



Museums and the Web • 2013

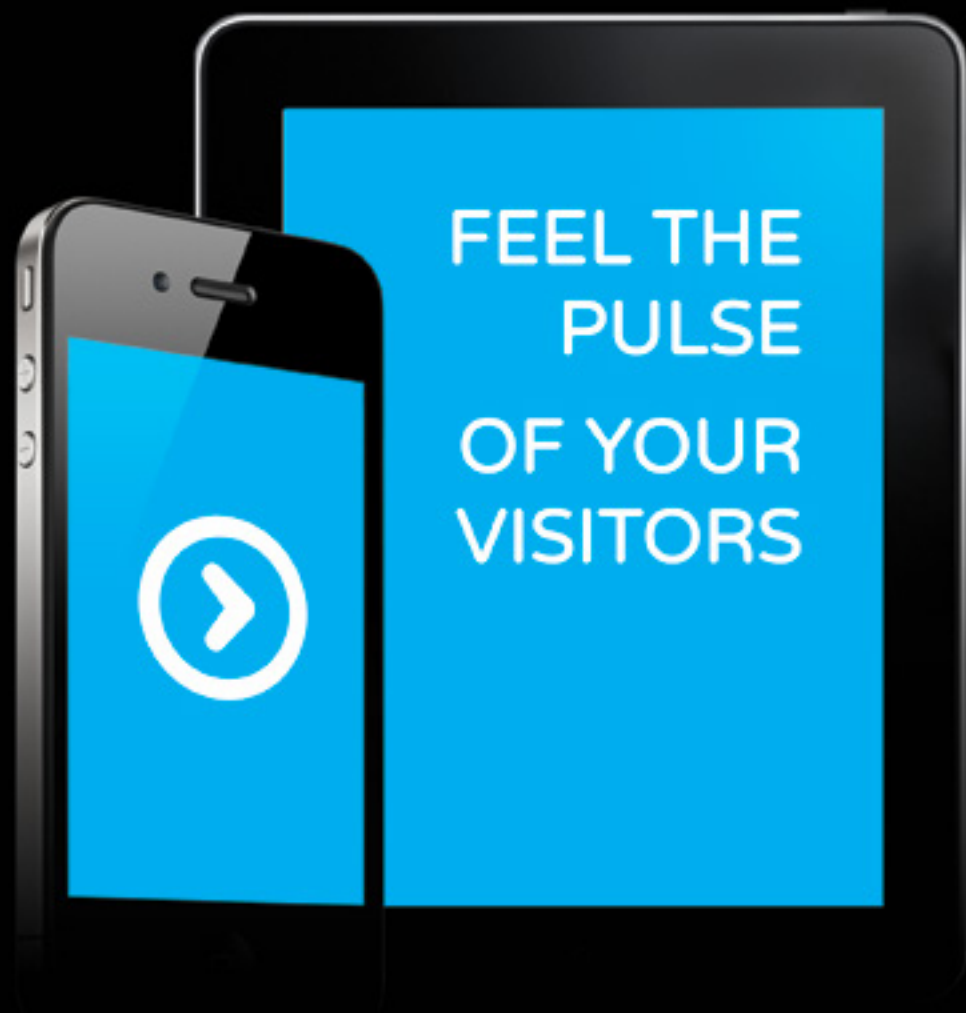
Final Program

mw2013.museumsandtheweb.com

PORTLAND

Produced by
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Nancy Proctor
and
Rich Cherry



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[Museums and the Web](#)

Conference Co-Chairs
 Nancy Proctor and Rich Cherry

Welcome

Thanks to our Collaborators!

This was our second year at the helm of this great conference and again we are thankful for the opportunity. This year we were able to improve the workflow of the website, offer peer review of MW2013 papers, inaugurate the MWX exhibition series and add an additional conference this December in Hong Kong!

Many individuals and organizations help Museums and The Web put together MW2013. As always, we thank the MW2013 Program Committee, the Local Arrangements Committee, the Best of the Web Panel, the volunteers and all the MW2013 authors, presenters, chairs, demonstrators, and the leaders of the MW2013 Workshops, Crit Rooms, Mobile Crit, and Usability Labs. We couldn't have done it without you!

Our special thanks to:

Conference Sponsor MailChimp

Elements Glass Studio and OMSI for hosting evening receptions

Reception Sponsors Exablox and Piction

Selago Design Inc. for sponsoring scholarships to Museums and the Web 2013

Larry Friedlander our keynote speakers

Dan Hon for his Plenary Session

Dr. Vince Dziekan, for helping bring art to Museums and the Web

Thanks to Helen Chang for helping with the program publication and Proceedings again this year!

Thanks to Titus and Hiroko for making the website and logistics function seamlessly.

And thanks to everyone who joins us at MW2013 and contributes their time, their ideas and their experience! We're looking forward to another great week of fantastic ideas and friendships.

—Nancy & Rich

MW2013 Program Committee

Co-Chairs

Nancy Proctor and Rich Cherry,
Museums and the Web, USA

Committee Members

- **Piotr Adamczyk**, Product Management, Google Cultural Institute, France
- **Titus Bicknell**, Chief Engineer, Discovery Communications, USA
- **Allegra Burnette**, Creative Director, The Museum of Modern Art, USA
- **Sebastian Chan**, Director of Digital & Emerging Media, Cooper-Hewitt, National Design Museum, USA
- **Susan Chun**, Independent Consultant and Researcher, Washington, USA
- **Brian Dawson**, Director, Canada Science and Technology Museum Corporation, Canada
- **Ryan Donahue**, Senior Information Systems Developer, Metropolitan Museum of Art, USA
- **Maren Dougherty**, Director of External Affairs, Balboa Park Online Collaborative, USA
- **Jane Finnis**, Chief Executive, Culture24, UK
- **Kate Haley Goldman**, Principal, Audience Viewpoints Consulting, USA
- **Timothy Hart**, Director, Public Engagement, Museum Victoria, Australia
- **Susan Hazan**, Curator of New Media, Researcher V-Must, The Israel Museum, Israel
- **Douglas Hegley**, Director of Technology, Minneapolis Institute of Arts, USA
- **Dafydd James**, Head of New Media, Amgueddfa Cymru—National Museum Wales, Wales
- **Sarah Kenderdine**, Special Projects/Director of Research, Museum Victoria/CityU, Hong Kong
- **Andrew Lewis**, Digital Content Delivery Manager, Victoria and Albert Museum, UK
- **Steven Lubar**, Professor, Brown University, USA
- **Paul Marty**, Associate Professor, Florida State University, USA
- **Michael Parry**, Operations Director, Australian Centre for the Moving Image, Australia
- **Mia Ridge**, PhD Candidate, Open University, UK
- **Carolyn Royston**, Head of Digital Media, Imperial War Museums, UK
- **Robert Stein**, Deputy Director, Dallas Museum of Art, USA
- **Marthe de Vet**, Head of Education, Van Gogh Museum, Netherlands
- **Bruce Wyman**, USD Design | Mach Consulting, USA

Thank You!

museumsandtheweb.com

Museums and the Web is online—year-round—at <http://museumsandtheweb.com>. There you can participate in discussions, post a blog, find and contact other people, list a job, follow the Best of the Web awards, vote on the Best of the Web People's Choice, and search a growing bibliography based on all MW papers.

During MW2013, museumsandtheweb.com will be the focus for our online **backchannel**. We'll be gathering data from around the Web, and posting our own details about the conference, as it happens. Some places to watch:

Twitter

<https://twitter.com/museweb>

Follow **@museweb** for up-to-date bulletins, and useful info year-round. Use **@museweb** to get our attention.

Use the **#mw2013** hashtag to identify your tweets as related to Museums and the Web 2013. Find them all at <https://twitter.com/search?q=MW2013>

Facebook Page

<http://www.facebook.com/museweb>

Show your interest! Like the **Museums and the Web** fan page on Facebook. There's news posted there regularly. Let people know you are at MW2013. RSVP for the **Museums and the Web 2013** Facebook event.

Linked In

<http://mwconf.com/mwlinkedin>

Join the **Museums and the Web** group on Linked In and connect with professionals from around the world.

RSVP for the Museums and the Web meeting, and let people know if you're exhibiting or presenting as well.



Your Blog

on your own site

Use the **mw2013** tag to identify your posts, and we'll pull them together in the MW on the Web section of museumsandtheweb.com

Don't have a blog?

<http://museumsandtheweb.com>

You can contribute to museumsandtheweb.com as often as you'd like. You can post a blog, start a discussion, make a comment, contact others... participate!

Best of the Web: People's Choice

Before Friday, review the Best of the Web nominations on museumsandtheweb.com and cast your vote for the People's Choice Award.

#mw2013 online

8:00 am **Tour Registration**
Ballroom Foyer Meet in the Ballroom Foyer, buses depart at 9:00 am from Valet Parking Entrance

Continental Breakfast will be served at 8:00 am

Tour 1: CMS, Object Stories, Mobile and Touch

First we go to Portland Art Museum for a Tour of the collections management photo studio and flex space, followed by a discussion of the online collections database with Maggie Hanson, Collections Information Manager. Then a tour of the Object Stories booth and Carrie May Weems special exhibition and Object Stories Listening Station with Mike Murawski, Director of Education and Public Programs.

Enjoy a catered lunch at Grand Central Bakery Café a fresh, locally grown company dedicated to the craft of artisan baking and scratch cooking.

Then a Meridian mobile tour of the world famous Lan Su Chinese Garden, one of Portland's greatest treasures. The Lan Su Chinese Garden app, designed for both iOS and Android based phones, is part personal tour guide, part plant guide –What's Blooming in Lan Su, turn-by-turn directions and a comprehensive list of all of the events all run from a web CMS.

Finish the day with a tour through Second Story where they are pioneering new interactive experiences for museums and pushing the boundaries of storytelling for brands and institutions across web, mobile, and installations and empowering audiences to connect and share.

Tour 2: Museum Interactive, Digital Art Archives, and Digital Fabric Archives

Start the day bright and early with a tour through Second Story where they are pioneering new interactive experiences for museums and pushing the boundaries of storytelling for brands and institutions across web, mobile, and installations and empowering audiences to connect and share.

Enjoy a catered lunch at Grand Central Bakery Café a fresh, locally grown company dedicated to the craft of artisan baking and scratch cooking.

Then off to the Museum of Contemporary Craft & Pacific Northwest College of Art for a presentation and demonstration of a hand-built, digital archive that offers both public and internal points of access for the Museum of Contemporary Craft and Pacific Northwest College of Art.

Finish up with a tour of an ambitious project to digitize and archive 40,000 objects from the Andrea Aranow Textile Collection and make them available via the web.

Registration

8:00 am – 5:00 pm
Ballroom Foyer

Continental Breakfast will be served at 8:00 am

Morning Workshops

Web Metrics with Seb Chan

Sebastian Chan, Cooper-Hewitt, National Design Museum, USA

9:00 am – 12:30 pm
Salon A

This ever popular and intensive MW workshop looks in detail at best practices for web analytics using Google Analytics and a range of other tools. Participants will learn how to bake in analytics when designing and building digital projects, and how to ensure that useful reports are able to be generated and insights learned. Each year the workshop is expanded with up-to-the-minute information and the latest trends.

Building Cloud-Based Computing Environments for Museum Services

Erik Mitchell, University of Maryland, USA

9:00 am – 12:30 pm
Salon C

Museum activities increasingly require computing environments that are scalable in response to need, support enterprise-scale tools (e.g., backup, replication) and enable collaboration often without the overhead associated with large-scale computing (e.g., cost, skill, infrastructure). These services are likely to include public-facing digital repositories as well as staff-facing data and digital object management platforms. By using cloud computing to fill these needs, museums and cultural heritage institutions can benefit from economies of scale, design systems that facilitate integration with social media and deploy systems that meet the needs of visitors, researchers and staff.

This workshop concentrates on learning cloud computing through activities using the Amazon Web Service platform and an open source platform that allows museums to publish and host their own virtual research environments. Workshop participants will learn about technical, operational, and policy issues involved; will gain technical skills in configuring and deploying virtual machines and digital object storage services; and will design an environment to fit their own needs.

Using Web 3D for Exhibit Design, Promotion, and Installation

Ross McKegney, Verold, Canada

9:00 am – 12:30 pm
Salon D

This workshop will use case studies to illustrate how Web 3D can be used by museums at all phases of an exhibit's lifecycle. At the design phase, 3D in online collaborative spaces can be used to get feedback on layout and messaging for a new exhibit. Augmented Reality and 3D web can be used to drive traffic to a running exhibit. And finally, Web 3D can be a great tool for creating installation pieces.

This workshop is for curators and marketers interested in understanding what is possible, and for web developers who want an introduction to the tools that can allow them to incorporate 3D into the experiences they create. We'll use a hands-on approach, showing a short list of accessible technologies—SketchUp for 3D modeling and Verold Studio for collaboration around 3D assets and for building 3D web apps. The focus of the workshop will be on the presentation

Workshops

side of 3D on the web, but we will also discuss 3D scanning and printing, and how to incorporate these technologies into new museum experiences.

10:30 am
Oregon Ballroom
Foyer

Coffee Break

9:00 am – 12:30 pm
Salon B

Big Data/Small Data: GLAM Collections in the 21st Century

Amelia Abreu, University of Washington, USA

9:00 am – 12:30 pm
Salon G

Game On and Be Playful: Creating Games and Digital Toys for Your Museum

Sharna Jackson, Tate, UK

Danny Birchall, Wellcome Trust, UK

Games and toys are ubiquitous, fun and can be a great gateway into enthusing your audiences into deeper engagement with your institution.

Sharna Jackson of Tate Kids, Danny Birchall from Wellcome and award-winning London-based games studio Preloaded will give an interactive and fast-paced half-day workshop that will give you some concrete ideas for developing toys and games for your audiences and museums and some insight into the process and potential pitfalls.

