. The session will include the audience in lively conversation, moderated by Ed Rodley.

10.30AM-12.00PM

NEW WORK IN IMAGE  
ENCODING AND ONLINE  
PUBLISHING

ROOM: CONTINENTAL

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

*MAKING A 21ST-CENTURY COMBINE:  
SFMOMA'S FIRST ONLINE COLLECTIONS  
CATALOGUE*

**Presenters: Laura Mann, Frankly, Green +Webb USA; Keir Winesmith, Head of Web and Digital Platforms, San Francisco Museum of Modern Art**

In July 2013, SFMOMA launched its first online collection catalogue, the Rauschenberg Research Project (RRP), which features nearly 90 Robert Rauschenberg works from the museum's permanent collection. The RRP combines rigorous scholarship with multimedia resources. With more than 500 images, videos, and research materials, it is the largest research effort the museum has ever devoted to a single artist; a print equivalent would have totaled more than 600 pages. The RRP is part of the Getty Foundation's Online Scholarly Catalogue Initiative (OSCI), which explores how scholarly collection catalogues can be transformed in the online environment. Based on a recent evaluation, this presentation will share insights into the reach and impact of an online scholarly museum publication. Who is using the RRP and online scholarly catalogues more generally? How is it being used? How is it perceived by scholars, historians, and curators? The findings are encouraging, while also revealing concerns.

We will explore how the RRP is catalyzing new ways of thinking about digital engagement, and how it is pointing the way for new initiatives at SFMOMA that go beyond any individual publication.

#### *ENCODING SPACES FOR ARCHIVAL IMAGING*

**Presenter: Roy Berns, Richard S. Hunter Professor, Munsell Color Science Laboratory, Chester F. Carlson Center for Imaging Science, Rochester Institute of Technology**

Artwork, such a painting, can have a large color gamut depending on its creator's choice of colorants, working methods, and application (or not) of a picture varnish. A digital camera is a measurement device from which, ideally, signals can be converted to colorimetry with high precision and accuracy, enabling the quantification of the artwork's color gamut. Rather than encoding images as floating-point CIE XYZ or CIE L\*a\*b\* data, images are encoded in RGB, which can be transformed to XYZ with a known set of mathematical operations. ICC RGB profiles define such transformations and often combine a linear matrix transformation and a nonlinear function or look-up table. Examples include sRGB, Adobe RGB (1998), ProPhotoRGB, and eciRGBv2, with data stored with 8 or 16 bits per channel per pixel. This presentation will consider the advantages and disadvantages of various encoding schemes and attempt to reach a consensus.

*Stream: Publishing/Production*

**10.30AM-12.00PM**

#### **THE TOUGH QUESTIONS: PURPOSE, SCOPE, AND MONEY**

ROOM: FOUNTAIN

**Chair: Anna Chiaretta Lavatelli, Associate Director of Digital Media, Museum of Contemporary Art Chicago**

#### *GETTING YOUR MEDIA FUNDED*

**Presenters: Victoria Jones, Producer, Bluecadet; Kate Quinn, Director of Exhibitions and Public Programs, University of Pennsylvania Museum of Archaeology and Anthropology; Marla Shoemaker, Senior Curator of Education, Philadelphia Museum of Art**

Creating multimedia and interactive experiences can represent a significant investment for a museum. With limited funds available, and often not enough to go around, how can you most effectively make the case for a media project? The presenters will discuss methods they have used for bringing stakeholders and donors on board. These include partnering early with a media firm to develop specific concepts, and preparing renderings and estimates with which to frame the conversation. The panel will share strategies they have used in securing funding and support for their projects.

*WHAT'S THE POINT OF A MUSEUM WEBSITE, AGAIN? (ON PERFECTING A WHEEL, NOT RE-INVENTING IT)*

**Presenter: Chad Weinard, Director of Digital Media, Balboa Park Online Collaborative**


The museum website still has an identity problem. It is many things to many people, yet often it seems few of them are happy. To a museum director, it may be the only digital project that matters; to marketers, a billboard and calendar; curators, a massive dusty storehouse of information; development, an untapped revenue source. To museum technologists, it can be a constant squeaky wheel that needs re-inventing every few years. To visitors it's a (usually) reliable place to get directions, hours, and more. In 2011, Koven Smith led a thought-provoking critique ("What's the Point of a Museum Website?"). Many problems noted then remain, but much has changed as emerging trends have become dominant forces. Data-driven decision-making is ascendant. Mobile has exploded. The museum technologist's portfolio has increased, while resources

have not. This session will check up on the state of museum websites, adopting a mile-high perspective while offering a down-and-dirty look from an institutional perspective and proposing concrete steps forward.


*SCOOP AND SCOPE: WHAT MUSEUMS CAN LEARN FROM THE DIGITAL HUMANITIES*

**Presenter: Karen Voss, Media Producer, Collection Information and Access, J. Paul Getty Museum**

While digital projects across institutions proliferate, a broader understanding of what we all have done and can learn from each other lags. This presentation will examine three contexts to gauge the kinds of cross-institutional conversations we should be having about scoping projects, determining the right technologies to use, and deciding how deep and expansive we can be with our range of subject matter. Now that the digital dream is upon us, how do we parse out what we actually can and want to accomplish in the digital realm?



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We will examine scoping factors in digital humanities environments, compare this to how a typical museum deals with scope, and see what these two realms can learn from each other. Examples from the Getty will offer material for examining challenges in the scoping of digital projects, as will my experience on funding panels for the National Endowment for the Humanities. Finally, I will outline a strategy for determining scope and making better, more successful digital projects.

*Stream: Big Thinking*

**10.30AM-12.00PM**

## (RE)DEFINING OPEN AUTHORITY IN THE MUSEUM

ROOM: OAK

**Presenters:** Elizabeth Bollwerk, Burke Museum, University of Washington; Jeffrey Inscho, Web + Digital Media Manager, Carnegie Museum of Art; Porchia Moore, PhD Candidate, University of South Carolina; Lori Phillips, Digital Marketing Content Coordinator, The Children's Museum of Indianapolis; Koven Smith, Director of Digital Adaptation, the Blanton Museum of Art

This panel revisits the idea of Open Authority one year later. The panelists will consider how museums embracing new relationships with their communities have led to transformations and an evolution of authoritative structures within institutions and the museum community as a whole. These leading thinkers will share their perspectives on the continuously developing model for museum authority. This will include background on the concept of Open Authority, examples of its use in museums, and expansion on the role of Open Authority and co-creation in museums. Particular emphasis will be placed on discussion.

Lori Byrd Phillips will open the panel with brief background on the genesis of the term Open Authority. Jeffrey Inscho will explore how Open Authority and co-creative projects have evolved at the Carnegie Museum of Art since the museum first began experimenting with the concepts in 2012. Elizabeth Bollwerk will explore the evaluation of Open Authority projects. Porchia Moore will explore the rich possibilities of Open Authority in attracting new visitors to the museum—especially those visitors of color who are traditionally underrepresented in these institutions.

*Stream: Participatory/Open Data*

**10.30AM-12.00PM**

## PLAYING NICE: HOW TO PRODUCE A COLLABORATIVE VIDEO WITH OTHER MUSEUMS

ROOM: GARDEN

**Presenters:** Megan Hancock, Communications and Outreach Coordinator, the Denison Museum; Jesse Heinzen, Multimedia Director, Minnesota Historical Society; Andrew Mandinach, Digital Media Coordinator, Balboa Park Online Collaborative; Annelisa Stephan, Web Content Manager, J. Paul Getty Trust

Many museums share the goal of showing prospective visitors more about the work, process, artists, and events that happen there. One way to achieve this is through video production. Video can be a successful tool for enhancing visitors' in-gallery and online experiences, but producing video content can be costly and time consuming—especially for smaller institutions without in-house production teams. The solution is collaborative video, with multiple institutions coming together to produce a video to serve a common goal.



Collaborative video can also be internally collaborative, with departments joining together to create videos that are cohesive and aren't just used as marketing tools, but also for curatorial, educational, and developmental purposes. The idea of partnering to produce a video could seem scary, but in the long run it can make production more affordable, make museums accessible, show they are relevant outside their own institutions, and allow museum visitors to make deeper connections.

This panel will look at a range of collaborative video productions. Andrew Mandinach will discuss his first-hand experience producing two videos for Balboa Park, with collaborations of up to twelve institutions. Megan Hancock will discuss her work producing video podcasts to connect and engage audiences on the Denison University campus and beyond. Jesse Heinzen will discuss working together internally on collaborative videos, and working with community groups to create content that engages people through participation. Annelisa Stephan will talk about internal collaboration across the multiple branches of the Getty, offering examples of collaborations that worked, others that didn't, and lessons learned from both.

*Stream: Management/Evaluation*

**10.30AM-12.00PM**

## A WHOLE NEW WORLD: OPPORTUNITIES AND CHALLENGES IN THE DIGITAL AGE

*Sponsored by the Information Technology  
and Northeast SIGs*

ROOM: PAVILION

**Presenters: Mike Butman, Chief Information Officer, The Henry Ford; Caroline Harris, Associate Director for Education, Princeton University Art Museum; Janet Strohl-Morgan, Associate Director for Information and Technology, Princeton University Art Museum; Bill Weinstein, Director of Information Services, Philadelphia Museum of Art**

"Think Big, Start Small, Create" challenges cultural institutions to envision the possibilities of collaborative initiatives that provide innovative access to collections. At MCN 2013, "Re:Making The Museum," our panel discussed each museum's strategic planning efforts towards providing global access to collections. This panel will continue that discussion and review the importance of collaboration within the institution, with museum audiences, across institutions, and worldwide to provide visitors with transformative experiences in the gallery and online.

The Henry Ford continues its journey into the digitalization era of IT, facing new challenges and opportunities through national television show exposure, creating a digital and emerging unit alongside IT, planning digital-based exhibits, and developing learning and destination platforms rooted in its "Bringing the Past Forward" mantra. Now in year two of a five-year strategic plan, the Philadelphia Museum of Art is developing new strategies to work cross-departmentally,

focus on outcomes shaped by visitors' needs, and expand the roles of curators and other staff in creating and using digital content. The Princeton University Art Museum completed an extensive strategic planning process to identify its highest priorities for the next five years; one is to provide full, universal digital access to its encyclopedic collections of over 92,000 works of art. The panelists represent three types of institutions—an independent museum, a public museum, and a university art museum. A question-and-answer period will follow the presentations.

*Stream: Leadership*

**12.00PM-1.30PM**

## EXHIBIT HALL SPONSOR LUNCHEON

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ROOM: GOLD

Join us in the Fairmont Hotel's Gold Room to kick off the two-day Exhibitors and Sponsors Hall. This is a great opportunity to mingle and get to know industry vendors. Lunch and beverages will be served.

**1.30PM-3.00PM**

## SOUNDING OFF: USING AUDIO TO ENHANCE THE MUSEUM EXPERIENCE... OR NOT

ROOM: PARISIAN

**Presenters: Dan Davis, Manager, Media Group, National Museum of the American Indian, Smithsonian Institution; Mary Myers, Media Coordinator, Blanton Museum of Art; Jim Olson, Director of Integrated Media, Peabody Essex Museum; Dave Patten, Head of New Media, Science Museum, London; Jason Reinier, Founder and CEO, Earprint Productions**

Traditionally, museums develop installations that present highly visual experiences. Visitors are asked to look deeply at works of art or science displays, closely read didactic panels, and process all sorts of visual information. Museums pride themselves on creating the visually perfect aesthetic for exhibitions, with curators and exhibition designers carefully considering object placement and casework, as well as font, color, and lighting choices. Yet when including well-scripted narration or music in an installation, museums often choose to deliver a mono signal through a mediocre handheld device or directional speakers that help contain sound, but have limited range and quality.

Many museums have begun to experiment with multimodal presentations that augment the audience experience and create more immersive environments. What does this mean for the presentation of sound in museums, now and in the near future? How can a rich aural experience enhance the aesthetic, emotional, and didactic goals of museum installations? This session will explore examples of high-quality sound installations in museums,

lessons learned, and the ways we can improve aural presentations. Projects discussed may include *Fast Forward*, *Web Lab*, *The Nearest Air*, and *Spirit of a Native Place: Many Languages One Treaty*, an interactive experience with six channels of audio that explores the difficulty of cross-cultural communication in Plains Indian cultures.

*Stream: Emerging Technologies*

**1.30PM-3.00PM**

## CALL & RESPONSE

ROOM: OAK

**Chair: Eric Longo, Executive Director, MCN**

*POLYTECHNIC REVOLUTION:  
A HOLISTIC APPROACH TO MUSEUM  
COMPUTERIZATION*

**Presenter: Mikhail Yakovenko,  
The Polytechnic Museum, Moscow**

The Polytechnic Museum, one of the oldest science museums in the world and the biggest museum of science and technology in Russia, is located ten minutes away from Red Square in Moscow. Its collections comprise 220,000 objects. The main building, erected in 1872, is undergoing a major renovation to upgrade the museum and open a new interactive science center in 2018. I joined the team in 2010, when the renovation began and the new board of directors, supported by the government, was ready to make crucial changes in museum management. One result was a decision to build an information system which would support all other departments. Our approach was to hire IT professionals and teach them how the museum works. The next step is to implement the information system into the newly renovated building.

This presentation will address these questions and issues: What can the Polytechnic Museum learn from other museums which have been through such major renovations? What technological advances—collection management solutions, augmented reality, multimedia kiosks, etc.—can be implemented in the information system in the main historical building? How can the experience of the Polytechnic museum be useful for other museums?

*THE TRULY RESPONSIVE WEB*

**Presenter: Cristiano Bianchi, Keepthinking**

The iPad culture has changed the way in which most people “consume” information, producing a truly “laid-back” attitude: while desktop and (to a certain extent) laptop computers require people to lean forward or sit straight in front of their monitors, tablets allow people to relax and sit on their sofas or lie in their beds while browsing information. People are, literally, lying back. This postural change has a large impact on content requirements. People are willing to commit more time and be engaged on a different level. We no longer just look for facts—we want to be fascinated. Current responsive websites get this wrong by being responsive only on a technical level, while adapting the same content. This presentation challenges that view and asks how content should be structured and written differently for different platforms. We will share examples of how this happens across the industry as well as in different sectors.

*FROM BLOG TO BRAND: BUILDING  
A DIGITAL IDENTITY FOR THE BMA*

**Presenters: Suse Cairns, Digital Content Manager, Baltimore Museum of Art; Nancy Proctor, Deputy Director for Digital Experience, Baltimore Museum of Art**

The Baltimore Museum of Art was founded in 1914 with a single work of art. Now, 100 years on, the BMA is in the midst of an unprecedented \$28 million renovation. New curatorial research, fresh perspectives, innovative technologies, and thoughtful design are at the heart of the project, scheduled for completion in 2015. Accompanying this physical renewal, the BMA has created its first digital department, responsible for collaborating across the museum to expand access to the collection and produce digital content to reinvigorate the experience in galleries and online. Launched almost immediately, the first two digital projects were the BMA's blog and #renoirreturns—a social media campaign and digital storytelling challenge celebrating the return of Renoir's *On the Shore of the Seine* (ca. 1879), which was stolen in 1951 and returned in 2014. Each involved guest writers and outside contributors. BMA staff will dissect these projects' impact on the museum's culture, the notion of institutional voice, and the BMA's relationship with local communities.

*Stream: Big Thinking*

**1.30PM–3.00PM**

**MORE THAN WORDS:  
STORYTELLING AND THE  
MOBILE APP EXPERIENCE**

ROOM: FOUNTAIN

**Presenters: Trina Bolam, Legacy Projects, Aboriginal Healing Foundation; Julie Guinard, Museum & Collection Coordinator, Montreal Holocaust Memorial Centre; Don Strand, Bauvais-Amoureux House; Julie Treumann, Creative Director, Espro Acoustiguide; Susan Wigodner, Exhibition Media Manager, National September 11 Memorial Museum**

Storytelling alone can be daunting; adding technology to the mix can be downright confounding. What happens when your institution wants to tell a challenging, emotional, and politically sensitive, let alone a non-linear, story? Now, try to make that into an interactive mobile experience. This session will feature panelists who have led and managed the development of mobile applications in the cultural sphere. They will present their apps, guide you through their processes, and speak candidly about their approaches, successes, and newly learned best practices. A Q&A session will follow.

The panelists will address four key ideas to spur discussion and debate: First, how do we tell these stories, and what risks are we willing to take to get there? Do we need to start from the ground up, or can we capitalize on existing narratives and archival materials? Second, in the battle of the device versus the museum space, how can both win? Which comes first, the app or the content? Third, who is your audience and how do you cater to them? Is it possible to devise a solution that serves an armchair traveler, a museum visitor, and a school group?

