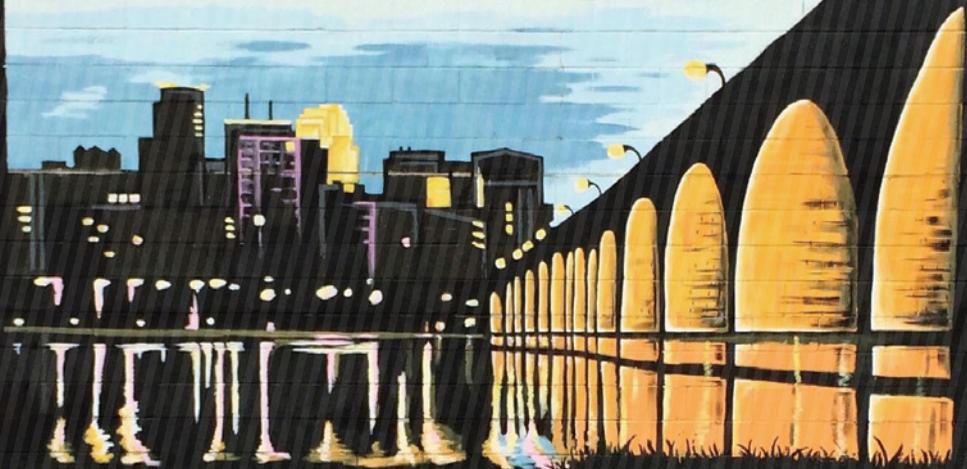


*Greetings from*  
**MINNEAPOLIS**



YOU ARE THE ARTIST. LIFE IS YOUR CANVAS.

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MCN 2015 | NOVEMBER 4-7 | MINNEAPOLIS

# the invisible architectures of connected museums

Making Meaning with People,  
Collections, and Information

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# welcome to minneapolis!

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

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

For our MCN keynote speaker, we looked outside the museum field to stimulate the conversation from a different perspective. Liz Ogbu is an expert on social and spatial innovation in challenged urban environments globally. From designing shelters for immigrant day laborers in the U.S. to a water-and-health social enterprise for low-income Kenyans, Liz has a long history of working with communities to leverage the power of design

to deliver social impact. Her projects have been featured in museum exhibitions and received numerous design awards globally. How can we as museum innovators take inspiration from Liz's work to leverage design, experience, and social impact in our own profession?

On the subject of inspiration, we are happy to be in town to help the Minneapolis Institute of Art (Mia) celebrate its 100th birthday! Mia Director of Media & Technology (and former MCN President) Douglas Hegley will lay out the red carpet for MCN to celebrate Mia's 100 years of art in the Twin Cities at Thursday night's reception.

This year's conference also welcomes back the energizing opening event *Ignite MCN*, hosted by the inimitable Koven Smith. Don't miss *Ignite MCN* as it kicks off the conference by

showcasing a series of rowdy, rapid-fire, five-minute talks at the Pourhouse—a modern establishment inspired by the prohibition era, with secret passageways and vintage embellishments.

One of the most valuable outcomes of attending a conference is the relationships we develop with colleagues and members of the community. In recognition of this, the conference program has networking breaks, a Speed Networking session, and a Special Interest Group (SIG) Luncheon to flock together with your birds of a feather. Never hesitate to introduce yourself and start a conversation in the hallway, over lunch, in the exhibit hall, or at the bar.

I want to express my deep gratitude to the many sponsors supporting and participating in the conference, particularly to this year's Conference Lead Sponsor, Piction Digital Image Systems; MCN2015's Media Sponsor, InterVision Systems Technologies; Ignite 2015 Sponsor, MailChimp; Silver Sponsors Google, Guru, and Zenith Systems; our Bronze Sponsor, BlueBridge Networks; and finally our SIG Luncheon Sponsor, Johns Hopkins University. Exhibitors and sponsors are a vital part of the MCN community, supporting the advancement of digital transformation in our organizations. Their financial support makes the conference affordable to the community. Get to know them by striking up a conversation in the Exhibit Hall.

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

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

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

In 2017, MCN will celebrate the 50th anniversary of its founding in 1967. Join MCN's Board, staff, and SIG Chairs and get involved in organizing this momentous occasion with fresh ideas, events, and community-building opportunities that will take MCN on the road to the future. As an initial launch for these efforts, the board will host the conference session *Help Us Plan MCN's 50th Anniversary*.

My thanks goes out to the hard-working MCN Board, who tirelessly lend their expertise and time to the organization: Dana Allen-Greil, Jane Alexander, Rosanna Flouty, Yvel Guelcé, Amy Heibel, Morgan Holzer, Nik Honeysett, Kyle Jaebker, Victoria Portway, Ed Rodley, Carolyn Royston, Scott Sayre, Tim Svenonius, and Loic Tallon. Former MCN Presidents Rob Lancefield and Allegra Burnette additionally lent us their guidance and contributed significant time advising the Board on the new strategic direction. We are excited to give more voice to MCN through the efforts of Ryan Dodge, who recently joined MCN as our new Digital Content & Community Manager. On the conference support side, I applaud the determined and meticulous efforts of our Conference Managers, Carolyn Lagermasini and Amy Gallagher, as well as our site-selection guide, Susan Rawlyk. And of course a huge thanks to the many volunteers who have been working since January on planning this event. These include our Program Committee volunteers, our SIG Chairs, Elizabeth Bollwerk, Douglas Hegley, Jesse Heinzen, Anna Chiaretta-Lavatelli, and Luis Marcelo Mendes. We couldn't have done it without your time, dedication, and efforts. Finally, a profound thanks goes to MCN's Executive Director, Eric Longo, who keeps the ship sailing on course throughout the year.

Enjoy the conference! Make connections, be inspired, develop relationships, have conversations, get involved, learn from each other, and have fun!

#LoveMCN

**LIZ NEELY**  
**PRESIDENT, MCN**

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## mcn 2015 sponsors and exhibitors

### SPONSORS

The following organizations have committed their support to the 43rd annual MCN conference. We gratefully acknowledge their support and thank these very important donors for their generosity.

Piction Digital Image Systems  
 InterVision Systems Technologies  
 MailChimp  
 Google  
 Guru  
 Zenith Systems  
 BlueBridge Networks  
 Daemon Defense  
 Johns Hopkins University

### EXHIBITORS

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

Artstor  
 Axiell  
 Design for Context  
 Digital Transitions  
 Gallery Systems  
 Google  
 Ideum  
 Keepthinking  
 Madpixel  
 NetX  
 Piction Digital Image Systems  
 STQRY  
 Tessitura Networks  
 VBO Tickets  
 Woofbert  
 zetcom

### EXHIBIT HALL HOURS

#### Thursday, 5 November, 2015

Exhibit Hall Open 8:00 AM - 5:30 PM  
 Exhibit Hall Reception 4:45 PM - 5:30 PM

#### Friday, 6 November, 2015

Exhibit Hall Open 8:00 AM - 4:30 PM

### CONFERENCE PARTNERS

Conference bags generously provided courtesy of Geiger Southwest.

Conference transportation generously provided by Minnesota Transportation Museum.

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

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

# Wednesday

AT A GLANCE

# Thursday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
7:00am-6:00pm	Registration/Hospitality Desk	Great Lakes Promenade — A Side
8:00am-7:00pm	Exhibit Hall Open	Great Lakes A1 & B
8:00am-9:15am	Breakfast	Great Lakes A1 & B
9:15am-10:30am	Keynote Presentation	Great Lakes C
10:30am-10:45am	Networking and Refreshment Break	Great Lakes A1 & B
10:45am-12:00pm	Keynote in Conversation	Great Lakes C
10:45am-12:00pm	Speed Networking!	Great Lakes A1 & A2
12:00pm-1:15pm	Lunch in Exhibit Hall	Great Lakes A1 & B
1:15pm-2:15pm	<p><b>CONCURRENT SESSIONS</b></p> <p>Making the Invisible Visible: Museums &amp; Cultural Agency</p> <p>Digital Asset Management Systems &amp; Museums: Connecting Experiences to Build Success</p> <p>A Full Spectrum of Leadership: Museums and the Digital Public Library of America</p> <p>Using Customer Data</p> <p>Piction</p> <p>1:15-1:45 One Publisher, Many Platforms</p> <p>1:45-2:15 APIs: Crossing the Boundaries of Distance Hardware &amp; Technology</p> <p>1:15-1:45 A Small Museum Goes Global</p> <p>1:45-2:15 Life beyond Social Media: Technology &amp; Leadership</p>	<p>Great Lakes A1</p> <p>Minnetonka</p> <p>Calhoun</p> <p>Great Lakes A2</p> <p>Isles</p> <p>Nokomis</p> <p>Harriet</p>
2:15pm-2:30pm	Networking and Refreshment Break	Great Lakes A1 & B
2:30pm-3:30pm	<p><b>CONCURRENT SESSIONS</b></p> <p>“Content” and Its Discontents</p> <p>Enhanced Visualization of Cultural Heritage Through Computational Imaging and 3D Modeling</p> <p>Digital Learning in Museums: New or Passing Trend?</p> <p>Money, Money, Money: Turn Great Ideas into Funded Projects</p> <p>2:30-3:00 Embracing CollectionSpace with LOVe (Linked Open Vocabularies extensions)</p> <p>3:00-3:30 Report on the American Art Collaborative Project</p> <p>2:30-3:00 Timepatch.net, Sift.pics: Building Crowdsourcing Platforms for Historic Photographs</p> <p>3:00-3:30 Which Came First, the Data Structure or the Website?</p>	<p>Great Lakes A1</p> <p>Harriet</p> <p>Great Lakes A2</p> <p>Calhoun</p> <p>Minnetonka</p> <p>Nokomis</p>

TIME	SESSION/EVENT	LOCATION
3:45pm-4:45pm	<p><b>CONCURRENT SESSIONS</b></p> <p>What's a National Platform Strategy and Where Do Museums Fit?</p> <p>About That Definition of Insanity: Museum Business Models and New Revenue Streams in the Digital Economy</p> <p>The Constant Transformation and Evolution of Information Management and Technology</p> <p>How Did I Become the Ringmaster? The Art of Juggling Digital Projects</p> <p>3:45-4:15 American Paintings to 1945: The Collections of the Nelson-Atkins Museum of Art Legacy Collections Online</p> <p>4:15-4:45 Making Meaning with Online Collections: Ten Top Tips</p> <p>3:45-4:15 Museums beyond Meatspace: User Generated Museums in Virtual Worlds (And What We Can Learn from Them)</p> <p>4:15-4:45 Visitor Experience with Augmented Reality in a Museum Exhibit Setting</p>	<p>Minnetonka</p> <p>Calhoun</p> <p>Great Lakes A1</p> <p>Great Lakes A2</p> <p>Nokomis</p> <p>Harriet</p>
4:45pm-5:30pm	Help Us Plan MCN's 50th Anniversary!	Great Lakes A1 & B
6:00pm-9:00pm	Opening Reception	<p><b>Minneapolis Institute of Art</b></p> <p>Attendees meet in hotel lobby to board buses at 5:30pm</p>

# Thursday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
7:00am-6:00pm	Registration/Hospitality Desk	Great Lakes Promenade — A Side
8:00am-7:00pm	Exhibit Hall Open	Great Lakes A1 & B
8:00am-9:00am	Breakfast	Great Lakes A1 & B
8:00am-9:15am	MCN Annual Meeting	Great Lakes C
9:00am-10:00am	<p><b>CONCURRENT SESSIONS</b></p> <p>9:00-9:15 Grasping Cultural Heritage: Engaging Museum Visitors with History and Culture through Tangible Interaction Technologies</p> <p>9:15-9:30 The Bruegel Box: An Immersive Art Project by the Royal Museums of Fine Arts of Belgium</p> <p>9:30-9:45 When Being There Isn't Possible: Using Immersive Technologies to Increase Cultural Literacy and Extend Museum Outreach Efforts</p> <p>9:45-10:00 Museum My Heart Project</p> <p>9:00-9:15 Accessibility for Digital Products: Tips from the Met App Case Study</p> <p>9:15-9:30 Building a Map for the Met App</p> <p>9:30-9:45 Digital Accessibility and the Senses</p> <p>9:45-10:00 Innovations in Accessibility</p> <p>9:00-9:15 Don't Design: Realign! The Fine Arts Museums of San Francisco's Website Makeover</p> <p>9:15-9:30 Piloting a Pilot Project: Lessons Learned as the First US Museum to Use Guidio, an Audio Tour App Created for European Museums</p> <p>9:30-9:45 Second Canvas: How an Awesome Art Experience Using Gigapixel Images, Storytelling, and Social Participation Can Surpass the Best Games and Sport Apps</p> <p>9:45-10:00 Doodling the Museum: Using the Pencilicious App to Engage and Inspire a Social Audience</p> <p>9:00-9:15 HEIR: The Historic Environment Image Resource Project</p> <p>9:15-9:30 Simply Mobile: (Working on) Simplifying the Mobile User Experience</p> <p>9:30-9:45 Mn Artists' Relaunch: How Rebuilding a Digital Community Served to Reboot a Real Community</p> <p>9:45-10:00 Student Collaborations and the Museum of the Future</p> <p>9:00-9:15 Building a Multi-Site Calendar</p> <p>9:15-9:30 Planning an Audience-Centered Digital Collection</p>	<p>Calhoun</p> <p>Great Lakes A1</p> <p>Harriet</p> <p>Nokimas</p> <p>Minnetonka</p>

TIME	SESSION/EVENT	LOCATION
9:00am-10:00am	<p><b>CONCURRENT SESSIONS CONTINUED</b></p> <p>9:30-9:45 Spatial Evolution of the State Historical Museum: Bringing the Physical and the Digital Together</p> <p>9:45-10:00 Watermill Center: Library of Inspiration</p> <p>9:00-9:15 #MobilePhotoNow Instagram Exhibition at Columbus Museum of Art</p> <p>9:15-9:30 Instagram as an Interpretive Tool? A Case Study</p> <p>9:30-9:45 #ReynoldaBuffalo: How to Convert and Measure Online Buzz to Onsite Attendance</p> <p>9:45-10:00 Geneva: Going beyond Museum Walls and Creating Synergy in the City</p>	<p>Minnetonka</p> <p>Great Lakes A2</p>
10:00am-10:15am	Networking and Refreshment Break	Great Lakes A1 & B
10:15am-11:15am	<p><b>CONCURRENT SESSIONS</b></p> <p>Mentoring in Museums</p> <p>How Will Museums Change with the Application of Indoor Location Technology?</p> <p>Social Media Extravaganza: A Mini Unconference</p> <p>You Ain't Heard Nothing Yet! Unleashing the Power of the Audio Tour</p> <p>10:15-10:45 From Scratch: Building a Foundational Digital Ecosystem for Excellent Visitor Experience</p> <p>10:45-11:15 Service Design: Designing for Visitor Needs at the Interface of the Digital and the Physical</p> <p>10:15-10:45 IIF: The International Image Interoperability Framework</p> <p>10:45-11:15 The Architecture of Open Innovation: Inbound and Outbound Paths to Museum Innovation</p>	<p>Great Lakes A1</p> <p>Calhoun</p> <p>Great Lakes A2</p> <p>Minnetonka</p> <p>Nokimas</p> <p>Harriet</p>
11:30am-12:30am	<p><b>CONCURRENT SESSIONS</b></p> <p>The Art of Listening: Creating Authentic Stories in Sound</p> <p>Experience, Traverse, Inhabit: Bringing a Sense of Place to Digital Navigation</p> <p>The Promise and Practice of Digital Storytelling</p> <p>Getting \$*IT Done: Implementing Your Digital Strategy</p> <p>Empathy at Play: Social Media Game Jam</p> <p>11:30-12:00 Making Meaning in a Multilingual World</p> <p>12:00-12:30 Overcoming the Digital Infrastructure Divide: Open Source Solutions to DAMS</p>	<p>Minnetonka</p> <p>Calhoun</p> <p>Great Lakes A2</p> <p>Great Lakes A1</p> <p>Nokimas</p> <p>Harriet</p>