9:00 am – 12:30 pm
Salon I

Developing Short Form Video Elevator Pitches

Ryan Donahue, Metropolitan Museum of Art, USA

One of the biggest democratizations of media through the last decade of technological development is that of video. It's easier than ever to create video, and disseminate said video online to a large and varied audience. Short-form video is a powerful tool for dissemination of complex ideas, and can be great for communicating with a wide variety of stakeholders and team members.

In this pre-conference workshop, we will take your ideas, whether they be session proposals, project plans, or other ideas, and take participants through the necessary steps of: Identifying audiences, Characterizing said audiences, Formulating a outline of the pitch, Producing the video components, Editing them together, and Publishing the video online.

9:00 am – 12:30 pm
Salon H

Script Writing for In-Gallery Mobile Interpretation: A Participatory Workshop and Crit Room

Stephanie Pau, MoMA, USA

Erica Gangsei, San Francisco Museum of Modern Art, USA

Your latest audio or mobile app is nothing without great content. This hands-on workshop reviews the qualities of effective in-gallery mobile content and the process for developing it. This session begins with practical advice for writing audio, video, or multimedia scripts, and for producing such content

Workshops

in-house. We'll put these principles to practice in the second part -- a supportive "Crit Room" where 3-5 participants may have their script drafts critiqued in a live "surgery" environment. Participants who would like their scripts reviewed at the workshop must submit them by March 17th, 2013; please limit the length to five pages.

Adventures in Embodiment: Panoramic, Panoptic & Hemispheric Immersion

Sarah Kenderdine, Museum Victoria/CityU, Australia/Hong Kong

Anita Kocsis, Swinburne University of Technology, Australia

9:00 am - 12:30 pm
Medford

Digital immersion is the next frontier for museum experience design. Dr Sarah Kenderdine (Keynote Speaker from MW2012) will lead workshop that enables attendees to take a "deep dive" into this transformative new area of museum practice. Using a wide variety of content from both intangible and tangible heritage contexts, this workshop invites attendees to explore interactive applications inside a series of large-scale immersive visualization systems including interactive 3D panoramic 360-degree displays, hemispherical domes, 3D panoptic hexagonal viewing systems, augmented reality, and other large screen formats and to evaluate their use inside a museum setting:

Attendees will learn how to work with scientific, natural history and cultural collections, archaeological documentation, panoramic photographic, video and ambisonic recordings, and web-based archives to create transformative museum experiences. Participants will leave with an in-depth understanding of future trends and practices for the immersive experience. New evaluation methods designed to focus on the core aspects of immersive experiences will be introduced.

Big Data/Small Data: GLAM Collections in the 21st Century

Amelia Abreu, USA

9:00 am - 12:30 pm
Salon B

In recent years, big data has become a prevalent issue for GLAM research and practice. In an era of big data, can we contemplate collections that rely more on the context of creation than volume and variety of source? This workshop considers what GLAMs can learn from Big Data, but how they might also contribute to an alternate small data approach. Despite the outpouring of critique and theoretical assertions related to big data, little attention has been paid to the collections, researchers and collecting institutions that get left out the rhetoric of big data. Our investigation will develop criteria for studying small data and explore some of the issues inherent in developing small data research. The workshop will also provide a forum for participants and organizers to develop future directions towards a comprehensive small data research agenda. We thus hope to develop and discuss factors for consideration in context, preservation and access of both big and small data in GLAMs.

Lunch for all workshop participants

12:30 pm - 1:30 pm
Mt. Hood
(2nd Floor)

Workshops

Afternoon Workshops

1:30 pm – 5:00 pm **Designing for Everybody: Accessible, Responsive, Universal Design in Drupal**
Salon G

Matthew Fisher, Night Kitchen Interactive, USA
Matthew Donadio, Night Kitchen Interactive, USA

Workshop participants will learn how to design and build websites using the Drupal open source Content Management System that are accessible, responsive and integrate Universal Design principles. Drawing from the 2013 online exhibit for the Smithsonian National Museum of American History entitled "EveryBody: The History of Disability in America", Night Kitchen Interactive President Matthew Fisher and Lead Developer Matt Donadio will demonstrate best practices in using Drupal to create websites that move beyond basic accessibility standards, are responsive to desktop, tablet and mobile platforms, and integrate Universal Design principles throughout.

The workshop will begin with an overview of Universal Design principles and how they apply to the context of website design, development, and user experience. We will explore an "Accessible First" approach of assessing the WCAG 2.0 guidelines to identify key requirements and practices for achieving website designs that are truly usable for all audiences, including those with disabilities, rather than simply meeting the minimum guidelines for assistive technologies.

1:30 pm – 5:00 pm **Open Exhibits Workshop**
Salon D

Charles Veasey, Ideum, USA
Jim Spadaccini, Ideum, USA

This workshop will introduce the Open Exhibits project, and workshop attendees will learn how to create a multitouch, multi-user application using the Open Exhibits SDK with XML, CSS, and ActionScript.

The workshop will explore the technology and design aspects of multitouch, multi-user exhibit development through hands-on application building using the Open Exhibits SDK. It will discuss the challenges and possible solutions to the multitouch, multi-user user experience.

1:30 pm – 5:00 pm **Developing Short Form Video Elevator Pitches**
Salon I

Ryan Donahue, Metropolitan Museum of Art, USA

One of the biggest democratizations of media through the last decade of technological development is that of video. It's easier than ever to create video, and disseminate said video online to a large and varied audience. Short-form video is a powerful tool for dissemination of complex ideas, and can be great for communicating with a wide variety of stakeholders and team members.

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Workshops

Creating Museum Mobile Apps In-House, the Easy Way

Slavko Milekic, University of the Arts, USA

1:30 pm – 5:00 pm

Salon C

In this workshop you will learn about LiveCode, an English-like scripting language, and how to create a museum app for mobile devices (iPhone, iPad, even Android) in a couple of hours. No previous programming experience is necessary. Workshop presenter is currently teaching a course on the development of iPhone & iPad apps ("the easy way") at the University of the Arts, Philadelphia. Most of the students had no previous programming experience but managed to develop mobile apps, some of which are currently available at iTunes app store!

Managing an Ad Server and Google AdWords for your Website

Maren Dougherty, Balboa Park Online Collaborative, USA

1:30 pm – 5:00 pm

Salon H

Managing Sponsorships and marketing events on your website can be automated. Thanks to open source ad servers like OpenX, it is possible to integrate outside sponsorships and ads into your website to contribute to your site's sustainability and augment existing sponsorship opportunities at your institution. In this workshop, participants will gain a greater understanding of the following aspects of integrating, managing, and utilizing an online ad server: advertising jargon (e.g., CPM), how to integrate an ad server into a content management system, how to price sponsorship packages and approach potential sponsors, using the ad server to publicize specific campaigns and projects at your own institution, or to facilitate ad trades with other publishers

Understanding this process will also help participants to manage and evaluate their institutions' online ad buys.

The second half of the workshop will focus on online advertising programs such as Google AdWords, as well as obtaining and using a Google Grant, that can be used to promote your museum at low cost.

The Gallery in Your Hands: 3D Scanning & Printing

Miriam Langer, New Mexico Highlands University, USA

Liz Neely, The Art Institute of Chicago, USA

1:30 pm – 5:00 pm

Salon B

Want to get your hands on the most compelling technology of the moment? This half day workshop gives participants an opportunity to scan objects in 3D at the Portland Art Museum, in partnership with PAM's Michael Murawski, Director of Education & Public Programs, and Kristin Bayans, Senior Educator at Oregon Museum of Science and Industry.

Using our own devices (bring your iphone, ipad, or we'll borrow one for you) and free (or almost free) 3D capture and stitching applications, we'll scan objects from the museum gallery without using any specialized equipment. After learning the best, low-cost methods to capture, stitch and heal 3D models, we'll walk through the steps of preparing files for 3D printing. Our best scans will be printed in 3D during the workshop. Bring your questions about 3D- we'll have artists, educators and techn
This workshop complements the paper "Please Feel the Museum", so if you seek an understanding of both the nuts and bolts (and nozzles) of the technology, as well as the current state of the 3D printing industry and its implications for museums, this workshop is for you!

Workshops

1:30 pm – 5:00 pm **Rules of Play: Design Elements of Addictive Online Learning Games**
Medford [Dave Schaller, eduweb, USA](#)

This workshop will use paper prototyping methods to explore game elements and mechanics. Understanding these elements is essential to design an effective and engaging online game. The Workshop will focus on design principles, not on production aspects, such as: game dynamics and mechanics (space, rules, objects, actions, skills, and chance), how rules create emergent gameplay, differences between real and virtual skills, and the role of each in designing engaging and educational gameplay.

3:00 pm **Coffee Break**
Oregon Ballroom
Foyer

5:15 pm – 5:45 pm **First Timer Orientation**
Salon I

6:30 pm – 8:30 pm **Welcome Reception Sponsored by Exablox**
Meet Buses outside Door at Clay Street. (By the Valet Door at Lobby.) Buses start departing at 6:00 pm.
Few experiences compare to seeing someone breathing life into hot glass, melting color into form, and shaping molten liquid into durable art. Join us at the Museums and the Web welcome reception at Elements Glass Art Gallery and Studio, the largest glass blowing facility in Portland. Located in Portland's gallery district at 1979 NW Vaughn Street, you will get to see local master glass blowers produce glass art pieces and if you are lucky win some of these pieces. And without a doubt you will enjoy a drink or two and heavy hors d'oeuvres.)

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Salt Lake City, Utah

Oct. 9th-12th

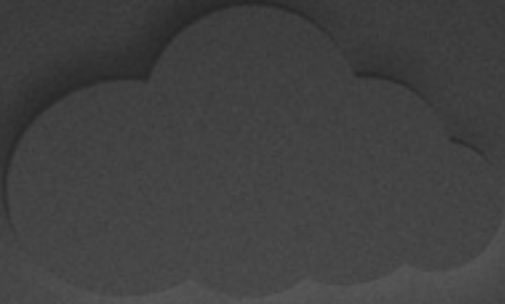


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Registration

7:30 am – 5:00 pm
Oregon Ballroom
Foyer

E-mail and Speaker Prep

All Day
Salem

Continental Breakfast will be served at 8:00 am

7:30 am – 10:00 am
Oregon Ballroom
Foyer

Opening Plenary

**When the Rare Becomes Commonplace:
Challenges for Museums in a Digital Age**

Larry Friedlander, USA

9:00 am – 10:00 am
Oregon Ballroom

Since its formation in the 18th century, the cultural task of the ‘modern’ museum has been to select, collect, authenticate and present precious objects and expert knowledge. As a gatekeeper to cultural value and information, the museum has great authority. It educates, pleases, moves and reassures a public. Most important, it provides the public with privileged access to objects and wisdom not otherwise obtainable.

However museums have slowly been losing their special, indeed exalted, place in the cultural scene since they have little control over what people see, know, and access and the public has been ineluctably changed by the digital revolution.

Professor Friedlander’s keynote will examine this change and will discuss what museums can do about this fundamental shift.

Online Access

Chair: Rob Lancefield

10:30 am – 12:00 pm
Salon D & C

**Building Cybercabinets: Best Practices in Online Access to
Digital Natural History Collections**

Rachel Sargent, John F. Kennedy University, USA

Natural history is deeply important to a wide range of human endeavors, yet access to such knowledge is at an all-time low for the general public. In the age of the Internet, engaging the public online is critical to building audiences and broadening support for natural history, yet online access to collections is currently an under-utilized tool for promoting public appreciation of natural history. This research focuses on two questions: how to create virtual experiences that mirror the behind the scenes experience of the collections and how to make digital collections more explorable. The results are eight guidelines aimed at supporting development decisions for natural history web initiatives.

Rijksstudio: Get Creative with the Rijksmuseum’s Masterpieces

Peter Gorgels, Rijksmuseum Amsterdam, Netherlands

In anticipation of its reopening on April 13, 2013, the Rijksmuseum in Amsterdam launched Rijksstudio, the new online presentation of 125,000 works of the collection. Rijksstudio invites members of the public to create their own masterpieces by downloading images of artworks or details of artworks in the col-

Sessions

lection and using them in a creative way. The ultra high-resolution images of works, both famous and less well-known, can be freely downloaded, zoomed in on, shared, added to personal sets, or manipulated copyright-free.

Strength in Numbers: Complimentary Approaches to Content on Collaborative Museum Websites

Emily Lytle-Painter, J. Paul Getty Museum, United States

Sandra Fauconnier, Museum Boijmans Van Beuningen, Netherlands

How can collaboration be a tool for museums to increase the success and expand the reach of their digital projects? Recently redesigned educational video websites ArtBabble and ARTtube offer complimentary approaches to collaboration, but share similar end goals of stronger inter-relation with other online content and better dissemination of content to targeted audiences. This paper will focus on the tools needed for successful collaboration, including strategies developed for managing growth, organizational approaches from a variety of sources and examine the ultimately common challenges: cataloguing within a standardized framework, interlinking with associated resources, and exposing the content to relevant audiences.

10:30 am – 12:00 pm
Salon H & G

On-site Evaluations

Chair: Maren Dougherty

Early Detection of Museum Visitors' Identities by Using a Museum Triage

Tsvi Kuflik, The University of Haifa, Israel

Eyal Dim, University of Haifa, Israel

The triage concept may provide dynamic contextualization needed for adjusting the visitor's User Model to the dynamic visit context. This is a report on the implementation of the museum triage idea at an instrumented museum. We will present the challenges we faced and the lessons learned in the process. The paper focuses on the social context, which plays an important role in the behavior of museum visitors, by detecting and analyzing the behavior of groups of two visitors.