Fourth, how do you satisfy diverse stakeholders and still remain faithful to the story? Beyond curatorial, design, and education departments, some museums have to account to marketing, public relations, politicians, survivors—and of course, the people with the money. Where's the middle ground?

*Stream: Publishing/Production*

**1.30PM-3.00PM**

## THAT'S SO DERIVATIVE!

*Sponsored by the Digital Media SIG*

ROOM: GARDEN

**Presenters: Chris Edwards, Head, Digital Services, Getty Research Institute; Alan Newman, Chief, Digital Imaging & Visual Resources, National Gallery of Art; Daniel Sissman, Senior Software Engineer, Collections Information & Access, J. Paul Getty Museum; Stanley Smith, Head of Collection Information and Access, J. Paul Getty Museum**

With many institutions ramping up their efforts to document their collections digitally, issues surrounding how to use image files are often a tough nut to crack. Best practice dictates the creation of a “Digital Master” with great color accuracy, high bit-depth, and very high resolution. Unfortunately, master files are unsuitable for most output platforms, including online presentation. The creation of derivative files is usually a necessity for all of us.

Several tools can ease the pain of generating image derivatives. ImageMagick is open-source software with a very powerful imaging engine that can be embedded into a workflow. As a command-line programming tool, it can be a bit intimidating, but you do not have to be a software developer to use it. Other options include Photoshop Actions, Capture One Pro batch tools,

Adobe Lightroom, and AppleScript. We will discuss how our institutions have employed these tools to automate the generation and maintenance of image derivatives, and share some of our code so others can begin automating their workflows.

*Stream: Publishing/Production*

**1.30PM-3.00PM**

## THE QUEST FOR FUN: HOW TO BREAK THE CURSE OF BAD EDUCATIONAL GAMES

ROOM: CONTINENTAL

**Presenters: James Collins, Digital Media Project Manager, Smithsonian Center for Learning and Digital Access; Daniel Laughlin, Digital Media Learning Fellow, NASA Office of Education; Emily Lytle-Painter, Senior Digital Content Manager, Los Angeles County Museum of Art**

Creating a fun educational game is an art. Much like making a movie, it requires careful planning to craft a story for the user to experience. This panel will discuss the game as an educational medium, discussing its strengths and weaknesses, and its place in museums as a tool for engagement. Speakers will discuss ways to increase institutional interest in games, planning requirements, and how to evaluate progress when developing the appropriate game mechanic.

Daniel Laughlin will discuss how NASA has embraced games and how other federal agencies are beginning to do so. He will talk about barriers to adoption, why those barriers are there, and what NASA has done to overcome them. James Collins will discuss his work at the Smithsonian and how to start thinking about making a game. He will talk about creating compelling player motivation,

as well as the importance of an iterative cycle and how that affects the design process. Emily Lytle-Painter will explain the importance of defining educational outcomes and how the Getty Museum worked to align the game mechanic with the institution's educational mission. She will address front-end testing and measuring goals as a game is developed.

*Stream: Project Management/Evaluation*

**1.30PM-3.00PM**

## HOW TO BE AN AGENT OF CHANGE

ROOM: PAVILION

**Presenters: Allegra Burnette, Principal Researcher, Forrester (chair); Douglas Hegley, Director of Technology, Minneapolis Institute of Arts; Nik Honeysett, Director, Balboa Park Online Collaborative; Carolyn Royston, Consultant; Charlotte Sexton, Sexton Associates**

The times they are a changin', and so are cultural organizations as they grapple with the need to transform customer, staff, and stakeholder experiences and deliver on their missions in cash-strapped, competitive times. This requires something beyond producing digital strategies and implementing individual projects. It demands an organization-wide program of change, driven by technically savvy change agents and underpinned by digital technology. As our organizations work out how to manage and deliver a program of digital transformation, there is an inevitable impact on staffing and recruitment, skills and training, job descriptions and salaries. Digital leadership is increasingly important to the success of an organization, as well as to necessary changes in organizational structure that encourage more joined-up, less siloed working, and new processes

and techniques that meet the needs of visitors and users, not only those of the organization.

This roundtable discussion with senior museum, heritage, and gallery professionals will discuss the impact this shift is having on the sector. This includes the rise of the "digital superhero" role, and the ways in which organizations and companies are responding to new challenges. Topics will include the role of digital leadership, identification of new structures to deliver a digital transformation program, who should lead change, and lessons we can learn from other sectors which have gone—or are going—through similar transformations.

*Stream: Leadership*

**1.30PM-3.00PM**

## LAYER OF CHAOS: INTRO TO PHYSICAL COMPUTING WITH MOTORS!

ROOM: FRENCH ROOM

**Presenters from New Mexico Highlands University**

Come join the New Mexico Highlands University Media Arts & Technology Department (including the Parachute Factory makerspace, AmeriCorps Cultural Technology Program, and Cultural Technology Development Lab) to learn about connecting and controlling motors with microcontrollers such as the Arduino. This hands-on session will build on the two sensor/microcontroller workshops on Wednesday, but beginners are welcome as well. Participants will have their work included in MCN's annual Layer of Chaos installation, titled *Shipwreck'd: A Voyage into Uncharted Technology*.

*Participatory/Open Data*



**3.30PM-5.00PM****DIY HI-FI: USING CREATIVE COMPUTING FOR RESPONSIVE GALLERY EXPERIENCES**

ROOM: PARISIAN

**Presenters: Kristen Arnold, Senior Software Developer, Dallas Museum of Art; Gunho Chae, Graduate School of Culture Technology, KAIST Korea; Liz Neely, Exhibitions Manager, Harwood Museum of Art; Miles Tokunow, New Mexico Highlands University; Stan Cohen, New Mexico Highlands University**

Many museums are trying to up our game when it comes to developing more immersive, interactive, and multisensory visitor experiences. Often this is assumed to mean huge budgets with long timelines. In the spirit of this year's "Think Big, Start Small, Create" theme, this panel will dispel the idea that one needs a big budget to effect change. Drawing on ideas of the maker movement and agile, iterative prototyping, panelists will show how they implemented responsive exhibition installations on short timelines with low budgets using collaborative, creative Do-It-Yourself (or Do It With a Group) approaches. The panelists will discuss what it took to make these projects happen—technically, in terms of resources, and organizationally.

Gunho Chae will discuss an interactive, location-aware, low-cost mobile guide system using sound tag. Miles Tokunow and Stan Cohen will discuss engaging a community of makers for the Hall of the Stars at the New Mexico Museum of Natural History & Science. Kristen Arnold will show how the Dallas Museum of Art created an immersive light experience for visitors in conjunction with the exhibition Nur: Light in Art and Science from the Islamic World. Kristin Bayans and Justin Meyer talk about how the Portland Art

Museum leveraged a social media partnership to add community participation with #captureportlandia. Liz Neely moderates the discussion. Liz Neely will explain how low-cost 3D printing technology was used to create a "hands-on" multisensory touch tour, enabling low-sighted visitors to "see" the artworks with their own hands.

*Stream: Emerging Technologies***3.30PM-5.00PM****WEAVING UNIVERSAL DESIGN INTO MUSEUM PRACTICE**

ROOM: CONTINENTAL

**Presenters: Sina Bahram, Prime Access Consulting; Anna Lindgren-Streicher, Manager, Research & Evaluation, Museum of Science, Boston; Ben Wilson, Museum of Science, Boston**

Through concrete tools and examples that can easily be transposed and applied to your own work environment, this session will focus on accessibility and universal design in museum settings. Case studies, photos, videos, and hands-on examples of universally designed interactives from a range of institutions will illustrate how a design approach centered on the unique needs of users with disabilities can be used to meet their needs. Specific topics will include developing museum visitor personas, accessibility solutions, assistive technology, and universal exhibit design principles. You will leave this session armed with best practices and systemic approaches that foster inclusion of visitors with disabilities at your own institution.

*Stream: Big Thinking*

3.30PM-5.00PM

## THE WISDOM OF CROWDS

ROOM: PAVILION

**Chair: Vicki Portway, Chair, Web & New Media, National Air and Space Museum, Smithsonian Institution**

*CROWDSOURCING, PARTICIPATION, AND MUSEUMS*

**Presenters: Gonzague Gauthier, Centre Pompidou; Jennifer Poleon, Digital Communications Manager, Columbus Museum of Art**

How can museums use crowdsourcing to think big, start small, and inspire visitors to create? How have social media opened the doors for museums to solicit user-generated content and participation? How can museums transform a crowd-sourced project into co-creation? We will present case studies of successes and failures, as well as key issues surrounding crowdsourcing and user-generated content: What factors can make or break a crowdsourced project? How can museums translate online engagement into in-person interaction? How can we incorporate crowdsourcing into overall digital strategy and create scalable, sustainable, crowdsourced projects? How can museums create crowdsourced projects linked to works of art and to heritage? And how can we use crowdsourcing to broaden and deepen audiences, and to build creative communities?

## A PRIMER ON WIKIPEDIA EDITATHONS

**Presenter: Dominic McDevitt-Parks, Digital Content Specialist, National Archives and Records Administration**

An editathon is an ideal first step in beginning a collaboration between your museum and Wikipedians. Starting small with an editathon can open up a whole world of opportunities to co-create knowledge about collections with your community. This is your chance to hear from an expert on Wikipedia editathons, with the hope that you will leave with the practical skills necessary to host such an event. The talk will sketch a typical editathon and answer beginners' questions such as "What is it? (and what is it not?)" and "Why we do it?" In discussing rationales and the value of editathons, we will also touch on how to talk about editathons to others in your museum and get their buy-in. Examples, especially from successful Smithsonian editathons, will support a step-by-step guide to planning and executing an editathon. Along with tips and tricks for measuring success, including Wikipedia's quantitative analytics tools, we will consider ways of extending the editathon concept to other activities (scanning, photographing, transcribing) and Wikipedia's sister projects (Wikidata, Wikisource, Wikimedia Commons).

## BIG, SMALL, CREATE—MAYBE IT'S EVEN MORE FUN IF IT'S CROWD-FUNDED

**Presenter: Leonard Steinbach, Culture Tech Strategies**

Museums and other cultural heritage organizations large and small, around the world, are turning to crowd-funding to garner support, interest, and engagement for a wide range of projects. This presentation will discuss examples of crowd-funding by museums, characteristics of crowd-funding platforms (including those which can be brought in house),



management and technical issues, and criteria for successful campaigns. It derives from, and may update, the presenter's recent publication, "Digital Cultural Heritage Is Getting Crowded: Crowdsourced, Crowdfunded, and Crowd-engaged," in *Digital Heritage and Culture: Strategy and Implementation* (World Scientific Press, 2014). Post-presentation discussion will focus on attendees' propensities for or against this type of strategy, and any other questions that arise. A reading list and resource guide will be available.

*Stream: Participatory/Open Data*

### 3.30PM-5.00PM

## WHAT ARE YOUR VISITORS REALLY TELLING YOU? DATA ANALYTICS AND WHAT TO DO WITH THIS INFORMATION

ROOM: GARDEN

**Presenters: Shelley Bernstein, Vice Director of Digital Engagement & Technology, Brooklyn Museum of Art; Kyle Jaebker, Director, IMA Lab, Indianapolis Museum of Art; Christine Murray, Content Designer, Antenna International; Alice Walker, Director of Digital Media, Americas, Antenna International**

Our perception of how visitors engage with our collections often differs dramatically from the data that can be pulled from in-gallery, mobile, and web platforms. So, what are your visitors actually telling you, and how should you respond to it? We will consider how museums and other cultural organizations are capturing, reporting on, and using in-gallery, mobile, and web data to transform the visitor experience. Means of tracking data such as proprietary tools, readily available software, and Google Analytics will be discussed. We will examine

whether visitor behavior data can demonstrate engagement with content—and if so, how we determine whether the engagement is successful. Presenters will discuss how they have employed user data to tailor content, influence programming, inform digital strategies, and build community.

Kyle Jaebker will highlight how the Indianapolis Museum of Art is collecting and using data via its dashboard, including lessons learned and plans for iterating on the tool. A review of other IMA projects will include analytics from in-gallery interactives, Wi-Fi traffic in galleries, and data gleaned via Bluetooth Low Energy (BLE). Alice Walker will discuss analytics from mobile projects at partner sites in the Americas and Europe, focusing on how demographics across languages and cultures may factor into engagement, and will consider possible applications of this information. Walker will discuss Antenna's deployment of data to provide content access, such as pushing data to visitors with disabilities. Shelley Bernstein will discuss a forthcoming mobile project and how crowdsourcing is used to leverage change in the visitor experience.

*Stream: Project Management/Evaluation*

**3.30PM-5.00PM**

## HERDING CATS: FOUR IMAGING MANAGERS SHARE THEIR ADMINISTRATIVE SECRETS

*Sponsored by the Digital Media SIG*

ROOM: OAK

**Presenters:** Dan Dennehy, Senior Photographer & Head of Visual Resources, Minneapolis Institute of Arts; Erik Landsberg (chair), Director of Imaging and Visual Resources, The Museum of Modern Art; Jeremy Moore, Digital Media Specialist, Albert B. Alkek Library, Texas State University; Shyam Oberoi, Director of Technology and Digital Media, Dallas Museum of Art; Stuart Snyderman, Associate Director for Digital Strategy, Stanford University Libraries

In addition to the technical demands of cultural heritage imaging, managers of imaging departments serving museums, archives, and libraries face considerable challenges with regard to funding, staffing, recordkeeping, logistics—and, frequently, conflicting institutional priorities. Whether the issues involve a large department that must be responsibly managed as a small business, or a one- or two-person department seeking a voice at the table within its institution, each successful imaging department manager has adopted effective techniques, and in many cases developed unique solutions, to resolve broadly encountered issues.

A range of institutional studio managers will present examples of their challenges, solutions, procedural inventions, and persistent conundrums. The presenters will discuss their approaches to tracking jobs, measuring employee productivity and real cost per image, allocating department time among projects, deciding to

outsource or insource, maintaining institutional imaging priorities, and working within funding restrictions. Attendees will have ample opportunity to pose questions and present their own issues for feedback from the group.

*Stream: DAMS / Collections Management*

**3.30PM-5.00PM**

## STRATEGIC AND SMART UPSTART? THE STATE OF TODAY'S MUSEUM DIGITAL PUBLICATION

ROOM: FOUNTAIN

**Presenters:** Kevin Park, Senior Design and Production Manager, The Metropolitan Museum of Art; Diane Richard, Writer & Editor, Minneapolis Institute of Arts; Kris Thayer, Senior Graphic Designer, Minneapolis Institute of Arts; Robert Weisberg, Senior Project Manager, Editorial Department, The Metropolitan Museum of Art

Are iPad magazine apps dead, or do they still have a bright future? That's what media and design pundit Robert Newman was aiming to discover this spring at a Poynter Institute roundtable on the future of the commercial tablet magazine. His guests argued that monthly or semimonthly issues were stale on arrival, that what should be multimedia, multisensory content has devolved into "flat replicas," and that readership numbers were a disappointment. Is your museum considering producing a digital publication? Weighing whether it will pay off in impact, cost savings, reach, or otherwise? Trying to figure out the best approach: DPS or other? Fixed-format or responsive? In-house or agency? Or do you want validation for why your museum is bowing out of this round?

In the spirit of "Think Big, Start Small, Create," this panel will look at the issue from two distinct standpoints: the toe-first

(MMA) and the plunge-in (MIA). Subjects will include just what a “digital publication” is; storytelling, from static to multisensory; workflow cycles; and analytics and measurements. The panel will attempt to prepare you for deliberate action—or educated inaction.

*Stream: Publishing/Production*

**6.30PM-8.30PM**

## OFF-SITE RECEPTION

*Generously sponsored by Navizon*

LOCATION: THE NASHER SCULPTURE CENTER

Join us at the stunning Nasher Sculpture Center and mingle for hors-d'oeuvres and drinks. Opened in 2003 and located in

the heart of the Dallas Arts District (within walking distance of the Fairmont Hotel), the Nasher Sculpture Center is home to one of the finest collections of modern and contemporary sculptures in the world, the Raymond and Patsy Nasher Collection, featuring more than 300 masterpieces by Calder, de Kooning, di Suvero, Giacometti, Hepworth, Kelly, Matisse, Miró, Moore, Picasso, Rodin, Serra, and many more. The longtime dream of the late Raymond and Patsy Nasher, the museum was designed by world-renowned architect Renzo Piano in collaboration with landscape architect Peter Walker.

Navizon will be showcasing its location-aware solutions during the reception. We invite you to download the app from this [www.navizon.com/mcn2014](http://www.navizon.com/mcn2014).