TIME	SESSION/EVENT	LOCATION
12:30pm-2:00pm	Lunch in Exhibit Hall	Great Lakes A1 & B
2:00pm-3:00pm	<p><b>CONCURRENT SESSIONS</b></p> <p>Video beyond the Visual: How Captioning and Description-Writing Make Us Better Producers</p> <p>Google Cultural Institute</p> <p>State of the Art: Creative Technology and the Museum</p> <p>Museums Are from Mars, Visitors Are from Venus: Three Strategies for Interstellar Communication</p> <p>Going Beyond SETUP.EXE: Strategically Planning for Success!</p> <p>2:00-2:30 Access for Everyone: Implementing CollectiveAccess in a Museum Setting</p> <p>2:30-3:00 Be Excellent to Each Other: The Future of Provenance Research</p> <p>2:00-2:30 Taking Citizen History Seriously</p> <p>2:30-3:00 Scaffolding User-Centered Digital Public History for Small Cultural Heritage Institutions</p>	<p>Minnetonka</p> <p>Isles</p> <p>Calhoun</p> <p>Great Lakes A1</p> <p>Nokimas</p> <p>Harriet</p> <p>Great Lakes A2</p>
3:00pm-3:15pm	Networking and Refreshment Break	Great Lakes A1 & B
3:15pm-4:15pm	<p><b>CONCURRENT SESSIONS</b></p> <p>Libraries, Archives, and Museums: Points of Contact and Divergences in Cultural Heritage Information</p> <p>Critique: Leadership Meet Digital, Digital Meet Leadership</p> <p>Irreverent Storytelling: Ups &amp; Downs of Unorthodoxy in Social Media</p> <p>3:15-3:45 The MediaLab at the Met: Building a Space for Experimental Thinking</p> <p>3:45-4:15 Let's Move All the Museums Out to the Airports (or, at Least Just the Smithsonian)</p> <p>3:15-3:45 Museum Collections and the Personalization of Education</p> <p>3:45-4:15 Digital Collections in the Classroom: Teachers and Museums Working Together</p> <p>3:15-3:45 The Future Is Static: Building Future-Proof Digital Publications at the Getty</p> <p>3:45-4:15 WordPress as Museum Web CMS: Development and Content Strategy</p>	<p>Great Lakes A2</p> <p>Great Lakes A1</p> <p>Nokomis</p> <p>Calhoun</p> <p>Harriet</p> <p>Minnetonka</p>

TIME	SESSION/EVENT	LOCATION
4:30pm-5:30pm	<p><b>CONCURRENT SESSIONS</b></p> <p>Where Am I? Knowing When to Use GPS, Wifi, Beacons, and Other Location Awareness Tools</p> <p>The Agile Museum: 21st-century Leadership</p> <p>Invisible Architectures: Supporting Public-Facing Technologies</p> <p>Anatomy of an Interactive: An Exclusive Look at Two Projects</p> <p>4:30-5:00 Archives as First Class Digital Citizens</p> <p>5:00-5:30 Beyond 2D: Utilizing 3D Scanning for Enhanced Collection Access</p> <p>4:30-5:00 Moving on from Flash: How to Use HTML5 to Build Engaging In-gallery Media Experiences</p> <p>5:00-5:30 Follow the Pen: Exhibition Metrics at Cooper Hewitt. Now What?</p>	<p>Calhoun</p> <p>Great Lakes A1</p> <p>Minnetonka</p> <p>Nokomis</p> <p>Great Lakes A2</p> <p>Harriet</p>

# satursday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
7:00am-4:00pm	Registration/Hospitality Desk	Great Lakes Promenade – A Side
8:00am-9:00am	Breakfast	Great Lakes Promenade – A Side
9:00am-10:00am	<p><b>CONCURRENT SESSIONS</b></p> <p>9:00-9:15 Creating Interactive Media as Dynamic as the Web</p> <p>9:15-9:30 Exploring Cusco</p> <p>9:30-9:45 The Time Traveller</p> <p>9:45-10:00 MuseTech in Space: Building the Giant Astronaut</p> <p>9:00-9:15 A Multimedia Guide for When It's 95 Degrees in the Shade</p> <p>9:15-9:30 Stories and Song: Using Digital Storytelling to Develop Exhibition Content</p> <p>9:30-9:45 OMGWTFTGN</p> <p>9:00-9:15 Art Doppelgangers</p> <p>9:15-9:30 One Small Step: Transforming the Exhibition Process and the Digital/Physical Connection</p> <p>9:30-9:45 Putting Your Raspberry Pi Project Back on Track</p> <p>9:00-9:15 Making Digital Loss Less Painful: Lessons Learned from the Removal of Historypin's Mobile Application</p> <p>9:15-9:30 Rewriting Art History with Art Detective</p> <p>9:30-9:45 When You've Got It, Flaunt It: Enhancing Discoverability through Wikipedia</p> <p>9:00-9:15 Conference as Publishing, or Expanding a Digital Arts Journalism Conference Online</p> <p>9:15-9:30 Making Hidden Collections Visible: Artists' Books Canada</p> <p>9:30-9:45 The Death of the Enhanced Publication Has Been Exaggerated</p> <p>9:45-10:00 Transforming Curriculum: Building a Digital Textbook</p> <p>9:00-9:15 #ArtAtoZ: Serial Social Media at the National Gallery of Art</p> <p>9:15-9:30 Twitter: From Followers to Co-creators</p> <p>9:30-9:45 Internet of Things, Emerging Technology, and "Unconventional" Social Media for Museums</p> <p>9:45-10:00 MuseTech in Space: Building the Giant Astronaut</p>	<p>Great Lakes A2</p> <p>Nokomis</p> <p>Calhoun</p> <p>Minnetonka</p> <p>Harriet</p> <p>Great Lakes A1</p>
10:00am-10:15am	Networking and Refreshment Break	Great Lakes Promenade – A Side

# satursday

AT A GLANCE

TIME	SESSION/EVENT	LOCATION
10:15am-11:15am	<p><b>CONCURRENT SESSIONS</b></p> <p>What Can Photogrammetry Do for Your Museum? Practical Information and Case Studies</p> <p>The Fourth Platform: The People Part</p> <p>Let's Talk about Open Images and Your Museum</p> <p>Putting the Social in Social Media: The Rise of Social Media Museum Associations</p> <p>10:15-10:45 How a Botanic Gardens Used Technology to Share Its Hidden Scientific Research</p> <p>10:45-11:15 Using Qualitative Methods to Evaluate Digital In-Gallery Experiences</p> <p>10:15-10:45 Evaluating Storyteller WWI: Love &amp; Sorrow at Melbourne Museum</p> <p>10:45-11:15 In Next Week's Episode...: Serializing the Online Exhibit</p>	<p>Nokomis</p> <p>Great Lakes A1 Great Lakes A2</p> <p>Calhoun</p> <p>Harriet</p> <p>Minnetonka</p>
11:30am-12:30pm	<p><b>CONCURRENT SESSIONS</b></p> <p>Accessible Apps: Two Approaches to Developing Mobile Products That Utilize Principles of Universal Design</p> <p>Code of Best Practices in Fair Use for the Visual Arts: Panel Discussion</p> <p>Designing Evidence: Planning the Data You Track to Capture Specific Behavior</p> <p>Digital Publishing: Taking the Plunge and How to Keep Swimming</p> <p>11:30-12:00 More than a Museum: Digital Transformation at The Warhol</p> <p>12:00-12:30 No Dollars, All Sense: Digital Adaptation at the Blanton Museum of Art</p> <p>11:30-12:00 Lo(o)se Your Structure! Flexibility in Teen Programming</p>	<p>Calhoun</p> <p>Great Lakes A2</p> <p>Harriet</p> <p>Nokimas</p> <p>Great Lakes A1</p> <p>Minnetonka</p>
12:30pm-2:00pm	BIG SIG Lunch	Great Lakes B
2:00pm-3:00pm	<p><b>CONCURRENT SESSIONS</b></p> <p>Skyways Bridging Silos: Content and Production Strategy for a Cohesive User Experience</p> <p>Women in Tech</p> <p>New Museum Technology Leaders Reflect on Their Adventures</p> <p>2:00-2:30 Give Those Paper Files Legs! Planning and Prioritizing Curatorial Research for Digitization, Discovery, and Interaction</p> <p>2:30-3:00 Cloudy with a Chance of Success</p> <p>2:00-2:30 Digital Ambition: iBeacons, Universal Design, and the Visitor Experience at the Canadian Museum for Human Rights</p> <p>2:30-3:00 Indoor Positioning Is not about the Blue Dot, It's about the Visitor</p>	<p>Great Lakes A2</p> <p>Harriet</p> <p>Great Lakes A1</p> <p>Minnetonka</p> <p>Calhoun</p>
3:00pm-4:00pm	Closing Plenary: Looking towards the Future: NMC Horizon Report	Great Lakes C



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9:00 AM - 12:30 PM

## WORKSHOP: BUILDING AUTHENTIC CONNECTIONS WITH VISITORS THROUGH DESIGN THINKING

ROOM: HARRIET

**Presenters: Susan Edwards (Associate Director, Digital Content, Hammer Museum); Dana Mitroff Silvers (Founder and Director, Designing Insights)**

This workshop will combine tools and methods from the design thinking process with theories and strategies from game design. Design thinking is a human-centered process for problem solving and innovation. The process emphasizes learning by doing. In this workshop, participants will be introduced to design thinking through a hands-on, highly interactive experience—playing games, creating prototypes, and testing them, all while building empathy for the needs of users and breaking out of “Museum Think.”

9:00 AM - 12:30 PM

## WORKSHOP: CUTTING-EDGE 360 VIRTUAL REALITY

ROOM: GREAT LAKES A3

**Presenter: Dennis Biela**

This workshop will cover the hardware and techniques used to create 360-degree VR images, both still and video, as well as how to create 3D image content. Attendees will gain a basic understanding of hardware, software, and workflows needed to create this type of VR and 3D VR content.

9:00 AM - 12:30 PM

## WORKSHOP: DABBLE WITH MICROCONTROLLERS: PART 1, SMALL-SCALE HACKING FOR BEGINNERS

ROOM: GREAT LAKES A1

**Presenter: Chris Evans (Senior Designer, 106 Group)**

Have you heard about things like Arduino and wanted to get your feet wet? Here's your chance! Maybe you want to learn how to integrate physical computing into your exhibits. In this first half of a full-day workshop, we will get acquainted with microcontrollers, circuits, input (buttons and sensors), output (sound and light), and soldering.

9:00 AM - 12:30 PM

## WORKSHOP: STORYTELLING IN VIDEO: ASPECTS OF AN ENGAGING PRODUCTION

ROOM: GREAT LAKES A2

**Presenters: Andrew Mandinach (Video Production Manager, Balboa Park Online Collaborative); Andy Underwood-Bultmann (Media Producer, Walker Art Center); Sarah Waldorf (Media Producer, The Getty); Sarah Wambold, moderator (Owner/Consultant, Sarah Wambold Consulting)**

Telling great stories in video requires good execution on many fronts. Museum professionals, some of them filmmakers in their own right, will discuss various aspects and considerations for making the most of the medium.

**9:00 AM - 12:30 PM****WORKSHOP: TRANSFORM YOUR MUSEUM WITH AGILE**

ROOM: MINNETONKA

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

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

**9:00 AM - 4:00 PM****TOUR: A DAY IN ST. PAUL**

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

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

**1:00 PM - 4:00 PM****TOUR: THE BAKKEN MUSEUM**

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

Bakken Museum staff will lead you on a tour of a one-of-a-kind museum, named after Earl Bakken, co-founder of Medtronic and inventor of the first wearable pacemaker. The Bakken's exhibits, library, collection, and programs focus on the history of electricity and magnetism and their roles in the life sciences and medicine. Enjoy the beautiful and distinctive building and grounds located on Lake Calhoun in Minneapolis, and learn about new interactive exhibits in development.

**1:00 PM - 4:00 PM****TOUR: WALKER ART CENTER**

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

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

**1:30 PM - 5:30 PM****WORKSHOP: COMPUTATIONAL PHOTOGRAPHY TECHNIQUES FOR CULTURAL HERITAGE: PHOTOGRAMMETRY AND REFLECTANCE TRANSFORMATION IMAGING (RTI)**

LOCATION: VISUAL RESOURCES STUDIO, MINNEAPOLIS INSTITUTE OF ART. WORKSHOP PARTICIPANTS MEET AT REGISTRATION AREA AT 1:00 PM.

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

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

Photogrammetry creates accurate and measurable 3D models in a wide range of scales. It can be used for documenting sculptures, monitoring changes to historic sites or objects, and a wide range of other uses. The workshop will include demonstrations and ample time for discussion and Q&A, and anyone from novice to expert is welcome. Participants will gain a clear understanding of these computational photography imaging techniques, how they are used, what they can show, and what is involved in adopting them in museum practice. The workshop will include ample time for discussion and Q&A.

**1:30 PM – 5:30 PM****WORKSHOP: CREATE YOUR OWN AUDIO GUIDE, USING FREE AND OPEN PLATFORMS**

ROOM: MINNETONKA

**Presenter: Alex Palin (IZI.travel, The Netherlands)**

This workshop will cover different aspects of using open platforms for publishing content from museums, employing modern mobile technologies. It also will address creating high-quality content for mobile audio guides—content that can later be used anywhere: in the app, on the web, or on social media.

**1:30 PM – 5:30 PM****WORKSHOP: DABBLE WITH MICROCONTROLLERS: PART 2, CODING FOR BEGINNERS**

ROOM: GREAT LAKES A1

**Presenter: Chris Evans (Senior Designer, 106 Group)**

Last year's MCN workshop on microcontrollers was a smash success, but attendees craved to learn to code. The second half of our full-day workshop is designed to give you just that. Our skilled facilitator will guide participants further into the language of Arduino, helping you through the basics of coding an interactive Arduino project. This hands-on workshop aims to empower makers interested in learning to code by providing multiple entry points for participants of any skill level.

**1:30 PM – 5:30 PM****WORKSHOP: EXPERIENCING THE VISITOR EXPERIENCE**

LOCATION: SCIENCE MUSEUM OF MINNESOTA. WORKSHOP PARTICIPANTS MEET AT REGISTRATION AREA AT 1:00 PM.

**Presenters: Kate Haley Goldman (Principal, Audience Viewpoints Consulting); Bruce Wyman (USD Design | MACH Consulting); Ed Rodley (Associate Director of Integrated Media, Peabody Essex Museum)**

Deconstruct the visitor experience at the Science Museum of Minnesota with fifteen to twenty colleagues. The group will look at physical spaces, how content is featured, interactive experiences, content, storytelling, object display, engagement techniques, lighting, and audio components to see what succeeds, for whom, and how. Along the way, colleagues will be encouraged to explore briefly on their own before coming back together to debate, debrief, and review. At the conclusion of the tour, the group will have a facilitated discussion on the overall experience. Members from the Science Museum will be on hand to discuss the context, process, and decisions that led to the current visitor experience.

**1:30 PM – 5:30 PM****WORKSHOP: INTRODUCTION TO LINKED (OPEN) DATA**

ROOM: HARRIET

**Presenters: Neal Johnson (Digital Program Strategy and Execution, Independent Consultant to Cultural Heritage); Duane Degler (Principal, Design For Context)**

Linked Open Data (LOD) can expose and strengthen invisible architectures of meaning. Interest is rapidly growing in how linked data could address both internal and external needs for enhancing the management of cultural heritage information and access to it. The chief focus of this workshop is to help you grasp the value propositions offered by linked data as a

tool for exposing hidden conceptual architectures between disparate data and information resources, and how its application in cultural institutions can serve the core institutional mission of connecting people with ideas.

**1:30 PM – 5:30 PM****WORKSHOP: MCN DIGITAL PUBLISHING STUDIO**

ROOM: GREAT LAKES A2

**Presenter: Greg Albers (Digital Publications Manager, Getty Publications)**

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

**6:00 PM – 10:00 PM****IGNITE MCN 2015**

GENEROUSLY SPONSORED BY MAILCHIMP

LOCATION: THE POURHOUSE, 10 SOUTH 5TH ST, MINNEAPOLIS

MCN's signature welcome event, Ignite MCN showcases a series of rapid-fire, five-minute talks from some of the most provocative thinkers in the museum field. The talks follow the "Ignite" format, in which presenters have five minutes and 20 slides (which advance automatically every fifteen seconds) to enlighten, entertain, and inspire. Joining us this year, eight courageous and visionary speakers will share their experiences in a wide variety of disciplines. The event's moderator will be Koven Smith. Speakers will include:

**Elissa Frankel**

The Conversion Model of Museums

**Trish Reynolds**

"Doing It" with Their Ghosts: The Uncertain Future of the Historic House Museum

**Nikhil Trivedi**

Towards an Anti-Oppression Museum Manifesto

**Brad Baer**

10 Storytelling Takeaways from Serial

**Claire Blechman**

I'm DAM Creative!

**Sina Bahram**

Our Accessibility Journey

**Chad Weinard**

The Endless Immensity of the Sea

**Ed Rodley**

What We Talk about When We Talk about Digital

# KNOW YOUR AUDIENCE INSIDE AND OUT



**MR. JOHNSON:**

- Attended museum 4 times last month
- Teaches Biology at Roosevelt Middle School
- Brings class for field trips every spring

**JESSICA:**

- Part of Mr. Johnson's 5th grade class
- Enrolled in Summer Camp
- Youngest daughter of the Braden family

**MICHAEL:**

- Allergic to peanuts
- Oldest son of the McArthur family
- First time to museum



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8:00 AM - 9:15 AM

BREAKFAST /  
EXHIBIT HALL OPENING

ROOM: EXHIBIT HALL, GREAT LAKES B & A3

9:15AM - 10:30 AM

KEYNOTE: LIZ OGBU

ROOM: GREAT LAKES C

**Presenter: Liz Ogbu (Inspiration)**

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

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

10:45 AM - 12:00 PM

SPEED NETWORKING!