Capturing Visitors' Gazes: Three Eye Tracking Studies in Museums

Silvia Filippini Fantoni, Indianapolis Museum of Art, USA

Ed Bacht, Indianapolis Museum of Art, USA

Constanze Hampp, Deutsches Museum, Germany

Daniela Bauer, IWM-KMRC, Germany

Kathryn Stofer, Oregon State University, USA

The objective of the paper is to share with the wider museum community the results of three different eye-tracking studies that have been conducted at the Indianapolis Museum of Art, The Deutsches Museum in Munich, and the Hatfield Marine Science Center Visitor Center in Newport, Oregon. Topics addressed include: the type of eye tracking equipment used, accuracy levels, technical development needed, possible limitations, as well as insight obtained about visitor gaze and effectiveness of interpretation strategies.

Using Commodity Hardware as an Affordable Means to Track Onsite Visitor Flow

Gray Bowman, Indianapolis Museum of Art, USA

Kyle Jaebker, Indianapolis Museum of Art, USA

Low cost computing enables the cultural sector to pursue distributed tracking

Sessions

and monitoring systems that were out of reach just a couple of years ago. See how the IMA is using ultra-affordable computing to build an onsite visitor tracking system, and how log analysis is performed in order to map tracking data.

The High Res Museum

Chair: Paolo Paolini

10:30am - 12:00pm

Salon I

Exploring Gigapixel Image Environments for Science Communication and Learning in Museums

Ahmed Ansari, Carnegie Mellon University, USA

Illah Nourbakhsh, Carnegie Mellon University, USA

Marti Louw, University of Pittsburgh, USA

Chris Bartley, Carnegie Mellon University, USA

The applications for high resolution imaging technologies like Gigapixel technology within the sphere of science communication and public participation with science have been limited so far. Our presentation will present a number of frameworks, models and principles for enhancing and augmenting current imaging technology embedded in museum environments, and argue for the benefits of using a design driven research approach to this problem, using as a case study, the work we have done as part of an academic collaboration with the Carnegie Museum of Natural History. We thus aim to show how informal science learning in museum environments can be facilitated in more meaningful and engaging way through high resolution imagery.

Mo' Pixels, Mo' Problems: Moving Toward a Resolution Independent Web

Matt Gipson, Indianapolis Museum of Art, USA

Rita Troyer, Indianapolis Museum of Art, USA

Since the introduction of high pixel density displays, the classic notion of the pixel, as well as the concept of a standard DPI, are fading. Web designers are no longer constrained to fixed-width web elements. With the evolution of modern display devices, designers are now responsible for thinking beyond layout and must also consider the impact of resolution. This paper will focus on various tools and techniques web designers can use to achieve resolution independence. Topics will include the pros and cons of delivery methods, resolution independent design alternatives, common responsive design techniques and more.

Where Do Images of Art Go Once They Go Online? A Reverse Image Lookup Study to Assess the Dissemination of Digitized Cultural Heritage.

Isabella Kirton, UCL Centre for Digital Humanities, UK

Melissa Terras, University College London, UK

Once digital images of cultural and heritage material are digitized and placed online, how can we tell if they are copied, disseminated, and reused? This paper explores Reverse Image Lookup (RIL)—usually used to identify unlicensed reuse of commercial photography—to help in assessing the impact of digitized content. We present a pilot study which tracked a sample of images from The National Gallery, London, to establish where they were reused on other web pages. In doing so, we assess the current methods available for applying RIL, and establish what motivates image reuse in a digital environment. We recommend a framework for data collection that could be used by

Sessions

other organizations, but highlight the limitations of the information that can be gleaned due to the problematic implementation of the RIL tools which were not designed for the cultural and heritage sector.

10:30 am – 12:00 pm
Salon A & B

Network Effects

Chair: Allegra Burnette

Web Lab - bridging the divide between the online and in museum experience

Dave Patten, Science Museum, United Kingdom

Museum's are increasingly looking at ways to join up the in museum experience with the online experience, taking the museum experience beyond the boundaries of the physical building and allowing online visitors into the museum.

Web Lab is, we believe, the first complete exhibition that does this. A series of five physical installations (experiments) are located in Web Lab at the Science Museum. Visitors in the museum and online can interact together with these physical installations. Online visitors like museum visitors interact and control real physical exhibits at the Science Museum. Once the museum closes its doors the whole experience is turned over to the online visitors, creating a true 24 hour museum experience. As well as controlling the exhibits online visitors can see what is happening via Web Lab's many webcams.

Design Thinking for Visitor Engagement: Tackling One Museum's Big Challenge Through Human-Centered Design

Dana Mitroff Silvers, Independent, Formerly SFMOMA, United States

Maryanna Rogers, Hasso Plattner Institute of Design, United States

Molly Wilson, Hasso Plattner Institute of Design, Stanford University, USA

Design thinking is a human-centered, prototype-driven process for innovation. From creating in-gallery experiences to developing online tools, the process has many applications for museums and cultural institutions. This session, presented by the San Francisco Museum of Modern Art (SFMOMA) and Stanford's Hasso Plattner Institute of Design (d.school), documents a partnership between SFMOMA and the d.school in which a class of 49 multidisciplinary graduate students took on a design challenge for SFMOMA and prototyped solutions following the design thinking process. In this session, the authors will share the students' process and insights, and discuss the impact the project had on the museum's approach to collaborative problem-solving.

Transforming the Art Museum Experience: Gallery One

Jane Alexander, The Cleveland Museum of Art, USA

Caroline Goeser, Cleveland Museum of Art, USA

Jake Barton, Local Projects, USA

How can art museums use interpretive technology to engage visitors actively in new kinds of experiences with works of art? What are the best strategies for integrating technology into the project of visitor engagement? The Cleveland Museum of Art has responded with the ground-breaking Gallery One, an interactive art gallery that opened to stakeholders on December 12, 2012, and went through a six-week testing period until its public opening on January 21, 2013. Gallery One draws from extensive audience research and grows out

Sessions

of a major building and renovation project, in which CMA has reinstalled and reinterpreted the entire permanent collection in new and renovated gallery spaces. The end result is a highly innovative and robust blend of art, technology, design, and a unique user experience which emerged through the unprecedented collaboration of staff across the museum and with award-winning outside consultants.

Lunch on your own

12:00 pm – 1:00 pm

Digital Curation

Chair: Sarah Hromack

1:00 pm – 2:30 pm

Salon A & B

Online Exhibitions

Jennifer Mundy, Tate, United Kingdom

Jane Burton, Tate Galleries, United Kingdom

This paper explores the methodological and conceptual issues surrounding curation of art and archival records in the digital sphere. It reviews a number of online exhibitions but focuses specifically on 'The Gallery of Lost Art', an online exhibition that was produced by Tate in association with Channel 4 and a design agency and was planned to last for only one year.

ARtSENSE and Manifest.AR: Revisiting Museums in the Public Realm through Emerging Art Practices

Roger McKinley, FACT, UK

Areti Damala, Centre d'Etude et de Recherche en Informatique du CNAM (cedric), Conservatoire National des Arts et Metiers (CNAM), France

Contemporary and New Media art and artists traditionally occupy an interstitial place outside of the systematized approach to heritage culture. As Insider-Outsider they simultaneously contribute to that culture and critique it. As emerging technologies generate new artistic modes of production they encourage a shift in the established ways of creating, exposing, sharing and providing narratives around artworks. In response to this the UK's leading media arts centre Foundation for Art and Creative Technology (FACT) in collaboration with the EU funded ARtSENSE project has commissioned the leading practitioners in augmented reality Manifest.AR to develop new works that explore this interpretative shift.

Curating the Digital World: Past preconceptions, present problems, possible futures

Susan Cairns, The University of Newcastle, Australia

Danny Birchall, Wellcome Trust, United Kingdom

Should museums also curate the web, or is 'curating' a practice that is escaping museums? The history of museum curation offers context to new kinds of curation in a hyperconnected world; we suggest that museums need new approaches to make sense of both their own collections and digital superfluity.

Sessions

1:00 pm – 2:30 pm
Salon D & C

New Tools and Interfaces

Chair: Bruce Wyman

Please Feel the Museum: The Emergence of 3D Printing and Scanning

Liz Neely, The Art Institute of Chicago, USA

Miriam Langer, New Mexico Highlands University, USA

The September 2012 design issue of Wired magazine features the new Makerbot 3D printer on its cover, with the headline "This Machine will Change the World." Will it? The dialogue of participatory and collaborative production must be revisited as new technologies make physical design and construction accessible to the general public. The emergence of a 3D production ecosystem that is broadly accessible both in cost and ease of use makes this technology of particular and immediate interest to museums. There are multitudes of opportunities for 3D scanning and printing. Models of museum objects can take on a creative life of their own through further derivation, by becoming parts of new collections of things or by being connected through programming and sensors. By the very nature of the name, Museums and the Web has explored how the Internet can be used to further the missions of our museums. 3D printing adds a new parallel dimension by rematerializing the Web in small plastic forms. The paper documents and explores how 3D printing and scanning can be used to help our audiences feel the museum.

Open Systems, Loosely Coupled: Creating an Integrated Museum eCommerce System for the MCA

Keir Winesmith, Museum of Contemporary Art Australia, Australia

In 2011/12 the Museum of Contemporary Art Australia (MCA) underwent a AUD\$53 million redevelopment. At the same time as the physical building was closed for redevelopment, from August 2011 to March 2012, the Museum's digital infrastructure was also being refurbished and, in many cases, replaced.

This paper and talk outlines how we created an entirely new eCommerce framework using web APIs to connect open systems for ticketing, store, philanthropy and membership. It argues that in many cases, and especially for under-resourced cultural institutions, a selection of loosely coupled best-of-breed systems (preferably via open APIs) is preferable to attempting to build or buy an "all in one" solution.

Visual Exploration of Australian Prints and Printmaking

Ben Ennis Butler, University of Canberra, Australia

This paper presents a set of experimental interfaces that encourage open-ended exploration within the Australian Prints collection from the National Gallery of Australia. We step away from the traditional search-based paradigm and investigate how generous interfaces can support exploration, discovery and interpretation within this culturally significant collection.

Crowdsourcing

Chair: Rob Lancefield

1:00 pm – 2:30 pm

Salon I

In Other Words: Crowdsourcing Translation for a Video-Driven Web*Jonathan Munar, Art21, USA**Susan Chun, USA*

Public-serving organizations have in recent years embraced video as a critical medium for communication. When video is distributed with only English-language audio, we fail to serve two significant audiences: non-English speakers and the hearing-impaired. The presenters will outline the dramatic growth of multilingual video content online and describe current tools for producing crowdsourced translations, transcriptions, and subtitles. The presentation will analyze the effects that crowdsourced captioning and translation may have upon new and existing audiences, predict future developments in crowdsourced translation, and consider the long-term potential of video translation tools for the cultural heritage community.

Digital Humanities and Crowdsourcing: an Exploration*Laura Carletti, Horizon Digital Economy – University of Nottingham, UK**Derek McAuley, University of Nottingham, UK**Dominic Price, The University of Nottingham, UK**Gabriella Giannachi, University of Exeter, UK*

'Crowdsourcing' is a recent and evolving phenomenon, and the term has been broadly adopted to define different shades of public participation and contribution. The aim of this paper is to shed light on crowdsourcing practices in digital humanities, thus providing insights to design new paths of collaboration between cultural organizations and their audiences. Therefore, a web survey was carried out on 36 crowdsourcing projects promoted by galleries, libraries, archives, museums, and education institutions. A variety of practices emerged from the research. Even though, it seems that there is no "one-solution-fits-all" for crowdsourcing in digital humanities, design recommendations are presented as a result of the survey.

Making Sense of Historic Photographic Collections on The Flickr Commons: Institutional and User Perspectives*Bronwen Colquhoun, Newcastle University, UK*

This paper investigates the ways in which online users make sense of historic photographic collections on image-sharing website Flickr The Commons. Drawing upon findings attained through interviews and activities-based research conducted at three case study institutions (Library of Congress, National Maritime Museum and Tyne and Wear Archives and Museums), this paper argues that The Commons facilitates the development of new meaning and content around photographs by encouraging Flickr members to contribute knowledge, share and re-appropriate photographic collections. Moreover, it provides an opportunity for institutions to re-evaluate their collections in accordance with the interests and activities of the online communities that use them.

1:00 pm – 2:30 pm
Salon H & G

Rewiring the Museum

Chair: Sandy Goldberg

In line, Online: Curator buy-in starting from the ground up

Eric Espig, Royal British Columbia Museum, Canada

Alyssa McLeod, Royal British Columbia Museum, Canada

Museum web content developers face a shared problem: although a wealth of unique and valuable information flows from curatorial staff to on-site visitors via exhibitions and public programming, raising awareness of the need to extend access to that experience via interactions with online communities has been slow, frustrating or at worst, non-existent. This presentation overviews a ten-month project at the Royal British Columbia Museum to create individual curatorial "profile pages" to allow curators and associated staff to showcase their research interests, work processes, museum-related hobbies, and unique personalities in an online forum.

Visitors, Digital Innovation and a Squander Bug: Reflections on Digital R&D for Audience Engagement and Institutional Impact

Claire Ross, UCL, UK

Carolyn Royston, Imperial War Museums, UK

Melissa Terras, University College London, UK

What's the difference between the aspiration and the reality of digital innovation? How much can you actually achieve under the umbrella of R&D? How experimental can you be across multiple platforms when time, resource and funding are against you?

These are questions that all museums are now facing and questions which the Social Interpretation project at The Imperial War Museums (IWM) have been trying to tackle head on.

With this paper, we would like to share our experiences and the learnings from this national project, focusing on reflections on R&D and innovative processes used to engage audiences and the implications for the use of digital technology that encourages participatory communication and content creation by visitors.

This is Our Playground: Recognising the value of students as innovators

Oonagh Murphy, University of Ulster, Northern Ireland

Alan Hook, University of Ulster, Northern Ireland

In this session we will share our findings from 'This is Our Playground' a semester long interdisciplinary research and teaching project in the Centre for Media Research at the University of Ulster. 'This is Our Playground' concluded with a Hack Day at The Ulster Museum. Using examples of work produced in this hack day we will make the case for a move away from internships with defined outcomes and advocate a move towards internships and workshops that encourage students to challenge museum practices and question what's possible. Having demonstrated the benefits of engaging students as agents of change, we will outline potential approaches to developing and realizing low budget R&D and skill share partnerships with university students.