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9.00AM-10.00AM

## CASE STUDIES

ROOM: GARDEN

*CREATING NODEL: BUILDING AN OPEN SOURCE DIGITAL MEDIA CONTROL SYSTEM FOR MUSEUMS AND GALLERIES***Presenters: Joe Coleman, Manager, Digital Media Systems, Museum Victoria; Keith Vaz, Systems Administrator, Museum Victoria**

Digital media can be a key element of contemporary exhibitions, bringing static displays to life, educating and engaging audiences, and providing new ways to entertain and delight people. Most modern museums and galleries incorporate a substantial number of digital media devices in exhibitions and public spaces. Ranging from digital signage to sophisticated multimedia exhibits, this technology is a challenge to integrate and manage. When the time came to replace an aging control system at Museum Victoria, the Digital Media Systems team evaluated commercially available options. None met all the requirements, so a decision was made to commission the development of a new control system for museums and galleries. That system, Nodel, has been installed in several exhibitions and is freely available as an open source project. We will give an overview of the architecture and benefits of Nodel, leaving you with a vision of how a community of users can expand and improve upon it.

*INCENTIVES AND REWARDS***Presenter: Bradley Baer, Creative Director of Environments, Bluecadet**

How best to appropriately leverage game dynamics in interactive museum exhibits? Simple game dynamics can vastly improve the enjoyment, engagement, and content retention a visitor derives from an interactive experience. Still, “gamification” is widely misunderstood and misapplied. Employing game dynamics generally isn’t about creating a video game for your museum; it is about providing a user experience that guides visitors through tasks, provides feedback and incentives, and offers a tangible sense of accomplishment and reward. This presentation will point to theory while focusing on projects and measurable outcomes. Projects will include the Field Museum’s Sue the Tyrannosaurus Rex Skeleton 3D puzzle, which uses collaboration, completion reward, and visible progress; the Philadelphia Museum of Art’s Hangeul Writing interactive, which leverages user customization and a physical takeaway; and the Penn Museum’s Hunefer Burial interactive, which captivates audiences with competition, exploration, and discovery.

*MACHINE 2 MACHINE 2 PERSONAL EXPERIENCE: SMART SCRIPTING WITH WIRELESS TECHNOLOGIES***Presenter: Cait Reizman, the George Washington University**

Machine-to-machine (M2M) technologies such as RFID and A-GPS are introducing new ways to record visitors’ paths, pause times, and physiological responses to their surroundings. These developments open up an opportunity to deliver exhibition scripts that can be personalized and displayed on monitors to every visitor in real time.

“Smart scripts” will know what objects visitors have viewed and will narrate themes they share, tailor multimedia content using content-based and collaborative filtering, recognize and offer new information to repeat visitors, and augment accessibility with translation and audio support. Potential applications for smart scripting include accessibility, aggregation, preference prediction, and repeat-visit recognition. This session will open a discussion about the future of the Internet of Things in museums, will project limitations and new directions for using M2M technologies to personalize exhibition scripts, and will offer tips for how to create and sustain effective, ethical, and secure smart-scripting projects.

*USING THE OSCI TOOLKIT TO (QUICKLY) CREATE A POP-UP GALLERY INTERACTIVE*

**Presenter: Tina Shah, Senior Web Application Developer, Art Institute of Chicago**

A visitor typically walks through an art museum and begins exploring a painting, closely studying the composition and brushwork, before examining the wall label to learn about the artist and the creative context of the work. The exhibition and interactive, *Renoir's True Colors: Science Solves a Mystery*, presented a unique behind-the-scenes look at recent conservation research and scientific analysis of Pierre-Auguste Renoir's striking portrait, *Madame Léon Clapissou*, 1883. Recently, an unexpected discovery was made about its original color palette. The museum wanted to quickly feature this discovery in a pop-up exhibition. Using the OSCI Toolkit, we developed an interactive kiosk in a mere six weeks.

The OSCI Toolkit's Multilayer Interactive Image Viewer tool allows inquiring minds to fade between technical images (high-resolution normal light, X-ray, infrared, raking light, and ultraviolet), studying differences between images and seeing the painting at various stages of its conception. Learn how the Art Institute transformed the OSCI web application into an interactive ideal for a gallery setting.

*Stream: In-Gallery/Mobile/Social*

**9.00AM-10.00AM**

## CASE STUDIES

ROOM: OAK

**Chair: Miriam Langer, Professor of Media Arts & Technology, Cultural Technology Development Lab, New Mexico Highlands University**

*3D SCANNING OF THE SCIENCE MUSEUM'S SHIPPING GALLERY*

**Presenters: John Hindmarch, University College London; Anne Prugnon, New Media Manager, The Science Museum, London; Stuart Robson, Professor of Photogrammetry and Laser Scanning, Department of Civil, Environmental & Geomatic Engineering, University College London; Matthew Shaw, Scanlab; Anita Soni, University College London; Melissa Terras, Reader in Electronic Communication, Department of Information Studies, University College London**

The (London) Science Museum's Shipping Gallery, largely unchanged since installation in the 1960s, was a vast space with hundreds of ship models and large pieces of historical maritime equipment. When the gallery was decommissioned in 2012, the museum, in a combined project with University College London and Scanlab, created a 3D record of the exhibition.



The resulting model documents and preserves the gallery, allowing users to experience the virtual exhibition long after the physical space was dismantled. The gallery was first surveyed, then scanned over five nights. Two FARO Photon 120 terrestrial laser scanners captured 275 scans. The resulting 256 GB dataset contained two billion colored points measured to sub-millimeter accuracy. This presentation will demonstrate the model and some planned outputs, as well as discussing issues of feasibility, user experience, and the potential benefits of large-scale 3D capture of museum spaces. This project was supported by UCL's VEIV EngD Centre.

*MUSEUM3D: INCORPORATING 3D  
PRINTING INTO PUBLIC PROGRAMS*

**Presenter: Liz Neely, Exhibitions Manager,  
Harwood Museum of Art**

The Art Institute of Chicago designed a series of innovative art experiences incorporating 3D technologies as experiments to determine how including 3D technology affects engagement with the museum collection. These Museum3D programs ranged from family-friendly 3D scanning sessions to weeklong explorations of design with educators. As part of the project, we developed hands-on accessibility touch tours using 3D models for low-sighted visitors. We also engaged a 3D artist-in-residence and had pop-up residency workshops. Museum3D convened an advisory team and worked with an evaluator to test, document, and discuss what we learned. We will share these findings in the hope of helping others to meaningfully use 3D technologies with museum collections. These experiments in Museum3D were generously funded by an IMLS Sparks Ignite! grant.

*IN-GALLERY INTERACTIVE  
DEVELOPMENT: SMALL OBJECTS,  
BIG SCREEN, BIG STORIES*

**Presenter: Katherine Nip, Art Gallery  
of Ontario**

Many art objects are so small that it becomes difficult for visitors to fully appreciate their beauty. The Art Gallery of Ontario explores extraordinary objects in its Thomson European collection with a large in-gallery touch screen. This multi-touch interactive offers the visitor an introductory look at several exquisite objects, their rich histories, and the story behind the collector. Through the use of photographic layering and 3D techniques, the small, sometimes tiny objects are brought to large scale, enabling full appreciation and a rich visitor experience.

*Stream: Emerging Technologies*

**9.00AM-10.00AM**

## CASE STUDIES

ROOM: CONTINENTAL

*CHARTING THE DIGITAL LANDSCAPE  
OF THE CONSERVATION PROFESSION*

**Presenter: Diane Zorich, Foundation of  
the American Institute for Conservation**

What digital tools and resources do conservators use and create? Who are the audiences for conservation content, and how can this content be delivered to these groups by digital means? What kinds of digital tools, resources, and platforms will be needed as the profession continues to grow? These questions form the core of "Charting the Digital Landscape of the Conservation Profession," a project of the Foundation of the American Institute for Conservation (FAIC). With funding from the Mellon, Kress, and Getty Foundations,

FAIC is working to better understand this landscape's breadth and complexity, and to identify areas critical to the community now and into the future, through research and interviews, a community survey, and forums and focused discussion groups. This presentation will report on the project's progress and initial findings. We hope conservators, technologists, and other attendees will consider these findings, help us place them in context, and provide further insights about digital content, tools, media, and trends that will serve the conservation community.

*HORTICULTURE DATABASE: GEO-REFERENCED PLANT AND ORDER TRACKING*

**Presenter: Jeremy Tubbs, Web Application Developer, Indianapolis Museum of Art**

Starting small with the biggest part of the Indianapolis Museum of Art: our grounds and 100 acres! I have been working closely with the IMA Horticulture Department to convert their Access database, with nearly 10,000 documented plant order items and extant plants with entries dating back to the 1980s, into a dynamic, searchable, relational database with the ability to add geo-reference coordinates. Beyond the practicalities of supporting a smoother ordering process for the department, we want our plant location data to be open to the public, enabling visitors to search for varieties of plants on the grounds and learn more about the plants via our website. Future plans for using the data include producing walking mobile tours of the gardens and grounds. This case study will present the back-end ordering and data-entry side of the system, the dashboard of plant information, and the public-facing side of the website.

*CAPTURE, SHARE, AND DELIVER: THE DEVELOPMENT OF A NEW IT INFRASTRUCTURE AT THE VIRGINIA MUSEUM OF FINE ARTS*

**Presenters: Kristin DeMarco, Registration Assistant, Virginia Museum of Fine Arts; Travis Fullerton, Photographer, Virginia Museum of Fine Arts**

Following the 2010 physical expansion of the Virginia Museum of Fine Arts' galleries and exhibition space, the museum began to expand its virtual international presence. This ongoing, multi-faceted project hinges on a total overhaul of how we manage our collection records and images. The initial phase involved replacing the collection management system (CMS) and acquiring an enterprise digital asset management system (DAMS). The next phase involved integrating these two systems so each will share its primary content with the other—making the most of our assets and making them accessible to the public. CMS data for collection objects is fed into metadata fields in the DAMS (Piction), using a schema closely allied with VRA Core4, and collection-related images in the DAMS flow back into the CMS (The Museum System). This will increase staff access to content, allowing us to streamline workflows, communicate more effectively, and produce more robust research and programs. These integrated back-of-house systems help to support the VMFA's new website and mobile app for gallery visitors.



*NOVAMUSE.CA—COLLECTING,  
CONNECTING, AND SHARING NOVA  
SCOTIA'S HISTORY WITH THE WORLD*

**Presenter: Karin Kierstead, Association of  
Nova Scotia Museums**

In 2002, eighteen community museums recognized the need for a shared collections management infrastructure in order to improve public access to small museum collections. Forming a grassroots cooperative known as the Passage Project, these museums went from paper or unique database systems to a standardized system, sharing resources and developing a peer support network. Other museums joined the initiative, which now has over 50 participating organizations. In 2006, Passage was handed over to the Association of Nova Scotia Museums (ANSM), which now delivers the program as a member service. In 2011, ANSM migrated these databases to Collective-Access, an open-source, web-based collections management system. This enabled a bigger leap in 2012 with the launch of NovaMuse.ca; and in 2014, ANSM incorporated a “Made in Nova Scotia” feature, with information about historical Nova Scotian manufacturers, companies, and artisans. NovaMuse.ca is quickly becoming recognized as the heritage portal for Nova Scotia. Attendees will hear how the initiative was organized, how its growth has been managed and partnerships developed, and how it maintains its cooperative roots.

*Stream: DAMS / Collections Management*

**9.00AM-10.00AM**

## CASE STUDIES

ROOM: FOUNTAIN

*EVERYTHING BUT THE CODE: MAKING  
A MOBILE EXPERIENCE WORK*

**Presenters: Samantha Diamond, Principal,  
CultureConnect; Monika Smyczek, Principal,  
CultureConnect**

Museums often struggle to implement mobile experiences, due to limited financial resources, staff time, or digital expertise in optimizing content for mobile devices, designing for the user experience, and distributing to end users. Changes in software development now make it easier to think big, start small, and create in an iterative manner. These two case studies focus on museum partners who created their first mobile experiences and on lessons learned from an iterative approach to mobile implementation. The first study is on the Preservation Resource Center (PRC), a national leader in historic preservation that partners with museums. The PRC sought to engage new audiences by showcasing their program to protect the homes of New Orleans jazz musicians, using historic images, music clips, and musician biographies to create an experience with elements of both a gallery and a tour. We will share user feedback across these constituencies as well as data on distribution across these networks.

The second study explores object-oriented learning with a single painting at the New Orleans Museum of Art, which wanted to create an interactive in-gallery experience for visitors that was richer than a standard audio tour, yet did not get in the way of experiencing the artwork. We will share the results of user feedback and engagement metrics, as well as how content has evolved based on user testing.

*MADNESS MADNESS*

**Presenters: Stephen Boyd, Editorial Assistant, Albright-Knox Art Gallery; Kelly Carpenter, Digital Media Manager, Albright-Knox Art Gallery; Pamela Martin, Assistant Editor, Albright-Knox Art Gallery**

In March and April 2014, Albright-Knox Art Gallery staff members conceived and executed a social media-based, crowdsourced tournament titled #ArtMadness, modeled after the NCAA March Madness basketball tournament. #ArtMadness, conducted with sixteen works from the museum's collection in a bracket format, set two works against each other in daily head-to-head matchups, with outcomes decided by votes on Facebook and Twitter. The online interaction this generated exceeded expectations, increasing engagement and feedback on all platforms. The final matchup set Jackson Pollock's *Convergence*, 1952, against Vincent van Gogh's *La Maison de la Crau (The Old Mill)*, 1888, with van Gogh emerging as the winner. With its simple design and ease of participation, #ArtMadness was an unanticipated runaway success. It drew local media coverage and engaged local and national museums, politicians, and artists. Implemented with limited resources and staff time, and combining disparate elements of art and sport, it was the museum's largest driver of social media engagement to date.

*OUT OF THE ARCHIVE, INTO THE HAND:  
MOBILE IMMERSION AT THE CASA AZUL*

**Presenters: Ximena Gómez González Cosío, Diego Rivera-Anahuacalli Museum, Mexico City; Christine Murray, Content Designer, Antenna International; Alice Walker, Director of Digital Media, Americas, Antenna International**

This case study will present the creative strategies and on-the-ground problem-

solving that took place in making a new mobile guide for the Casa Azul, Frida Kahlo's beloved home in Mexico City, now the Frida Kahlo Museum. We will examine the guide using three vectors: authenticity, immersion, and environment. This guide differs from a standard tour because much of its content comes from newly opened archives at the museum. We leveraged rare and fragile, often unwieldy objects such as X-ray images, corsets, medicine bottles, puppets, cooking utensils, and other ephemera to create an immersive multimedia experience true to the artist and her world. The guide's location-based digital experiences help visitors explore questions about Kahlo's life in playful, game-like ways, such as a "talking" palette, an interactive mirror, a digital jewelry cabinet, and "hunt and learn" activities that spur visitors to engage with the physical space. We will discuss how to create a rich, parallel digital universe that visually integrates into—and expands upon—the unique setting of a museum.

*SPECIALIZED SOCIAL MEDIA ACCOUNTS:  
SPLITTING AUDIENCES OR GROWING  
INTERACTION AND ENGAGEMENT?*

**Presenter: Ryan Dodge, Social Media Coordinator, Royal Ontario Museum**

Last year, the Royal Ontario Museum (ROM) launched the Centres of Discovery to help communicate the stories about our encyclopedic collections, international research, public programs, and exhibitions. The Centres are a way for our visitors to connect to their world and to each other. There is more and more content on the Internet each day, but people have the same 24 hours. At the ROM, we want to enable you to follow your interests and learn through discovery. Interested in contemporary art and issues? Follow @ROMContemporary. What about fossils and evolution? Talk to our paleontologists at @ROMPalaeo. Are you a Canadian

history buff? @ROM\_Canada will be a place of lively debate! If you're a fashionista with a passion for textiles, @ROMtextiles will be your place to go. Giving people the choice to interact with the content they want will strengthen our diverse communities and the relationships people have with the museum as a whole. This session will look at this strategy and how it has evolved, including results, lessons learned, and plans going forward.

*Stream: In-Gallery/Mobile/Social*

**9.00AM-10.00AM**

## CARDBOARD: GOOGLE CULTURAL INSTITUTE'S NEW VIRTUAL REALITY HEADSET

ROOM: PARISIAN

**Presenter: Piotr Adamczyk, Google**

Starting with the Google Art Project, the Google Cultural Institute has been building tools and technologies for the cultural sector to showcase and share its riches, making them more widely accessible to a global audience and fostering deeper personal connections with art, culture, and history. Many of the features you see online and technologies you see in the field come from our conversations with museum professionals, helping us identify where Google can help the most.