ROOM: GREAT LAKES A1 AND A2

**Presenters: Elizabeth Bollwerk (Archaeological Analyst, Thomas Jefferson Foundation); Mandy Kritzeck (Digital Content Specialist, Corning Museum of Glass); Scott Sayre (Chief Digital Officer, Corning Museum of Glass)**

This session will help you meet and interact with others who you might not ordinarily get a chance to connect with. The setup includes multiple round tables, and the 60-minute span is divided into multiple rounds. During each round, you'll interact with others at your table. At the end of the round, you'll get up and move to a new table. These short meetings will create connections you can then follow up on at other times during the conference. For the past two years this session has had great attendance. We hope to continue that streak!

10:45 AM - 12:00 PM

KEYNOTE IN CONVERSATION

ROOM: GREAT LAKES C

**Presenters: Liz Ogbu (Inspiration); Ed Rodley, moderator (Associate Director of Integrated Media, Peabody Essex Museum)**

Join Liz Ogbu to engage in further conversation on themes from her keynote address. This will be a great opportunity to delve more deeply, in an informal session, into the concepts she presented in the keynote.

Stream: Big Thinking

12:00 PM – 1:15 PM

## LUNCH WITH THE EXHIBITORS

Room: Exhibit Hall, Great Lakes B and A3

1:15 PM – 2:15 PM

MAKING THE INVISIBLE  
VISIBLE: MUSEUMS &  
CULTURAL AGENCY

ROOM: GREAT LAKES A1

**Presenters: Porchia Moore (Ph.D. candidate, School of Library and Information Science, University of South Carolina); Adrienne Russell, moderator (Founder & Principal Contributor, Cabinet of Curiosities)**

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

Stream: Big Thinking

1:15 PM – 2:15 PM

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

ROOM: MINNETONKA

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

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

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

Stream: DAMs / Collection Management

1:15 PM – 2:15 PM

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

ROOM: CALHOUN

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

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

Stream: Leadership/Strategy

1:15 PM – 2:15 PM

## USING CUSTOMER DATA

ROOM: GREAT LAKES A2

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

As the technology museums use to process admissions, manage memberships, and cultivate donors continues to evolve, so do the opportunities to understand, engage

with, and learn from the individuals who visit and support museums. Visitors who used to represent anonymous transactions are increasingly willing to share individual data at every point of purchase or with every interaction. In turn, their expectations about how organizations communicate with them are changing. An enterprise-wide Customer Relationship Management (CRM) system that aggregates data collected at every touch point provides invaluable information and creates real opportunities for enhancing customer interaction and for building lasting relationships.

Stream: Leadership/Strategy

1:15 PM – 2:15 PM

## PICTION

ROOM: ISLES

**Presenters: Erick Kendrick (CEO, Piction); Adam LaPorta (Business Development Manager, Piction)**

Learn about the latest developments in Piction digital asset management.

1:15 PM – 2:15 PM

PRESENTATIONS:  
PUBLISHING/PRODUCTION

ROOM: NOKOMIS

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

*ONE PUBLISHER, MANY PLATFORMS*

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

Much like many of our peer institutions, the Art Institute of Chicago has been focused on publishing digitally for many years now. We are interested both in finding a digital home for existing content (out-of-print titles, collection information, exhibition brochures, etc.) and finding

a reliable and flexible way of publishing future content. We will discuss our experiences with established platforms such as iAuthor, Mag+, and Adobe DPS, as well as custom web-based applications such as the OSCI Toolkit. We'll cover the pros and cons of our experiences, and the advantages of one institution exploring various digital platforms.

*APIS: CROSSING THE BOUNDARIES OF DISTANCE, HARDWARE, AND TECHNOLOGY*

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

We hear all the time about APIs, or Application Programming Interfaces. What are they? When do they matter? Why do we need them? How should we use them? This session will provide a candid, informational discussion that addresses all of these questions using timely and relevant examples. Appropriate for people at all technical levels, it should be particularly thought-provoking to technology and information professionals and strategists in any museum or cultural organization interested in providing greater access to their institution's data or using their data in partnership to enrich the ongoing efforts of artists, researchers, and others.

**1:15 PM - 2:15 PM**

## PRESENTATIONS SOCIAL MEDIA / MOBILE

ROOM: HARRIET

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

*A SMALL MUSEUM GOES GLOBAL*

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

At any given moment, somewhere in the world a city is hosting a fashion week event. Global Fashion Capitals (June 2 through November 14, 2015) examines fashion cities around the world and explores the factors that enable emerging cities to rise

to global prominence. The Museum at FIT is continually experimenting with new ways to engage visitors with digital content in our galleries. For the exhibition Global Fashion Capitals, we collaborated with partners to create digital initiatives that attempt to bridge the online/onsite museum visitor experience.

*LIFE BEYOND SOCIAL MEDIA: TECHNOLOGY AND LEADERSHIP*

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

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

**2:15 PM - 2:30 PM**

## NETWORKING & REFRESHMENT BREAK

**2:30 PM - 3:30 PM**

## "CONTENT" AND ITS DISCONTENTS

ROOM: GREAT LAKES A1

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

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

Stream: Big Thinking

**2:30 PM - 3:30 PM**

## ENHANCED VISUALIZATION OF CULTURAL HERITAGE VIA COMPUTATIONAL IMAGING

ROOM: HARRIET

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

Once again, in the practice of cultural heritage imaging, we find ourselves on the cusp of significant change. Today very much feels like it did fifteen to twenty

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

Stream: Emerging Technologies

**2:30 PM - 3:30 PM**

## "DIGITAL LEARNING" IN MUSEUMS: NEW OR PASSING TREND?

ROOM: GREAT LAKES A2

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

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

learning experiences for young people and people of all ages.

Stream: In-Gallery / Education

**2:30 PM – 3:30 PM**

## MONEY, MONEY, MONEY: TURN GREAT IDEAS INTO FUNDED PROJECTS

ROOM: CALHOUN

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

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

Stream: Leadership/Strategy

**2:30 PM – 3:30 PM**

## PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

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

ROOM: MINNETONKA

*EMBRACING COLLECTIONSPACE WITH LOVE (LINKED OPEN VOCABULARIES EXTENSIONS)*

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

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

*REPORT ON THE AMERICAN ART COLLABORATIVE PROJECT: A WORKING PARTNERSHIP TO EXPOSE HIDDEN MEANING ACROSS AMERICAN ART INFORMATION RESOURCES VIA LINKED OPEN DATA*

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

Invisible architectures are not restricted to the people, knowledge, data, and systems of a single cultural institution. They also exist, as latent potential, among these

resources across organizations. This latent meaning and potential utility is mostly inaccessible unless institutions work together to implement meaningful conceptual connections between them. How might we solve this problem, creating visible conceptual architectural connections between our disparate resources? The American Art Collaborative (AAC) was established to pursue the potential of Linked Data to solve critical aspects of this challenge. Through the commitment of the project's fourteen partner institutions, AAC is leveraging newly maturing technologies, standards, and tools.

**2:30 PM – 3:30 PM**

## PRESENTATIONS: PUBLISHING/PRODUCTION

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

ROOM: NOKOMIS

*TIMEPATCH.NET, SIFT.PICS: BUILDING CROWDSOURCING PLATFORMS FOR HISTORIC PHOTOGRAPHS (LESSONS LEARNED IN THE LAST THREE YEARS)*

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

Thousands of historic photographs from public collections are brought to circulation in digitized form, but most of them are searchable only by often poor textual descriptions, not by their location on a map, as images do not have precise geographic metadata. There are many platforms dedicated to geotagging historic content; the challenge is to find a scalable workflow for that task. The model where the content owner (uploader) also has to be the one to pin the content on the map is not effective. Timepatch.net takes content from collections and has users geotag it in a crowdsourced manner. Equally important is the principle of social validation: we don't have administrators approving the location suggestions made, but the suggestions made by different users validate each other. The algorithms have proven

themselves, but the next bottleneck is content curation which we have started to crowdsource as well.

*WHICH CAME FIRST, THE DATA STRUCTURE OR THE WEBSITE? LESSONS LEARNED IN BUILDING A NEW COLLECTIONS WEBSITE WITH EXISTING COLLECTIONS DATA*

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

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

**3:30 PM – 3:45 PM**

## NETWORKING BREAK

3:45 PM - 4:45 PM

## WHAT'S A NATIONAL PLATFORM STRATEGY AND WHERE DO MUSEUMS FIT?

ROOM: MINNETONKA

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

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

Stream: Big Thinking

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

ROOM: CALHOUN

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

As have the music industry, newspapers, and Hollywood, museums have seen their business and revenue models irrevocably affected by the Internet and new digital

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

Stream: Leadership/Strategy

*THE CONSTANT TRANSFORMATION AND EVOLUTION OF INFORMATION MANAGEMENT AND TECHNOLOGY*

ROOM: GREAT LAKES A1

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

SPONSORED BY THE DIGITAL STRATEGIES & TRANSFORMATIONS SIG AND INFORMATION TECHNOLOGY SIG

Many organizations are implementing strategic plans that rely on the increased use

of digital tools in all aspects of their work. Each is approaching this differently, but it is clear that information and technology departments have a leading role in the process. This has caused museum IT departments to think broadly about the notion of institutional digital transformation and evolution and their role in it. This panel will continue and expand on the discussions started in 2013 in the MCN panel *Any Way You Slice "IT"* and the 2014 panel *A Whole New World*. Carolyn Royston, former Head of Digital at Imperial War Museums, UK, will join this panel to discuss her work as a consultant with a number of institutions, what it takes to transform an organization into digital-first thinking, and how to manage that process.

Stream: Leadership/Strategy

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

ROOM: GREAT LAKES A2

**Presenters: Meagan Estep (Social Media Manager, National Gallery of Art); Scott Gillam (Manager, Digital Platforms, Canadian Museum for Human Rights); Laura Hoffman (Manager of K-12 Digital and Educator Initiatives, The Phillips Collection); Jennifer Schmitt (Head of Information Technology and Electronic Communications, deCordova Sculpture Park and Museum); Susan Wigodner (Web and Digital Project Manager, The Field Museum)**

Welcome to the circus! Whether a project manager by title or by accident, many of us who plan, coordinate, and deliver projects for museums receive little, if any, formal training in project management. Still, we juggle varied goals and, in collaboration with internal and external stakeholders, learn what works—and doesn't—as we go. How do we manage expectations? How do we identify target audiences and objectives, then stay true to them? How can we collaborate across institutions and build digital literacy in all departments? How can we take a cue from professionals doing similar work in the for-profit sector and work in agile ways despite non-profit

time and budget constraints? We'll bring together emerging and seasoned professionals who have played ringmaster to a range of digital initiatives. They will speak about their projects and processes, then hold a discussion with questions introduced by panelists and audience members.

Stream: Project Management / Evaluation

3:45 PM - 4:45 PM

## PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

ROOM: NOKOMIS

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

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

**Presenters: Doug Allen (CIO, The Nelson-Atkins Museum of Art); Matt Pearson (Head, Imaging Services, The Nelson-Atkins Museum of Art); Stacey Sherman (Senior Coordinator, Rights & Reproductions, The Nelson-Atkins Museum of Art)**

In 2007, the American Art Renewal Fund supported the publication of *American Paintings to 1945*, the award-winning comprehensive catalogue of The Nelson-Atkins Museum of Art's American paintings collection. Among the priorities funded by the grant was making the catalogue's extensive information about that collection widely available and visible through both nelson-atkins.org and the Internet at large. A 2014 team guided stakeholders through decision-making regarding digitization, partnership with the Internet Archive, and rights agreements. Curatorial staff collaborated with the museum's rights and reproduction coordinator on developing a process and timeline for clearing new use agreements and leveraging Confluence wiki spaces and JIRA project-tracking. Imaging staff developed a streamlined process for digitizing the printed catalog,

one that would yield high-quality scans for text extraction and online viewing. We will discuss these processes, their technical and cost advantages, and lessons learned.

*MAKING MEANING WITH ONLINE COLLECTIONS: TEN TOP TIPS*

**Presenter: Gavin Mallory (Head of Production, Cogapp)**

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

**3:45 PM - 4:45 PM**

**PRESENTATIONS:  
EMERGING TECHNOLOGIES**

ROOM: HARRIET

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

*MUSEUMS BEYOND MEATSPACE: USER GENERATED MUSEUMS IN VIRTUAL WORLDS (AND WHAT WE CAN LEARN FROM THEM)*

**Presenter: Jen Tobias (Librarian, The Museum of Modern Art)**

Remember the hype about Second Life? The hype may be over, but virtual worlds are not. Hundreds of millions of people worldwide engage daily in creation, exploration, and interaction within thousands of massive multi-user virtual

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

*VISITOR EXPERIENCE WITH AUGMENTED REALITY IN A MUSEUM EXHIBIT SETTING*

**Presenters: Robert Costello (National Outreach Program Manager, Smithsonian Institution); Diana Marques (Doctoral Fellow, Smithsonian Institution National Museum of Natural History)**

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

**4:45 PM - 5:30 PM**

**HELP US PLAN MCN'S  
50TH ANNIVERSARY!**

ROOM: EXHIBIT HALL, GREAT LAKES B AND A3

In 2017, MCN will celebrate the 50th anniversary of its founding in 1967. Join MCN's Board, staff, and SIG Chairs to help plan and organize this momentous occasion with fresh ideas, events, and community-building opportunities that will take MCN on the road to the future.

**6:00 PM - 9:00 PM**

**OPENING RECEPTION AT  
THE MINNEAPOLIS INSTITUTE  
OF ART**

SPONSORED BY GURU

Join us for a lovely evening and help celebrate the Minneapolis Institute of Art's 100th birthday. Attendees meet in hotel lobby to board buses at 5:30pm.

digital transformation for cultural organisations

cogapp

strategy | design | technology

8:00 AM - 9:00 AM

BREAKFAST

ROOM: EXHIBIT HALL, GREAT LAKES B AND A3

8:15 AM - 9:00 AM

MCN ANNUAL BUSINESS MEETING

ROOM: GREAT LAKES C

After stopping by the Exhibit Hall to pick up breakfast and visit a booth or two, please join the MCN Board of Directors for our annual business meeting. This is a great chance for MCN members and other interested conference attendees to hear the latest about the organization from MCN's leaders. Following brief presentations, there will be time for your questions to the MCN Board.

9:00 AM - 10:00 AM

CASE STUDIES: ACCESSIBILITY, SOCIAL MEDIA / MOBILE

Room: Harriet

*DON'T REDESIGN: REALIGN! THE FINE ARTS MUSEUMS OF SAN FRANCISCO'S WEBSITE MAKEOVER*

**Presenter: Tricia Robson (Assistant Director of Web and Digital Production, Fine Arts Museums of San Francisco)**

Website redesigns are expensive and time consuming, so if you need to refresh your institution's online presence, don't redesign—realign. The Fine Arts Museums of San Francisco (FAMSF) recently addressed this challenge with its websites for the de Young Museum, the Legion of Honor, and the FAMSF parent organization. The FAMSF web team recently realigned its websites in response to changing trends and user feedback. This presentation outlines the steps we took to update these websites' look and functionality without a full redesign, while working within existing brand guidelines. Instead of overhauling

institutional branding, a costly endeavor, the web team refreshed the site's information architecture. Updating design and page structure set the foundation for future redesigns and was a cost-effective way to improve user experience, SEO, and functionality.

*PILOTING A PILOT PROJECT: LESSONS LEARNED AS THE FIRST U.S. MUSEUM TO USE GUIDIO, AN AUDIO TOUR APP CREATED FOR EUROPEAN MUSEUMS*

**Presenters: Pamela Martin (Digital Content Manager, Albright-Knox Art Gallery); Teemu Oksanen (Designer, Silencio Ltd.)**

In April 2015, the Albright-Knox Art Gallery in Buffalo, New York, entered into a pilot project with the Finnish company Silencio, using their museum audio tour app Guidio to produce a beacon-driven audio tour of the Albright-Knox's Collection galleries. The Guidio app has been used by museums in Finland and other countries in Europe, but the Albright-Knox will be the first museum in the United States to use it. Museum visitors will be able to access the Albright-Knox's tour through the Guidio app on Apple devices, including iPhones and iPods. Users can either follow a path presented in the app, which will lead them from one artwork to the next, or explore on their own.

*SECOND CANVAS: HOW AN AWESOME ART EXPERIENCE USING GIGAPIXEL IMAGES, STORYTELLING, AND SOCIAL PARTICIPATION CAN SURPASS THE BEST GAMES AND SPORT APPS*

**Presenter: Iñaki Arredondo (Co-founder & CEO, Madpixel)**

Through the Second Canvas Museo del Prado app, we will analyze how a paid, art-focused, cultural heritage app has been able to go beyond the usual user targets for museums, reaching many more users and becoming number one in certain contexts, surpassing even games and sport apps. We'll show and discuss how to involve audiences in a new way of experiencing art by connecting physical and digital experience. Attendees will learn about

Gigapixel images, cinematic storytelling, and social participation, and will hear tips on how to create such an experience at home, at the museum, and an educational tool in the classroom.