Salons

Chair: Nancy Proctor, Museums and the Web, USA

3:00 pm – 6:00 pm
Oregon Ballroom &
Salons, Medford,
Salem, Columbia

The Salons are a development on the Unconference sessions that MW has hosted in the past, offering a hybrid of planned conversations and timely spontaneity. They are an opportunity for groups with shared interests on specific topics to come together without formal, peer reviewed presentations, but with the opportunity to begin self-organizing through blogs on this website in advance, and the possibility to continue the discussion online after our in-person meeting. By connecting these special interest groups before and during the conference, we hope that some of the Salon gatherings will lead to more formal paper proposals and collaborations next year. Salon topics will be invited and posted beginning in February.

Exhibitors' Reception Sponsored By Piction

Come sample Portland's food truck chefs and on tap brews while browsing through new products, services and designs in a concentrated gathering of museum tech and service vendors alongside demonstrations of museum projects from around the world.

6:00 pm – 8:30 pm
Exhibit Hall

MW2013 Demonstrations – I

6:00 pm – 7:00 pm

Exhibit Hall

Booth 10

How Hirst's Spin Paintings Deepened Tate Kids Engagement and Reach from Preschool to Pre-teens.

Sharna Jackson, Tate, UK
Mar Dixon, UK

This demo will discuss how key works and themes were selected from the Damien Hirst retrospective to use as a locus to engage children from 18 months to 13 years, which would then play out through social media, digital toys and blogs.

Booth 11

A Perfect Storm of Online Engagement? 24,000 Votes, 600 Stories, and the 100 Toys That Got Us There

Lori Phillips, The Children's Museum of Indianapolis, USA

"100 Toys (& their Stories) that Define Our Childhood" was originally intended to be a small, experimental story-collecting project, but transformed into "a perfect storm" of diverse online engagement and community-curation when it gained prominent attention in the press and on social media.

Booth 16

Center for Cultural Technology Demo Session
Mimi Roberts, New Mexico Department of Cultural Affairs, USA

The demonstration, by New Mexico's Center for Cultural Technology, will show the power of partnership and what can happen on a small budget when university faculty, students, and interns come together with museum professionals, technologists, and public audiences to create and share projects

Booth 13

e-artexte: Open Access Digital Repository for Documents in Visual Arts in Canada
Tomasz Neugebauer, Concordia University, Canada

Self-archiving using e-artexte.ca, a new open access digital repository for documents in the visual arts in Canada. The e-artexte interface and policies will be demonstrated. An example of a custom interface created with an export of e-artexte metadata will also be shown.

Demonstrations

Booth 12

From Print to Pixels: Hello from MoMA Learning
Stephanie Pau, The Museum of Modern Art, USA
Lisa Mazzola, The Museum of Modern Art, USA

MoMA educators Stephanie Pau and Lisa Mazzola will demonstrate MoMA Learning, a freshly-launched digital hub aimed at giving lifelong learners, teachers, and students the tools and strategies to engage with modern and contemporary art.

Booth 18

How to Ride the Digital Wave—a Collaboration Between Museums and The Danish Broadcasting Corporation

Lars Ulrich Tarp Hansen, KUNSTEN Museum of Modern Art Aalborg, Denmark

Tobias Golodnoff, Danish Broadcasting Corp., Denmark

Ivan Dehn, Danish Broadcasting Corp., Denmark

Miriam Lerkenfeld, Danish Broadcasting Corp., Denmark

Facing the challenge of creating digital presence on different platforms and the task of using both exhibited physical objects and the digital media, ten museums and the Danish Broadcasting formed a cluster, or a network that shares technology, resources and knowledge, but also cultural content.

Booth 19

Look, Listen, Learn and Play: Mobile, Touchtable and Smart TV at the Albertina

Friederike Lassy-Beelitz, Albertina, AUSTRIA
Wolfgang Schreiner, NOUS, Austria

Vienna's Albertina is reimagining the visitor experience with an new interpretive program that combines mobile tablets, a touchtable and a Smart TV App. The new mobile guide, offered on Samsung 7" tablets offers text, audio, augmented reality features and games. Photos and comments can be shared.

Booth 20

Object Stories: Storytelling and Community Collaboration

Katie Burns, Fashionbuddha, USA

Mike Murawski, Portland Art Museum, USA

The Portland Art Museum and its interactive partner, Fashionbuddha have been working together for over 3 years on

an innovative education initiative called Object Stories. The project empowers people of all ages to tell stories about objects that matter to them.

Booth 21

Preserving History for Future Generations at The King Center

George DeMet, Palantir.net, USA

The technology, process, and strategies utilized in the King Center website and online digital archive, which provides online access to thousands of historical documents relating to Dr. Martin Luther King, Jr. and the Civil Rights Movement that have never before been available to the public.

Booth 24

Taking The Collection Out Of The Gallery

Rose Cardiff, Tate, UK

Rebecca Sinker, Tate Galleries, UK

Kirstie Beaven, Tate, UK

Using mobile technology we are now able to take artworks from the Tate collection out into the real world. We will demonstrate three apps that address this in different ways – Art Maps, Pocket Art Gallery and a William Blake walking tour app – exploring the challenges as well as the successes.

Booth 15

TourML & Tap: An Open-Source Toolset for Mobile Tours

Kyle Jaebker, Indianapolis Museum of Art, USA

Gray Bowman, Indianapolis Museum of Art, USA

TAP is an open-source toolkit for the creation of museum mobile experiences. The TAP tools consist of a content authoring environment built on top of the content management system Drupal. These tools allow for the creation of a mobile tour that can be exported into TourML for applications to use.

Booth 25

Hands-On Learning in an App: Color Uncovered and Sound Uncovered by the Exploratorium

Jean Cheng, Exploratorium, USA

Two new Exploratorium apps explore hands-on learning through playful and surprising interactivities combined with experiments, articles, and multimedia covering science, art, music, and illusions. The apps extend the visitor experience by engaging users in personal, authentic ways wherever they are.

Demonstrations

MW2013 Demonstrations – II

7:30pm - 8:30pm

Exhibit Hall

Booth 10

A Case Study on Producing a Million-Viewed Video in Museum Channel

Shin'ichiro SUZUKI, National Museum of Emerging Science and Innovation, Japan
Shin-ichi Minato, Graduate School of IST, Hokkaido University, Japan

We created 2 videos for information science exhibition and published at YouTube. A video has been played over 1 million times in only 3 weeks. We have received many positive feedbacks from all over the world. The multifaceted analysis gives that synergy with social media is important.

Booth 11

A Place for Art: Create Pathways at Your Fingertips

Tim Wray, University of Wollongong, Australia

A Place For Art highlights the 40-year history of the University of Wollongong Art Collection and the unique industrial heritage and natural beauty of its region. It is an experimental interface that contends with the way we design compelling interactive experiences for online collections.

Booth 12

Error 404: The Object is Not Online at the Canadian Centre for Architecture

Andy Pressman, Rumors, USA

Comprised of objects from the CCA's archive, 404 Error explored the translation of objects into online representations. Given the theme of the show, we wanted to make the website as much a part of the exhibition as the physical gallery space.

Booth 13

Games from Wellcome Collection

Danny Birchall, Wellcome Trust, UK

A demonstration of culture & science games from Wellcome Collection, including our latest insect-themed venture.

Booth 16

Howdy Partner! Transforming Relationships Between Museums, Universities, and Communities through Cultural Technology in New Mexico

Mimi Roberts, New Mexico Department of Cultural Affairs, USA

The Center for Cultural Technology (CCT) is a museum-university partnership program headquartered in rural Las Vegas, New Mexico. CCT provides a replicable and adaptable model for meeting a major challenge faced by museums and the academic programs that prepare students for employment in them.



Join us for the second
Museums and the Web Asia
December 9-12
Sheraton Hong Kong Hotel and Towers

Demonstrations

Booth 15

Modelling the Meaning of Museum Stories

*Annika Wolff, The Open University, UK
Paul Mulholland, The Open University, UK
Trevor Collins, The Open University, UK*

Storyspace enables working with museum narratives and also their underlying knowledge and reasoning. Intelligent support guides narrative construction, assisting the selection of events to be told, the finding of interesting relationships between events and compelling presentation of the story.

Booth 18

Online Scholarly Cataloguing at Tate

*John Stack, Tate, UK
Jennifer Mundy, Tate, UK*

Collection research at Tate is now envisioned as multi-layered and multi-levelled. Through demonstration of three projects—The Camden Town Group in Context; The Art of the Sublime; and J.M.W. Turner: Sketchbooks, Drawings and Watercolours—we shall cover the thinking behind our approach.

Booth 19

Situated Simulations between Centre and Periphery in Museum Mediation

Gunnar Liestoel, University of Oslo, Norway

Traditionally, there is a tension between centre and periphery in Museum mediation. Central museums tend to strip original, but marginal locations of their cultural artifacts. How may both the museum and the original site benefit from situated and sensory media such as indirect augmented reality?

Booth 20

The Train is Our Friend

*Maria Teixeira, National Railway Museum Foundation, Portugal
Maria van Zeller Sousa, Sistemas do Futuro, Portugal*

"The train is our friend" consists of an innovative and interactive system to welcome school children to the National Railway Museum in Portugal. An interactive wireless avatar, Mr. Steam, a 3D virtual character, narrates a story and interacts with the school children different themes.

Booth 21

TXTilecity: Museums, Imagined Geographies and Real-World Relevance

*Shauna McCabe, Textilee Museum of Canada, Canada
Shawn McCarty, Textile Museum of Canada, Canada*

This demonstration will introduce the Textile Museum of Canada's new mobile platform, TXTilecity, and highlight how its engagement of social history and public culture offers a valuable model for real world relevance and broad public engagement for the cultural and heritage sector.

Booth 24

Web Based Tangible User Interfaces for an Online Constructivist Museum: The God Collector Experiment (DEMO)

Javier Pereda-Campillo, University of Southampton, UK

Demo of an approach of synthesizing human computer interaction and theory, aiming to provide a new methods for the use of online distributed TUIs with constructivist learning theory, can result in museums engaging in museums engaging with their audiences online as well as in the real world.

Booth 25

A Different Kind of Experience: Using a Smart Mobile Guide for Education and Aging Research at the Hecht Museum

*Tsvi Kuflik, The University of Haifa, Israel
Orit Mogilevsky, The University of Haifa, Israel
Alan Wecker, Haifa University, Israel
Ornit Sagy, University of Haifa, Israel*

We demonstrate a museum visitors guide system that was converted from a research prototype to a system that is used by visitors on a daily basis, and in addition was adapted for additional educational and rehabilitation activities .

Demonstrations

Exhibit Hall

All Day Friday and Saturday Morning

Adlib Information Systems BV

www.adlibsoft.com

P.O. Box 1436
3600 BK Maarssen,
The Netherlands

Adlib Museum is the leading software package for collections management and the online publication of collections data. Built on strengths such as decades of expertise in the field, comprehensive functionality and ease of use, Adlib is the natural choice for museum professionals. Over 1,600 institutions worldwide use our software, ranging from small independent museums to National Museums.

Adlib is: adaptable to all collections, ready for International standards: Spectrum, CIDOC, OAI-PMH, Unicode Europeana, and is Multi-lingual, has a Conservation module, Workflow module an can be used mobile in storeroom, contains a thesaurus, is Open with an API and integrates with Adlib Library/ Adlib Archive.

Booth 31

a dedicated and experienced team who are well positioned to collaborate with our customers to develop and provide cost effective mobile solutions across a wide spectrum of technologies and industries.

We understand the challenges our customers face in an ever-changing mobility landscape. Athena strives to deliver solutions to our customers that allow them to achieve the operational, financial and business advantages needed to compete and thrive in today's market.

Booth 8

Cross Design Group LTD

<http://crossdesigngroup.com>

3 Chelsea on Auburn
Rolling Meadows, IL, 60008, USA

The vision for Cross Design Group is to provide the ability for museums, historical sites, and cultural organizations to offer their visitors interactive virtual experiences. Our services can be used as a way to re-create locations which are no longer accessible to the general public, to promote collections that are not currently on display, to create a richly interactive environment for completing partial collections, and a means to include persons with disabilities.

Booth 32

Antenna International

antennainternational.com

383 Main Ave
Norwalk, CT, 06851, USA

Antenna International™ is the world leader in handheld audio and multimedia guides, as well as mobile applications, in the global cultural arena. Each year Antenna provides an engaging experience, both physical and virtual, for more than 62 million visitors on a variety of platforms and in multiple languages, helping them to make a lasting connection with over 450 of the World's most famous, fascinating and frequented locations. Founded in 1984, Antenna International™ is a global company with offices in North America, Europe, Middle East and Asia.