We'd like to continue that dialogue with the museum community and show you some of the latest things to come from the Cultural Institute. The Lab in Paris is our space for physical experimentation with cutting-edge technology and interaction techniques. With Cardboard, a Cultural Institute engineer came up with an inexpensive, scalable, virtual reality headset. We would like to present these and other developments and hear what you think we should build next.

**10.15AM-11.15AM**

## SPEED NETWORKING FUN!

ROOM: FOUNTAIN

**Presenters: Elizabeth Bollwerk, Archives Specialist, Burke Museum, University of Washington; Scott Sayre, Chief Digital Officer, Corning Museum of Glass**

Looking for a way to meet a bunch of MCNers in one place at one time? Then Speed Networking is for you!

This session will introduce as many conference attendees to each other as is possible in a short amount of time. The 60 minutes will be divided into multiple rounds. At the beginning of each round, each participant will grab a seat at a table and give a one-to-two-minute self-introduction to everyone at that table. At the end of each round everyone gets up, moves to a new table, and repeats the process. By the end of the session you will have met most, if not all, of the people in the room. These brief interactions will create connections you can follow up on later in the conference. The session also will be a great time to brush up on your 60-second elevator introduction. Don't forget your business cards and a watch or phone to use as a timer.

*Stream: Speed Networking*

11.30AM-12.30PM

## CASE STUDIES

ROOM: CONTINENTAL

*CONNECTING THE DOCUMENTS:  
BUILDING A NEW INTRANET AT THE  
WHITNEY MUSEUM*

**Presenter: Alison Abreu-Garcia, Manager  
of Digital Technologies, Whitney Museum  
of American Art**

By last fall the Whitney Museum's intranet, intended to help staff access materials and learn about museum programming and processes, had been largely abandoned. It was difficult to navigate, and it was filled with out-of-date documents. A survey of staff showed that most people didn't know the site existed, and those who did only visited it about once a month to access small pieces of information. At the time, the museum's Digital Media department was establishing new workflows and communicating our role to colleagues across the institution. Creating a more usable intranet was a perfect way to advance both aims. Using open source software, we quickly built a new intranet that has improved communication across departments, lightened our workload, and increased awareness of our department's capabilities. This case study will look at how we assessed staff needs and determined how to design and build the new site. We'll also look at the impact the new intranet has had over the past year.

*E-MAIL SEGMENTATION AND TESTING:  
WE DID IT THE HARD WAY SO YOU DON'T  
HAVE TO*

**Presenters: Mandy Engleman, Director of  
Creative Services, Dallas Museum of Art;  
Anthea Halsey, Senior Marketing & Social  
Media Manager, Dallas Museum of Art;  
Emma Vernon, Manager of DMA Partners  
Program, Dallas Museum of Art**

In 2013, the Dallas Museum of Art migrated its external e-mail management to MailChimp. We will discuss our successes and challenges in coordinating disparate teams and databases from across the organization into one streamlined system. Topics will include collaborating and developing strategy across departments; identifying segments within the database; developing strategies for engaging segments to achieve specific goals for e-mails; conducting e-mail testing with lists and segments; and developing reports to measure success. The presentation will include "the evolution of an e-mail": where we started, how we adjusted design and messaging for branding alignment, how we changed the production process, and where we are now. A central topic will be e-mail management of the DMA Friends free-membership program and transformed Partners program.

*MAKE A NEW PLAN, STAN: FIVE  
OR MORE WAYS TO VISUALIZE YOUR  
(VISITOR) DATA*

**Presenter: Jennifer Foley, Director of  
Interpretation, Cleveland Museum of Art**

Many of us at museums are afloat in a sea of data, from on-site attendance numbers to mobile analytics and beyond. The data we collect are often a key component in our planning for the future and our understanding of the past; and yet, these data are often presented in ways that rely on the numbers to explain themselves.

This session will ask how can you get your data to tell a story, and it will present a variety of ways to get numbers to talk.

*MUSEUMS AND BRANDING: A TALE OF LOVE AND HATE*

**Presenter: Luis Marcelo Mendes, Communications Consultant for Museums, Fundação Roberto Marinho**

At the 2008 Communicating the Museum conference in Venice, Robert Jones, head of innovation at Wolff Ollins, passed around a quick questionnaire about branding among the 100-or-so delegates. The results formed a picture of mistrust and misunderstanding. Why did delegates love such established brands as MoMA and V&A, and yet maintain a disregard toward strategic brand management in their own museums? I'll update the CTM 2008 questionnaire by asking senior museum management staff in marketing and communication about their views on branding today, reaching out for different kinds of museums around the world. A special aspect of the research concerns new museums, especially in China, where museums are appearing like mushrooms. Can we see real change six years after the original questionnaire? Are we really building new branding-driven institutions? Or are we sticking to our same, old habits?

*Stream: Project Management/Evaluation*

**11.30AM-12.30PM**

**CASE STUDIES**

ROOM: FOUNTAIN

*1840S GIF PARTY AT TATE BRITAIN*

**Presenter: Jen Ohlson, Tate Collectives Producer, Tate**

The 1840s GIF Party was a mass participatory digital project, using animated GIFs and Tumblr to engage younger audiences with Tate Britain and Tate's online collection. This presentation will discuss the 1840s GIF Party's aims and objectives and will share key outcomes, including detailed results of the project's impact. These outcomes included over 500 submissions from (young) people all over the world. The project significantly increased the number of visits to the selected artworks on Tate's website and to the 1840s room page. Key topics will include commissioning young digital artists, and challenges in managing user-generated content and contributor expectations. A detailed evaluation report has been produced using participants' responses to a survey, Google Analytics, Topsy, Rowfeeder, Tumblr Insights, and Gephi.

*A/V ARTIFACT ATLAS: CULTIVATING A LIVING GLOSSARY FOR AUDIOVISUAL ERRORS*

**Presenter: Kristin MacDonough, A/V Artifact Atlas Coordinator, Bay Area Video Coalition**

Archivists, curators, conservators, and anyone overseeing the reformatting of audiovisual content face the challenge of identifying and diagnosing artifacts and errors which can arise during migration. Originated by the Stanford Media Preservation Lab and the Bay Area Video Coalition, the A/V Artifact Atlas (AVAA) addresses this challenge. Designed as a wiki so anyone may contribute, the AVAA

is a living glossary of video and audio reformatting artifacts and errors, with vetted descriptions, proposed remedies, and the goal of enhancing visual literacy in the field of audio and video preservation. Attendees will learn about the AVAA, with a focus on projects, institutions, and organizations that have made significant contributions to its content, as well as how to give feedback on its development and how to contribute to its growth. The AVAA Wiki is a model for advancing community-built and open educational resources.

#### *THE FACTMINERS SOCIAL GAME ECOSYSTEM*

**Presenter: Jim Salmons, Founder and Project Director, FactMiners**

This case study is a companion to “The Embedded Metamodel Subgraph Design Pattern: Its Use in Crowdsourced Social-Gaming LOD Repository Generation at the Softalk Apple Project.” The FactMiners ecosystem is a social gaming community supported by the FactMiners Open Source developers community. Our “serious fun” playgrounds are the Open Culture / Open Data digital collections of library, archive, and museum hosts of FactMiners Fact Clouds, which are Linked Open Data repositories constructed through the crowdsourced gameplay of FactMiners players. We will discuss the social network of people and organizations that make up the FactMiners social game ecosystem, and we’ll explain how the FactMiners technical platform supports this ecosystem. The emphasis will be on the FactMiners.org Open Source developers community, with a particular focus on describing our active “itches needing scratching” areas of activity. We hope to identify kindred spirits interested in joining the FactMiners.org developers community or in collaborating with us as we pursue our mission of “Serious Fun for Everyone.”

#### *TOWARD MACHINE-READABLE MUSEUMS: THE NATIONAL ARCHIVES’ EXPERIENCE BUILDING A READ/WRITE ONLINE CATALOG API*

**Presenter: Dominic McDevitt-Parks, Digital Content Specialist, National Archives and Records Administration**

APIs for collections information are still rare in the museum world. Over the last year, the National Archives developed the first API for our online catalog. We have learned a lot along the way. Developing our API is part of the ongoing shift in the cultural sector from making collections merely “accessible” in physical form or on siloed websites, to making digital assets and metadata as open, reusable, remixable, and shareable as possible. Because the API makes collections data machine-readable, it allows the community to manipulate it for their own purposes and use it in innovative applications and third-party platforms. We sought to create an API that not only is RESTful, with a low barrier to use, but also writable—something not yet seen in other cultural institutions. This approach will eventually make our data not just open access, but open authority. We are moving toward a system in which metadata fields and images themselves are contributable by the public, with vetting. We will cover our rationales, design principles, and examples of internal and external uses which serve institutional strategic goals.

*Stream: Participatory/Open Data*



11.30AM-12.30PM

## CASE STUDIES

ROOM: OAK

*IMPRESSION OF AN IMPRESSIONIST BOAT***Presenter: Jim Olson, Director of Integrated Media, Peabody Essex Museum**

This session will present the 2014 AAM MUSE Award-winning project *The Studio Boat*, an immersive, experiential multi-media device that supported interpretive points in the Peabody Essex Museum exhibition *Impressionists on the Water*. This fully designed, step-in, physical evocation of an Impressionist's studio boat used a multisensory approach to suggest the artists' surroundings at the moment of inspiration and the early stages of artwork production. By means of video, audio, props, scent, and tactile elements, visitors were imaginatively transported to the floating world of an Impressionist artist working on the river in the late nineteenth century. In the gallery, they encountered a "boat" with an opening at the stern. They could step aboard and explore visually, or could sit on a bench along the bow. The experience transported visitors' imaginations into the world of Impressionist artists, whose ground-breaking ideas about painting from ordinary life arose from direct experiences such as being on the water in vessels much like this one.

*NATIVE AMERICAN VOICES: THE PEOPLE—HERE AND NOW***Presenter: Aaron Miller, Senior Producer, Bluecadet**

This case study will demonstrate how the University of Pennsylvania Museum of Archaeology and Anthropology created a successful semi-permanent exhibition filled with media and interactive exhibits on a very tight budget.

This no-nonsense presentation will explain how the project was developed and executed, including actual budgets, successes and failures, hardware and software details, and shortcuts and innovations. Bluecadet collaborated with the museum to create three interactive experiences for *Native American Voices: The People—Here and Now*. The motion-activated Central Projection offers a narrated, cinematic overview that introduces and anchors the space. Framing the gallery are four eye-catching, 15-foot-tall Interactive Media Towers with object photos and maps, audio and video clips, and profiles of influential Native American leaders. *Native American Voices* features hundreds of objects from the museum's collections; and to help visitors interpret these objects, twelve Interactive Object Touchscreens offer rotated views, in-depth information, and sorting for a personalized experience.

*TURNER'S APOTHECARY MOOD-O-METER***Presenter: Caroline Herr, New Media Web Associate, Peabody Essex Museum**

Turner's Apothecary Mood-o-Meter is a responsively designed, online interactive quiz used to present artworks by J.M.W. Turner during the Peabody Essex Museum exhibition *Turner and the Sea*. This interactive experience aims to give visitors a point of access for understanding Turner as a painter of affect, mood, and emotion, as much as one of landscape and seascape. The interactive is fun, whimsical, thematic, and designed to evoke a nineteenth-century aesthetic seen during Turner's working lifetime. Visitors use touch gestures to spin a dial, turn a knob, or swipe to make choices and answer questions. After a series of interactions, the device presents the result: a single image of a Turner work, selected based on the user's results, along with a verbal

description of her or his correlating mood in period style. Visitors in the museum are encouraged to look closely at the original object nearby or learn more on our website. People are encouraged to share their results and a link to the interactive via email and social media.

*Stream: In-Gallery/Mobile/Social*

**11.30AM-12.30PM**

## CASE STUDIES

ROOM: GARDEN

*DOCUMENT DEEP DIVE: BRINGING HISTORICAL DOCUMENTS TO THE PUBLIC*

**Presenter: Megan Gambino, Editor and Writer, Smithsonian.com, Smithsonian Institution; Brian Wolly, Digital Editor, Smithsonian Magazine, Smithsonian Institution**

As the editors of Smithsonian.com, we are constantly investigating what attracts readers to our site, asking ourselves what encourages them to share and become most engaged. One exciting theme we've found is that primary source documents and images resonate strongly. In many ways, this is unsurprising. The "Smithsonian" name brings an expectation that we can explain the nation's past using historic objects; but in using two tools, Document Cloud and Thinglink, we've found a captivating way to present explanatory journalism in an engaging manner. The Document Deep Dive series features historical documents with annotations based on interviews with experts. We have spotlighted photographs, menus, recipes, tests (the first SAT!), love letters and other correspondence, and ground-breaking legislation, essentially reading between the lines. This transforms

source documents into the content of captivating user experiences. We seek to build relationships with museums, archives, and other organizations, so that we might collaborate and share their remarkable and sometimes unseen documents with the public.

*MESH NETWORKS: CREATING DIY MOBILE CONNECTIONS IN-GALLERY*

**Presenter: Brinker Ferguson, Digital Media Manager, Balboa Park Online Collaborative**

At a moment when there is a fair amount of discontent with large social-media platforms such as Facebook, Google+, and Twitter, people are starting to think about alternative ways to interact and share content. This presentation will examine current methods for creating DIY mobile mesh networks within museum galleries. In a wireless mesh network, the devices in an area work together to create a local network that is not reliant on any central authority. As in-gallery involvement focuses on ideas of participation and connection with objects, how might mesh networks inspire peer-to-peer creativity and relationships with other visitors at the museum? Could DIY mesh networks encourage visitors to interact with other people in a gallery, rather than just posting images or descriptions of their museum experiences on social media sites for external consumption? We'll look in depth at different implementations and uses of an on-site mesh network as a platform for visitors to self-organize and share or co-author information.



*RAPID PROTOTYPING WITH iBEACONS*

**Presenter: Anne Botman, Head, Web & Digital Initiatives, Canadian Museum of Nature**

iBeacons are small Bluetooth Low Energy (BLE) devices that can send and receive data from BLE-enabled smartphones such as iPhones. Their use is based on proximity to a smartphone (from about 200 feet, down to 4 inches), and each device has an accelerometer and temperature sensor. Their ability to trigger contextual actions or content based on micro-location is very attractive in the museum context. The Canadian Museum of Nature wanted to explore the potential of iBeacons as a means of improving visitor experience and engagement—but what might that look like? Could we run quick and dirty pilots with iBeacons? We wanted to try. Staff from areas of the museum including Exhibits, Web, Guest Services, Education, and Commercial Operations set out to workshop ideas for how iBeacons could expand and improve the visitor experience. We then used a low-fidelity app to test different engagement activities using pre-existing content and to evaluate visitor response. We hope to iterate and improve our understanding of how best to engage with visitors using iBeacons.

*THE BLUE STORE: DOCUMENTING, SHARING, AND UNDERSTANDING THE HISTORY OF DUDLEY SQUARE THROUGH METALINEAR NARRATIVES*

**Presenter: Keith Donaldson, StoryMap Solutions**

This case study will describe the potential of metalinear narratives for complementing and extending museum, gallery, or library experiences. A metalinear narrative is a collection of *lexia*, or small, related story pieces, designed to be arranged in different ways to tell many linear stories from different points of view. StoryMap is a web-based platform for

designing and presenting metalinear cinematic narratives. It comprises environments for authoring pieces of stories, describing the relationships among story pieces, and designing an abstract narrative structure for sequencing those pieces. Using StoryMap, we created “The Blue Store,” a documentary metalinear narrative. Since 1699, the actual Blue Store has been located at the intersection in Dudley Square in the Roxbury neighborhood of Boston, Massachusetts. Many remember the furniture store there, known as Ferdinand’s Blue Store, for its blue exterior. The store is the focal point of a narrative about Dudley Square and the people of Roxbury. This metalinear story is not one story, but a collection of stories to be recombined from different points of view in ways that elicit curiosity and interaction.

*Stream: Emerging Technologies*

**11.30AM-12.30PM**

## LAYER OF CHAOS: 3D PRINTING/SCANNING/DESIGN

ROOM: FRENCH

**Presenters from New Mexico Highlands University**

Come join the New Mexico Highlands University Media Arts & Technology department (including the Parachute Factory makerspace, AmeriCorps Cultural Technology Program, and Cultural Technology Development Lab) to learn how to use 3D scanning and designing software to 3D-print pirate booty for MCN’s annual Layer of Chaos installation, titled *Shipwreck’d: A Voyage into Uncharted Technology*. Anybody and everybody interested in learning more about 3D printing should join us and show off your printed designs at the Layer of Chaos opening reception at 5:30PM Friday.