*DOODLING THE MUSEUM: USING THE PENCILICIOUS APP TO ENGAGE AND INSPIRE A SOCIAL AUDIENCE*

**Presenter: Marta Snow (appikiko, LLC)**

Imagine an iPhone/iPad app with beautiful, responsive digital ink, easy "paint-bucket" fill, vector-like manipulation, and anytime editing. This is what the Pencilicious app is. Now imagine your museum attendees creating and sharing on social media doodles about what they are seeing, experiencing, and thinking during their visits. Pencilicious provides site-specific digital content packages of custom digital sticker sprites, branded digital papers, and pre-populated social media links. These capabilities can make museums' online and mobile presence more creative, collaborative, engaging, and dynamic.

9:00 AM - 10:00 AM

CASE STUDIES: EMERGING TECHNOLOGIES

ROOM: CALHOUN

*GRASPING CULTURAL HERITAGE: ENGAGING MUSEUM VISITORS WITH HISTORY AND CULTURE THROUGH TANGIBLE INTERACTION TECHNOLOGIES*

**Presenter: Jean Chu (Ph.D. Student in Digital Media, Georgia Institute of Technology)**

This case study identifies a broad opportunity to develop an understanding of how digital technologies that provide tangible interactions can be effectively used in museum environments that engage cultural heritage. Tangible interaction couples computational media with physical objects embedded in a physical environment. Our goal as researchers is to better understand how tangible interaction technologies can be designed and situated

within the museum context in order to improve visitors' understanding of historical and cultural concepts. The presentation will introduce a tangible tabletop installation piece for an exhibition titled *Mapping Place: Africa Beyond Paper*, which contrasted Western and African notions of mapping history and place.

*THE BRUEGEL BOX: AN IMMERSIVE ART PROJECT BY THE ROYAL MUSEUMS OF FINE ARTS OF BELGIUM*

**Presenter: Jennifer Beauloye (Co-Curator of exhibition 2050. A Brief History of the Future, Royal Museums of Fine Arts of Belgium)**

Will new technologies offer a viable alternative to temporary exhibitions? That's the question that we'll try to answer through the Bruegel box, an immersive art project by the Royal Museums of Fine Arts of Belgium. Thanks to the support of GDF-Suez, an installation of high-performance projectors will be placed permanently in one of the rooms of the museum, and short HD animations will be displayed on the walls to introduce some of the key works and emblematic masterpieces of our collections. The project that will inaugurate the series is *The Fall of the Rebels Angels*, 1562, by Pieter Bruegel the Elder. We will review the technical and human difficulties that arose during its production and raise questions on the future of museums in the digital age, opening up a debate.

*WHEN BEING THERE ISN'T POSSIBLE: USING IMMERSIVE TECHNOLOGIES TO INCREASE CULTURAL LITERACY AND EXTEND MUSEUM OUTREACH EFFORTS*

**Presenter: Larissa Bailiff (Senior Editor, Education & Content, Woofbert)**

By collaborating with art institutions and other cultural heritage sites to expand their reach via digital technology, Woofbert democratizes access to museums, freeing visitors from limitations of geography, socioeconomics, age, and physical condition. This can enable anyone to visit museums and other cultural sites from the classroom, workplace, or home. Join us as we

demonstrate how Woofbert's technology, content, and curriculum are being used in the classroom. We will review how teachers are using our virtual reality experiences to encourage inquiry and open creative pathways. This enriches the experience of arts education in a way that is inclusive, interactive, and ultimately transformative.

#### MUSEUM MY HEART PROJECT

**Presenter: Brinker (Meredith) Ferguson (University of California Santa Cruz)**

When you visit a museum with a loved one or friend, you share the experience of exploring the space together. Not only are you able to converse, but subtle information, beneath the line of consciousness, is communicated through facial expressions, gestures, and changes in the other person's breath and heart rate, with the potential to heighten the experience. But is it possible to have this type of shared experience if two people are at different museums? Could colleagues or friends feel threads of connection as they experience their favorite objects in separate collections? The "Museum my Heart Project" explores these questions. In this physical/digital project, we created a small pillow that can beat in tandem with the heart of someone wearing a heart-rate monitor. When people in different museums each hold a partner's heart beat pillow in front of a favorite object, the two visitors are connected to one another.

9:00 AM - 10:00 AM

#### CASE STUDIES: OPEN/PARTICIPATORY, PUBLISHING/PRODUCTION

ROOM: NOKOMIS

#### HEIR: THE HISTORIC ENVIRONMENT IMAGE RESOURCE PROJECT

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

HEIR is a crowdsourcing project developed by Keepthinking for the Department of Archaeology of the University of Oxford.

Historic photographic images are vital for understanding many current research issues. HEIR is an important new resource for a wide range of studies, from tracking environmental and climate change to understanding human impact on the planet; from identifying endangered landscapes and endangered archaeology to reconstructing lost buildings and habitats. In this collection, over 40,000 images from 1890 to 1930 need to be tagged and elements in them identified. HEIR asks people who are passionate about history and archaeology to help unlock the potential of these photographs by tagging them, to gather as much information about them as possible.

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

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

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

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

**Presenter: Jehra Patrick (Program Director, Mn Artists)**

Mn Artists is a community of artists, their activities, and conversations: a digital community that is also a functioning panorama of the Upper Midwest's real art community. Housed within the Education and Public Programs department of the Walker Art Center, the autonomy of this

program enables it to be the hybrid space in the intersection between the institution and the artistic community, creating a welcome environment where working artists, their digital assets, arts publishing, and live programs are hosted by the museum, connecting both constituencies. The software infrastructure and taxonomy of martists.org are organized to mirror both the cultural content and the sub-communities of a real arts scene. This case study will share the story of the site after its recent relaunch: how rebuilding its digital platform is also rebuilding cultural conversations in a community through outreach, professional development tools, and regional journalism.

#### STUDENT COLLABORATIONS AND THE MUSEUM OF THE FUTURE

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

Interactive exhibit design for museums is expensive. In a field where budgets are increasingly tight, the pressure is also mounting to innovate new, more effective interpretations. It's becoming ever more challenging to balance visitor engagement, educational outreach, patron interest, and budgets. At the same time, students are finding it increasingly difficult to obtain the real-world experience necessary to compete effectively for design positions following graduation. An ongoing program at The College of New Jersey enables students in the Interactive Multimedia Department to develop interactive exhibit prototypes in partnership with local museums. This case study will examine the programs benefits both for students and for museums.

9:00 AM - 10:00 AM

#### CASE STUDIES: PUBLISHING / PRODUCTION, OPEN / PARTICIPATORY

ROOM: MINNETONKA

#### BUILDING A MULTI-SITE CALENDAR

**Presenters: Morgan L'Argent (Web Developer/Bricoleur, Minnesota Historical Society); Meleck Davis (Minnesota Historical Society); Crystal Mulry (Web Project Manager, Minnesota Historical Society)**

Facing a rapidly approaching deadline to replace aging technology and needing to produce a calendar that delivers event information for 26 historic sites and museums, the Minnesota Historical Society created a custom solution that combined existing tools and new ideas. This required quick action and cooperation among a wide number of departments with sometimes competing interests. MNHS implemented a solution, mnhs.org/calendar, that combines its existing website content management system (Drupal) and a custom API for data storage and access. The new calendar has an updated look, responsive design, filtering, and promotional space as well as a new admin interface. A welcome outcome was the cooperation and teamwork among departments that emerged when facing a tight deadline.

#### PLANNING AN AUDIENCE-CENTERED DIGITAL COLLECTION

**Presenter: David McKenzie (Associate Director for Digital Resources, Ford's Theatre)**

Looking to build a digital archive based on user needs? For the 150th anniversary of President Abraham Lincoln's assassination, Ford's Theatre launched Remembering Lincoln, a digital collection connecting end users with digitized personal, institutional, and public responses from around the United States and world to that monumental event. Building the collection involved working with over two dozen institutions that contributed seldom-displayed materials. Meanwhile, the functionality of the website housing the primary source

materials—including the ultimate choice of Drupal as the content management system—was determined through a six-month audience evaluation and planning process. The process led to an engaging digital interface for audiences to connect with collection items from a wide range of institutions.

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

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

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

*WATERMILL CENTER: LIBRARY OF INSPIRATION*

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

The Watermill Center was founded by the American artist Robert Wilson as a Laboratory for Performance. Resident artists and scholars create experimental works in a unique environment, living and working alongside a collection of art and artifacts spanning the history of humankind. Our digital initiative describes projects created on site within the context of a collection of global art and artifacts, a digital archive documenting new works created on site, the archives of artist Robert Wilson and his collaborators, and a supporting research collection of books,

media, and online databases. We describe performance works and objects in CollectionSpace, an open-source collection management system from which we are syncing to a rich collection of digital images which amplify the works described. These are managed in Piction, a digital asset management system. The project is now in the data and systems design phase.

**9:00 AM - 10:00 AM**

**CASE STUDIES:  
SOCIAL MEDIA / MOBILE**

Room: Great Lakes A2

*#MOBILEPHOTONOW INSTAGRAM EXHIBITION AT COLUMBUS MUSEUM OF ART*

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

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

*INSTAGRAM AS AN INTERPRETIVE TOOL? A CASE STUDY*

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

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

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

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

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

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

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

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

The mobile technology revolution forces cultural institutions to consider development of mobile apps in order to provide travellers with diverse multimedia information. Museums, cities, and archaeological sites spend millions on the development of apparently similar apps. izi.TRAVEL claims that cultural institutions do not have to spend resources on technological development, but on high-quality content which could be uploaded to free and open platforms such as izi.TRAVEL, TourML, etc. Cultural institutions should co-operate with each other in order to use the synergy of a unified city-wide experience, so travelers can use one app for all stories of the city and its museums. Each cultural institution can still own and control its content. As an example of such city-wide experience, this case study will demonstrate the level of synergy izi.TRAVEL has reached in Geneva.

9:00 AM - 10:00 AM

CASE STUDIES:  
ACCESSIBILITY,  
SOCIAL MEDIA / MOBILE

ROOM: GREAT LAKES A1

*ACCESSIBILITY FOR DIGITAL PRODUCTS:  
TIPS FROM THE MET APP CASE STUDY***Presenters: Sina Bahram (President, Prime Access Consulting, Inc.); Liz Filardi (Producer, The Metropolitan Museum of Art)**

Many of us are responsible for delivering accessible digital experiences—products and services that all people, including those with disabilities and special needs, can access; but too few of us have practical experience in meeting accessibility goals. This case study will offer a few general tips for turning such goals into an achievable set of requirements, and for fulfilling them in your next digital project. Along the way, we will present challenges faced and key insights learned while working together on the Met App, the flagship mobile app for The Metropolitan Museum of Art.

*BUILDING A MAP FOR THE MET APP***Presenters: Spencer Kiser (Manager of Media Technology, The Metropolitan Museum of Art); Subathra Thanabalan (Mobile Application Developer, The Metropolitan Museum of Art)**

Wayfinding is a common problem in museums, and you might think it's necessary to spend a lot of time and resources to devise the perfect solution. The floorplan at the Met is complex, so when we set out to build a map feature for the Met App, we knew it would be a formidable challenge. As if that weren't enough, our small team had only a short time to design and develop a mobile map that could be used on two native platforms and, most importantly, would be useful for our visitors. Instead of spending months building a product that we thought our visitors would want, we decided to build a minimum viable product (MVP) they could use sooner rather than later. We then used a build-measure-learn loop to iterate and

perfect the Map to improve our visitors' day-to-day experiences.

*DIGITAL ACCESSIBILITY AND THE SENSES***Presenter: Lesley Kadish (Fellow, Smithsonian Institution)**

This case study lays out the theoretical foundation of a project conducted through the Smithsonian Accessibility Program to explore "sense chords": the complex interplay of simultaneous sensory input. Through considerations of accessibility for people who are blind and have low vision, this project examines alternative approaches to the senses, wherein sight is decentered as the primary "voice." How might experiences of the disability community inform new sensory considerations and trigger new modes of engagement? What accessibility practices can museums employ to rebalance the senses for all people? This case study will provide an overview of the project's methods, research, and findings to date.

*INNOVATIONS IN ACCESSIBILITY***Presenter: Juan Sanabria (Director of Product Development and User Experience, GuideOne mobile)**

The National Park Service recently commissioned a pilot program to produce a mobile guide for vision-impaired users at the Herbert Hoover National Historic Site visitor center in West Branch Iowa. iBeacons were used to trigger audio descriptions of nearby exhibits while users browsed through the space. This case study will share our experience and learning points and how we solved challenges in designing a user interface for accessibility purposes and triggering via iBeacons. We'll share insights into the design, testing, and iterating process as we refined the guide to integrate manual navigation with automatic triggering. We'll also share our approach for solving the technology riddles to make iBeacons work in a room where exhibits were only two to three meters apart.

10:15 AM - 10:30 AM

NETWORKING &  
REFRESHMENT BREAK

10:15 AM - 11:15 AM

## MENTORING IN MUSEUMS

ROOM: GREAT LAKES A1

**Presenters: Jana Hill (Digital Engagement Manager, Amon Carter Museum of American Art); Liz Neely (Interim Curator of Collections and Exhibitions, Harwood Museum of Art); Carolyn Royston (Independent Consultant); Jennifer Schmitt (Head of Information Technology and Electronic Communications, deCordova Sculpture Park and Museum)***SPONSORED BY THE DIGITAL STRATEGIES & TRANSFORMATION SIG*

In the past year, the conversation about mentoring in museums has moved to the forefront. Invisible architecture can be interpreted as the unseen digital infrastructure, but it also includes the intricate human relationships that move the museum forward. With a number of shifts in the upper leadership of the museum community, where do mid-career museum professionals go for guidance and role models? What can we do within and across institutions to help support each other? Topics may include: Is mentorship about subject matter and teaching, or relationships and leadership? How does a lack of mentoring affect the digital transformations we are striving for? Does risk-taking become more of a struggle when it feels like there's less support? Following this, the panel will open the discussion to the audience to brainstorm. What does the MCN community want? What would they find helpful as we envision building a more structured program? Liz Neely and Carolyn Royston will represent the MCN Board in this discussion, speaking to the goals for an MCN-led program going forward.

Stream: Leadership/Strategy

10:15 AM - 11:15 AM

HOW WILL MUSEUMS  
CHANGE WITH THE  
APPLICATION OF INDOOR  
LOCATION TECHNOLOGY?

Room: Calhoun

**Presenters: Luigina Ciolfi (Reader in Communication, Sheffield Hallam University); Leifur Björn Björnsson (Locatify); Alin Tocmacov (Associate Partner, C&G Partners)**

Many questions have risen regarding the new Bluetooth Low Energy (BLE) beacons and how designers of museums, galleries, and other content providers will apply this new technology. This panel will discuss such questions as: Is BLE a revolutionary technology for museums, shops, and galleries? Are BLE, Wi-Fi, Gyro, compass, GPS, NFC, and LED location technologies all applicable in museums and galleries? Should they be deployed in isolation or together for the future design of museum venues and exhibits? How practical is the use of BLE beacons for providing indoor location information to Smartphones and tablets for museums? Will this change the way venues are designed? How does the use of an automatic museum-guide device change a museum visitor's experience and perception? How will the roles of content providers change as visitors interact more with indoor location-based games? The discussion will revolve around the many location technologies now available, and how they can benefit museums.

Stream: Social Media / Mobile

10:15 AM - 11:15 AM

## SOCIAL MEDIA EXTRAVAGANZA: A MINI-UNCONFERENCE

ROOM: GREAT LAKES A2

**Dana Allen-Greil, moderator (Chief of Web and Social Media, National Archives and Records Administration); Phillippa Pitts (Associate Educator for Gallery Learning, Portland Museum of Art); Jennifer Poleon (Digital Communications Manager, Columbus Museum of Art); Margaret Sternbergh (Manager of Digital and In-Gallery Interpretation, The Phillips Collection); Jessica Warchall (Assistant Communications Manager, Andy Warhol Museum)**

The people who dream up, collaborate on, or implement social media initiatives in cultural institutions rarely have an opportunity to gather with their peers in one room. Let's take this chance to debate, discuss, and find ways to work together. First, we'll reflect on themes from the social media case studies presented in the preceding case studies (same room). Next, we'll host a mini un-conference based on topics crowdsourced from the room during our discussion, as well as any other threads you're dying to tackle with like-minded social media professionals. Possible themes include: bridging onsite/in-gallery and mobile/offsite experiences through social media; methods of evaluation and sharing our collective learning/data; collaborative project ideas to work on together in the coming year; connecting social media with larger museum education frameworks; and asking the tough questions about who we're reaching and engaging: is it really new audiences or just more of the same? Finally, we'll regroup to discuss trends from our breakout sessions and tease out future possibilities for social media in the cultural sector.