Booth 35

Extensis

<http://www.extensis.com/>

1800 SW First Avenue
Suite 500
Portland, OR, 97201, USA

Booth 33

Gallery Systems

<http://www.gallerysystems.com/>

5 Hanover Square
Suite 1900
New York, NY, 10004, USA

Gallery Systems provides data-driven Web applications for museums publishing collections and exhibitions online. We offer integrated, affordable solutions incorporating our eMuseum and EmbARK Web Kiosk applications, combining advanced technologies with flexible interface design to publish content directly from any database to the Web. Our clients include the Dallas Museum of Art, Memorial Art Gallery of the University of Rochester, National Portrait Gallery (Smithsonian Institution), Seattle Art Museum, Brooklyn Children's Museum,

Booth 1 & 2

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Exhibits

Wednesday, April 17, 2013

8:00 am	Registration & Coffee – Oregon Ballroom Foyer								
9:00 am	Web metrics Salon A	Script Writing for In-Gallery Mobile Salon H	Building cloud-based computing environments for museum services Salon C	Developing Short Form Video Elevator Pitches Salon I	Big Data/Small Data: GLAM Collections in the 21st Century Salon B	Using Web 3D for exhibit design, promotion, and installation Salon D	Creating games and digital toys for your museum Salon G	Panoramic, panoptic & hemispheric immersion Medford	Registration – Oregon Ballroom Foyer
10:30 am Coffee – Oregon Ballroom Foyer									
12:30 pm	Workshop Attendees Lunch - Mt. Hood (2nd Floor)								
1:30 pm	Salon A	Managing an ads for your website Salon H	Creating museum mobile apps in house, the easy way Salon C	Developing Short Form Video Elevator Pitches Salon I	The Gallery in Your Hands: 3D Scanning & Printing Salon B	Open Exhibits Workshop Salon D	Designing Accessible, Responsive, Universal Design in Drupal Salon G	Design of Addictive Online Learning Games Medford	
3:00 pm Coffee – Oregon Ball- room Foyer									
5:15 - 5:45 pm	First Time Attendees Orientation – Salon I								
6:30 - 8:30 pm	Welcome Reception – Buses depart from Hotel at 6:00pm								

Thursday, April 18, 2013

7:30 am	Registration & Coffee – Oregon Ballroom Foyer									
9:00 am	Opening Plenary: When the rare becomes commonplace – Oregon Ballroom									
10:30 am	Online Access Salon D&C	Network Effects Salon A&B	The High Res Mu- seum Salon I	On-site Evaluations Salon H&G	Email and Speaker Prep – Salem				Registration – Oregon Ballroom Foyer	
12:00pm	Lunch on your own									
1:00 pm	New Tools and In- terfaces Salon D&C	Digital Curation Salon A&B	Crowdsourcing Salon I	Rewiring the Mu- seum Salon H&G						
3:00-6:00 pm	Salons Oregon Ballroom, Salon D&C, Salon A&B, , Salon H&G, Salon I, Medford									
6:00-8:30 pm	Exhibitors' Reception – Exhibit Hall			Demo 1 – Exhibit Hall						
				Demo 2 – Exhibit Hall						

Overview

Friday, April 19, 2013

7:30 am	Registration – Oregon Ballroom Foyer								
9:00 am	User testing workshop Salon D&C	Mobile Media and Open-Air Museums Salon A&B	The Inclusive Design Crit Room Salon I	Lightning Talks 1 Salon H&G	Exhibit Hall (Coffee, 7:30-9:00, 10:00 Ice Cream, 3:00-4:00)	Email and Speaker Prep – Salem C28	Registration – Oregon Ballroom Foyer		
10:00 am	Using tactical deci- sion-making Salon D&C	Humour as an institu- tional voice Salon A&B							
11:00 am	Museomix:remix your museum! Salon D&C	Rethinking Pathways to Collections Salon A&B	Web Crit Room Salon I	Lightning Talks 2 Salon H&G					
12:00 pm	Lunch - Exhibit Hall								
1:30 pm	Plenary: What's a Museum Technologist today? – Oregon Ballroom								
2:30 pm	Formative Evaluation Techniques for Film and Beyond Salon D&C	Avoiding Icebergs Whilst Steering the Titanic Salon A&B	Mobile Crit Room Salon I	Let the Games Begin! Salon H&G					
3:30 pm	Special Focus on Tech in Education Salon D&C "	Integrated Online and On-site Experiences Salon A&B	Digital Strategy from Europe to the US Salon I	Salon H&G					
4:00 pm									
4:30 pm									
5:00-6:00 pm	Best of the Web Awards Ceremony – Oregon Ballroom								
6:30 - 8:30 pm	Conference Reception At the Oregon Museum of Science and Industry (OMSI) Buses depart at 6:00pm								

Saturday, April 20, 2013

8:00 am - 10:00 am	Registration – Oregon Ballroom Foyer					
	Birds of a Feather Breakfast – Exhibit Hall					
10:00 am	Athena Genesis Engine™ Salon A&B	Mobile Parade: The Makers Salon I	IMLS Funding Oppor- tunities Update Salon H&G	Exhibit Hall, Demo 3 & 4	Email and Speaker Prep Salem	Registration – Oregon Ballroom Foyer
11:00 am	Highlights from the NMC Horizon Report 2012 Museum Edition Salon A&B		Piction: DAMS integration Salon H&G			
12:00 pm	Lunch – On your own					
1:30 pm - 3:00 pm	New takes on the Museum CMS Salon D&C	Mobile Salon A&B	Open Data Salon I	Transformation through Participation Salon H&G		
3:00 pm - 4:00 pm	Closing Plenary: What can museums learn from immersive theater? – Oregon Ballroom					

Overview

San Francisco Museum of Modern Art and the International Center of Photography/George Eastman House.

Booth 5

GuideOne Mobile

guideonemobile.com

98 4th st. unit 415
BROOKLYN, NY, 11231-4006, USA

GuideOne is transforming the way museums and brands connect with their audience through simple and elegant mobile and tablet apps.

Our design experience, technical capabilities and strategic planning help make content more accessible and create new opportunities for visitor engagement. We design each solution around the specific needs of the institution and allow them to manage content to maintain relevance.

Our clients include: Longwood Gardens, National Park Service, Smithsonian, The Metropolitan Museum of Art and The Inupiat Heritage Center.

Booth 40

MAZEDIA

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St HERBLAIN, 44800, France

Mazedia created Wezit platform. The first Transmedia software for interactive applications. Wezit have an eco-system softwares : mobile, multitouch program, gaming for education are available for a compatibility with the platform. You can create, too, your own program connected with the platform for a transmedia experience.

Mazedia is the first Agency in France for multimedia design for heritage and museums : Louvre Lens, Cite Architecture et du Patrimoine, Army Museum...

Mazedia invests 8% of his turnover in research and development.

Booth 3

Ideum

ideum.com

2469 Corrales Rd
Building C
Corrales, NM, 87048, USA

Booth 6

NonProfitEasy

nonprofiteasy.com

1300 Valley House Dr.
Suite 100
Rohnert Park, CA, 94928, USA

NonProfitEasy® enables small nonprofits (or mid to large nonprofits with lean staff) to manage stakeholder relationships (volunteers, donors, staff, board, government agencies, service partners and more) within one simple to use, integrated application. More than a CRM, NPE is a robust program created from the ground up specifically for nonprofits by nonprofits and can help museums manage everything from tours and reports to memberships and docent schedules - and all points in between and beyond.

Booth 34

Immediatag

<http://immediatag.com/mw2013.html>

4101 Parkstone Heights Drive
Austin, Texas, 78746, USA

Immediatag, LLC is a software startup based in Austin, Texas. We help cultural institutions use mobile technology to engage and educate visitors of all ages and backgrounds.

Our main product is a mobile content platform that makes it easy for anyone to create web pages that look great on smartphones and tablets—no HTML or programming required. Such a platform is particularly useful for educators, curators, and other subject matter experts who would like to engage audiences via a mobile experience but lack the time, budget, or technical skills to build mobile web pages from scratch.

Booth 7

NOUS

<http://www.nousguide.com/en>

Ullmannstraße 16
Vienna, Vienna, 1150, Austria

NOUS Knowledge Management develops and distributes multimedia exhibition guides for arts and cultural institutions. With customized concepts, websites and apps, as well as technological innovations such as state of the art augmented reality, NOUS creates an advanced museum experience for your visitor.

NOUS uses the Fraunhofer ISS's wireless LAN positioning awiloc® as one of the multimediaguides' main features.

Exhibits

Booth 30

Selago Design Inc.

www.selagodesign.com

99 Fifth Ave Suite 214

Ottawa, Ontario, K1S 2S6, Canada

Focus on your collections with Mimsy XG, a premier software solution from Selago Design. Free licensing is available to help promote your collections and broaden your reach. Multiple options seamlessly integrate with Mimsy XG to share your collections on the Web. We are experienced in connecting with cultural heritage organizations to help them select hardware, define workflow management, consult on data migration, and recommend options for deployment.

Selago Design is the exclusive North American distributor for Adlib Informations Systems' prestigious software suite. Together we can build truly adaptable and sustainable collections solutions designed to your specifications today!

Booth 27

STQRY Inc.

stqry.com

5657 42nd Ave SW

Seattle, WA, 98136, USA

STQRY (pronounced "story") is a mobile platform that helps people all over the world explore, engage with, and discover fascinating stories. Visitors to a site may use their smartphones to further engage with any exhibit by either scanning the STQRY QR codes visible near each artifact - or by just browsing via the app directly to a particular story. The individual stories are multi-media, including text, images, audio, videos, and/or links. A unique STQRY advantage: all stories are connected through our "Explore" mode, creating new avenues for attracting more visitors, engaging in area-wide promotions, and increasing revenue.

Booth 41

TripAdvisor

tripadvisor.com

141 Needham Street

Newton, Massachusetts, 02464, USA


TripAdvisor is the world's largest travel site, enabling travelers to plan and have the perfect trip. TripAdvisor offers trusted advice from real travelers and a wide variety of travel choices and planning features with seamless links

to booking tools. TripAdvisor branded sites make up the largest travel community in the world, with more than 60 million unique monthly visitors*, and over 75 million reviews and opinions.

TripAdvisor also includes TripAdvisor for Business, a dedicated division that provides the tourism industry access to TripAdvisor's millions of monthly visitors.

*Source: comScore Media Metrix for TripAdvisor Sites, Worldwide, July 2012

Last Chance!
Best of the Web
People's Choice
Have you cast your vote?



We Love Museums

Collections Search for Your Museum

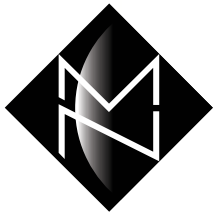
Internal Curation of Collections
 Integration with Past Perfect or your existing system. Tailored search criteria gives your staff easier access to building dynamic exhibits.

Building Public Audience
 Many patrons do not know that museums hold far more in their collections than they see with one visit. A web search attracts new-comers and entices returning patrons.

For Selected Researchers
 Give professionals unprecedented access to our collections without compromising the privacy and safety of your artifacts and art work.

www.welovemuseums.com/webservices
museums@welovemuseums.com
 413-376-8110

Exhibits



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stunning apps!”



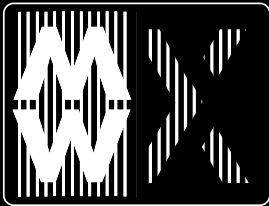
APPS | CASES | COATINGS | DOCKS | PEACE OF MIND



JOHN CRAIG FREEMAN

FUTURE OF REALITY

WILL PAPPENHEIMER



MWX2013

The inaugural exhibition of Museums and the Web
Curated by Vince Dziekan

April 17-20 2013 | Portland, OR, USA

Acknowledgments



Australian Government



This project has been assisted by the Australian Government through the Australia Council, its arts funding and advisory body.



MONASH ART DESIGN & ARCHITECTURE



**The Museum of
Future Objects**



Futurity in Perpetuity


www.themofo.org

Coffee Break
7:30 am – 9:00 am

Lunch
12:00 pm – 1:00 pm

Ice Cream Break
3:30 pm – 4:50 pm



24\Demo	25 Demo	26 Demo	27 Stqry	28 Exablox	<p>Exhibitors will be in their booths all day Friday and Saturday morning. Demonstrations will change, according to the schedule in the program.</p> 	1 & 2 Athena Solutions
21 Demo	Food		42 Questor	29 Piction		3 NonProfitEasy
20 Demo			41 Tripadvisor	30 Selago		4 Prisma Elec
19 Demo	Food		40 Guide one	31 Adlib		5 mazedia
18 Demo			39 Ruckus	32 Antenna		6 Ideum
17			38 Vince	33 Gallery Systems		7 Immediatag
16 Demo	Food		37 Demo	34 Nous		8 Cross Design Group
15 Demo			36 Demo	35 Extensis		9 Artune
14 Demo	Food					
			13 Demo	11 Demo		10 Demo

Exhibits & Demonstrations

Registration7:30 am – 5:00 pm
*Oregon Ballroom
Foyer***E-mail and Speaker Prep**9:00 am – 3:30 pm
*Salem***Continental Breakfast will be served**7:30 am – 9:00 am
*Exhibit Hall***User Testing Workshop***Tijana Tasich, Tate, UK**Elena Villaespesa, PhD student. University of Leicester, UK*9:00 am – 10:00 am
Salon D & C

User testing played a key role in the development of the Tate's website in 2012. While the web analytics can show us how users come onto our websites and how they are using it, the user testing helps us see real users in action, understand why they are using it the way they do and in turn help us identify where the improvements to the usability and performance could be made.

This workshop will be useful to those considering outsourcing user testing as it will give them a head start in planning for user testing, what they can expect and should be demanding from their suppliers.

The workshop comes in two parts. In the first part, the participants will get an overview of the user testing practice in general, what it is and why it is important. They will also hear about the user testing conducted as part of the Tate's website relaunch in 2012, covering topics such as balancing user needs against business goals, recruiting users and asking the right questions, and putting the findings into action.

In the second part, the participants will get their sleeves up and their hands dirty and get involved in practical tasks of planning for a user testing session. They will try their skills in brief writing, defining user testing objectives and personas, as well as the practicalities of carrying out the user testing and taking actions based on the results.

The aim of this workshop is to learn in a fun and engaging way about user testing and equip participants with the basic knowledge to be able to commission user testing from external agencies or do it themselves.

Professional Forum: Mobile Media and Open-Air Museums*Michael Epstein, Untravel Media, USA**Ronald Lenz, 7scenes, The Netherlands*9:00 am – 10:00 am
Salon A & B

This professional forum will look closely at several projects that use mobile apps to create open-air extensions of brick and mortar museums. Specifically we will look at projects such the California Academy of Science's "Golden Gate Field Guide," Untravel's "Walking Cinema" series, the Museum of London's "Dickens Dark London" app, and Mediamatic's "National Vending Machine" and Mobile apps.