*Participatory/Open Data*

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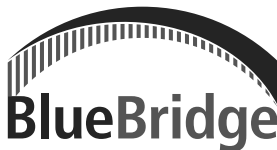
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11.30AM-12.30PM

CANADIAN MUSEUM FOR  
HUMAN RIGHTS

ROOM: PARISIAN

**Presenter: Corey Timpson, Director of Exhibitions and Digital Media, Canadian Museum for Human Rights**

The Canadian Museum for Human Rights (CMHR) opened its doors to the world on September 20th, 2014. As the first new national museum in Canada in over 60 years, the CMHR has had more than its share of challenges and opportunities on its path to presenting intangible subject matter through media and technology-rich exhibitions. Corey Timpson, CMHR Director of Exhibitions and Digital Media, will present his Top 10 Moments—issues, successes, compromises, encounters with the unforeseen, and high jinks during what has been a five-year odyssey of tears, fears, and love from inception through realization.

*Stream: Big Thinking*

12.30PM-1.30PM

A BYTE OF LUNCH—SPECIAL  
INTEREST GROUP (SIG)  
LUNCHEON

ROOM: PAVILION

Led by MCN members, the SIGs (Special Interest Groups) provide a space for like-minded professionals to pursue niche interests related to MCN's overall mission. They're a great way to connect with peers who share your specific passion and to develop your professional relationships. New to MCN? Don't yet belong to a SIG? No problem! This annual "Byte of Lunch" SIG Luncheon welcomes everyone. Each SIG has a table for open discussion, and you're encouraged to table-hop to learn about as many SIGs as you wish.

1.30PM-3.00PM

IT'S BIGGER ON THE INSIDE:  
ADVENTURES IN TIME, SPACE,  
AND THE 3RD DIMENSION

ROOM: OAK

**Chair: Douglas Hegley, Director of Technology, Minneapolis Institute of Arts***E-INK PAPER DOCUMENTS (EPD)  
DEVELOPMENT PROJECT***Presenters: Stan Cohen, Visiting Professor of Technology, New Mexico Highlands University; Miriam Langer, Professor of Media Arts & Technology, Cultural Technology Development Lab, New Mexico Highlands University**

The E-Ink Paper Documents (EPD) project began as a research project to develop an open solution to managing e-ink displays for museum labels. The goal was to create a high-resolution, low-contrast, updatable, shared solution for electronic labels. The project evolved into a shared funding partnership between the NMHU Cultural Technology Development Lab and The Broad, the Dallas Museum of Art, Indianapolis Museum of Art, Baltimore Museum of Art, Museum of Contemporary Art Chicago, and other partners. We'll demonstrate EPD hardware and software, show the labeling system, and hear from some partner museums about the process of working as a distributed group on an R&D project that started small and grew organically.

*EXPERIMENTS WITH 3D: ADAPTING  
3D TECHNOLOGIES FOR THE BRITISH  
MUSEUM'S YOUNGEST VISITORS***Presenter: Katherine Biggs, Education Manager, Digital Learning Programmes, the British Museum**

This presentation will outline how the Samsung Digital Discovery Centre has been using 3D technology to engage

young audiences with the British Museum's collection. 3D remains a buzzword in the cultural world, and this example will show how 3D applications can be used to engage children with a museum collection. We were particularly interested in seeing whether engagement with the museum's 3D artifacts would be enhanced through the use of 3D, rather than 2D, technology. I will discuss how and why we chose to engage a range of audiences using different 3D techniques, and how collaborations were crucial in developing these activities. Evaluated case studies will support a broader consideration of whether 3D technology is a viable tool for engaging children with a museum collection, as well as recommendations for adapting techniques for a young audience. These case studies include 3D scanning activities for under-tens, inspired by archaeological photogrammetry; computer-aided design for teenagers; and 3D printing for families, with reference to the role of 3D in museum conservation.

*SMITHSONIAN X 3D: THE TALE OF A 168-YEAR-OLD INSTITUTION, LASER SCANNERS, AND 3D PRINTERS*

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

Smithsonian X 3D brings iconic Smithsonian collection objects and remote research sites to a web browser near you, by applying cutting-edge 3D technology to one-of-a-kind objects and environments. The pilot project investigates the applicability of 3D technology in cultural heritage settings by focusing on use cases from Smithsonian museums and science centers. Examples include the 1903 Wright Flyer, Lincoln's life masks, a 1500-year-old sculpture of the Buddha, a prehistoric fossilized whale, and a Supernova. As seen in the Smithsonian's 3D explorer

(3D.si.edu), 3D models turn online visitors into active investigators. They can manipulate lighting to draw out hard-to-read details in low-relief carvings, explore cross-sections to reveal the interior of a revolutionary engine, measure a whale vertebra, and more. Full datasets for most models can be downloaded, enabling anyone with a 3D printer to make replicas. We will discuss how the prototype was conceived, how it became the biggest social-media event in the Smithsonian's history, and how we hope to take the project from pilot to production.

*Stream: Emerging Technologies*

**1.30PM-3.00PM**

## CROSSING THE THRESHOLD: DIGITAL STRATEGIES TO CAPTURE AUTHENTICITY OF PLACE

ROOM: FOUNTAIN

**Presenters: Miriam Bader, Director of Education, the Tenement Museum; Heather Diamond, Curator, Friends of 'Iolani Palace; Ximena Gómez González Cosío, Development Coordinator, Diego Rivera-Anahuacalli Museum, Mexico City; Alice Walker, Digital Media Director, Antenna International**

If a house museum (or a historic site) is the "collection" just as much as the objects inside it, or the grounds on the outside, how do we use interpretive media to capture and enhance that authenticity of place? In this panel drawn from Mexico City, Honolulu, and New York City, we will discuss the veracity, or authenticity of place, of the house museum itself, and how that must influence interpretation strategies for house museums in the Digital Age. The panelists will speak to collections management, visitor outreach, and multimedia engagement strategies as

they apply to on- and off-site interactives, mobile tours, and web-based media.

Because these house museums range from a bucolic suburban house and garden, to a royal palace, to a downtown tenement building, and their collections span from the 1860s through the last century, they have vastly different stories to tell. However, considerations regarding the use of interpretive media and its impacts for visitors can be surprisingly similar. We will discuss the role of technology within a guided tour, how interpretive media can allow institutions to expand the narratives and timelines within a singular space, and successful approaches along regional or cultural lines. We also will highlight unique characteristics of house museums, which call for customized interpretation approaches with new media.

*Stream: Big Thinking*

**1.30PM-3.00PM**

## #MUSESOCIAL

ROOM: PARISIAN

**Chair: Emily Lytle-Painter, Senior Digital Content Manager, Los Angeles County Museum of Art**

*BODY CRITICAL: WHAT DO MUSEUMSELFIES MEAN?*

**Presenter: Alli Burness, Independent**

During 2013, selfies became a seemingly ubiquitous means of expression. They have been the subject of intense and popular attention. With the further penetration of mobile technology, they will become an accepted and normalized mode of self-expression. With more than 5,500 images shared and 10,000-plus contributions exchanged during the inaugural MuseumSelfie Day, this mode

of expression resonates in the museum space. Images continually appear with the #museumselfie hashtag, independent of museum-sector initiatives. Based on a year of travel and graduate research, this presentation will outline a theoretical framework for understanding the function and meanings of museumselfies. It aims to demystify these images, decode the messages they broadcast, and place them in a framework of three themes: identity theory in visitor studies, contemporary social media theory, and a historical context of photography and portraiture. This will show that museumselfies are a valid subset of the selfie phenomenon, one important for the museum sector to recognize as an important creative expression by visitors.

*MARKETING + EDUCATION = #MUSESOCIAL?*

**Presenters: Dana Allen-Greil, Senior Manager of Digital Outreach, National Gallery of Art; Margaret Collerd, The Phillips Collection; Meagan Estep, The Phillips Collection**

For nearly a decade, museums have been using social media to communicate and connect with the public. As social media become more ubiquitous in museums and ingrained in our visitors' everyday lives, old questions reemerge: How can a cultural institution best connect with a variety of audiences online? What is the core purpose of social media in a museum? How can museums go beyond mere promotion to foster personal connections, deepen learning, and create meaningful engagement with their audiences? We will explore the rich intersections of marketing and education to unpack the benefits and challenges of participatory social media experiences in museums. Museum educators Margaret Collerd and Meagan Estep will share their experiences

collaborating and experimenting with inquiry-based learning via social media at The Phillips Collection. Dana Allen-Greif will guide the conversation and share wider perspectives on the rich possibilities of this hybrid field.

*ORGANIZING THE WORLD'S MUSEUM  
SOCIAL MEDIA MANAGERS*

**Presenter: Lori Phillips, Digital Marketing Coordinator, The Children's Museum of Indianapolis**

When you're a social media manager for a museum, your job is always interesting (and incredible, and challenging, and inspiring)—but sometimes it can also seem lonely. You can often feel like you're in this alone, when in reality there are many out there just like you! Last year at MCN 2013, we had a dream: wouldn't it be wonderful if social media managers at museums around the world could collaborate throughout the year on projects, share successes and failures, and have a place where we could chat, ask questions, and lean on each other? We thought, why not support each other across institutions? Why not celebrate our successes or even share one another's amazing campaigns with our own audiences? Why not pool our resources for big ideas? That's just what we did. Ryan Dodge and Lori Phillips created the International Museum Social Media Managers group on Facebook. The group started small and has grown to over 200 members from six continents. The community built through this group illustrates the conference theme of thinking big and starting small, and working collaboratively toward shared goals. This presentation will highlight this collaboration and camaraderie, and it will offer a rationale for the value of collaborating more openly on a pan-institutional scale.

*Stream: In-Gallery/Mobile/Social*

**1.30PM–3.00PM**

**IIIF: A COMMUNITY  
FRAMEWORK FOR CULTURAL  
HERITAGE IMAGE DELIVERY  
AND REUSE**

ROOM: CONTINENTAL

**Presenters: Benjamin Albritton, Digital Medieval Projects Manager, Stanford University Library; Stuart Snyderman, Associate Director for Digital Strategy, Stanford University Libraries; Jon Stroop, Digital Initiative Programmer/Analyst, Princeton University Library**

The International Image Interoperability Framework (<http://iiif.io>) is a community of academic and national libraries, museums, archives, other nonprofits, and commercial entities committed to sharing cultural heritage images. In the past three years it has defined common APIs for image delivery that are support-ed by a growing ecosystem of open source image servers and clients. The IIIF initiative started small—it was conceived on a napkin at a Cuban restaurant in Palo Alto. IIIF's list of partners, and its impacts on digital cultural heritage, have steadily grown.

The benefits of common APIs and open source software to digital cultural heritage have become increasingly evident. IIIF technologies enable researchers to view, analyze, compare, and annotate high-resolution images from disparate image repositories in one workspace, using best-in-class image viewers and high-performance image servers. With common APIs, we are no longer bound to a single, monolithic software stack for image delivery. Deploying, updating, migrating, and integrating delivery platforms becomes significantly easier. This will be a comprehensive introduction to IIIF, with an overview of the initiative, a walkthrough of the APIs, and a demonstration of image



display, analysis, and annotation software. Panelists will describe its application in practice, drawing on real-world use cases and research projects, and will discuss both its potential benefits for the museum community and the opportunities it offers for collaboration among cultural heritage image repositories.

*Stream: Participatory/Open Data*

**1.30PM–3.00PM**

## CROSS-DEPARTMENTAL COLLABORATION USING 3D TECHNOLOGIES AT YALE: INTERDISCIPLINARY USE OF 3D IMAGING, SCANNING, AND PRINTING TECHNOLOGIES IN THE MUSEUM ENVIRONMENT AND ITS DATA MANAGEMENT

ROOM: GARDEN

**Presenters: Jason DeBlock, Manager of Collections, Yale University Art Gallery; Richard House, Senior Photographer, Yale University Art Gallery; Elena Torok, Project Conservator in Objects Conservation, Yale University Art Gallery; Scott Williams, Data & Database Administrator, Yale University Art Gallery**

The Yale University Art Gallery has recently used a wide variety of 3D imaging, scanning, and printing technologies to examine and care for works of art in its collections. Three departments—Visual Resources, Collections, and Conservation—have participated in collaborative projects in the past year. These projects have enabled new ways of examining objects, fostered more efficient and safer methods of packing works of art for storage and transport, and led to innovative alternatives involving conservation treatments.

Materials and equipment have varied greatly in cost and accessibility. Hardware has ranged from an affordable, modified commercial videogame product to a high-resolution structured light scanner, and software has included free-access web programs and professional software packages. Information has been collected on the benefits and limitations of each technique. This session will focus on 3D imaging for publication, storage, and conservation. Presenters will discuss where technologies and collaboration overlap, how they are managing various data types, and what questions and challenges have arisen in regard to these assets and their long-term preservation, access, and management.

*Stream: DAMS / Collections Management*

**1.30PM–3.00PM**

## A CHANGING FIELD: WHAT HAPPENS WHEN DIGITAL LEADS LEAVE THE MUSEUM?

ROOM: PAVILION

**Presenters: Allegra Burnette, Forrester Research; Erin Coburn, Independent Consultant; Dana Mitroff Silvers, Founder and Director, Designing Insights; Liz Neely, Exhibitions Manager, Harwood Museum of Art; Charlotte Sexton, Sexton Associates; Koven Smith, Director of Digital Adaptation, Blanton Museum of Art**

Over the last two years, several people at large art museums have left key digital positions they had held, in some cases, for over a decade. This professional forum will focus not on the specific reasons for those departures, but rather on what these changes mean for the field at large. What have these people gone on to do next, why did they make those choices, what insights and advice do they have for those working inside institutions, and what

reflections do they have on the changes at play in the museum digital space? The panel will explore new possibilities opening up inside and outside our field, both for seasoned professionals and for those new to museums and the cultural sector. The session's format will foster lively and informal discussion with audience members, who will be encouraged to share their own experiences and contribute to the dialogue.

Panelists will include Allegra Burnette, former Creative Director of Digital Media at The Museum of Modern Art; Erin Coburn, former Chief Officer of Digital Media at The Metropolitan Museum of Art; Dana Mitroff Silvers, former Head of Online Services at the San Francisco Museum of Modern Art; Elizabeth Neely, former Director of Digital Information and Access at the Art Institute of Chicago; Charlotte Sexton, former Head of Digital Media at the National Gallery, London; and Koven Smith, former Director of Technology at the Denver Art.

*Stream: Leadership*

**3.30PM-5.00PM**

## NEW ERGONOMICS: MAKING TECHNOLOGY FOR HUMANS

ROOM: PAVILION

**Chair: Miriam Langer, Professor of Media Arts & Technology, Cultural Technology Development Lab, New Mexico Highlands University**

*DOTH MY SIMPLE FEATURE CONTENT YOU? FIRST STEPS TO A SERVICE-ORIENTED WEBSITE*

**Presenter: Sean Redmond, Senior Developer/Front-End Lead, New York Public Library**

The best-received user experiences on the web are increasingly app-like websites that do one thing very well. Doing only one thing is a luxury cultural institutions

don't have, but museum and library websites can benefit from identifying what visitors need most immediately and by providing it in an app-like interface designed with that single purpose in mind, rather than in pages and pages of text. The most visited pages at the New York Public Library's website, [nypl.org](http://nypl.org), are in the "Locations" section for information about the library's 92 branches. This session will describe how we redesigned this section to put the most important information at visitors' fingertips and make everything easier to find. We will describe the research that went into determining the most important features, the trade-offs required to keep the interface as simple and consistent as possible, and the lessons learned in moving from an information-centered to a service-centered design.

*iBEACONS—API FOR THE REAL WORLD?*

**Presenters: Illtud Daniel, Llyfrgell Genedlaethol Cymru—The National Library of Wales; Dafydd James, Museum of Wales; Rheinallt Jones, Amgueddfa Cymru—National Museum Wales; Tom Pert, Amgueddfa Cymru—National Museum Wales; Bill Thompson, Head of Partnership Development, BBC Archives, BBC**

The People's Collection Wales program publishes a website full of fascinating photographs, sound recordings, documents, videos, and stories about the history and heritage of Wales and its people—the first of its kind in the UK. Funded by the Welsh Government, the website draws together the digital collections of the main heritage institutions in Wales, alongside content from smaller museums, archives, and libraries, as well as user-generated content. We will explain how migrating from a complex website on a bespoke CMS to a new Drupal system enabled us to start "Thinking Big" about leading sector-wide innovation in Wales.



One example is the development of the first public iBeacon network in Wales to deliver location-based interpretation and content at the National Slate Museum. This technology offers exciting opportunities beyond triggering content. iBeacons may offer a cheap and simple solution to the lack of network coverage for museums and cultural heritage sites in rural Wales, but the potential to get things wrong is real. We will encourage attendees to consider these opportunities and explore such questions as: Where are the best locations for iBeacon devices? How do room layouts affect Bluetooth signals? How granular should iBeacon coverage be? How much information do you try to show on a mobile screen? How much should be text, and how much audio, video, or interactive widgets? Do you layer the information?