Stream: Social Media / Mobile

10:15 AM - 11:15 AM

## YOU AIN'T HEARD NOTHING YET! UNLEASHING THE POWER OF THE AUDIO TOUR

ROOM: MINNETONKA

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

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

Stream: Social Media / Mobile

10:15 AM - 11:15 AM

## PRESENTATIONS: BIG THINKING

ROOM: NOKOMIS

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

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

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

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

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

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

"If you always do what you always did, you always get what you always got" (Albert Einstein). How can we design successful digital offers in complex organizations with multiple stakeholders who have different levels of comfort with innovation and risk? What if we thought less in terms of digital products and more in terms of visitor needs? How does starting from those needs, not from a chosen platform, affect the things we make? Service design places the visitor at the center of the experience and it reflects the reality of the visitor experience

in our museums: the digital is only one part of a larger continuum of experience that includes both the digital and the non-digital. This presentation will include processes and tools for capturing and understanding the entire visitor journey (recorded visits, interviews, observation, in-gallery usability testing), showing how research informs and shapes the service design process, concluding with the outcomes and results for the visitor and the museum.

10:15 AM - 11:15 AM

## PRESENTATIONS: EMERGING TECHNOLOGY, PROJECT MANAGEMENT / EVALUATION

ROOM: HARRIET

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

*IIIF: THE INTERNATIONAL IMAGE INTEROPERABILITY FRAMEWORK*

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

The International Image Interoperability Framework (IIIF) is an evolving set of APIs for image delivery. First created in 2011, it has seen rapid international adoption by libraries and archives. In this talk we will explain how it can benefit museums. Using IIIF provides the twin advantages of flexible image delivery and interoperability with a growing range of viewers and tools that promote digital scholarship and reuse. Real-world examples will show how using IIIF can directly benefit your organization, from the ease of updating website presentation formats to the advanced features it easily supports. The presentation will conclude with ideas for how IIIF can lead to innovative new ways to present and analyze your collection images.

*THE ARCHITECTURE OF OPEN INNOVATION: INBOUND AND OUTBOUND PATHS TO MUSEUM INNOVATION*

**Presenter: Haitham Eid (Assistant Professor of Museum Studies and Interim Director of M.A. Museum Studies Program, Southern University at New Orleans)**

Due to economic and political motives, museums have been encouraged, and sometimes pressured, to embrace innovation. As a result, innovation has rapidly become an important topic in many museum conferences, workshops, publications, and social media discussions. This trend has made museums more interested in innovation and inspired them to model innovation in their practice. Within this context, we can use Henry Chesbrough's Open Innovation theory and a case study at Cooper Hewitt, Smithsonian Design Museum to provide a framework for museum innovation. The presentation will end with helpful tips for museums interested in developing an Open Innovation mindset.

**11:30 AM - 12:30 PM**

**THE ART OF LISTENING: CREATING AUTHENTIC STORIES IN SOUND**

ROOM: MINNETONKA

**Presenters: Sofie Anderson (Senior Content Designer, Antenna International); Dan Davis (Manager, Media Group, Smithsonian National Museum of the American Indian), Christine Murray (Senior Content Designer, Antenna International)**

Audio is having a moment. People are tuning in to on-demand radio by the millions. New podcasts are popping up every week. NPR's Serial became a global phenomenon—the first podcast to be awarded a Peabody, as well as becoming Apple's most popular podcast ever. Audio, more than words on the page, can make you feel something for someone, or something, totally unfamiliar. This session will offer examples of how audio can be more effective as an extension of the drive towards authentic communication,

emotional engagement (E. Munro, 2014) and visitor participation in museums, breaking down barriers between institutions and audiences. It will be presented in talk-show style, with the goal of sharing innovations in audio design and storytelling in museum contexts and outside, to build an understanding of authentic communication styles and to provide tangible examples of how these can be applied in a variety of in-gallery and mobile applications.

Stream: Emerging Technologies

**11:30 AM - 12:30 PM**

**EXPERIENCE, TRAVERSE, INHABIT: BRINGING A SENSE OF PLACE TO DIGITAL NAVIGATION**

ROOM: CALHOUN

**Presenters: Greg Albers (Digital Publications Manager, Getty Publications); Emily Lytle-Painter, moderator/presenter (Senior Digital Content Manager, Los Angeles County Museum of Art); Rob Stenzinger (UX Designer, Coder, and Facilitator, Enterprise Growth Initiatives Team, Target)**

What does it mean to navigate a digital space? Museums have long considered how we can guide people through our physical spaces. Since the first museum websites of the late 1990s, digital platforms have given us a set of new "spaces" for our visitors to explore. How do we define these digital spaces and open them to our visitors? What will they do while they are there? What will their experiences feel like? Who will they encounter? Greg Albers will consider the visual and physical terrain we cover when we read, the objects (words) we encounter there, the markers we use in mapping our way through long texts, and how journeys like these might be supported when we design texts for digital reading. Emily Lytle-Painter will share insights about observing exploratory and non-didactic visitor experiences in physical museums, and examine how museums might create atmospheric online spaces and invite visitors to spend time beyond simply seeking

information. Rob Stenzinger will share projects from the retail sphere and discuss how discovering the goals and intent of a guest can inform the feedback we offer in a digital space, which in turn provides a sense of place and accomplishment.

Stream: In-Gallery / Education

**11:30 AM - 12:30 PM**

**THE PROMISE AND PRACTICE OF DIGITAL STORYTELLING**

ROOM: GREAT LAKES A2

**Presenters: Holly Houghton, moderator; Annie Polland (Senior Vice President, Education & Programs, Lower East Tenement Museum); Phillip Tiongson (Principal, Potion); Amelia Wong (Museum Consultant & Independent Scholar)**

Museum experts have acknowledged that "books on a wall," even when crafted by the most scholarly experts in a given field, sometimes fail to engage audiences. Storytelling, on the other hand, is a powerful way to express humanity's interpretation of art, science, design, and history to a wide range of museum audiences. Now, "Digital Storytelling" is in the air, upping the ante and promising to enhance these connections, to tell more stories, and, perhaps, to allow a more diverse audience to derive multiple interpretations of those stories. Museum professionals feel they should be exploring Digital Storytelling—but what, exactly, is Digital Storytelling, and why do we need it? Is it an app, a website, an interactive, a video? Does it need to span an entire exhibit or can it punctuate and co-exist within a more traditional exhibit? Can it truly prompt different interactions with museum spaces and other museum visitors? If so, are there best practices you can use as guidelines? How can museums ensure that their Digital Storytelling enhances humanities themes, in ways that drive deeper engagement, as opposed to distracting from them?

Stream: In-Gallery / Education

**11:30 AM - 12:30 PM**

**GETTING \$\*IT DONE: IMPLEMENTING YOUR DIGITAL STRATEGY**

ROOM: GREAT LAKES A1

**Presenters: Jane Alexander, moderator (Chief Information Officer, The Cleveland Museum of Art); John Gordy (Chief of Digital Outreach, National Gallery of Art); Douglas Hegley (Director of Media and Technology, Minneapolis Institute of Art); William Weinstein (The John H. McFadden and Lisa D. Kabnick Director of Information and Interpretive Technologies, Philadelphia Museum of Art)**

Over the last few years, museums have developed strategic plans to leverage technology in support of goals such as community engagement, institutional alignment, scholarship, media production, and artistic excellence. Many have created Digital Strategies (or other tools such as Road Maps or Guiding Principles) to guide these efforts. Museum technology departments have been reorganized, and comprehensive back-end strategies and museum-wide processes created to activate their world-class collections, connect art with people, and drive on-site and online attendance. Yet the big questions remain: How are museums implementing these strategies? What processes do they use to support and approve digital initiatives? How do they measure success? How do they keep strategies current and top-of-mind? How do they get support from management and donors? What works—and more importantly, what doesn't? This session will look at how four museums are approaching digital strategy and implementation, exploring the scope and core elements of each strategy: staffing requirements, interdepartmental steering teams, backend systems, and the effort required to pull everything together.

Stream: Leadership/Strategy

11:30 AM - 12:30 PM

## EMPATHY AT PLAY: SOCIAL MEDIA GAME JAM

ROOM: NOKOMIS

**Presenters: Susan Edwards (Associate Director, Digital Content, Hammer Museum); Seema Rao, moderator (Director, Intergenerational Learning, Cleveland Museum of Art); David Schaller (Principal, Eduweb)**

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

Stream: Social Media / Mobile

11:30 AM - 12:30 PM

## PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

ROOM: HARRIET

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

### *MAKING MEANING IN A MULTILINGUAL WORLD*

**Presenter: Tristan Roddis (Head of Web Development, Cogapp)**

Only 17% of the world's population speak English. Even in the largely anglophone USA, only 80% of the population have English as a first language. Because of this, it is vital that museums learn the techniques of communicating in a polyglot world. In this presentation, I will explore a range of bilingual and multilingual projects and discuss some of the challenges of developing digital systems in this way. For example, recent bilingual Arabic/English projects for Qatar Museums and for the British Library demonstrate that bilingual sites do not have to compromise their aesthetics and usability, and a bilingual Chinese/English interactive installation at the Tate Modern allowed artist Ai Weiwei to interact with his audience in both languages. I also will discuss how an effective translation workflow enables digital services to be continually provided in a range of languages, on a range of platforms and devices, and will mention the strangest multilingual brief we have ever worked with: to provide animated Welsh-speaking singing aliens for the BBC.

### *OVERCOMING THE DIGITAL INFRASTRUCTURE DIVIDE: OPEN SOURCE SOLUTIONS TO DAMS*

**Presenters: Kate Blanch (Database Administrator, The Walters Art Museum); Andrew David (Head of Software Development, Minneapolis Institute of Art); Joshua Lynn (Digital Media Specialist, Minneapolis Institute of Art)**

Do you struggle with managing your digital assets or trying to provide access on a limited budget? Ever wonder how to get your metadata to stick to your assets? Come learn the different methods of two similar organizations implementing the same open-source Digital Asset Management system, ResourceSpace, and how it has changed their lives. We'll share how both institutions have customized ResourceSpace, integrated it with other applications, and utilized a community of developers. Both organizations will share methods and issues in implementing systems, managing metadata needs, and meeting internal and external user needs, all while navigating existing museum infrastructure hurdles. Attendees will receive links to the Mia codebase along with documentation and example deliverables from both museums, to use and build upon.

12:30 PM - 2:00 PM

## LUNCH IN EXHIBIT HALL

ROOM: EXHIBIT HALL, GREAT LAKES B AND A3

2:00 PM - 3:00 PM

## VIDEO BEYOND THE VISUAL: HOW CAPTIONING AND DESCRIPTION-WRITING MAKE US BETTER PRODUCERS

ROOM: MINNETONKA

**Presenters: Sina Bahram (President, Prime Access Consulting, Inc.); Anna Chiaretta Lavatelli, moderator (Director of Digital Media, Museum of Contemporary Art Chicago); Jonathan Munar (Director of Digital Media and Strategy, ART21)**

This panel of experts will discuss approaches to creating a video experience that builds a stronger and more inclusive narrative. It will begin with a walk-through of processes for transcription editing, captioning, translation, and writing good audio description. This establishes a platform for the bigger question: How does the process of transcribing voice to text and describing the visual throughout a production improve the quality of our videos? Writing can be an undervalued part of video production, and often it is relegated to an afterthought in regard to captioning. Through examination of past productions and self-directed exercises, the panelists will share learnings and techniques, gathered through an ongoing conversation about production tactics and accessibility in video, that you can use in your own practice.

Stream: Accessibility

2:00 PM - 3:00 PM

## STATE OF THE ART: CREATIVE TECHNOLOGY AND THE MUSEUM

ROOM: CALHOUN

**Presenter: Jason Alderman (Experience Designer and Owner, Cloud Chamber); Brinker (Meredith) Ferguson (University of California Santa Cruz); Chad Weinard (Director of Digital Media, Balboa Park Online Collaborative)**

Museum technology demands creativity. Design, user experience, and user interface

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

Stream: Emerging Technologies

#### 2:00 PM - 3:00 PM

### MUSEUMS ARE FROM MARS, VISITORS ARE FROM VENUS: THREE STRATEGIES FOR INTERSTELLAR COMMUNICATION

ROOM: GREAT LAKES A1

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

Collection information isn't always written in the language of the people, and interpretive tools require the human touch. Bringing your collection resource into the 21st century is a long road. Even more tricky is rallying an entire institution around these goals—and there are multiple approaches. Do you take the path of overall restructuring? Do you empower a group of cross-departmental leaders? Do you bring in leadership from

outside? How do you build a better collection resource—one that fuels online collections, in-gallery interactives, and internal research? What strategies can position you to improve a resource that everyone, including the visitor, should own? How does an institution take advantage of digital tools to bring the visitor closer, without sacrificing core projects? Overall restructuring can place your digital collections in the administrative realm of public engagement. Empowering cross-departmental leaders can direct you to bridge the museum-visitor communication gap with data. Leadership from outside can shake up approaches to content management and distribution to new audiences.

Stream: Leadership/Strategy

#### 2:00 PM - 3:00 PM

### GOING BEYOND SETUP.EXE: STRATEGICALLY PLANNING FOR SUCCESS!

ROOM: NOKOMIS

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

SPONSORED BY THE INFORMATION TECHNOLOGY SIG

From technical requirements to internal politics, implementing systems can be a daunting prospect. Our presenters will share their trials, tribulations, and successes in dealing with technical and non-technical aspects of implementations. If you're struggling with system adoption and success (or want to make sure you don't!), you'll want to attend this roundtable discussion with three technology leaders who have struggled, and want to help you minimize the struggle, with technology success. Tim Rager will share ideas and current progress on strategic planning to increase adoption and buy-in regarding a new Constituent Relationship Management

system. Rebecca Menendez will tell the story of turning disparate and unrelated plans for digital asset management into one strategy that will meet multiple needs across the institution. Gary Wise will lead a discussion on creating a Digital Asset Management plan from a producer's point of view, and creating coherent and unified management of digital assets from multiple departments within an institution on a very limited budget.

Stream: Project Management / Evaluation

#### 2:00 PM - 3:00 PM

### PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

ROOM: HARRIET

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

*ACCESS FOR EVERYONE: IMPLEMENTING COLLECTIVEACCESS IN A MUSEUM SETTING*

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

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

*BE EXCELLENT TO EACH OTHER: THE FUTURE OF PROVENANCE RESEARCH*

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

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

#### 2:00 PM - 3:00 PM

### GOOGLE CULTURAL INSTITUTE

ROOM: ISLES

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

Learn about the latest developments at the Google Cultural Institute.

2:00 PM - 3:00 PM

## PRESENTATIONS: OPEN/PARTICIPATORY

ROOM: GREAT LAKES A2

**Chair: Rosanna Flouty (Adjunct Assistant Professor, Museum Studies, New York University)**

*TAKING CITIZEN HISTORY SERIOUSLY*

**Presenters: Elissa Frankle (Digital Projects Coordinator, United States Holocaust Memorial Museum); Michael Haley Goldman (Future Projects, United States Holocaust Memorial Museum)**

Museums and archives have experimented with crowdsourcing and citizen history for almost a decade. While much creative and productive work has been accomplished, we ask: do these projects truly involve making meaning with people, collections, and information? Much of the focus of existing projects, including some of our work at the US Holocaust Memorial Museum, has been on the collections themselves. Our starting point has been: how do we better describe and make accessible these unique objects from our collections? While these aims are important and appropriate in an archival context, museums have a greater charge. As places about and for people, museums exist for the shared experience of the audience with the content of the museum and with one another. As part of our endeavor to take citizen history seriously, the U.S. Holocaust Memorial Museum has undertaken a new pilot process. We have begun to see how these activities can achieve institutional goals for co-creation and meaning-making.

*SCAFFOLDING USER-CENTERED DIGITAL PUBLIC HISTORY FOR SMALL CULTURAL HERITAGE INSTITUTIONS*

**Presenter: Sharon Leon (Director of Public Projects, Roy Rosenzweig Center for History and New Media)**

The work of public history calls for taking good history scholarship into the world to meet the needs and interests of a non-academic audience. While much of

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

3:00 PM - 3:15 PM

## NETWORKING & REFRESHMENT BREAK

3:15 PM - 4:15 PM

## LIBRARIES, ARCHIVES, AND MUSEUMS: POINTS OF CONTACT AND DIVERGENCES IN CULTURAL HERITAGE INFORMATION

ROOM: GREAT LAKES A2

**Presenters: Stefano Cossu, moderator (Director of Application Services, Collections, The Art Institute of Chicago); Niki Krause (Director of Applications Services, Cleveland Museum of Art); David Wilcox (Fedora Product Manager, DuraSpace)**

Libraries, Museums and Archives—so-called memory institutions—are undergoing intense technological transformations in the way they catalog, preserve, and publish cultural heritage information. The timeline, scope, and outcome of this technological advancement seem to be very different in these fields, due to institutions' different missions and structures. However, some underlying

tools, goals, methodologies, and data models seem to be shared among most cultural institutions invested in technological advancement. In this informal open discussion and Q&A among the panelists and with the audience, participants will exchange use cases in their own specific fields, trying to find a common ground where cultural heritage institutions can collaborate to establish standards that are valid for all cultural expressions.