Sessions

9:00 am – 10:30 am **The Inclusive Design Crit Room**
Salon I *Morgan Holzer, Metropolitan Museum of Art, USA*
Jutta Trevira, Inclusive Design Institute, Canada

This session is an expansion of MW's traditional usability crit room, putting even more of an accent on accessibility. Inclusive design helps ensure usability, and when employed as a design methodology will cost-effectively help avoid constraints and compromises that can occur later in projects when trying to retro-fit good features to make them more accessible, or tack-on specific functionality to improve accessibility overall.

9:00 am – 10:30 am **Lightning Talks I**
Salon H & G Chair: Liz Neely

Love Letters to Rothko
Tim Svenonius, SFMOMA, USA

User Experience, Visitor Experience: Thinking Holistically for Museum Mobile Design
Tanya Treptow, Centralis, USA

Creating the Kaleidoscope: Are Museums Inviting Full Participation When the Digital Divide Still Exists?
Porchia Moore, University of South Carolina, USA

Revitalizing Education: New Strategies for Deep Impact
Darren Milligan, Smithsonian Institution, USA

Describe Me
Jonny Brownbill, Museum Victoria, Australia

Using Social Media and the Web to Engage Audiences with Permanent Collections
Caitlin Martin, Association for Public Art, USA

Affection Management
Luis Mendes, Communications and Brand Consultant for Museums @ Fundação Roberto Marinho, Brazil

10:00 am – 11:00 am **Using Tactical Decision-Making to Make Technology Projects Succeed**
Salon D & C *Andrew Lewis, Victoria and Albert Museum, UK*

This paper discusses what tactics and decision-making mean in practise within museum digital-technology projects. It offers practical suggestions for tactical approaches drawn from the author's twelve years of experience managing digital projects and services. Museum culture is compared against digital trends, and tensions discussed. This is followed by a more detailed review of potentially useful tactics for typical museum scenarios. Field Analysis is discussed as a practical technique to identify digital project barriers and to identify where tactical decisions can reduce their impact. Finally, there is a review of the common phases of projects and where different types of challenge tend to occur within them.

Sessions

Professional Forum: Humour as an Institutional Voice

Humour as an institutional voice.

Aaron Cope, Smithsonian Cooper-Hewitt National Design Museum, USA
Heather Champ, Findery, USA
Piotr Adamczyk, Google, USA

10:00 am – 11:00 am
 Salon A & B

Lightning Talks 2

Chair: Daniel Davis

10:30 am – 12:00 pm
 Salon H & G

LiveScience

Esther Herberts, Naturalis Biodiversity Center, The Netherlands

Marianne Fokkens, naturalis, The Netherlands

Mapping and Visualizing a Messy Archive

Theis Madsen, Aarhus University, Denmark

Multi-institutional, mega-influential: Thinking creatively and collaboratively about online marketing campaigns

Maren Dougherty, Balboa Park Online Collaborative, USA

The Online Footprint of Museums: Measuring and Analyzing Museum's Social Media Activities

Erik Hekman, Utrecht University of Applied Science, Netherlands

Is there an animated gif for that? Opportunities for sharing collections on social sites.

Paul Rowe, Vernon Systems, New Zealand

REMIX - Culture, Technology, Entrepreneurship

Peter Tullin, CultureLabel.com, UK

Web Crit Room

Bruce Wyman, USD Design | Mach Consulting, USA
Dana Mitroff Silvers, Independent Consultant, USA
John Stack, Tate, UK

10:30 am – 12:00 pm
 Salon I

Designers explain their intentions and the panel reviews the site assessing how well those intentions have been realized and suggesting strategies that might have improved it. Fun, educational, and it makes us squirm a bit.

Modeled on the art school critique, Web sites are volunteered in advance by MW2013 attendees who are present to pose the problems they faced and respond to commentary.

Museomix : Remix Your Museum!

Mar Dixon, UK

11:00 am – 12:00 pm
 Salon D & C

How to make your museum an open and co-creative place? How to open your museum to enthusiastic teams of designers, hackers, makers, artists, specialists, creators of all sorts, other museum and free spirited people? How to have them co-create, in a timely fashion, and a conducive environment, new and inventive ways of visiting/using your museum? How to let visitors

Sessions

become users? How to make your museum open, networked, and participative? Museomix is an experiment to do just that! Museomix is a co-creative event in a museum to spark real change in cultural institutions.

11:00 am – 12:00 pm
Salon A & B

Professional Forum: Disrupting Discovery: Artsy and Museums Rethinking Pathways to Collections

Christine Kuan, ARTSY, USA

Sebastian Chan, Cooper-Hewitt, National Design Museum, USA

Peter Samis, SFMOMA, USA

Jane Alexander, The Cleveland Museum of Art, USA

Matthew Israel, Artsy, USA

Today, museums are using the technology to amplify the impact of their collections, exhibitions, and programs. This panel will explore various ways Artsy has combined search technology, design, metadata, ecommerce, and social media in order to rethink the modes through which we optimize public engagement with museum collections.

12:00 pm – 1:00 pm
Exhibit Hall

Light Buffet Lunch in Exhibit Hall

1:30 pm – 2:30 pm
Oregon Ballroom

Plenary: What's a Museum Technologist today?

Rich Cherry, The Broad Art Foundation, USA

Robert Stein, Dallas Museum of Art, USA

2:30 pm – 3:30 pm
Salon D & C

Formative Evaluation Techniques for Film and Beyond

Dave Eresian, Hot Studio, USA

Ryan Wyatt, California Academy of Sciences, USA

This session will present practical strategies and creative techniques for conducting evaluative research on a budget. Strategies include starting with the end in mind, taking an iterative approach, considering ways to scale your reach, creating props to foster rich feedback, and leveraging off-the-shelf tools. Attendees will learn practical techniques used in the formative evaluation of the California Academy of Sciences planetarium film Earthquake, including using a mobile app to collect time-stamped feedback, and how to build a self-serve feedback kiosk using Keynote and QuickTime.

2:30 pm – 3:30 pm
Salon A & B

Professional Forum: Avoiding Icebergs Whilst Steering the Titanic

Ryan Donahue, Metropolitan Museum of Art, USA

Carrie Barratt, Metropolitan Museum of Art, USA

Timothy Hart, Museum Victoria, Australia

Dana Mitroff Silvers, Independent Consultant, USA

Erin Coburn, Independent Consultant, USA

2:30 pm – 4:00 pm
Salon I

Mobile Crit Room

Sebastian Chan, Cooper-Hewitt, National Design Museum, USA

Peter Samis, SFMOMA, USA

The mobile crit room is a space for open feedback on mobile experiences. MW participants are invited to submit their project for a live review. This year we are looking for all sorts of mobile projects, not just exhibition/gallery tours.

Sessions

Professional Forum: Let the Games Begin!*Kate Haley Goldman, Audience Viewpoints Consulting, USA**Bruce Wyman, USD Design | Mach Consulting, USA*

The gaming industry has long understood how to appeal to certain psychological behaviors in people to encourage deeper engagement. Taking theory to practice, this session will do a fairly broad review of what's happening in the non-museum world, what lessons have been learned in those domains, and how they can be applied across exhibits, online content, and attendance.

2:30 pm – 3:30 pm

Salon H & G

Ice Cream Break

3:30 pm – 4:30 pm

Exhibit Hall

Professional Forum: Enhancing Art Museum Exhibitions through Integrated Online and On-site Experiences*Aaron Miller, Bluecadet Interactive, USA**Allegra Burnette, The Museum of Modern Art, USA**Kate Haley Goldman, Audience Viewpoints Consulting, USA**Josh Goldblum, Bluecadet Interactive, USA**Gabriel Perez-Barreiro, Coleccion Patricia Phelps de Cisneros, USA*

Art museums are increasingly looking to digital media to help engage visitors both inside and outside of the physical museum. While websites, audio tours, apps, and interactive exhibits are common in museums, there is much to be explored in the connecting of these formats. Integrated web, mobile web, app, and on-site experiences can provide an opportunity for visitors to engage with art exhibitions pre-, in-, and post-visit, potentially enhancing their overall museum experience.

3:30 pm – 4:30 pm

Salon A & B

Creating truly integrated online and on-site experiences across multiple platforms within an art museum environment can present several challenges. Tight budgets and schedules, lack of opportunity for interdepartmental collaboration, and limited resources can impede the development of integrated media. By looking to recent projects that demonstrate the digital experience as a continuum for the visitor, we may further understand the value and potential for integrated on-line and on-site experiences. And, by discussing how these projects have been planned, designed, and developed, we may realize the next steps for developing experiences that captivate audiences across the spectrum of engagement.

Special Focus on Technology in Education

Chair: Slavko Milekic

3:30 pm – 4:30 pm

Salon D & C

To MOOC or not to MOOC: Is that the question?*Deborah Howes, MoMA, USA***MOOCs, museums and schools: natural partners and processes for learning***David Greenfield, Independent education and museum Consultant, USA***Social Learning and Social Networks: Untangling the Theoretical Thread Between Museum Education and Communication Technologies***Robert Rutherford, University of Colorado at Boulder, USA*

4:00 pm – 5:00 pm **Professional Forum: Digital Strategy from Europe to the US**
Salon i Chair: Koven Smith

Communicating the Museum: From Digital Strategy to Plan of Action – Two Years Down the Road

Kajsa Hartig, Nordiska museet, Sweden

The Nordiska museet launched in January 2011 a digital strategy and a New media department. At the time digital communication and dissemination was taking on a secondary role in the museum. In 2013 it is time to make a summary of the first two years of embracing digital tools according to the strategy. The road has been bumpy at times, but great achievements have been made and many valuable lessons learned. Would we do things differently if we would start all over?

Utopia Then, Reality Now: (Re)considering the Wiki Model in Museum Culture

Sarah Hromack, Whitney Museum of American Art, USA

Destination Success: Sustaining your digital strategy

Carolyn Royston, Imperial War Museums, UK

Charlotte.Sexton@ng-london.org.uk

Tate Digital Strategy: Digital as a dimension of everything

John Stack, Tate, UK

Digital has moved from being the concern of a handful of digital specialists in one department to an aspect of practically everything Tate does. Whereas the Tate Online strategy was a response to the critical need to comprehensively overhaul the Tate website, the Tate Digital Strategy 2013–15 addresses how we use our web platform and digital media more widely and embed digital skills across the organisation.

5:00 pm – 6:00 pm **Best of the Web Award Presentation**
Oregon Ballroom

6:30 pm – 8:30 pm **Conference Reception @ OMSI**

Meet buses outside door at Clay Street. (By the Valet Door at Lobby.) Buses start departing at 6:00 pm.

Join your MW colleagues for a reception at OMSI (Oregon Museum of Science and Industry) one of the largest science centers in the United States. Quench your thirst, snack on heavy Hors d'oeuvre and fill your head. Learn about cutting-edge topics in science and technology, in an interactive, informal atmosphere across five unique halls and eight hands-on science labs.

Sessions

8:00 am – 1:00 pm **Registration**
Ballroom Foyer

8:00 am – 3:30 pm **E-mail and Speaker Prep**
Salem

8:00 am – 10:00 am **Birds of a Feather Breakfast**
Exhibit Hall
Colleagues will huddle over coffee and a full hot breakfast to explore topics of common interest and plan activities for the coming year. Each table is devoted to discussion on a theme proposed by attendees. Join in person and on-line, on the morning and all year-long.

MW2013 Demonstrations – III

9:00 am – 10:00 am
Exhibit Hall

Booth 20

Booth 10

Wireless in the Galleries, And Then?

Sam Quigley, Art Institute of Chicago, USA

Having made the big investment to provide unfettered wireless connectivity in all its public spaces, the Art Institute of Chicago has now geared up to digitally activate its visitors and their experience of the museum. The prioritization process and resource allocation was both energizing and agonizing, touching a broad array of possible technologies, and an equally diverse range of attitudes held by stakeholders about what usage should be supported. Initially, free wireless offerings include the Art Institute of Chicago Tours app with turn-by-turn wayfinding support which is achieved by leveraging indoor positioning services. Wi-Fi as a utility opens the future up for other content delivery and of course, full access to social media channels. This demonstration/conversation provides a window on what decisions were been made, what went into those deliberations, what has been deployed, and indications of future developments.

Booth 18

ArchivesSpace: A Next-Generation Archives Management System

Mark A. Matienzo, ArchivesSpace, United States
Katherine Kott, ArchivesSpace, USA

ArchivesSpace is a partnership formed to create a next-generation archives management application. We will provide an introduction to the application, an overview of the technical platform, and information on our governance and sustainability plans.

Click Here For Customized Data: Google Analytics Automated Dashboard

Brian Alpert, Smithsonian Institution, United States
Effie Kapsalis, Smithsonian Institution Archives, USA

Automated Google Analytics dashboard to help users analyze website audience engagement and provide actionable, trended data to help further program goals. Several case studies provide examples, and attendees will be able to connect their profiles and come away with copies of their own dashboard.

Booth 11

Fitzwilliam Museum Shares Path to Integrating Digital Asset Management with Collection Management Systems

Joscelyn Zell, Extensis, United States

In this demo, the UK-based Fitzwilliam Museum will share the details of its recent endeavor to integrate its Collection Management Systems (CMS) with a Digital Asset Management (DAM) system.

Booth 12

Greed is Good: Don't Settle for One Platform, When You Can Have Them All

Joe Baskerville, Cogapp, UK

Hear how the BMA and Cogapp developed Go Mobile, the BMA's new Mobile Web App. Discover why we decided to go the route we did; an HTML5, Backbone.js driven interface backed by a Drupal 7 CMS. What advantages did this offer? What are the benefits and drawbacks of this approach?