*THE CYBORG MANIFESTO:  
TRANSPARENCY IN CONSERVATION  
LABS THROUGH WEARABLE TECH  
AND AUGMENTED REALITY TOOLS*

**Presenters: Brinker Ferguson, Digital Media Manager, Balboa Park Online Collaborative; Dale Kronkright, Head of Conservation, Georgia O'Keeffe Museum**

Since the 1930s, conservators have studied objects with a variety of image-capture techniques, such as ultraviolet, infrared, X-ray, and raking light. Often this rich information is housed and accessed internally to inform preservation decisions. Recently, however, a growing number of conservators have begun to wear head-mounted display devices and use augmented reality (AR) tools to help inform, visualize, and educate the public about the decisions that go into the care of objects. To virtually open up the lab, a place usually inaccessible to the public, conservators can share images online and in galleries, enabling viewers to learn more about a collection. Using the Richard

Scheller collection of African sculpture as a point of entry, this paper will look at virtual reality and AR projects under way in the conservation lab at the Fine Arts Museums of San Francisco. The objective is to understand how conservation labs can become more “transparent” by inviting public(s) into the findings and assessments of museum preservation.

*Stream: Emerging Technologies*

**3.30PM-5.00PM**

## BEING SMALL, THINKING BIG: SMALL-MUSEUM INNOVATORS AND THE LITTLE-KNOWN SMALL-MUSEUM DIGITAL REVOLUTION

ROOM: FOUNTAIN

**Presenters: Suse Cairns (facilitator), Digital Content Manager, Baltimore Museum of Art; Adrienne Russell, Public Programs Coordinator, Marianna Kistler Beach Museum of Art; Sarah R. Smith, Director of Marketing & Communications, Reynolda House Museum of American Art; Trish Oxford, Assistant Director of Marketing and Communications, Reynolda House Museum of American Art**

In a day and age when bigger is better, and often more accessible and easily celebrated, small museums often are forgotten in the realm of digital and new media technology. Conference presentations, blogs, and journal articles frequently analyze and celebrate the successes and failures of large institutions with big budgets, well-supported digital departments, and forward-thinking leadership. People at many small museums are left sighing and scratching their heads, knowing they might not be able to afford to implement such programs, let alone garner institutional and board support for them.

Being Small, Thinking Big brings together four small-museum professionals who are leading a digital museum revolution: a revolution that uses limited resources and requires flipping old-school ways of thinking into the new school, shaking an institution out of its long-standing foundation with innovative thinking and professionalism. The panel will lead attendees on brief journeys through their innovative and sustainable digital and new media programs. Through a facilitated discussion, participants will discuss challenges and successes in securing funding, garnering institutional and board buy-in, working with limited resources (people and equipment), and public engagement. The discussion will focus on small museums, but these programs will be replicable by institutions of any size.

*Stream: Big Thinking*

**3.30PM-5.00PM**

## NEW DIRECTIONS IN DIGITAL INTERPRETATION

ROOM: PARISIAN

**Chair: John Russick, Director of Curatorial Affairs, Chicago History Museum**

*CHICAGO 0,0—THINKING BIG AND  
STARTING SMALL TO CREATE A NEW  
MOBILE HISTORY APP*

**Presenter: Geoffrey Alan Rhodes, Assistant Professor, Department of Visual Communication Design, School of the Art Institute of Chicago; John Russick, Director of Curatorial Affairs, Chicago History Museum**

This presentation will follow the collaborative development of an Augmented Reality (AR) prototype app for the Chicago History Museum. The app is being approached as a collaboration

between designers and curators and as an independent publication, reminiscent of a zine. Using intern support and existing in-house content management systems helped to keep development costs near zero and advance the idea by avoiding hurdles such as budget review and approval. CHICAGO 0,0 refers to the corner of State and Madison Streets, where street numbering starts at zero. Moving north along State Street to the Chicago River and south to Congress Parkway, the app will use AR and image recognition to superimpose historical images on live-streaming video from the phone's camera. Images aligned with features of today's built environment will show what has changed and what remains. The experience will transform the urban landscape and expand the domain of the Chicago History Museum beyond its physical walls, creating an ongoing curatorial platform within multiple local communities and landscapes.

## DIGITAL EDUCATOR TOOLS FOR MUSEUMS

**Presenter: Samantha Diamond, Principal, CultureConnect; Monika Smyczek, Principal, CultureConnect**

The museum field trip is a powerful learning experience, an opportunity to cognitively engage and provide enrichment for students. Teacher involvement is critical for the success of a field trip, but many educators struggle to make the most of time outside the classroom. Museums may struggle to meet diverse teacher and student needs and ensure that experiences tie back to classroom objectives. The presenters will speak about their process for developing technology products that serve museum and educator needs, sharing the results of over 50 hours of user interviews and design workshops during months of research with educators

and museums across the country. Two pilot programs with museum and school partners will be featured: a smartphone gallery that allows teachers to preview what they will view on their field trip, and an object-oriented learning module, designed for a tablet, that is grade-appropriate, aligns to learning standards, and is easily replicable across many objects or artworks in a collection.

*SMART CITIES: INNOVATIVE CULTURAL CONTENT DELIVERY*

**Presenter: Jessica Taylor, Global Head of Digital Media, Antenna International**

Near-Field Communication (NFC) enables millions of subway and bus cards, as well as contactless payments worldwide. What if it could also be used to add a layer of storytelling to our everyday commutes and send us off on journeys of discovery? Imagine if whole streets became digital museums, digital storytelling corridors, where user-generated content mixed with museum content to capture the essence of an area: its stories, its significance, its historical context. Highlighting innovative ways in which museum and visitor experiences are using technology to move beyond physical museum walls, this presentation will make a deep dive into Talking Statues, a Nesta-funded major public art engagement project launched in London in 2014, in collaboration with Sing London, the University of Leicester, and Antenna. The project aimed to give statues a voice, leveraging visitors' curiosity and linking them to art and cultural experiences around them. The discussion will also touch on other NFC applications that encourage people to interact creatively with their environments outside the museum sector.

*Stream: In-Gallery/Mobile/Social*

**3.30PM-5.00PM**

**SEMANTIC WEB INITIATIVES—  
MAKING LINKED OPEN DATA  
REAL**

ROOM: CONTINENTAL

**Presenters: Rachel Allen, Deputy Director, Smithsonian American Art Museum; Eleanor Fink, American Art Collaborative; Diana Folsom, Head of Collection Digitization, Thomas Gilcrease Institute of American History and Art; Emmanuelle Delmas-Glass, Collections Data Manager, Yale Center for British Art; Shane Richey, Digital Media Manager, Crystal Bridges Museum of American Art**

The American Art Collaborative (AAC) is sponsoring this session to compare and contrast initiatives for the semantic web. Our aim is to deepen the museum community's understanding of Linked Open Data (LOD) and further our thinking about its tangible uses. Institutions represented will include the Yale Center for British Art, which has exposed museum collections data as Linked Open Data, using various ontologies and annotating the data with Getty Vocabularies; and the Smithsonian American Art Museum and Crystal Bridges Museum of American Art, focusing on the objectives and vision resulting from the American Art Collaborative planning grant, which those institutions led.

*Stream: Participatory/Open Data*

3.30PM-5.00PM

## ACCESSIBILITY AND MOBILE TECHNOLOGY: RADICALLY CHANGING THE MUSEUM VISIT

ROOM: OAK

**Presenters:** **Sofie Andersen, Antenna Lab (Antenna International); Sina Bahram, Prime Access Consulting; Hannah Goodwin, Manager of Accessibility, Museum of Fine Arts, Boston; Annie Leist, Project Coordinator, Art Beyond Sight; Anna Lindgren-Streicher, Project Manager and Research & Evaluation, Museum of Science, Boston; Christine Murray, Content Designer, Antenna International**

Mobile technologies are changing the lives of many individuals with disabilities, while also becoming ubiquitous in museums and cultural attractions. Smartphones and touchscreen technologies have potential positive and negative impacts on the experiences of individuals with access needs. At the heart of this issue are three concerns: considering how smartphones are used by individuals with access needs; determining which features of commercial mobile devices, apps, and universal design principles can be adapted for museum contexts (and how these relate to other in-gallery offerings); and documenting what is already being applied to mobile solutions in museums.

The panel is informed by the industry trends outlined in recent mobile surveys and conference discussions, including Museums and Mobile surveys (2009-2013), the "Access" issue of *Curator* magazine (July 2012), TechatLead 2013, CSUN 2014, MW2014, WebAim, and ongoing global surveys and focus groups by Art Beyond Sight with Antenna International.

The presenters will discuss case studies, demonstrate assistive technologies, review universal design strategies, and share content approaches to mobile and related platforms. They also will share best practices and challenges to developing and implementing these solutions, as well as ideas about how devices and apps can have significant impact on the experiences of individuals with disabilities when visiting cultural institutions and engaging with museum collections.

*Stream: Project Management/Evaluation*

3.30PM-5.00PM

## IP, OA, AND DAMS! OH MY!

ROOM: GARDEN

**Presenters:** **John ffrench, Director of Visual Resources, Yale University Art Gallery; Deborah Wythe, Head of Digital Collections & Services, Brooklyn Museum; Anne Young, Manager of Rights and Reproductions, Indianapolis Museum of Art**

Many cultural institutions struggle to figure out how to make their collection content more broadly accessible despite intellectual property constraints, technological challenges, and institutional resistance. Image distribution can be bogged down by changing photographic technologies and fears of violating copyright. It's time to pull the media related to your collection from the exclusive hands of curators and put them into the hands of curious students, serious scholars, and anyone who wants to learn. If an image is worth a thousand words, imagine how many words an entire media collection can generate!

But how do you determine whether you have sufficient rights to make content available via open access? How do you secure permissions, and what type of permissions should you seek? Can you rely on fair use, and if so, when do you invoke it? How do you make content broadly accessible despite institutional resistance? What are the best avenues for distributing your collection content externally? By using a Digital Asset Management (DAM) system, you can more efficiently retain and supplement critical rights information in image files' metadata and can better understand the copyright status of collection assets. Implementing a DAM can streamline image management and help you expand partnerships with external distributors of collection images, by drastically decreasing the amount of additional work entailed for both parties.

*Stream: DAMS / Collections Management*

**5.30PM-7.00PM**

## SHIPWRECK'D: A VOYAGE INTO UNCHARTED TECHNOLOGY, LAYER OF CHAOS OPENING RECEPTION

ROOM: FRENCH

### **Presenters from New Mexico Highlands University**

Now in its fourth manifestation, the MCN tradition known as Layer of Chaos is bigger than ever! Please join us for the opening reception of the installation *Shipwreck'd: A Voyage into Uncharted Technology*. Let us engulf you in layers of museum technologies both practical and whimsical: from AR and a drone, to 3D-printed booty and open source mayhem. Ed Rodley will share opening remarks on the factuality of the installation. This event is the culmination of

work done by the New Mexico Highlands University Media Arts & Technology Department (including the Parachute Factory makerspace, AmeriCorps Cultural Technology Program, and Cultural Technology Development Lab). To get involved, stop by our Thursday afternoon "Intro to Physical Computing with Motors" session or the Friday morning "3D Printing/Scanning/Design" session.

*Participatory/Open Data*

**9.00PM-12.00AM**

## KARAOKE NIGHT OUT

*Generously sponsored by Johns Hopkins University*

LOCATION: FAMILY KARAOKE, 11433 GOODNIGHT LN, DALLAS, TX 75229

Have you found your voice yet? If the conference sessions have left you speechless, join us for MCN Karaoke Night and let your voice be heard at this fun night out. The event will benefit the MCN Scholarship Fund.

A bus will take attendees to the venue. The bus departs the Fairmont Hotel at 8:30pm. A return bus will pick up any passengers who are ready to leave the venue at midnight. Transportation at any other time is the responsibility of each participant.

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**Justin Funke / Daemon Defense**  
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## saturday

9.30AM-11.00AM

NMC HORIZON REPORT >  
2015 MUSEUM EDITION  
PREVIEW

ROOM: PAVILION

**Presenter: Alexander Freeman,  
New Media Consortium**

The NMC Horizon Report > 2015 Museum Edition will focus on emerging technology and its applications to museum education and interpretation, introducing six emerging technologies or practices that are likely to enter mainstream use in museums over the next year to five years. It also will present the key trends and challenges expected to continue in our field over the same period. Topics from the previous report included BYOD (Bring Your Own Device), Crowdsourcing, Electronic Publishing, Location-Based Services, Natural User Interfaces, and Preservation and Conservation Technologies. This session will preview the next such report.

*Stream: Big Thinking*

9.30AM-11.00AM

PILOTING AND  
IMPLEMENTING (DIGITAL)  
GALLERY INTERPRETATION

ROOM: OAK

**Presenter: Kate Haley-Goldman, Principal,  
Audience Viewpoints Consulting; Mike  
Mouw, Minneapolis Institute of Arts;  
Jennifer Sly, Museum Education and  
Technology Specialist, Minnesota Historical  
Society; Emily Fry, Lead Interpretation  
Planner, Peabody Essex Museum**

In this session, we'll discuss how in-gallery interpretation is evolving with the continued integration of screens (including museum-provided tablets, iPods, and touch walls) to entice visitors to approach content from unfamiliar directions. Rooting our presentation in actual projects, our goal is to provide insight into how goals, development processes, and evaluation feed into one another, with the emphasis on implications for other museums layering their gallery interpretation.

Each of the example projects serves different audiences and content, yet they share a common theme of an integrated internal/external development process and multiple rounds of piloting and prototype evaluation. Each started with a clear goal for visitor engagement and was tested with visitors to refine that approach. The projects we'll discuss cover a variety of digital approaches: the iPad and touch wall installed at the Minneapolis Institute of Arts in the African Galleries, the Play the Past iPod game developed for school groups visiting the Minnesota History Center's *Then Now Wow* exhibit on Minnesota history, and the Family Guide games developed for the Nelson-Atkins Museum.

*Stream: In-Gallery/Mobile/Social*



9.30AM-11.00AM

## CO-CURATING DIGITAL MEDIA WITH TEENS

ROOM: PARISIAN

**Presenters:** Sofie Andersen, Antenna Lab (Antenna International); Patty Edmonson, Intergenerational Interpretation Specialist, Cleveland Museum of Art; Rosanna Flouty, Adjunct Assistant Professor, New York University

This panel will discuss how museums are using emerging and new media technologies with teens to foster new skills, create inspiring learning environments, and produce uniquely “teen” narratives. Drawing on varied programs from online courses to media production, we will share successful models for fostering co-creation of digital media programs in the museum context, look at how to introduce storytelling and new media skills, and address the thorny question of measuring the success of new media initiatives.

Case studies will highlight ways to encourage teens to use an active voice and push them to own spaces in the museum, challenge their assumptions, and discuss difficult topics that affect their daily existence. How can a teen program instill a sense of authority, empower teens to take on big issues that are salient to their lives, and use mobile and other technologies to make invisible conversations visible? What kinds of media result from these initiatives and how do we assess the results? We will look at the delicate balance of creating an even exchange, fostering “safe” spaces for teens to create museum-related media and find their own voices without judgment. We will discuss the latest digital media experiences being created with and for teens, share insights on setting up programs, and address how to create public-facing media by and for teens.

*Stream: Participatory/Open Data*

9.30AM-11.00AM

## HOW TO EAT AN ELEPHANT: USING BUSINESS INTELLIGENCE TO TAKE SMALL STEPS AND ACHIEVE BIG RESULTS

ROOM: FOUNTAIN

**Presenters:** Stephanie Reyes, Manager, Business Intelligence Group, JCA, Inc.; Dustin Van Orne, Marketing and Systems Analyst, Modern Art Museum of Fort Worth

Business Intelligence can help you achieve big goals. BI projects can cost big money. BI can mean big technology. It can be intimidating, but it doesn’t have to be. Despite the potential “big-ness” of it, getting started with BI doesn’t have to be a huge, budget-busting endeavor. Museums collect lots of data every day about visitors, members, and donors. You can think big but start small with BI in ways that help you take advantage of valuable data you already collect. Each admission, gift, and ticket purchase has insight in it. You can analyze buying habits and patterns of visitation and renewal. Collectively, that data can tell an incredible story about your guests and even predict what they are likely to do in the future. BI can change how you do business by helping you understand where you are today and what tomorrow will look like.

The panel will discuss how Business Intelligence is changing the museum space. Dustin Van Orne will share how the Modern Art Museum of Fort Worth implemented BI to improve how they report on and analyze visitation and membership data. Stephanie Reyes will discuss how some museums are using predictive analytics to boost their membership programs.