Stream: Big Thinking

2:00 PM - 3:00 PM

## CRITIQUE: LEADERSHIP MEET DIGITAL, DIGITAL MEET LEADERSHIP

ROOM: GREAT LAKES A1

**Presenters: Anita Kassof (Executive Director, Baltimore Museum of Industry); Carolyn Royston, moderator (Independent Consultant); Alice Rubin (Director of Integrated Media, Programs and Special Projects, Museum of Jewish Heritage); Deborah Schwartz (President, Brooklyn Historical Society)**

SPONSORED BY THE DIGITAL STRATEGIES & TRANSFORMATIONS SIG AND INFORMATION TECHNOLOGY SIG

MCN often has had a difficult time engaging leadership to participate in the conference. This can result in preaching to the choir for attendees, and not enough face-to-face discussion with museums' highest-level decision makers. This session offers non-digital executives, open to change, a chance to present ideas that could use direct input from experts in our community "for free." As just one example, Anita Kassof is helping reimagine the Baltimore Museum of Industry, where with robust school attendance but aging infrastructure, it's time for a change. We'll get face-to-face time with influential leadership, helping us think more holistically and strategically about integrating technology in our organizations. The MCN community can help cultural executives plan how digital programs can best serve their organizations.

We know that this should start as they imagine or initiate projects, not after ideas have been set in stone. We'll advise them on the most effective solutions to their questions, whether enhancing digital components or streamlining an over-designed proposal.

Stream: Leadership/Strategy

2:00 PM - 3:00 PM

## IRREVERENT STORYTELLING: UPS & DOWNS OF UNORTHODOXY IN SOCIAL MEDIA

ROOM: NOKOMIS

**Presenters: Alie Cline (Digital Content Strategist, Blanton Museum of Art); Cara Egan (Director of Marketing and Public Relations, Seattle Art Museum); Pamela Martin (Digital Content Manager, Albright-Knox Art Gallery); Phillippa Pitts, moderator (Associate Educator for Gallery Learning, Portland Museum of Art); Victoria Saltzman (Director of Communications, The Sterling and Francine Clark Art Institute)**

Where is the line between out-of-the-box and off-mission? From memes to BuzzFeed lists, a debate has emerged over what constitutes acceptable use of museum collections. This session features panelists who have experienced the ups and downs of projects that embrace pop culture, internet memes, and other trappings of viral content. In doing so, they insert their museums into current events, model unconventional approaches to viewing art, and open up space for visitor voices in the galleries and online. These case studies will be a jumping off point for Q&A and discussion of four issues: Are these kinds of ventures useful and creative forms of engagement, or distracting, or even disrespectful? How can museums structure digital projects in order to further educational or outreach missions, and can those goals coexist with simply trying to go viral? How are we teaching visitors to see art through digital efforts, and how does that translate to how they behave in the galleries? Does our

digital presence match in the in-gallery experience—or is it a bait-and-switch experience for visitors?

Stream: Social Media / Mobile

**2:00 PM - 3:00 PM**

## PRESENTATIONS: BIG THINKING

ROOM: CALHOUN

**Chair: Suse Cairns (Director of Audience Experience, Baltimore Museum of Art)**

*THE MEDIALAB AT THE MET: BUILDING A SPACE FOR EXPERIMENTAL THINKING*

**Presenters: Marco Castro (Manager of MediaLab, The Metropolitan Museum of Art); Don Undeen (former founding Manager of MediaLab, The Metropolitan Museum of Art)**

The MediaLab is a small team in the Digital Media Department at The Metropolitan Museum of Art. Our job is to explore the impact technology can have on the museum experience. We do this by working with New York's creative technology community to develop prototypes and proofs-of-concept that we share with Met staff to get feedback and fuel conversation. We run an internship program, bring in volunteers, collaborate with schools, and partner with startups. Our projects are low-budget, open-source, and rapidly iterated, and they look at the relationship between culture and technology through many lenses. With limited time and resources, how can your institution encourage diverse perspectives, attract technical talent, and generate ideas that have value to the museum and its visitors? What expectations should we have for prototypes, and how do we take them to the next level? How do we expand our definition of what a museum can be, while preserving and elevating our core principles?

*LET'S MOVE ALL THE MUSEUMS OUT TO THE AIRPORTS (OR, AT LEAST JUST THE SMITHSONIAN)*

**Presenter: Aaron Cope (Mapzen)**

This presentation is a rhetorical investigation into the idea that in order to fulfill the dual and sometimes competing mandates of access and preservation, in addition to meeting fiduciary responsibilities, perhaps the physical and conceptual architectures best suited to the needs of the cultural heritage sector are found in the contemporary airport. From SFO to Amsterdam to Mumbai to Taiwan, more and more airports are starting not just to look like museums, but to act like them too. Does the sector's present focus on buildings-as-spectacle hijack the longer-term mission of its collections? Can we look on the systems and infrastructures required to operate and maintain airport facilities as both a provocation and a guide toward a sustainable future?

**2:00 PM - 3:00 PM**

## PRESENTATIONS: IN-GALLERY / EDUCATION

ROOM: HARRIET

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

*MUSEUM COLLECTIONS AND THE PERSONALIZATION OF EDUCATION*

**Presenter: Darren Milligan (Senior Digital Strategist, Smithsonian Center for Learning and Digital Access)**

In the fall of 2015, the Smithsonian Center for Learning and Digital Access will launch a minimum viable product of a platform for the discovery, adaptation, creation, and sharing of classroom resources based on museum collections. The Smithsonian Learning Lab ([learninglab.si.edu](http://learninglab.si.edu)) is the result of a substantial rethinking of how the diverse digitized collections and digital resources from the Smithsonian's nineteen museums, nine research centers, the National

Zoo, and more, can be used together for learning. It is a big dream, an aspiration to make resources more accessible and more useful to teachers, students, parents, and anyone on a lifelong quest to learn. It aims to deliver the Smithsonian in ways that make learning joyful, personal, and shareable.

*DIGITAL COLLECTIONS IN THE CLASSROOM: TEACHERS AND MUSEUMS WORKING TOGETHER*

**Presenters: Shana Crosson (Education Technologist, Minnesota Historical Society); Craig Roble (United States History Enthusiast and Apple Distinguished Educator)**

Museums have lots of stuff: objects, maps, photos, documents. History teachers love to show this "stuff" to students to help them understand their place in history. But getting the stuff to the students and actually using it can be tricky. Websites and online collections repositories have made it easier to bring these primary sources into the classroom. However, many teachers are still not accessing them. We asked why and started collaborations with teachers to learn more about how teachers are—and are not—using digital primary sources. We talked to teachers at conferences, focus groups and trainings. We asked questions like: How do teachers find these resources? What do they do once they find them? What makes an online repository useful? The presenters will discuss their collaboration, including the publication of an iBook for teachers about using digital primary sources in the classroom.

**2:00 PM - 3:00 PM**

## PRESENTATIONS: PUBLISHING / PRODUCTION

Room: Minnetonka

**Chair: Amy Heibel (Vice President, Technology, Web and Digital Media, Los Angeles County Museum of Art)**

*THE FUTURE IS STATIC: BUILDING FUTURE-PROOF DIGITAL PUBLICATIONS AT THE GETTY*

**Presenter: Eric Gardner (Digital Publications Developer, J. Paul Getty Museum)**

Museum technologists occupy an uncomfortable intersection of two very different timeframes. The pace of technological change is constantly accelerating, while museums are concerned with preserving the past. This problem is thrown into sharp relief when we talk about digital publishing in art history and related fields. Scholarly discussions unfold over decades, but when was the last time you used a twenty-year-old piece of software? How many of the files and formats currently in use will be accessible to scholars twenty, 30, or 50 years in the future? One potential solution may sound paradoxical: in order to ensure future accessibility of our content, we should look back to the roots of the Web as it was originally envisioned: as a linked collection of static, human-readable documents constructed according to a set of open standards. This talk will outline how a modern digital publishing workflow can use technology to deliver content in a format that should remain accessible decades from now. By forgoing proprietary software in favor of open-source tools, we can best serve future authors and readers while providing a dynamic and engaging experience for users now. For digital publishing in museums, the future is static.

#### WORDPRESS AS MUSEUM WEB CMS: DEVELOPMENT AND CONTENT STRATEGY

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

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

**4:30 PM - 5:30 PM**

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

ROOM: CALHOUN

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

Whether you've already implemented a location-based strategy for your museum or are just starting to think about it, there is no debate that it is critical to know the pros and cons of various location-awareness tools. This panel will discuss current options for Wi-Fi, beacons, wayfinding, and digital orientation stations. After learning about current best practices and trends, attendees will have a better sense of which option or options might be the best solution for their institution. Along the way we'll discuss current indoor and outdoor examples

including The Hover Mason Trestle in Bethlehem, PA (Wi-Fi & Physical Signage), Thomas Jefferson's Monticello (Gelo Beacons), The Field Museum (Digital Orientation Stations), and the National Air and Space Museum.

Stream: Emerging Technologies

#### THE AGILE MUSEUM: 21ST-CENTURY LEADERSHIP

ROOM: GREAT LAKES A1

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

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

Stream: Leadership/Strategy

**4:30 PM - 5:30 PM**

#### INVISIBLE ARCHITECTURES: SUPPORTING PUBLIC-FACING TECHNOLOGIES

ROOM: MINNETONKA

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

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

Stream: Project Management / Evaluation

**4:30 PM - 5:30 PM**

#### ANATOMY OF AN INTERACTIVE: AN EXCLUSIVE LOOK AT TWO PROJECTS

ROOM: NOKOMIS

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

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

Stream: Social Media / Mobile

4:30 PM – 5:30 PM

PRESENTATIONS:  
DAMS / COLLECTION  
MANAGEMENT

ROOM: GREAT LAKES A2

**Chair: Eric Longo (Executive Director, MCN)***ARCHIVES AS FIRST CLASS DIGITAL  
CITIZENS***Presenters: Katherine Barbera (Archival Assistant, Time-Based Media Project, Carnegie Museum of Art); David Newbury (Lead Developer, Art Tracks, Carnegie Museum of Art)**

Initiated in 1970, Carnegie Museum of Art's Film Section was among the first programs to focus on the moving image as a medium for art within a museum. The department played an essential role in the promotion of experimental film until its dissolution in 2003. As part of Phase II of the Time-Based Media Project, CMOA has begun a multi-year project to preserve and digitize the photos, letters, audio and video recordings, posters, and other documents created by the department. These archival materials have deep links to accessioned works in CMOA's collection and to historical events that took place at the museum and partnering organizations throughout Pittsburgh. As part of CMOA's focus on event-based digital storytelling, we are integrating these historical elements into a new collections website. The site will use Linked Open Data to highlight the connections between the events, people, and objects that make up the story of the department, both within our institution and across the digital world. What does it mean for us to treat our archival materials as first-class citizens within a museum's collection website? How can we use archival materials to enhance public understanding of the works in our collection, the history of the institution, and the artists, staff, and other people involved in the department's history?

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

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

4:30 PM – 5:30 PM

PRESENTATIONS:  
PUBLISHING / PRODUCTION,  
PROJECT MANAGEMENT /  
EVALUATION

ROOM: HARRIET

**Chair: Anna Lindgren-Streicher (Manager, Research & Evaluation, Museum of Science, Boston)***MOVING ON FROM FLASH: HOW TO USE  
HTML5 TO BUILD ENGAGING IN-GALLERY  
MEDIA EXPERIENCES***Presenter: Bryan Kennedy (Director, Exhibit Media Design and Development, Science Museum of Minnesota)**

If you entered a museum ten years ago, you could make a pretty safe bet that most of the in-gallery interactive media experiences had been developed in Flash. Today, Flash has entered into its dotage. New developers are not likely to be familiar with it, and its developer, Adobe, has refocused the tool as an animation suite instead of an application development environment. So what's a museum developer to do? Fortunately, developers today are faced with a bevy of new tools previously used for the web alone. These often get discussed under the moniker HTML5, but represent many specific technologies—to name a few, HTML, CSS, and JavaScript, including Node.js. I will review the technical challenges in using these technologies to drive engaging museum kiosks, digital signage, and media theaters, with examples of open-source technology used by the Science Museum of Minnesota in its own exhibitions and in the media it develops for partner museums around the country. This presentation won't teach you how to program, but it will focus on how best to use these tools in the unique technical landscape of the museum environment—for example, by “kiosking the browser,” using custom interface devices, using JavaScript and CSS libraries that support expressive design and animation, and serving museum research and evaluation via rich analytics.

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

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



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**8:00 AM - 9:00 AM**

### BREAKFAST

ROOM: GREAT LAKES PROMENADE  
 ("A" SIDE)

**9:00 AM - 10:00 AM**

### CASE STUDIES: IN-GALLERY / EDUCATION

ROOM: CALHOUN

#### ART DOPPELGANGERS

**Presenter: Charles Walbridge (Collections Photographer, Minneapolis Institute of Art)**

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

#### ONE SMALL STEP: TRANSFORMING THE EXHIBITION PROCESS AND THE DIGITAL/PHYSICAL CONNECTION

**Presenters: Sarah Banks (Manager of Online Engagement, National Air and Space Museum); Jennifer Levasseur (Museum Specialist, Smithsonian Institution); Victoria Portway (Head of Web & New Media, Smithsonian National Air and Space Museum)**

When creating a new exhibition, how early in the process does the digital visitor experience enter into the conversation? It can take a long time for traditional museum exhibition practice to evolve toward a truly integrated approach to experience design. Every now and then, a project comes along that serves as a catalyst for advancing

digital transformation in exhibitions and more effective ways of working together. How do we capture these magical moments and apply the lessons learned to influence future exhibitions or other initiatives? This case study looks at one recent project at the National Air and Space Museum. The temporary exhibition *Outside the Spacecraft: 50 Years of Extra-Vehicular Activity* became a positive example of collaborative practice and integrated digital and physical exhibition design.

#### PUTTING YOUR RASPBERRY PI PROJECT BACK ON TRACK

**Presenter: Jason Alderman (Experience Designer and Owner, Cloud Chamber)**

What do you do when your project breaks down completely once it's installed in a gallery? Two days before opening, after weeks of collaboration with electricians and electronics gurus, our installation for the San Diego Model Railroad Museum's Centennial Railway Garden was off the rails. Our three credit-card-sized Raspberry Pi computers were mysteriously dropping off the wireless network; the Node.js server running on them was sluggish; and sometimes the setup failed to trigger lights and sounds on the model, hanging completely until the iPads timed out and forced a reload. Over the next day and a half, we turned the whole thing around—rewiring the Raspberries, overhauling the network setup, and learning a tremendous amount about the command line and Linux configuration files in the process. Not only was the project back on track, but it's been a hit among visitors. This case study will break down everything we learned into clear takeaways so you can get rolling with Raspberry Pi, from provisioning to startup scripts to Wi-Fi shibboleths.

9:00 AM - 10:00 AM

## CASE STUDIES: SOCIAL MEDIA / MOBILE

ROOM: GREAT LAKES A1

*#ArtAtoZ: SERIAL SOCIAL MEDIA AT  
THE NATIONAL GALLERY OF ART*

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

In this case study I will discuss the National Gallery of Art's innovative approach to developing serial content for social media as illustrated through the #ArtAtoZ initiative. Every two weeks, the Gallery explores a new topic in art (e.g., asymmetry, brushstroke, color, or drawing) across multiple social media platforms (Facebook, Twitter, Instagram, and Pinterest). This focus on broad topics allows the museum to leverage its extensive permanent collections and draw upon a diverse array of staff expertise in curation, education, archives, conservation, and horticulture. The "A to Z" concept also enables museum staff to plan up to a year ahead, as the set of 26 topics is set at the beginning of the year. An added benefit of this is the ability to collaborate with other institutions and build momentum over time. I will share findings from ongoing evaluation, including what we've learned about optimizing content to generate the most conversation, sharing, and other engagement.

*TWITTER: FROM FOLLOWERS TO  
CO-CREATORS*

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

My talk is dedicated to the history and behind-the-scenes work that my colleagues and I do for a museum-marathon Twitter project. This was born after the State Historical Museum's unsuccessful attempt to participate in #AskACurator day: public responses were scarce, and there was an obvious need to learn how to communicate with audiences on Twitter. The Russian segment of Twitter is fraught with pitfalls for any public figure or institution trying to

reach the audiences via this medium. In looking for our voice on Twitter, we soon came up with the idea that it had to be an interactive micro-lecture about one particular museum, each time a new one, with a typical set of elements covered during the session. Each session lasts for 30-60 minutes and ends with this tweet: "When you start following museum @..., the person who runs its account smiles. Let's spread smiles!" It usually works. The first session was in March 2014, and since then we've "visited" 120 Russian museums. At the moment there are approximately 200 Russian museums on Twitter, so we've covered at least half of them.