Demonstrations

Booth 13

Ideas for Museums: a Biography of Museum Computing

Anna Mikhaylova, Leicester Univeristy, Russia

"Ideas for Museums: a Biography of Museum Computing" is a research project about the history of museum computerization. The idea is to collect video interviews with museum professionals who were/are working on implementing digital technologies in everyday museum practice.

Booth 16

More Than Just a Pretty Picture: Improving the Discoverability of Illustrations in the Biodiversity Heritage Library (BHL)

Tris Rose-Sandler, Missouri Botanical Garden, USA
Kyle Jaebker, Indianapolis Museum of Art, USA

In 1918, the last known surviving Carolina Parakeet, the only parrot species native to the eastern United States, died. Before its extinction, natural historians like Mark Catesby captured this beautiful bird through scientific illustration. Though this and thousands of other extinct species may be lost from the planet, thanks to natural history literature, they are not lost to memory. Unfortunately, much of this literature is confined to museum libraries with limited global distribution. Modern digital initiatives, like the Biodiversity Heritage Library, are working to change that.

Demonstrators hope to inspire colleagues to liberate underexposed image resources in their collections by sharing best practices and examples of how the repackaging of scientific illustrations can impact personal artistic expression, art history and biology research groups, social media engagement, and biodiversity websites such as the Encyclopedia of Life.

Booth 19

PlaceSticker: Using a New Location-based Technology to Create Mobile Gallery Guides

Vivian Kung Haga, Balboa Park Online Collaborative, USA
Christina DePaolo, Balboa Park Online Collaborative, USA

This project demos a collaboration between the BPOC, the SDMA, the Pacific Rim Undergraduate Experience program and the National Institute of Information and Communications Technology to create an indoor mobile gallery guide, which allows visitors to construct their own personalized gallery tour.

Booth 21

Sound of the Netherlands: Crowdsourcing the Dutch Soundscape

Johan Oomen, Netherlands Institute for Sound and Vision, Netherlands
Lotte Belice Baltussen, Netherlands Institute for Sound and Vision, Netherlands
Maarten Brinkerink, Netherlands Institute for Sound and Vision, Netherlands
Thijs van Exel, Kennisland, Netherlands

This MW2013 demonstrator falls under Complementing Collection. 'Het Geluid van Nederland' or 'Sound of the Netherlands' makes a sound archive from the collection of The Netherlands Institute for Sound and Vision available to a wide audience.

Booth 24

The Tweeting Museum

Daniel Noesgaard, Medical Museion (University of Copenhagen), Denmark

The Tweeting Museum is about making the museum's institutional voice more personal, multifaceted and informal. It's about engaging audiences that were not previously reached by the museum. It's about daring to allow the entire museum staff to find their own voice and share the work they love doing.

Booth 25

Understanding Sharing Habits in Museum Visits: A Pilot Study

Galena Kostoska, Department of Information Engineering and Computer Science, University of Trento, Italy
Beatrice Valeri, University of Trento, Italy
Marcos Baez, University of Trento, Italy
Denise Fezzi, University of Trento, Italy

An interactive solution through which sharing of content and emotions originated by an exhibition can be facilitated. It includes various ways to bookmark or "save" artifacts during the visit, catering different types of visitors and an interface for people to consume the shared content at home.

Booth 15

CHARTing our Course: Digitizing Brooklyn's Visual History, a Collaborative Project

Leah Loscutoff, Brooklyn Historical Society, USA

This demonstration will focus on the managerial and technical processes that allow CHART to create a single online digital gallery across three distinctive institutional environments without disrupting pre-existing workflows.

Demonstrations

MW2013 Demonstrations – IV

10:30 am – 12:00 pm

Exhibitor Hall

Booth 10

A Digital Bridge: Connecting Museum and Museum Library Content

Jennifer Cohlman Bracchi, Smithsonian, USA
Sara Rubinow, Smithsonian Cooper-Hewitt, National Design Museum, USA

Separate catalogs, separate data standards, intrinsically-related content—how can we build a bridge between library and museum systems? Find out how Cooper-Hewitt established seamless discovery and integration for its past publications using Drupal and Internet Archive.

Booth 11

Can a Little Guy Make a Difference? The Experience of PanamaTipico.com

Marino Jaén Espinosa, PanamaTipico.com, Panama

PanamaTipico.com is a web-based, effort that pursues objectives such as researching, digitally preserving, publishing and teaching about Panama’s rich cultural heritage. Since its very humble beginnings in 2001, the website has grown into a premier online resource for cultural heritage of Panama.

Booth 12

Balboa Park Commons

Christina DePaolo, Balboa Park Online Collaborative, USA

The Balboa Park Commons is a newly launched portal featuring the diverse digital collections of the Balboa Park cultural institutions, representing archives and collections from science, history and art museums. This is the only current aggregated collections model built for and by mid-to-small museums. The demo will illustrate the simplicity of the commons user-interface, highlighting the features developed with San Diego teachers and students in mind, to use the park museum collection assets for learning. We will focus on the infrastructure built for publishing collections through the Commons for small-to-mid size museums with limited resources. Early user impressions, feedback and statistics will be shared. Demo participants encouraged to engage in a conversation about the evolving role of collections online and the resources necessary to dedicate to these efforts.

Booth 25

From a Broadband Network to a Cultural Network: Tales of a Cross-Domain Collaboration

Eleanor Whitworth, Arts Victoria, Australia

This paper compares the Victorian Cultural Network (VCN) experience with research on cross-domain collaborations and analyses the application of collaboration across key VCN outputs, including: establishment of a broadband fiber network linking the five Member organizations; creation of the Culture Victoria website (<http://www.cv.vic.gov.au>); and development of targeted education content and IP standards. The paper discusses the impact and benefits of the VCN collaborative approach for the broader Victorian collections sector.

Booth 25

DiMe4Heritage: a Design Research Project Investigating Design Practices of Digital Media for Museums.

Marco Mason, Massachusetts Institute of Technology, USA

Booth 15

Leveraging Strategic Collaborations

Vivian Kung Haga, Balboa Park Online Collaborative, USA

With tight budgets and limited resources, how can cultural institutions fulfill their missions to engage audiences through innovative technologies? This demo will highlight innovative projects developed by the Balboa Park Online Collaborative (BPOC) with university partners.

Booth 16

Museums + Online Learning

Emily Kotecki, North Carolina Museum of Art, USA

Discuss best practices at the intersection of museums and online learning. Join me as I share my experiences developing online courses for the North Carolina Virtual Public School. In a first-of-its kind program, high school students take these semester-long courses for credit.

Demonstrations

Booth 18

Playtesting PlanetMania: a Mobile Game for Museum Exhibits

Dave Schaller, eduweb, USA

Karen Battee, Maryland Science Center, USA

PlanetMania is a mobile game designed to be played at the Maryland Science Center's new "Life Beyond Earth" exhibit, with card-based gameplay that expands upon exhibit content and tries to complement rather than distract from the physical exhibit.

Booth 19

Tagging Artworks : Crowd-Curated Contemporary Art Exhibition

Gunho Chae, Korea Advanced Institute of Science and Technology, Republic of Korea

Jihee Kim, Gyeonggi Museum of modern art, Republic of Korea

The exhibition is the first crowd-curated contemporary art exhibition at the GMoMA based on the "Social Tagging", a method that is well known for making the participation of the general public possible.

Booth 20

The Virtual Leopold Fleischhacker Museum

Daniel Sacher, University of Duisburg-Essen, Germany

Michael Brocke, , Germany

Margret Heitmann, Steinheim-Institut, Germany

Barbara Kaufhold, Steinheim-Institut für deutsch-jüdische Geschichte, , Germany

Wolfram Luther, University of Duisburg-Essen, Germany

Daniel Biella, University Duisburg-Essen, Germany

A web-based virtual 3D museum dedicated to the German-Jewish artist and sculptor Leopold Fleischhacker (1882-1946). On display is the pictorial estate and selected 3D reconstructions, to depict the life and work of Leopold Fleischhacker, in thematically oriented exhibitions and outdoor areas.

Booth 21

Utilizing User-generated digital information for research, exhibit and education at Science Museum settings.

Hiroyuki Arita-Kikutani, National Museum of Nature and Science, Tokyo, Japan

Tomotsugu Kondo, The Open University of Japan, Japan

Hideaki Ito, Logosware, Japan

Hiroyuki YAMADA, Logosware Corporation, Japan

This demonstration will introduce some ongoing projects which utilize user-generated digital information for facilitating communication between science museums and users.

Booth 24

Building Advocacy into Website Redesign

Laura Hoffman, National Museum of Women in the Arts, USA

Working on the National Museum of Women in the Arts' website redesign, I developed the "Advocate" section to garner awareness on gender inequalities in the arts. I will discuss integrating a user-centered viewpoint and implementing website and social media strategy with a focus on advocacy.

Booth

Wisco Histo: Using Tumblr to Inspire Personal Connections to History

Emily Pfothenauer, Wisconsin Library Services, USA

histpres.com

unique jobs in
museums, archives,
preservation, design

commentary on the
restoration economy
and how to communicate
cultural activism

curated by+for
emerging professionals

that's nerd slang

Demonstrations

Mobile Parade: The Makers

Loic Tallon, Pocket-Proof, UK

Learn from the vendors, designers, developers and content producers behind some of the most exciting mobile projects of the past twelve months! In this fast-paced session, each mobile provider has ten minutes each to tell us about what they do, present their strongest mobile project of the past year, and to share three tips for museums planning their own mobile experience.

10:00 am – 12:00 am
Salon I

IMLS Funding Opportunities Update

Timothy Carrigan, Institute of Museum and Library Services, USA

This session will provide an overview of funding opportunities available for museums through the Institute of Museum and Library Services. Tips for submitting a competitive proposal and common pitfalls to avoid will be shared, as will examples of recently funded projects. This session will appeal to both experienced grant recipients and first time grant seekers.

10:00 am – 11:00 am
Salon H&G

Highlights from the NMC Horizon Report > 2012 Museum Edition

Alex Freeman, Marcus Institute for Digital Education in the Arts, USA

The NMC Horizon Report > 2012 Museum Edition focuses on emerging technology and its applications to museum education and interpretation, and introduces six emerging technologies or practices that are likely to enter mainstream use in museums over the next one to five years. This talk will provide an overview of the six emerging technologies and their relevance to museums.

11:00 am – 12:00 pm
Salon A&B

Piction: DAMS Integration with Multiple Systems to Create a Data Warehouse

Erick Kendrick, Piction, Australia

Adam LaPorta, Piction, Australia

This presentation will showcase how to integrate the Piction Digital Asset Management System with different classes of systems such as TMS, EMU, MIMSY, VERNON, Microsoft ASP.NET, Drupal and Raiser’s Edge to create an institutional wide data warehouse.

11:00 am – 12:00 pm
Salon H & G

Lunch on your own

12:00 pm – 1:30 pm

Open Data

Serving Tea on the Rapids: An Architectural Approach for Managing Linked Open Data

David Henry, Missouri History Museum, USA

Eric Brown, Missouri History Museum, USA

The Missouri History Museum is working to make its collections available as linked open data—not only allowing users to discover the richness of the Museum’s collections but also helping to create knowledge by facilitating linkages within our collections and to other linked data across the web. In addition, the Museum aims to make these resources and the linkages between

1:30 pm – 3:00 pm
Salon I

them available in the foreseeable future. In this paper, we will define the problems and challenges of managing linked open data on the web; enumerate the requirements of an architecture that can overcome those challenges; describe our own implementation of such an architecture; and present remaining challenges faced by any institution attempting to manage linked open data.

Using Open Source Tools to Expose YCBA Collection Data in the LIDO Schema for OAI-PMH Harvesting.

David Parsell, Yale Center for British Art, USA

Many cultural institutions are striving to expose their collection data through searchable on-line collections and data aggregator harvesting. While the goals are admirable, the challenges are daunting to non-technical staff faced with limited resources, rapidly changing technologies, complex data schemas and short-term solutions.

This paper is a roadmap of the YCBA adventure that starts with exposing the collection data in the original CDWA-lite schema and traverses through the many challenges to extending COBOAT and OAI-CatMuseum to expose collection data in the LIDO schema. This digital road trip will be documented from both the management and technical viewpoints to provide a guide book for exposing collection data in the LIDO schema.

Open Culture Data: Opening GLAM Data Bottom-Up

Lotte Belice Baltussen, Netherlands Institute for Sound and Vision, Netherlands

Johan Oomen, Netherlands Institute for Sound and Vision, Netherlands

Maarten Brinkerink, Netherlands Institute for Sound and Vision, Netherlands

Maarten Zeinstra, KnowledgeLand, Netherlands

Nikki Timmermans, Kennisland, Netherlands

Open data is an increasingly popular form of publishing information. The now very successful bottom-up initiative Open Culture Data (opencultuurdata.nl) was set up in 2011 to promote open data in the cultural sector. Multiple apps made with culture data have won prizes, a masterclass guided Dutch cultural institutions through the process of opening up datasets and white papers were written about legal and technological issues and useful open data tools. Open Culture Data helped make over thirty datasets available under open licenses. We will share our lessons-learned, the benefits for GLAMs of being 'open' and our measurement standard for gauging the effects of opening up.

1:30 pm – 3:00 pm
Salon A & B

Mobile

Chair: Paul Stork

Rousing the Mobile Herd: Apps that Encourage Real Space Engagement

Matthew Fisher, Night Kitchen Interactive, USA

Jennifer Moses, Night Kitchen Interactive, USA

Many popular in-gallery apps are victims of their own success, diverting visitors from interacting with exhibits, objects, and each other. Instead, how can mobile apps encourage and support meaningful, face-to-face social interaction in museum exhibitions? We explore social interactions common in museum interpretation—game play, team work, polls, affinity-mapping, creating and sharing content, conversation starters—and align them with mobile

Sessions

app features. We analyze top apps (both museum and not) to understand the opportunities for and limitations of using mobile apps to augment real-space communication among visitors. We identify opportunities to leverage successful social engagement models to create new mobile experiences in exhibitions.