*Stream: Project Management/Evaluation*



9.30AM-11.00AM

YOUR STUFF, AND HOW  
TO SWING IT

ROOM: CONTINENTAL

**Chair: Eric Longo, Executive Director, MCN***DATA DAGWOOD—THE MIDDLEWARE  
SANDWICH***Presenter: Gray Bowman, Lead Software  
Architect, Indianapolis Museum of Art**

For the past five years, the Indianapolis Museum of Art's online collection has been powered by a custom middleware layer designed to liberate collection information from internal data silos into a format that can be consumed by our public website. This has worked very well, allowing us to compile data from multiple sources for display. As our online data needs have grown, and as more museum systems incorporate ways to exchange data, we revisited our approach to exposing and using that data so it can do more than power our online collection. The IMA Lab has created a new middleware data service that will fuel all of our internal projects. Powering both public-facing experiences and in-house tools, it consolidates and exposes data from our internal systems and allows us to store data that may not have fit cleanly in any other system.

*INTEGRATING A COLLECTION AND  
MIGRATING RECORDS***Presenter: Lourdes Santamaria-Wheeler,  
Exhibits Coordinator, George A. Smathers  
Libraries**

In 2012, The Panama Canal Museum (Seminole, Florida) closed its doors and donated its entire collection to the George A. Smathers Libraries at the University of Florida. Over 15,000 items headed to Gainesville—from canoes to cups, books to busts, and everything in between.

The items came with sparse records neatly stored in Past Perfect, but the library had no experience with that system and already had multiple databases and content management systems in place. Topics will include the process of integrating an existing collection physically and digitally into an established institution, migrating records multiple times, and adapting software to manage the collection. The audience will be invited to discuss issues surrounding asset migration, offer alternate solutions, and contemplate the future sustainability of the current implementation.

*RIGHTS & REPRODUCTIONS:  
THE HANDBOOK FOR CULTURAL  
INSTITUTIONS***Presenters: John ffrench, Director of Visual  
Resources, Yale University Art Gallery;  
Deborah Wythe, Head of Digital Collections  
& Services, Brooklyn Museum; Anne Young,  
Manager of Rights and Reproductions,  
Indianapolis Museum of Art**

There is currently no single reference for rights and reproductions or permissions specialists in museums. The forthcoming publication *Rights & Reproductions: The Handbook for Cultural Institutions*, the first comprehensive resource to focus solely on this field, will be co-published by the Indianapolis Museum of Art and the American Alliance of Museums Press, with anticipated publication in July 2015. Intellectual property law, and rights and reproductions methodologies, are ever-changing in response to the development of new technologies. Produced using the Online Scholarly Catalogue Initiative (OSCI) Toolkit platform, this publication will be a living document able to stay current with trends and best practices. As discussions of fair use, open access, and reproduction fees for scholarly publications evolve, the ability to add content and cite new papers, presentations, and court cases will be vital. The *Handbook's*

contributors range from rights and reproductions specialists in museums libraries, to intellectual property lawyers, to collection specialists. Each brings unique expertise to the publication, and a panel of lawyers specializing in intellectual property will review its content prior to its release.

*Stream: DAMS / Collections Management*

**9.30AM-11.00AM**

## STRATEGIC PLANNING FOR DIGITAL SUCCESS: HOW THE BIG PICTURE GUIDES SUCCESSFUL EXECUTION

ROOM: GARDEN

**Presenters: Anne Bennett, Chief Information Officer, Toledo Museum of Art; Richard Cherry, Deputy Director, The Broad Art Foundation; Douglas Hegley, Director of Technology, Minneapolis Institute of Arts; Mike Osswald (chair), Vice President, Experience Innovation, Hanson Inc.**

The digital world we live in is effecting radical change in our habits and behaviors, and all organizations of all types must learn to adapt quickly in order to provide experiences that are compelling and drive long-term engagement. Even amid tight budgets and small teams, certain approaches can help museums meet these expectations in the most effective ways. This requires having a long-term digital strategic plan. We will talk about the process and benefits of digital strategic planning as it relates to the entire museum experience.

Attendees will gain a practical understanding of why their museums must understand the big picture if they want their tactical execution to be more successful, and they will learn what constitutes strategic planning, what matters most,

and how to get started. We will cover such topics as shared vision, commitment from the top, cross-departmental teams, securing budgets, and fundraising. Without a strong strategic plan, many digital projects will be disjointed and less effective, while potentially costing more and using tools and systems that may be wrong for the job.

*Stream: Leadership*

**11.15AM-12.45PM**

## A TRIPLE PLAY: DATA, INTERFACES, AND...THINGS

ROOM: FOUNTAIN

**Chair: Eric Longo, Executive Director, MCN**

*INTERCONNECTED INFORMATION: MATTAPOISETT DATA STORIES, A BACK-OF-THE-ENVELOPE SKETCH*

**Presenter: Katharine Staelin, Independent**

The concept for the project Mattapoisett Data Stories arose from discussions about museums making collections available as Linked Open Data or via APIs. The manually created Mattapoisett Data Stories is a back-of-the-envelope sketch exploring an often unstated, counterpart question: How might museums harness interconnected information drawn from external sources? The Mattapoisett Historical Society Museum posed a good test case because relevant heterogeneous external data sources were available. These structured and unstructured sources consist of location, demographic/census, and economic (whaling, crew, shipbuilding, and product) information. The project involved transcription, collation, and visual representation to support different levels of engagement. Challenges included permissions as well as data harmonization, provenance, and alignment.

Questions remain, including: What might integrated information look like for museums where the scope of basic, relevant, external information is vast?

#### *INTERFACES FOR TRIPLE DATA*

**Presenter: Simon Piehl, Creative and Strategic Lead, Bureau for Visual Affairs**

For museums and other heritage organizations, the principles of RDF triple storage address the very core of their proposition—linking individual items of evidence for an overall narrative. Bureau for Visual Affairs, a digital design studio, has worked for the Mellon Group of museums to create a prototype research tool that enables researchers to use this power. This presentation will discuss the power of using triple data in a relational database and the ongoing process of developing interfaces that allow us to take advantage of this technology, which I believe will reshape human-computer interaction.

*Stream: Emerging Technologies*

**11.15AM-12.45PM**

## USER EXPERIENCE: TOWARDS A GRAND UNIFIED THEORY OF MUSEUM CONTENT

ROOM: PAVILION

**Presenters: Jennifer Foley, Director of Interpretation, Cleveland Museum of Art; Kimon Keramidas, Assistant Professor and Director of the Digital Media Lab, Bard Graduate Center; Corey Pressman, President, Exprima Media; Robert Weisberg, Senior Project Manager, Editorial Department, The Metropolitan Museum of Art**

The current obsession among museum directors regarding visitor experience presents an ongoing challenge for museum content providers still sorting through the

relationships among evolving forms of content. Often lost in the discussion about which container to use for content are the contexts which align audiences with institutional missions. Museums still publish physical pages even as they investigate the most forward-thinking virtual platforms. In an age when “content” can mean almost everything a museum does, externally and internally, what can help museums unify their content programs?

This panel proposes that User Experience (UX) be the guiding focus of museums in relating content to audiences. Print has been dealing with questions of UX for hundreds of years. Can a common understanding of UX, focused equally on in-person and virtual audiences, and on story rather than context, lead museums to a Grand Unified Theory of Museum Content? Three experts from across the content spectrum—anthropology and digital strategy, computer science and digital humanities, museum interpretation and practice—will discuss how UX offers the clearest link between audiences and the many contexts that make content so hard to share. The panel will describe experiences in bridging the conceptual gap between the flood of content that museums generate, shaping and developing this content into narrative, and interacting with the content that is the essence of our institutional missions.

*Stream: Big Thinking*

11.15AM-12.45PM

## TALKING AND LISTENING: COMMUNICATING WITH VISITORS IN THE GALLERIES

ROOM: PARISIAN

**Chair: Liz Neely, Exhibitions Manager,  
Harwood Museum of Art**

*JELLYBEAN GUESSING: DESIGNING  
INFOGRAPHICS FOR INTERPRETIVE  
SPACES*

**Presenter: Michael Neault, Ralph  
Appelbaum Associates**

At the confluence of storytelling, quantitative information, and interpretive galleries, a new discipline is emerging. Infographics, or the “visual display of quantitative information,” as Edward Tufte has phrased it, are becoming a standard part of our cultural lexicon. How are museums using them? Their applications and opportunities may surprise you. Exhibit designers have been exploring innovative new methods of information design in physical spaces. From representative sculptures to monumental graphics to time-based media, data is emerging from a two-dimensional world and into one that is interactive and three-dimensional. No longer the domain of designers alone, infographics can require a team of specialists. Analysts, content strategists, curators, and engineers may comprise an exhibit team. This session will focus on methods of information design including animated infographics, sculptural installations, and touch interactives, then look at processes and best practices for working infographics into an interpretive gallery. With the subtlest touch, information design can take a jumble of raw data like a jar of jellybeans and transform it into a clear, accessible storyline.

*USABILITY IN THE GALLERY: MISSING  
METHODS IN THE MUSEUM EVALUATOR'S  
TOOLKIT*

**Presenter: Kathi Kaiser, Centralis; Tanya  
Treptow, Centralis**

As part of a museum experience, in-gallery technology can help visitors think in new ways and engage with different perspectives; but technology also has to meet its users' need for easy and intuitive interaction. While many institutions excel at studying their visitors' goals and wants, traditional methods may fall short when the museum experience includes digital interfaces. We will explore how in-gallery usability testing may address this critical gap in the evaluator's toolkit. Drawing on our studies at Chicago's Field Museum and elsewhere, we will show how evaluators can go beyond measuring visitors' opinions to examining their actual interactions with digital technology, and how those interactions may contribute to or distract from learning and enjoyment. Focusing on mobile apps and in-gallery interactives, we will offer practical guidance for running in-gallery usability studies, including tips for recruiting participants, designing a test plan, recording sessions, and interpreting the findings.

*USING AN AUGMENTED REALITY /  
VIRTUAL MUSEUM APPLICATION FOR  
ENRICHING THE IN-GALLERY EDUCATION  
EXPERIENCE*

**Presenters:** Grayson Lawrence, Assistant Professor, Texas State University School of Art & Design; Mary Mikel Stump, Gallery Director / Curator, The University Galleries at Texas State University; Dr. Dan Tamir, Associate Professor, Texas State University Department of Computer Science

One goal of art museums and galleries is to engage visitors with the artworks they hold. An attempt to provide historical, technical, biographical, and sociopolitical context to those works often comes in the form of textual wall labels or hardware-based audio guides. Wall labels cannot provide the benefits of video, audio, websites and other information that may enrich learning. The use of software applications to make more information available to visitors has accelerated, but many are one-offs requiring proprietary hardware. This presentation focuses on an in-gallery smartphone application. Musing, an Augmented Reality / Image Recognition application, allows a visitor to scan an artwork. It places user interface elements over points of interest in the artwork's image on screen, enabling the visitor to access enhanced information related to specific aspects of the work, as well as to save favorite artworks. Staff can easily create new didactics, add artworks, and use a drag-and-drop interface to mark points of interest. Planned enhancements include language options, access enhancements, and more.

*Stream: In-Gallery/Mobile/Social*

**11.15AM-12.45PM**

**BRIDGING THE NATURAL  
DIVIDE: CROWD-CURATION  
OF CULTURAL EXPRESSIONS  
INSPIRED BY NATURE**

ROOM: CONTINENTAL

**Presenters:** Maarten Brinkerink, Netherlands Institute for Sound & Vision; Chris Dijkshoorn, PhD Student, Vrije Universiteit Amsterdam; Maarten Heerlien, Project Manager, Research & Development, Naturalis Biodiversity Center; Henrike Hövelmann, Project Manager, Print Room Online, Rijksmuseum; Sander Pieterse, Project Manager, Information Services, Naturalis Biodiversity Center

Whether depicted on cave walls and paintings, told about in folk tales, or captured on film and in records, plants and animals have inspired the shaping and nurturing of cultural expressions throughout the world. Museums and archives hold countless expressions of our relation with nature. However, they often have difficulty recording the complete nature of these collections, due to a lack of biological knowledge. One cannot expect a curator of Dutch paintings to know the species of flowers depicted in a painting by Jan Davidsz. de Heem, or an audiovisual archivist to name the bird species in a David Attenborough documentary; yet linking natural knowledge and cultural collections makes these collections more accessible. Combining content from culture and nature can foster appreciation for both domains and give new insights to researchers in the sciences and humanities alike.

The answer may lie in crowdsourcing.

Communities of nature enthusiasts have the knowledge needed to bring these collections to their full potential, and they are happy to share what they know; but how do you find these people and entice them into volunteering to enrich your catalogue? How do you support them in adding the right classifications? How do you make sure they are truly knowledgeable? And are your curators and systems ready to accept user-generated expert knowledge? We will talk about tools and methods for harvesting such knowledge, discuss building a community of nature enthusiasts, and share lessons learned from the Rijksmuseum's Accurator annotation tool, a web community for bird sounds from the Naturalis Biodiversity Center, and the Netherlands Institute for Sound and Vision's Video Labeling Game.

*Stream: Participatory/Open Data*

**11.15AM-12.45PM**

## CONSERVATION AND DIGITAL IMAGING: COLLABORATING TO INCREASE DISCOVERY AND ACCESS

ROOM: OAK

**Presenters: Howard Agriesti, Chief Photographer, Head of Photographic and Digital Imaging, Cleveland Museum of Art; Sue Grinols, Director of Photo Services and Imaging, Fine Arts Museums of San Francisco; Amy McCrory, Digital Imaging Specialist, Preservation & Reformatting Department / Digital Imaging Unit, Ohio State University Libraries**

How do cultural heritage imaging professionals collaborate with their colleagues in conservation departments to solve problems, uncover hidden details

of physical objects, and create successful digital projects? Even small departments can successfully implement focused projects whose impact can be multiplied through digital sharing technologies.

Amy McCrory will make the case that maintaining, or increasing, staff levels in conservation departments should be considered key to the success of digital imaging projects. Physical condition and intellectual content are often closely tied together, and conservation treatment of objects can lead to more successful digital capture of rare and unique items. Sue Grinols will discuss recent collaborations involving computational imaging: photogrammetry of an eighteenth-century Boucher frame to show its condition in great detail, and the use of Reflectance Transformation Imaging to confirm the existence of an underpainting in a work by Modigliani. Howard Agriesti will speak on collaborative technical imaging to document the conservation of paintings by Rembrandt and Caravaggio. This entailed high-resolution imaging with different lightings and spectral wavelengths, in tight registration, to facilitate descriptions of conservation treatments and what they revealed about the paintings.

*Stream: DAMS / Collections Management*



11.15AM-12.45PM

## RISK MANAGEMENT, SECURITY, AND GETTING THINGS DONE: CREATING WIN-WIN SCENARIOS

*Sponsored by the Information Technology SIG*

ROOM: GARDEN

**Presenters:** Jane Alexander, Chief Information Officer, Cleveland Museum of Art; Brian Dawson, Informatics Services, Canada Science and Technology Museums Corporation; Yvel Guelcé, Director of Infrastructure Technology, The Children's Museum of Indianapolis; Michael Webb, Director of Information Technology, California Academy of Sciences

IT staff are often seen as the “Bad Guys,” naysayers to anything new and exciting, in the quest to protect the organization from security breaches. In this session, four museum IT leaders will show how common struggles in security can be turned around to develop positive partnerships with other departments for pro-active risk management.

Ranging from simple to complex, the issues each museum faces transcend cost and institutional size. The presenters work at wildly diverse organizations but face surprisingly similar issues. Among the topics they will address are how federal policy requirements and PCI compliance affect their organizations, finding budget-conscious ways to meet the rules, encouraging safe practices by end users, using IT risk management to assist senior staff in making informed decisions, and educating employees at all levels. Attention will be given to the everyday struggles common to all IT professionals—for example, changing passwords, Bring Your Own Device, and securely managing information in the cloud.

The discussion will then open up to a roundtable format for sharing of successes and frustrations, questions, and comments.