*INTERNET OF THINGS, EMERGING  
TECHNOLOGY, AND "UNCONVENTIONAL"  
SOCIAL MEDIA FOR MUSEUMS*

**Presenter: Paige Dansinger (digital artist and tech developer)**

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

*MUSETECH IN SPACE: BUILDING THE  
GIANT ASTRONAUT*

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

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

9:00 AM - 10:00 AM

## CASE STUDIES: EMERGING TECHNOLOGIES

ROOM: GREAT LAKES A2

*CREATING INTERACTIVE MEDIA AS  
DYNAMIC AS THE WEB*

**Presenter: Bradley Baer (Creative Director, Bluecadet)**

The evolution of the internet happens daily (if not hourly) thanks to easy access, the ability to quickly iterate, and a large number of people contributing to the overall ecosystem. As a result, websites and web-based apps tend to be the go-to source for multi-sensory storytelling. The good news is that this doesn't mean the world of in-museum interactives has to lag

behind. This session will explore web-based interactives that are flexible, updatable, and responsive. We'll focus on two successful examples. The first, a project by the Florida Humanities Council, connects small-town museums around the state as part of the Smithsonian's Museums on Main Street Program. The second is a series of digital orientation stations for Chicago's Field Museum. These allow visitors to create custom itineraries based on the day's offerings and sync them with their phones. Both interactives are built on open-source content management systems such as WordPress and Drupal, and both show how web-based back-ends are the future of museum touchscreens, interactive experiences, and environments.

*EXPLORING CUSCO*

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

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

more social experience by allowing users to learn from one another and better understand the exhibit's messages.

#### THE TIME TRAVELLER

**Presenter: Patrick Cox (Researcher, The Science Museum of Minnesota)**

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

9:00 AM - 10:00 AM

#### CASE STUDIES: PUBLISHING / PRODUCTION

ROOM: HARRIET

*CONFERENCE AS PUBLISHING,  
OR EXPANDING A DIGITAL ARTS  
JOURNALISM CONFERENCE ONLINE*

**Presenters: Emmet Byrne (Design Director, Walker Art Center); Paul Schmelzer (Web Editor, Walker Art Center)**

In May 2015, 300 art critics, bloggers, journalists, artists, publishers, and art enthusiasts convened in Minneapolis for Superscript: Arts Journalism & Criticism in a Digital Age, a conference presented by the Walker and Mn Artists. As an institution heralded for its publishing efforts—from exhibition catalogues to our virtual Living Collections Catalogue, and from the regional arts site Mn Artists to the editorially focused Walker homepage—the Walker created this gathering as a forum to consider the current challenges and possible futures for online arts publishing. In planning a gathering explicitly about the Internet, we grappled with this question: how can we prize our audiences—both onsite and online—so that we create both a dynamic, engaging, and important conference and a robust, accessible, ongoing discussion for audiences online? In short, how can Superscript transcend its "conferenceness" to become something more? And what if we conceive that "more" as part of a broader publishing endeavor?

*MAKING HIDDEN COLLECTIONS VISIBLE:  
ARTISTS' BOOKS CANADA*

**Presenter: Nicole Lovenjak (Library Practicum, Paul D. Fleck Library & Archives, The Banff Centre)**

Unless they are regularly on display, the special collections of an institution, including its archives, rare books, artists' books, ephemera, and permanent collections, are often hidden and locked away from visitors. The forthcoming digital map and reference tool *Artists' Books Canada* hopes to reach,

engage, and educate audiences about the amazing book-art collections close to home and across the country. Artists' books are an increasingly popular collecting area for institutions, but works of art realized in the form of a "book" pose considerable challenges for cataloging, access, and promotion. Consequently, for users these collections tend to be relatively unknown and difficult to access, due to cataloging inconsistencies and inaccessibility for physical browsing. By sharing the experiences and challenges of creating this type of interactive research tool, this case study may stimulate broader discussion of outreach strategies for special collections.

*THE DEATH OF THE ENHANCED  
PUBLICATION HAS BEEN EXAGGERATED*

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

No, 1995 didn't just call and ask for its "digital future of the book" back. The term "enhanced publication" has never really shrugged off the stigma of the CD-ROM with a book's text paired with some videos and maybe a game or two. More recent attempts to create digital versions of print publications have been dismissed as not mobile enough, skeumorphic, etc. But what if the problem wasn't technology but an absence of the right institutional mindset? Any technology, applied with the right internal connections and external partnerships, can help a museum bridge old and new audiences and make its stories relevant now and in the future.

The Met's newest digital publication, an enhanced version of its still-popular quarterly print *Bulletin*, is more than just a print product crammed into a digital container. The project leads will present the enhanced digital *Bulletin* as the visible tip of a framework of connection and partnership spanning the museum and its wide-ranging visitorship and membership, as well as a gateway to link the print and digital products that our audiences want.

*TRANSFORMING CURRICULUM: BUILDING  
A DIGITAL TEXTBOOK*

**Presenter: Shana Crosson (Education Technologist, Minnesota Historical Society)**

The exploding world of technology in schools has changed how schools access content and curriculum. How do you turn a successful physical print textbook for sixth-graders into an interactive digital experience that works on all devices? This was the issue faced by the Minnesota Historical Society (MNHS) as we prepared to publish a revised second edition of the popular textbook *Northern Lights*, designed for sixth-grade Minnesota Studies classes. The print book had been very successful over the last 20 years, and the revisions were exciting, yet we knew we had to move toward digital delivery of the curriculum. School districts were asking for more and more digital content as they quickly began to incorporate technology in the classrooms. This case study will walk through the factors that went into the platform decision, demonstrate features that enhance the content in ways possible only in a digital space, and discuss ongoing evaluation, technical issues, content updates and teacher support.

9:00 AM - 10:00 AM

#### CASE STUDIES: OPEN / PARTICIPATORY

ROOM: MINNETONKA

*MAKING DIGITAL LOSS LESS PAINFUL:  
LESSONS LEARNED FROM THE REMOVAL  
OF HISTORYPIN'S MOBILE APPLICATION*

**Presenter: Kelly Carpenter (Digital Assets Manager, Albright-Knox Art Gallery)**

The Albright-Knox Art Gallery in Buffalo, New York, has made significant strides over the past few years in using web and mobile platforms to make the museum's Fine Art, Digital Assets, Library, and Archives Collections more accessible to our on-site and online audiences. Instead of investing time and resources into creating our own mobile application, in late 2012 the

Albright-Knox leveraged Historypin—a free, simple, and effective web and mobile platform—to create self-guided walking tours of objects in the museum’s collections, including outdoor sculpture. Unfortunately, in April 2015, Historypin decided to remove its mobile application from the Apple and Google Play Stores. This abrupt loss of a valued resource and key tool left staff wondering what steps we can take moving forward to make a digital loss less difficult. What does this loss of a valued resource mean for our content? How will it affect our on-site and online audiences? How is hard work justified after a loss? Moving forward, should we invest in our own technology instead of taking on the risk of relying on someone else’s, even if it is free? What tools can we use to make this content available elsewhere for our on-site and online visitors? How can we make a loss like this less painful in the future?

*REWRITING ART HISTORY WITH ART DETECTIVE*

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

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

Detective, how it works, and how it could be adapted and reproduced in other contexts to help museums professionals in their curatorial efforts.

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

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

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

9:00 AM - 10:00 AM

CASE STUDIES:  
BIG THINKING

ROOM: NOKOMIS

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

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

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

*STORIES AND SONG: USING DIGITAL STORYTELLING TO DEVELOP EXHIBITION CONTENT*

**Presenter: Natalie Marsh (Education Outreach Coordinator, National Music Centre, Calgary)**

In 2016, the National Music Centre (NMC), in Calgary, Alberta will open the home for music in Canada. Driven by a “music festival experience” approach to exhibition development, NMC is also taking a radical approach to content development. Rather than using curators, NMC is pulling from a variety of experts across the country, each with their own perspectives on the story of music in Canada. In order to capture that varied perspective on music, NMC developed the Stories and Song project. Stories and Song is an initiative that engages a different kind of expert, from kindergarteners to pivotal musicians. Using digital storytelling, oral histories, and a storytelling mobile app, NMC is gathering the stories of music through multiple platforms in order to guide and broaden the scope of exhibition content.

*OMGWTFGTGN*

**Presenter: Aaron Cope (Mapzen)**

In 2014 the Getty made public their Thesaurus of Geographic Names (TGN) dataset under the Open Commons Data Attribution License. This was an unqualifiedly good thing and an example for the rest of the cultural heritage sector to follow. Unfortunately, the data was released as Linked Open Data (LOD) and more specifically, in the case of the complete dataset, a single 17 GB RDF file — thus rendering the data, if not unusable, then beyond the technical and infrastructural means of almost anyone who might use it. This talk aims not to take the Getty to task, but to use the release of the TGN dataset as an example for talking about the problems with Linked Open Data as it continues to be implemented in the cultural heritage sector, as well as tools and strategies for working with these datasets and alternative approaches going forward.

10:00 AM - 10:15 AM

## NETWORKING AND REFRESHMENT BREAK

10:15 AM - 11:15 AM

## LET'S TALK ABOUT OPEN IMAGES AND YOUR MUSEUM

ROOM: GREAT LAKES A2

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

SPONSORED BY THE INTELLECTUAL PROPERTY SIG AND DIGITAL MEDIA SIG

How can you lead your museum to offer truly open access images of collection objects in the public domain? Sharing open images enables people to make new kinds of meaning from museum collections by freely using images as accurate representations of physical objects, or digital raw material to be transformed, or some creative mixture of both. This participatory session is for you if you want to open up your museum's images, or you already have, or you're just plain interested in open content. Please bring a question on the topic so you'll be ready if we ask you! We'll offer super-brief presentations and then have a long conversation with everyone. After a brief introduction to the topic by Rob Lancefield, each panelist will speak for one or two minutes on how we led our museum to open up images—with a close focus on the "how," especially in regard to cultivating institutional buy-in. We'll speak in order of public launch of truly open images at our museums: the

Yale Center for British Art (2011), National Gallery of Denmark (2011), National Gallery of Art (2012), Davison Art Center, Wesleyan University (2012), J. Paul Getty Museum (2013), and Indianapolis Museum of Art (2015). Most of our time will then be an open conversation driven by your questions, obstacles, and dilemmas. This will build on recent discussions of open images, while not presupposing knowledge of them. Please join us, join the conversation, and lead your museum to join the move toward open images.

Stream: Open/Participatory

10:15 AM - 11:15 AM

## WHAT CAN PHOTOGRAMMETRY DO FOR YOUR MUSEUM? PRACTICAL INFORMATION AND CASE STUDIES

ROOM: NOKOMIS

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

Photogrammetry refers to the practice of deriving 3D measurements from photographs. Recent technical advances in digital cameras, computer processors, and computational techniques, such as sub-pixel image matching, make photogrammetry a portable and powerful technique that yields extremely dense and accurate 3D surface data. It can be generated using a sequence of photos and captured with standard digital photography equipment, in a relatively short period of time. This session will offer practical information about the use of photogrammetry for 3D capture of museum objects. There is growing interest in collecting 3D data about museum material to meet a variety of objectives including monitoring

changes to objects over time, comparing similar objects, documenting installations, measuring features in an object or series of objects, printing 3D replicas for exhibition or sale, engaging the public, and many more uses. Three of the presenters are working with museum collections and are experienced applying photogrammetry in their institutions. They will each present short case studies about current projects. The fourth presenter is an imaging specialist with experience across a broad range of photographic capture techniques for scientific documentation of cultural material.

Stream: Emerging Technologies

10:15 AM - 11:15 AM

## THE FOURTH PLATFORM: THE PEOPLE PART

ROOM: GREAT LAKES A1

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

For the past two decades, museums have embraced the technology revolution by producing ever-smarter and more effective digital tools for interpretation and visitor engagement. However, in our zeal to make smart digital tools that serve our audiences, many museums have neglected the very best visitor engagement and informational resource we have: people. A museum's public-facing staff—its "fourth platform"—have the potential to be as important as print publications, web and mobile resources, and gallery walls for telling museum stories, sharing knowledge, and creating empathetic and personalized experiences for guests. Projects such as the Dallas Museum of Art's Friends initiative—lauded for the groundbreaking technology platform that provides the DMA and its partners with rich data about visitor behaviors and preferences—rely on the

human touch to support and encourage participants, representing a pendulum swing away from digital-only practices and toward the thoughtful and strategic use of human talent. In this session, attendees will learn about new approaches to combining technology with visitor service, new methods for onboarding and training staff, and tips and tricks for engaging and training underused resources such as security, restaurant, and store personnel. The panel will engage with attendees in an open discussion of best practices in using technology to support public-facing staff.

Stream: In-Gallery / Education

10:15 AM - 11:15 AM

## PUTTING THE SOCIAL IN SOCIAL MEDIA: THE RISE OF SOCIAL MEDIA MUSEUM ASSOCIATIONS

ROOM: CALHOUN

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

For many institutions, social media is an extension of their marketing department. While there is no shortage of #museumlove among museum professionals online, heritage organizations as a whole tend to struggle with working together to engage communities. Provoking dialogue during major current events and truly engaging broad audiences through social media are not tasks we've historically excelled at. Happily, this trend is changing, as more and more museum associations and social media groups form. Looking to fill a void, these groups all share one common value: museums are stronger together and the more collective online efforts we push

forward, the better we all do. Moderated by Adrienne Russell, co-founder and organizer of #MuseumsRespondToFerguson, our panel will address the responsibilities of institutions to respond to events like those in Ferguson, Indiana, and Baltimore. The goal of the panel is to explore the idea that museums can and should talk—regionally, nationally, and internationally. Most museum missions have the idea of reaching broad audiences and serving their local publics, but what if institutions start talking across city, county, and state lines? We can reach much broader audiences and connect our visitors to the missions, stories, and collections of other institutions, and vice versa. It's not a marketing thing but a global community thing.

Social Media / Mobile

10:15 AM - 11:15 AM

**PRESENTATIONS:  
IN-GALLERY / EDUCATION,  
PROJECT MANAGEMENT /  
EVALUATION**

ROOM: HARRIET

**Chair: Kate Haley Goldman (Principal,  
Audience Viewpoints Consulting)**

*HOW A BOTANIC GARDENS USED  
TECHNOLOGY TO SHARE ITS HIDDEN  
SCIENTIFIC RESEARCH*

**Presenter: Gavin Culbertson (Digital  
Content Specialist, Denver Botanic Gardens)**

The Denver Botanic Gardens connects visitors to its researchers at the new Science Pyramid building and interactive exhibit. The Gardens not only provide a beautiful landscape of plants to enjoy, but also a laboratory for DNA investigation, an herbarium for decades of specimen collections, and a living museum that engages in research around the world. Sadly, most visitors never knew this! The solution became the realization of a futuristic vision: a combination of stunning physical design and creative digital interactives. Behind-the-scenes work

was brought to the forefront, and visitors were connecting directly with researchers and seeing the garden around them through a scientific lens. This presentation will share the exhibit team's style of digital storytelling, specifically how they transform data, research papers, and field work into an exciting exhibit, one which is bilingual in English and Spanish. .

*USING QUALITATIVE METHODS TO  
EVALUATE DIGITAL IN-GALLERY  
EXPERIENCES*

**Presenter: Cathy Sigmond (Research  
Associate, Randi Korn & Associates, Inc.)**

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

10:15 AM - 11:15 AM

**PRESENTATIONS:  
PUBLISHING / PRODUCTION**

ROOM: MINNETONKA

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

*EVALUATING STORYTELLER WWI: LOVE  
& SORROW AT MELBOURNE MUSEUM*

**Presenters: Scott Brewer (Co-CEO and  
Co-Founder, Art Processors); Becky Sui  
Zhen (Producer, Art Processors)**

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

*IN NEXT WEEK'S EPISODE...: SERIALIZING  
THE ONLINE EXHIBIT*

**Presenters: Elizabeth Hansen (Principal,  
Elizabeth Hansen Museum, Media and History  
Services); Madeline Moya (Managing Director,  
Texas Archive of the Moving Image)**

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

11:15 AM - 11:30 AM

**NETWORKING BREAK**

11:30 AM - 12:30 PM

## ACCESSIBLE APPS: TWO APPROACHES TO DEVELOPING MOBILE PRODUCTS THAT UTILIZE PRINCIPLES OF UNIVERSAL DESIGN

ROOM: CALHOUN

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

Universal Design refers to a broad spectrum of ideas meant to produce products that are inherently accessible to people with disabilities. However, by implementing these principles we can create experiences that benefit all users and discover new definitions of accessibility as it applies to all museum visitors. This session will feature an existing app being redesigned for use at the Smithsonian National Museum of the American Indian (NMAI) and an IMLS grant-funded app development project that have each utilized the Principles of Universal Design in their development. At NMAI, location-aware technologies and a mobile app will be used to create an experience that allows low sight, blind, and non-English speaking audiences to freely access exhibition content; the complete wall text, rack rail information, and images for the exhibition *The Great Inka Road* will be grouped into “stories” that users access via the STQRY app and beacon technology. In another example, the Digita1ly App project will create an open-source solution that increases accessibility to collections by adding to mobile content through crowdsourcing verbal description, American Sign Language video, and translations of other spoken and signed languages. A museum that is not accessible is not just failing its mission for a small percentage of visitors—it is missing the most transformational opportunity since the Internet to provide deeper engagement

with its collections and relevance for all of its audiences.