ArtClix: The High Museum of Art's Foray into Mobile Apps, Image Recognition, and Visitor Participation

Bruce Wyman, USD Design | Mach Consulting, USA

Julia Forbes, High Museum of Art, USA

Mobile apps are the natural evolution of the traditional audio tour, enabling visitors to self-guide around the galleries of museums. Rich content is at the heart of most museum experiences, but this pattern of engagement follows the traditional one-way communication model of museums, with the visitor a passive participant in their pursuit of understanding. In 2011 the High Museum of Art, working with Second Story Interactive Studios, set a goal of social engagement with their visitors, looking to create an app that was not only informative, but also made visitors a fundamental part of the experience. Leveraging natural user behavior and incorporating image recognition, the mobile app has been a huge success for the museum. In this session, we present ArtClix as a case study for effective social engagement by the museum through novel uses of technology. We share the initial conceptual work in developing the application, the technical hurdles encountered along the way, and the resulting evaluation work across multiple exhibits.

Lessons Learned: Evaluating the Whitney's Multimedia Guide

Dina Helal, Whitney Museum of American Art, USA

Jeanine Ancelet, Audience Focus Inc, USA

Heather Maxson, Whitney Museum of American Art, USA

What are visitors' motivations for using multimedia guides? What do they value most about the experience? In preparation for our move to a new building in 2015, the Whitney is giving thoughtful consideration to its interpretive plan and strategies, including its use of mobile devices and digital media in the galleries and beyond. To find out, Whitney Education staff worked with Audience Focus Inc., a research and evaluation organization, to conduct a summative evaluation of our Whitney Biennial 2012 multimedia guide that will inform future mobile projects.

New takes on the Museum CMS

Chair: Dafydd James

1:30 pm – 3:00 pm

Salon D & C

Migrating a Complex Museum Website from a Commercial CMS to Drupal

Jane Alexander, The Cleveland Museum of Art, USA

Niki Krause, Cleveland Museum of Art, USA

In 2010, the Cleveland Museum of Art re-branded, and launched a public website based on a high-concept idea: while the museum's galleries are closed during its \$350 million building expansion, make its collections available online. Allow online visitors to explore virtually, getting lost in the world-class art. This session will explore the challenges involved in migrating a complex public website from an expensive, commercial CMS to an open-source Drupal CMS,

Sessions

ICA SOUNDWORKS: The CMS-less Website

Joe Baskerville, Cogapp, UK

Douglas McFarlane, Institute of Contemporary Arts, UK

In 2012 the The Institute of Contemporary Arts launched SOUNDWORKS, an online exhibition exploring over one hundred new sound works produced by artists from all over the world. In this paper, hear how the ICA and Cogapp collaborated to create a responsive, immersive and beautiful online experience with no CMS.

Story Board: Hardly the Jank-Fest It Could Have Been.

Erica Gangsei, San Francisco Museum of Modern Art, USA

Andrew Delaney, San Francisco Museum of Modern Art, USA

What if a museum's digital storytelling tool was modeled after something like Pinterest, blending internally-produced content with links out to the web at large? And what if that tool, instead of being the product of a long-term, well-funded, museum-wide initiative, was built by just a few staff, in 6 weeks, for under 10 grand, using our existing CMS? What if the work done on a "quick and dirty" project like this could be leveraged towards future, and perhaps larger initiatives? SFMOMA recently set out to explore these what-ifs, with a prototypical publishing experiment called Story Board.

1:30 pm – 3:00 pm
Salon H & G

Transformation through Participation

Chair: Timothy Hart

Nurturing Engagement: How Technology and Business Model Alignment Can Transform Visitor Participation in the Museum

Robert Stein, Dallas Museum of Art, USA

Bruce Wyman, USD Design | Mach Consulting, USA

Museums are constantly seeking to ensure that their content and programs are making a significant impact on their audiences, but are often left without appropriate metrics to determine whether or not they are being successful. Can digital platforms be designed that might allow museums measure this better?

This talk will discuss the Dallas Museum of Art's approach of establishing a digital platform for museum engagement called DMA Friends that attempts to measure the repeat engagement of visitors with the Museum and its programs. The paper will share the underlying approach in design of the Friends program, some technical detail about the implementation, and some significant initial findings from the project launch in January 2013.

Diving Into the Museum's Social Media Stream: Analysis of the Visitor Experience in 140 Characters.

Elena Villaespesa, PhD student. University of Leicester, United Kingdom

Social media brings a wealth of new opportunities to the museum providing access to a vast amount of data. This paper features an analysis of the tweets about the Tanks, Tate Modern's new space dedicated to live art. This study analyses the tweets mentioning the Tanks and covers the process of collecting, coding and analysing the data. The objectives of the analysis were, on the one hand, to measure the impact of the communication campaign

carried out to promote the space, including examining the volume of tweets during this period, the virality of the news and the traffic generated to the Tate website; and on the other recording the Twitter comments of visitors with the aim of collecting their feedback and impressions on this new space.

Taking Membership Digital

Allegra Burnette, The Museum of Modern Art, USA

The Museum of Modern Art in New York has created a members only site, which initially offered only membership management features such as joining, renewing, an upgrading a membership. Recently, however, that site has been expanded to include exclusive content for members. This paper and the subsequent presentation look at the strategy and research behind creating the site, the features that are available, and some of the preliminary findings.

Closing Plenary

Chair: Sebastian Chan

3:00 pm – 4:00 pm
Oregon Ballroom

What Can Museums Learn from Immersive Theater?

Diane Borger, American Repertory Theater, USA

Diane Borger is the producer who brought Punchdrunk's *Sleep No More* to the US in 2009 (<http://www.americanrepertorytheater.org/events/show/sleep-no-more>). After an extended, sold-out run, the immersive theater production moved to New York, where it continues to play today (<http://sleepnomorenyc.com>).

The show has captured the imagination of numerous museum professionals, and has been the subject of blog posts, a lively Twitter conversation, and Google Hang-outs. "What if we designed exhibitions to have the same 'dense, cinematic detail' that Punch Drunk's productions have?" asks Seb Chan in his post on *Fresh & New(er)* of 23 May 2012. "What if we made 'wonderment' our Key Performance Indicator?" (<http://www.freshandnew.org/2012/05/sleep-more-magic-immersive-storytelling/> See also Ed Rodley's post, <http://exhibitdev.wordpress.com/2013/01/14/on-immersion-theatre-and-museums/> and comments on both.)

Please join Diane and Punchdrunk's many museum fans and critics for an inspiring discussion of what museums can learn from immersive theater led by Seb Chan, Ed Rodley and Suse Cairns. We are all sure to be transformed by the experience!

MW2013 Asia

December 9-12, 2013 Hong Kong, China

Sheraton Hong Kong Hotel and Towers

Call for Papers Opens May, 2013

MW2014 USA

April 2-5, 2014 in Baltimore, Maryland, USA

Renaissance Baltimore Harborplace Hotel

Call for Papers opens September, 2013

MW2014 Asia

December, 2014 in a major Asian City

Call for Papers opens May, 2014

MW2015 USA

April 8-11, 2015 in Chicago, Illinois, USA

The Palmer House

Call for Papers opens September, 2014

MW2015 Asia

December, 2015 in a major Asian City

Call for Papers opens May, 2015

Next Events

The MW program is built from the ground up, based on your suggestions for sessions, papers and presentations. Proposals are encouraged on any topic related to museums creating, facilitating, delivering or participating in culture, science and heritage through networked technologies—wherever the network may reach.

There are more than a dozen ways to participate in Museums and the Web!

- Offer a Pre-conference Workshop: Are you an expert in your field? Share your expertise by leading a half-day or full-day pre-conference workshop! Workshops are held the day before the conference begins and workshop leaders are compensated for their teaching. No written paper is required.
- Present a Formal Paper: Share your leading work in the field through a written paper (required, up to 5,000 words) and an oral presentation in a conference session (approx. 20 min. plus discussion). All formal papers are published on the Museums and the Web site, and selected papers are published in the eBook and printed proceedings of the conference.
- Lead a Professional Forum: Convene a one-hour discussion or debate about timely and critical topics of interest to the museum community. No written paper is required.
- Teach a How-to Session (a variant on the “mini-workshops” of previous years): You have one hour to demonstrate and teach a practical skill or best practices for a museum topic. A written version of your session (required, up to 2,500 words) will be published on the Museums and the Web site to serve as an on-going reference both for attendees of your session and others.
- Demonstrate your project and explain the designs and the decisions that went into it to colleagues in an exhibit-booth setting. Demonstrations are only open to museum professionals and projects created in a non-profit environment. Commercial organizations are invited to demonstrate their products and projects in Exhibitor Briefings.
- Give a Lightning Talk, Pecha Kucha-style, in a 1.5 hour session that includes 6 lightning talks of 7 minutes each plus plenty of time for questions and discussion. Slides and recordings of the lightning talks will be published on the Museums and the Web site, and presenters are invited to blog about their topics (up to 1,000 words) on the MW site.
- Propose and lead an Unconference Session: topics are selected by attendees during the first day of the conference so the conversation can continue throughout our time together.
- Participate in a Crit Room: Panels of leaders in the museum field will provide a free assessment of your web or mobile project for accessibility and other best practices. Sign up in Spring 2013 for a critique on a first-come, first served basis (approximately four projects can be assessed in each 1.5 hour crit session).
- Participate in a “Birds of a Feather” round-table: lead the discussion or dip into several while enjoying breakfast with colleagues. Topics are proposed by participants during the MW conference in the run-up to the breakfast.
- Participate in Best of the Web: propose your project or vote for your favorites! Help us share the best of museums’ digital work in a wide range of categories to inspire the global community. Nominations for the Best of the Web awards open in February each year.
- Exhibit your commercial products and services in the Exhibit Hall.
- Give an Exhibitor Briefing on recent projects and new commercial products.
- Be there: the best part of MW is always meeting informally with some of the most creative and innovative museum professionals from around the world and enjoying the warmth and generosity of this community. Join us!

Deadlines

- September 30, 2013 for Papers, Workshops,
- Mini-Workshops and Professional Forums
- (written paper required by Jan. 31, 2014)
- December 31, 2013 for Demonstrations
- (written papers optional, due Jan 31, 2014)
- February 28, 2014 for Exhibitor’s Briefings

Watch <http://mw2014.museumsandtheweb.com>

for online proposal submission, program details, and registration.

Performances? Hack-a-thons? Maker Faires? Other interactions or services?

Propose any other format of participation + explain how it works. We’re open to new ideas.

Contact the MW2013 Conference Co-Chairs:

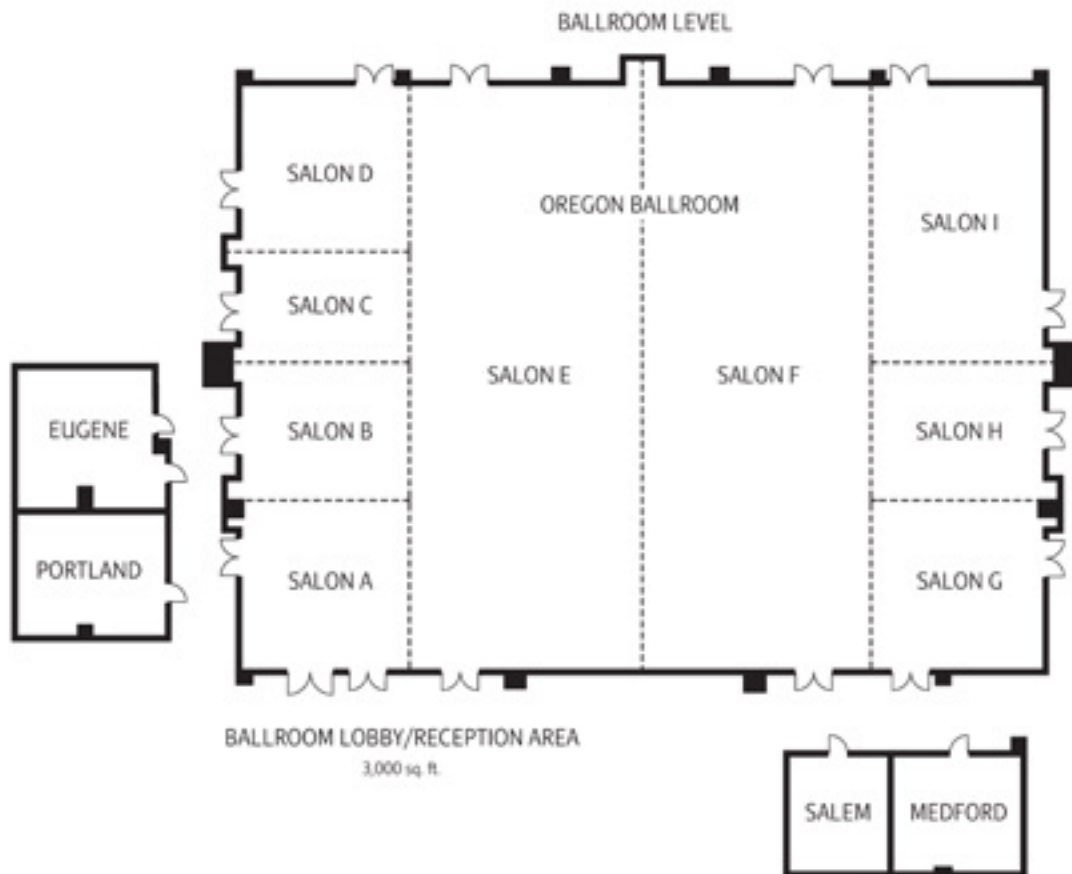
Nancy Proctor and Rich Cherry / info@museumsandtheweb.com

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The Portland Marriott Downtown Waterfront Hotel

All MW2013 Sessions will be held at The Portland Marriott Downtown Waterfront Hotel. The Hotel is located on the Willamette riverfront, walking distance from Portland State University and convenient to great dining, shopping, and museums.

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