*Stream: Leadership*

2.15PM-3.45PM

## USING LIDO IN THE REAL WORLD: EMERGING PRACTICE IN MUSEUM METADATA SHARING

ROOM: GARDEN

**Presenters:** Piotr Adamczyk, Program Manager, Google Cultural Institute, Google; Erin Coburn, Independent Consultant; Emmanuelle Delmas-Glass, Collections Data Manager, Yale Center for British Art; Rob Lancefield (chair/presenter), Manager of Museum Information Services / Registrar of Collections, Davison Art Center, Wesleyan University; William Ying, Chief Information Officer and Vice President of Technology, Artstor

LIDO, or Lightweight Information Describing Objects (<http://lido-schema.org>), is a key standard for sharing metadata about objects in museum collections. This roundtable will address emerging practice in using LIDO to contribute museum metadata to content aggregators such as Artstor and the Google Art Project. After a brief introduction to LIDO (Erin Coburn), we will focus on real-world experiences with formatting and exporting LIDO in museums (Emmanuelle Delmas-Glass, Rob Lancefield) and then parsing and ingesting that LIDO to support aggregated access to images contributed from multiple collections (Piotr Adamczyk, Bill Ying). Significant time for discussion and questions will follow these short presentations. One focus will be on how museums using LIDO can develop practical ways of doing so as consistently as possible across our wider community.

*Stream: Emerging Technologies*



2.15PM-3.45PM

## THE FUTURE OF DIGITAL PUBLISHING IS GITHUB

ROOM: CONTINENTAL

**Presenters:** Greg Albers, Digital Publications Manager, Getty Publications, J. Paul Getty Trust; Sara Angel, founding Director, Art Canada Institute / Institut de l'art du Canada; Curtis Fletcher, Project Manager, The Alliance for Networking Visual Culture

Remember museum websites circa 1995? That's pretty much where museum digital books are today: straightforward (with the occasional GIF), lightly trafficked, and only vaguely interoperable. Along with these similarities, digital books have been experiencing something much like that era's Browser Wars, with ambitious, highly-funded companies fighting to be the one true solution. In art and museum digital publishing, the war seems to be largely being fought and won by two tools and one device: Adobe's Digital Publishing Suite and Apple's iBooks Author, both targeted for iPad. The iPad offers a beautiful platform akin to beautiful books, and both tools offer low barriers of entry to get books onto it. This is good for workflow, finances, and perhaps egos, but creating books in proprietary formats that work only on certain devices is not good.

The future of digital publishing should be like GitHub. Books are cultural objects with value only when they are read, shared widely, and reused as source material and inspiration for new texts. GitHub, with its ethos of open, collaborative software publishing and sharing, and even its code management and versioning system, may offer the conceptual and perhaps even practical framework we need.

We'll look at GitHub and the digital publishing tools there, touching on developments popping up across the publishing landscape. We'll also look at web-based digital museum publications such as those of the Online Scholarly Cataloguing Initiative and the recent, multi-publication launch of the Art Canada Institute / Institut de l'art du Canada.

*Stream: Publishing/Production*

2.15PM-3.45PM

## CENTRALIZED, DECENTRALIZED, DISTRIBUTED: EMERGING MODELS FOR ONLINE LEARNING IN MUSEUMS

ROOM: PAVILION

**Presenters:** Rosanna Flouty, Adjunct Assistant Professor, New York University; Emily Lytle-Painter, Senior Digital Content Manager, Los Angeles County Museum of Art; Rolin Moe, Pepperdine University; Allegra Smith, Assistant Educator, Digital Learning, The Museum of Modern Art; Daniel Wolff, Manager of Educational Technology, American Museum of Natural History

What motivates people to learn online for free? Lessons from early academic television courses from the 1950s guide an assessment of disruptive technologies now shaping Massively Open Online Courses (MOOCs) and other informal online learning opportunities in museums. This panel starts by exploring some unique contributing factors that led to the creation of a popular television show called *Sunrise Semester* (1957-1982), which aired for nearly 25 years on network television and was offered by New York University for college credit. The show attracted a devoted viewership of over two million daily viewers at its peak, and it offers crucial lessons in how to attract and maintain diverse audiences.

Case studies from The Museum of Modern Art and the American Museum of Natural History in partnership with Coursera, along with research and discovery conducted at the Los Angeles County Museum of Art, will be used in examining key factors that attract and motivate individuals to pursue free-choice, museum-based online learning. We will explore challenges and institutional pressures to define “success” in attracting and keeping audiences engaged online, as well as offering ideas for exploring what learning spaces may look like in the future.

*Stream: Big Thinking*

**2.15PM-3.45PM**

## SHOESTRINGS, SUBGRAPHS, AND SHARING: NEW DESIGN PARADIGMS FOR MUSEUMS

ROOM: PARISIAN

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

*DIGITAL DUCT TAPE: ENABLING  
INNOVATION AND CREATIVE OUTCOMES  
ON A SHOESTRING*

**Presenters: David D’Agostino, Multimedia  
Producer, Carnegie Museum of Art; Jeffrey  
Inscho, Web + Digital Media Manager,  
Carnegie Museum of Art**

It’s no secret that, for many museums, operational budgets are tight and resources are limited. Institutions aspire to harness the promise of digital and emerging technologies, but financial roadblocks and organizational obstacles often keep these aspirations from being realized. In some museums, such limitations are inspiring innovation. By using no-tech tactics, scrappy solutions, strategic partnerships, and a little bit of digital duct tape, they are able to activate innovative and creative digital outcomes. This deep dive will explore practical,

effective, and replicable techniques with which the Carnegie Museum of Art digital media lab produces leading-edge work on mobile application development, participatory exhibition experiences, and high-quality, internally produced video.

*MUSEUMSHARE*

**Presenter: Ilaria D’Uva, CEO, D’Uva  
Workshop SRL**

MuseumSHARE is a crowdsourcing platform for content creation, distribution, and sharing, with the goal of making cultural heritage more engaging, more social and community-based. It is an application in which users generate, share, and curate the content they experience at museums, art galleries, archaeological sites, temporary exhibitions, science centers, and libraries. Visitors create a direct connection to cultural organizations, and museums can break down barriers to cultivate new audiences. The MuseumSHARE application has six expressions: museumshare.tour, museumshare.community, museumshare.guru, museumshare.store, museumshare.kids, and museumshare.pizza. This presentation will discuss both the platform and these expressions.

*THE EMBEDDED METAMODEL  
SUBGRAPH DESIGN PATTERN: ITS USE  
IN CROWDSOURCED SOCIAL-GAMING  
LOD REPOSITORY GENERATION AT THE  
SOFTALK APPLE PROJECT*

**Presenter: Jim Salmons, FactMiners**

The FactMiners ecosystem is a social gaming community supported by the FactMiners Open Source developers community ([www.FactMiners.org](http://www.FactMiners.org)). Our “serious fun” playgrounds are the Open Culture and Open Data digital collections of library, archive, and museum (LAM) hosts of FactMiners Fact Clouds.

FactMiners Fact Clouds are Linked Open Data repositories constructed through crowdsourced gameplay by FactMiners players. A LAM host interested in adding a Fact Cloud to its visitor and researcher resources can create a domain-specific extension of the CIDOC-CRM (Conceptual Reference Model) to guide players' generation of new "facts" about the LAM host's collection. In this deep dive, we'll look closely at a case-study example of this: The Softalk Apple Project, the first FactMiners Fact Cloud under development.

*Stream: Participatory/Open Data*

**2.15PM-3.45PM**

## MUSEUMS AND BIG DATA: MEASURING AND EVALUATING TRENDS

*Sponsored by the Metrics & Evaluation SIG*

ROOM: OAK

**Presenters: Carlos Manjarrez, Director, Office of Planning, Research and Evaluation, Institute of Museum and Library Services; Trilce Navarrete, PhD Researcher and Lecturer, University of Amsterdam; Simon Tanner, Director of Digital Consulting, Department of Digital Humanities, King's College, London**

National policies, grant programs, and strategic planning depend on a larger, macro-scale view of the digital activities in the museum sector. Trends are shaped by individual institutions, yet mapping is documented at the sector level. Allocation of resources to digital activities in museums requires a strong value proposition to balance those of many other social needs, and museum output can be measured and analyzed at a macro level to show the trends in the sector.

This panel will review strategies at national and regional levels for gathering significant data to inform policy makers in allocating resources. Speakers will present a vision based on experience and knowledge of these areas in the United States and in Europe. Two key topics will be work by the U.S. Institute of Museum and Library Services (IMLS) to provide access to relevant data from a wide range of federal agencies, and a consideration of the value and benefits that can be gained by using digitization to enable access to content for heritage and cultural collections and their audiences—focusing on how we can use a deep understanding of value and impact to survive in a competitive and confusing digital landscape. After the presentations, the public will be invited to discuss metrics used at the institutional level to explore potential areas of improvement.

*Stream: Project Management/Evaluation*

2.15PM-3.45PM

## UP AND RUNNING: DEVELOPING A SUCCESSFUL DIGITIZATION PROGRAM

ROOM: FOUNTAIN

**Presenters: Rob Cross, Photographer, Thomas Gilcrease Institute of American History and Art; Diana Folsom (moderator), Head of Collection Digitization, Thomas Gilcrease Institute of American History and Art; Matthew Golden, Imaging Specialist, Museum of Fine Arts, Houston; Jana Hill, Collection Information and Imaging Manager, Amon Carter Museum of American Art; Anne Lenhart, Associate Registrar, Permanent Collection, Dallas Museum of Art; Steven Watson, Senior Photographer, Amon Carter Museum of American Art**

Cultural heritage institutions face increasing demand for online access to their collections and related content, both from internal constituents and from external audiences. Strategic plans call for digitization of an institution's entire collection in addition to ongoing imaging projects, but make no provisions for how the work will actually be done—or funded. How do you get these large-scale projects off the ground and continue building a successful digitization program? How do you align the needs of disparate audiences and funders? How do you measure success and determine the next phase of your program? This panel brings together museum technologists and digitization specialists from Texas and Oklahoma museums to help answer these questions (and more!) by comparing institutional needs and workflows, as well as how each digital imaging program fits within the larger programming goals of its institution.

*Stream: DAMS / Collections Management*

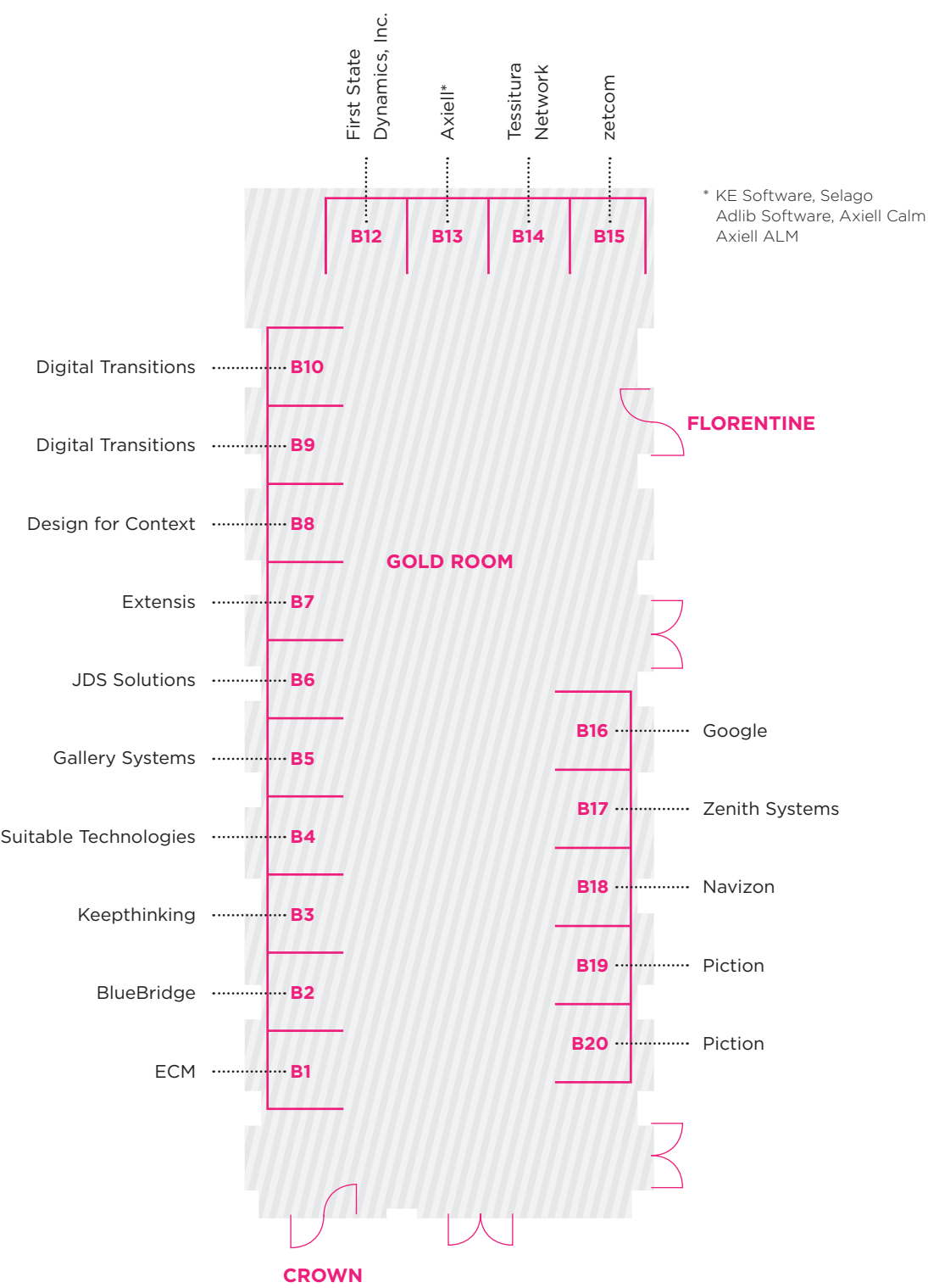
4.00PM-5.00PM

## CLOSING PLENARY

ROOM: INTERNATIONAL BALLROOM

Now that your brain is packed with new ideas, how will you turn them into actual work? Join us for drinks, have that last conversation with a colleague, and take part in a lively discussion about what starting small while thinking big looks like from your own perspective.

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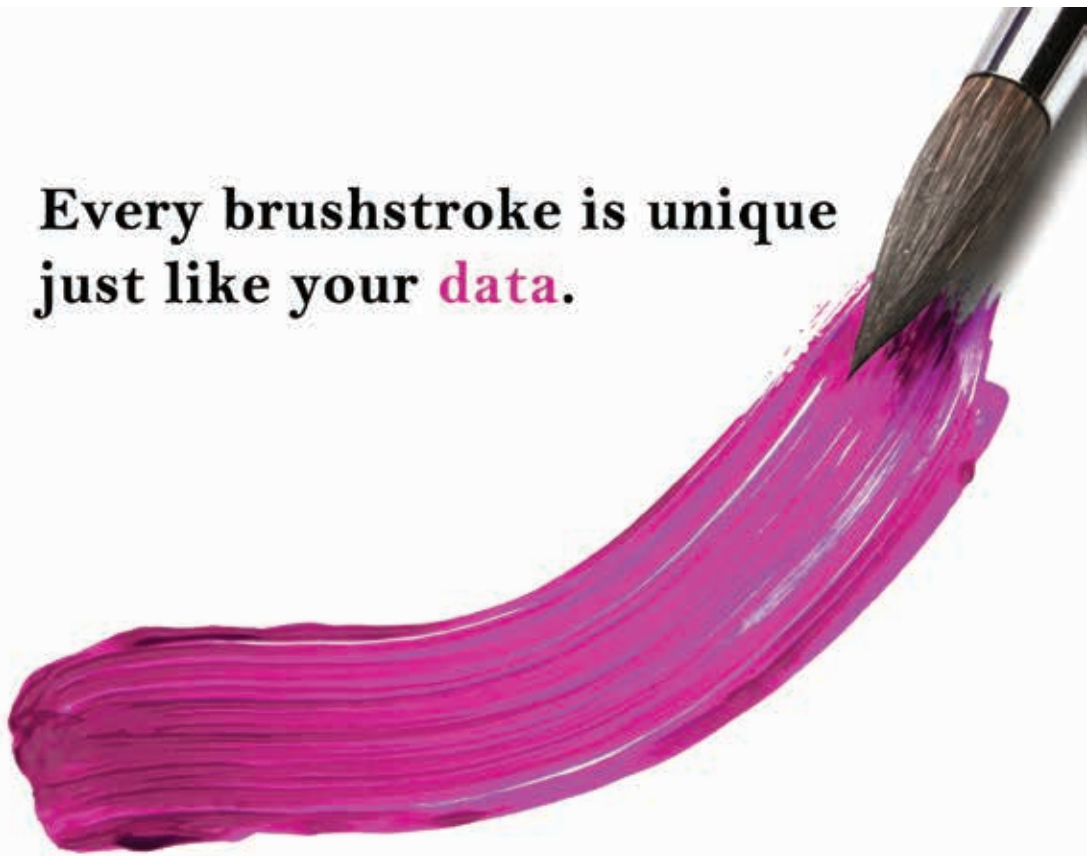


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