Stream: Accessibility

11:30 AM - 12:30 PM

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

ROOM: GREAT LAKES A2

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

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

Stream: DAMs / Collection Management

11:30 AM - 12:30 PM

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

ROOM: HARRIET

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

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

Stream: Project Management / Evaluation

11:30 AM - 12:30 PM

## DIGITAL PUBLISHING: TAKING THE PLUNGE AND HOW TO KEEP SWIMMING

ROOM: NOKOMIS

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

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

Stream: Publishing/Production

11:30 AM - 12:30 PM

PRESENTATIONS:  
BIG THINKING

ROOM: GREAT LAKES A1

**Chair: Carolyn Royston (Independent Consultant)***MORE THAN A MUSEUM: DIGITAL TRANSFORMATION AT THE WARHOL***Presenter: Jeffrey Inscho (Innovation Studio, Carnegie Museums of Pittsburgh)**

Museums, like nearly all organizations across public and private sectors, are acknowledging the enormous impact emerging technologies have on their missions, operations, and business models. The evolving digital landscape promises benefits that touch virtually all areas of a museum's internal-facing processes and external-facing initiatives. How, then, can an institution with finite resources make the most of this vast digital promise? How can we leverage technology for the largest institutional impact? The Andy Warhol Museum is tackling these questions head-on with its first formal digital strategy. More than a Museum: Digital Strategy 2015-2017 is designed to be a living document that can evolve as technology rapidly alters the surrounding world. The strategy is published as an open-source document on GitHub under a Creative Commons license. In this session, Jeffrey Inscho will discuss the philosophy behind The Warhol's open strategy; how the museum was able to overcome institutional inertia to collaboratively draft, publish, and implement the document; and the organizational change the strategy has triggered in its first six months of use.

*NO DOLLARS, ALL SENSE: DIGITAL ADAPTATION AT THE BLANTON MUSEUM OF ART***Presenters: Alie Cline (Digital Content Strategist, Blanton Museum of Art); Mary Myers (Media Coordinator, Blanton Museum of Art); Koven Smith, moderator (Director of Digital Adaptation, Blanton Museum of Art)**

In late 2014, the Blanton Museum of Art began to step up its digital game by

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

11:30 AM - 12:30 PM

PRESENTATIONS:  
IN-GALLERY / EDUCATION

ROOM: MINNETONKA

**Chair: Rosanna Flouty (Adjunct Assistant Professor, Museum Studies, New York University)***LO(O)SE YOUR STRUCTURE! FLEXIBILITY IN TEEN PROGRAMMING***Presenters: Lindsay Catherine Harris (teaching artist and museum educator); Rachel Ropeik (Manager of Public Engagement, Solomon R. Guggenheim Museum)**

One-size-fits-all solutions are getting ever further away from the reality of our museums. It's evident that with all of our audiences, and when you run education programs for teens, you have a chance to get immediate feedback on what works

and what doesn't. This presentation highlights some of the ways the Brooklyn Museum has been approaching new teen programming. While we have long-established, much-tweaked, and proven-successful teen programs, we have also spent the last few years exploring alternative models we might offer the ever-increasing pool of teens who express interest in joining us. This presentation will highlight two programs which offer different models of flexibility and adaptation. NYC Haunts was a summer program focused on digital game design in the museum's galleries, where students spent their time exploring, learning the basics of game design, and creating a mobile game to help visitors uncover a (fictional...or is it?) mystery by examining collection objects for clues. BKM Digital Artizens: Feminist Project, the newest item on the Brooklyn Museum's roster of teen programming, is a grant-funded, three-year program that will use a feminist lens to see how art history, politics, and pop culture combine, and will enable teens to explore the Brooklyn Museum (home to the Elizabeth A. Sackler Center for Feminist Art) collections.

12:30 PM - 2:00 PM

## BIG SIG LUNCH

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**Pre-registration was required, and this event is SOLD OUT.**

ROOM: GREAT LAKES B

Join the MCN Board and Special Interest Group (SIG) Chairs for an informal lunch and networking session. Get to know others working in your (sub-) field and learn more about how our SIGs keep the conversation going year round! Run by MCN members, the SIGs provide a space for like-minded professionals to pursue niche interests related to MCN's overall mission. They're a great way to connect with peers who share your passion and to develop your professional relationships. New to MCN? Don't yet belong to a SIG? No problem! This annual SIG Lunch welcomes everyone who pre-registered.

2:00 PM - 3:00 PM

SKYWAYS BRIDGING SILOS:  
CONTENT AND PRODUCTION  
STRATEGY FOR A COHESIVE  
USER EXPERIENCE

ROOM: GREAT LAKES A2

**Presenters: Alex Bortolot (Content Strategist, Minneapolis Institute of Art); Jesse Heinzen, moderator (Multimedia Director, Minnesota Historical Society); Mandy Kritzeck (Digital Content Specialist, Corning Museum of Glass); Jim Ockuly (Manager of Web and Mobile Services, Minnesota Historical Society); Meaghan Tongen (Project Coordinator, Media & Technology, Minneapolis Institute of Art)**

The landscape of content channels, tools, and opportunities for communicating to and with the public is evolving at a rapid pace. This presents challenges and opportunities for content creation and use from both public and internal user experience perspectives. In the typical siloed institution, it is often difficult for staff in individual departments to step back and look at their institution as it appears in totality to the public. This session will explore three institutions' approaches to moving toward a more cohesive user experience across all content channels, particularly new and evolving digital channels. In 2013, the Minneapolis Institute of Art (Mia) established a cross-functional team to collaborate, iterate, and strategize about content; and with enhanced tools for constituent relationship management and enterprise content management, Mia will continue to learn what content resonates most with visitors and work to deliver that in a consistent and efficient manner. The Corning Museum of Glass enlists a cross-departmental group to manage web content and monitor areas of the museum's website and public digital projects. And in 2014, the Minnesota Historical Society formed a cross-departmental group to establish best practices, standards, and tools that support agile and efficient content creation for a more cohesive

public user experience. The session will explore the balance between quality, design, and usability standards and staff autonomy; project filtering processes that address institutional priorities, institutional strategies, and sustainability; content development processes and systems that enhance creation, sharing, and repurposing of content and foster collaboration between departments; and evolving staff roles—balancing the traditional role of service areas with capacity-building across the institution.

Stream: Big Thinking

**2:00 PM – 3:00 PM**

## WOMEN IN TECHNOLOGY

ROOM: HARRIET

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

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

Stream: Big Thinking

**2:00 PM – 3:00 PM**

## NEW MUSEUM TECHNOLOGY LEADERS REFLECT ON THEIR ADVENTURES

ROOM: GREAT LAKES A1

**Presenters: Doug Allen (CIO, The Nelson-Atkins Museum of Art); Anne Bennett (CIO, Toledo Museum of Art); Douglas Hegley, moderator (Director of Media and Technology, Minneapolis Institute of Art); Tim Rager (Director of Technology, Seattle Art Museum); Richard Scott (Director of Information Systems, Detroit Institute of Arts); Bryon Thornburgh (Director of Technology, Denver Art Museum)**

In the past eighteen months, the museum sector has seen an influx of new, experienced technology leaders. Five of these professionals will participate in a moderated discussion to share their fresh perspectives on technology in the museum and cultural heritage arena. Each brings a unique set of experiences and a deep knowledge base to their new posts. Let's find out what they've observed, how they are applying their skills, and what the future holds for all five at their new organizations. This session will be a moderated discussion that includes discussion around the following questions: Why did you join our field? How did you get recruited? What sold you on the job? What sector(s) did you come from, and what do you bring from that experience into your new field? What should museums be integrating or implementing that you have experience with in your previous stop(s)? What have you observed in our field so far? What surprised you—did anything really make your jaw drop? What's giving you the biggest headaches so far? What do you see as most entrenched in museums? How does it differ from your past experience? Okay, honestly, did you think it would be “easy”? Has it been? How could we be “more popular” with the commercial sector—get on their radar, get better services? Are we really under-resourced? How do we compare to your previous stop(s)? Any advice for us? Please! What

questions do you have? What will you be digging into next? Plus: plenty of opportunities for questions and answers.

Stream: Leadership/Strategy

**2:00 PM – 3:00 PM**

## PRESENTATIONS: DAMS / COLLECTION MANAGEMENT

ROOM: MINNETONKA

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

*GIVE THOSE PAPER FILES LEGS! PLANNING AND PRIORITIZING CURATORIAL RESEARCH FOR DIGITIZATION, DISCOVERY, AND INTERACTION*

**Presenter: Kate Blanch (Database Administrator, The Walters Art Museum)**

A two-year National Endowment for the Humanities grant facilitated planning, assessment, and pilot digitization activities related to the Walters' curatorial research materials, which span from the early 1900s to the present day. The content of these materials provides expanded knowledge of the origins of the collection and strengthens our understanding of the people it has engaged over time. Over two years, archives and digital resources staff counted, considered, and re-imagined the gems and junk that have accumulated in filing cabinets for nearly 100 years. Tough questions were asked about the changing validity of research materials over time, and how to activate this kind of supporting documentation so it can be meaningful and relevant (or at least referenced) in our digital world. Focusing on the white paper that resulted from the planning grant, this presentation will discuss all phases of planning, from completing a physical inventory, defining and prioritizing content types for digitization, and creating a CIDOC-CRM data model, to finding ways to provide access for the public.

*CLOUDY WITH A CHANCE OF SUCCESS*

**Presenter: Jim Coleman (Manager, Information Technology Business Relationships, The University of Arizona), Joseph Rheaume (Digital Projects Coordinator, Center for Creative Photography)**

A preeminent research and exhibition center for photography, the Center for Creative Photography (CCP) at the University of Arizona has an active program to digitize its collection of more than 150,000 fine prints as well as more 5,000,000 archival items. Its digital content of more than seventeen terabytes of archival image, audio, and video files is growing by more than two terabytes per year. Creating, managing, storing, and exposing these digital collections has proved challenging. As part of a change in reporting relationships, we have looked to the university's central IT organization to help re-architect how it creates and manages digital assets. This presentation will focus on how we have been moving our assets from local storage to a combination of local and cloud-based vendors. We will lay out the full problem set and explain how the CCP is using and planning to use cloud services to meet its goals in service of the University and its customers. We will look at content discovery (How much do we really have content management? Do we know where our resources are and how objects relate to each other?), vendor selection (What did we need from a vendor? What can we do ourselves, what resources were necessary, and what did we have done?), and more—getting to real costs and strategies when using local and cloud storage, and rethinking file formats for immediate and archival use.

2:00 PM - 3:00 PM

PRESENTATIONS:  
EMERGING TECHNOLOGIES

Room: Calhoun

**Chair: Jane Alexander (Chief Information Officer, The Cleveland Museum of Art)***DIGITAL AMBITION: IBEACONS, UNIVERSAL DESIGN, AND THE VISITOR EXPERIENCE AT THE CANADIAN MUSEUM FOR HUMAN RIGHTS***Presenter: Scott Gillam (Manager, Digital Platforms at Canadian Museum for Human Rights | Musée canadien pour les droits de la personne)**

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

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

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

3:00 PM - 4:00 PM

CLOSING PLENARY: LOOKING  
TOWARDS THE FUTURE: NMC  
HORIZON REPORT

ROOM: GREAT LAKES C

**Presenters: Suse Cairns (Director of Audience Experience, Baltimore Museum of Art); Alex Freeman (Director, Membership and Special Projects, New Media Consortium); Nik Honeysett (CEO, Balboa Park Online Collaborative); Carolyn Royston (Independent Consultant)**

Every year, the MCN conference draws together professionals working at the cutting edge of museum practice to examine the current trends facing the sector. Similarly, the *NMC Horizon Report > 2015 Museum Edition*, guided by a panel of more than fifty international museum experts, helps museums and universities

set priorities for technology planning, research, and practice. Responding to the needs of the sector, the 2015 Museum Edition added new sections that outline the implications of trends and challenges for policy makers, museum leaders, and practitioners. In this conversational, talk-show style discussion, presenters (and the audience) will explore the synergies between #MCN2015 and the current Horizon Report. We will draw links among topics featured in the report and the major themes and conversations that surface during the conference, including such topics as cross-museum collaboration, emphasis on online audiences, location-based services, an increasing focus on data collection, and more. The session will conclude by looking toward the future and asking: “What do we think we'll be talking about in 2016, and why?”



Photo courtesy of New Orleans Convention &amp; Visitors Bureau

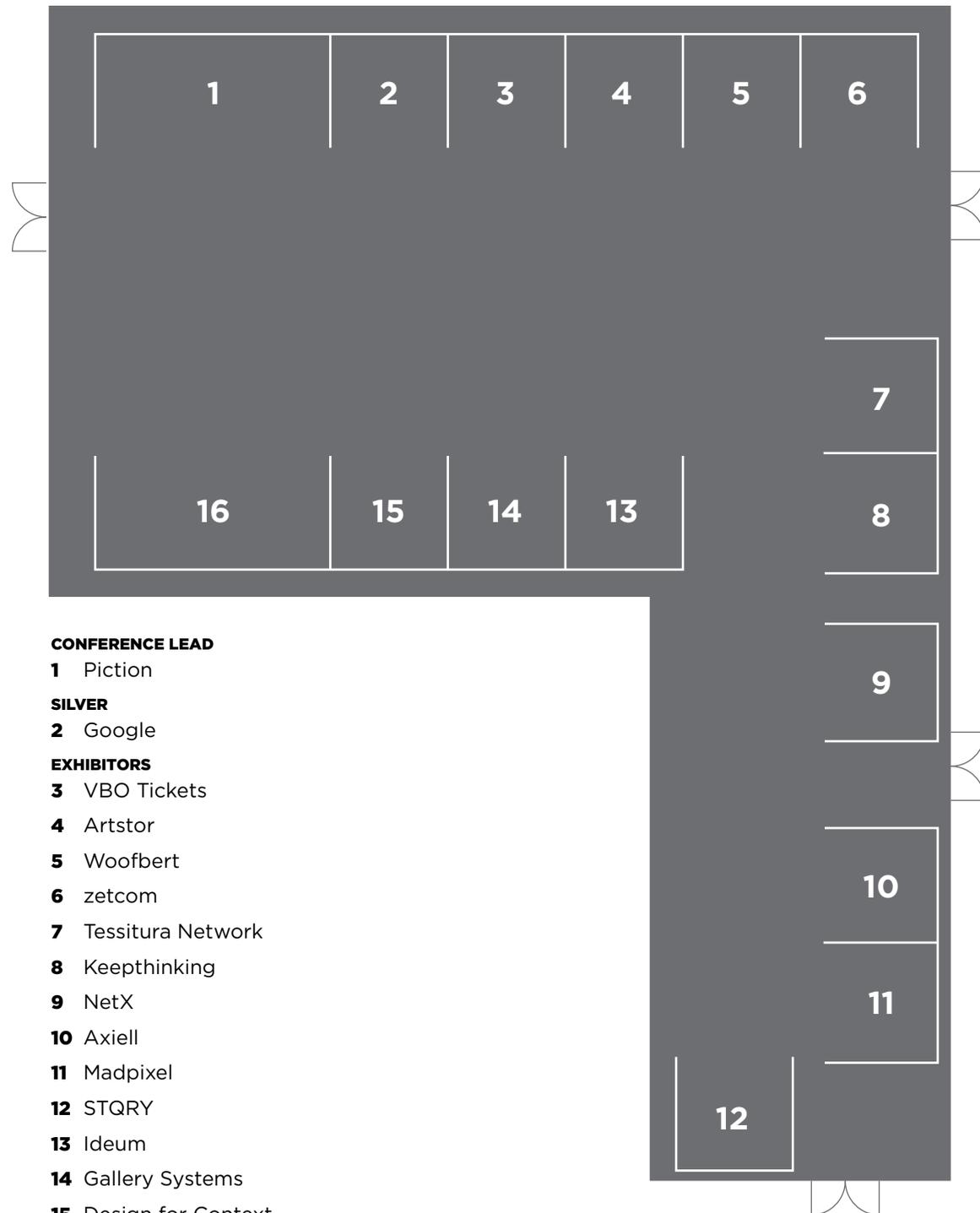
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