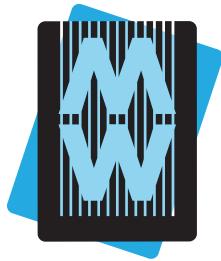


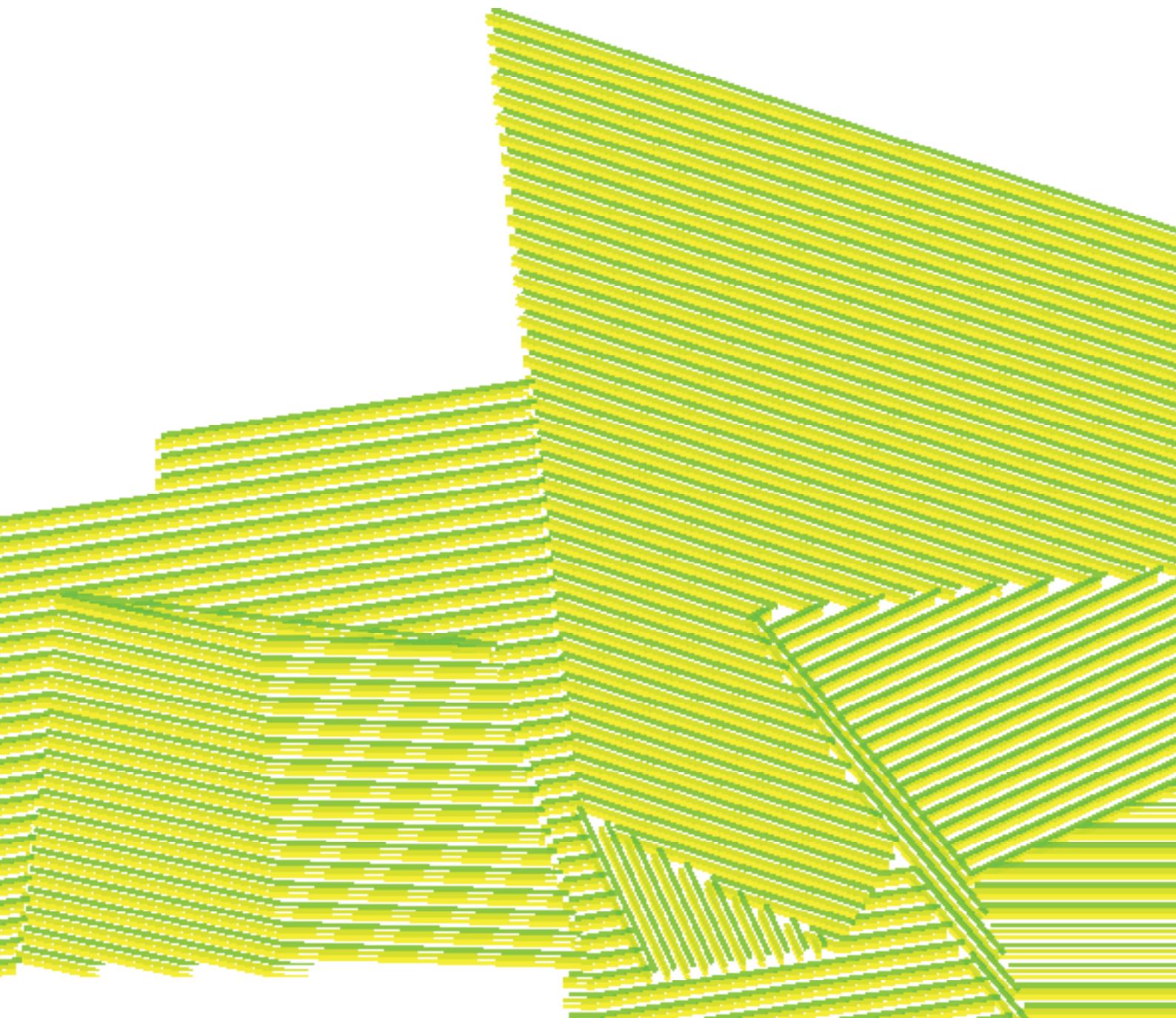
NODEM 2012 HONG KONG 2-5 DECEMBER 2012

FUTURE CULTURE: [IN]TANGIBLE HERITAGE | DESIGN | CROSS MEDIA



Museums and the Web ASIA • 2012

A Special Session of Museums and the Web





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INTERACTIVE INSTITUTE

WELCOME	3
PROGRAM	4
Co-Chairs	5
Speakers and Abstracts	6
Sponsors	24

Welcome

With over 600 attendees from 40 countries, Museums and the Web USA is the largest international conference devoted to art, science, and natural and cultural heritage content online. For over 17 years it has been designed by and for museum professionals to feature the best digital work from around the world and highlight the use of new technologies in the museum context.

It is our pleasure to welcome you to the first Museums and the Web in Asia. This special one-day session on "New Ways of Working and Playing in Museums," with presentations by leading museum technologists from North America, Europe, the Middle East and Asia Pacific is made possible with the generous support of NODEM 2012 Hong Kong Future Culture: [In]tangible Heritage | Design | Cross Media, MailChimp, Gallery Systems, Piction and the US Consulate General of Hong Kong & Macau.

From mobile to immersive web, from social media to new strategies for audience engagement and cultural collaborations on an unprecedented scale, MW Asia 2012 is an exciting first step into what we hope will be an annual must-go-to event for Pacific Region museum professionals and creative practitioners involved in developing the next generation of museums.

Nancy Proctor and Rich Cherry

Museums and the Web Asia Co-Chairs

Thanks to our Collaborators!

Many individuals and organizations help Museums and The Web create events like this.

As always, we thank the our presenters and session chairs. We couldn't have done it without you!

Our special thanks to:

CityU for being such a wonderful and supportive host
NODEM for initiating NODEM 2012 Hong Kong
Dr. Sarah Kenderdine for inviting us along
Titus Bicknell & Hiroko Kusano for putting up with the co-chairs

Our thanks to our Conference Sponsors and Supporters:

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Wednesday 5 December	Duration	Theme	Event
		New Ways of Working and Playing in Museums	
9.00-10.00		New Ways of Engaging Audiences Session Chair Designing for Engagement Keeping Memories Alive For The Future Civic Engagement: More than social networking	Nancy Proctor Rob Stein Makoto Manabe Len Steinbach
10.00-11.15		New Ways of Playing with Mobile Session Chair Mobile first Hong Kong Maritime Museum mobile website AR mobile game, Singapore Museum of Art Tate mobile games	Rich Cherry Lynda Kelly Robert Trio Cherry Thian Jane Burton
11.15-12.00		Keynote Reimagining the digital experience at SFMOMA	Peter Samis & Chad Coerver, SFMOMA
12.00-1.00		Lunch	
1.00-2.30		New Ways of Publishing Moderator Cross-platform publishing The Balboa Park Commons Multilingual publishing and content management We want it all and we want it now! What is lost ... Creative Commons in Hong Kong - the challenges	Tim Hart Charlie Moad Christina DePaolo Danielle Uchitelle Susan Hazan Waltraut Ritter
2.30-3.45		New ways of exhibiting Introduction to digital projects Total Immersion/eCloud - new kinds of visitor ... 3D	Vince Dziekan Sarah Kenderdine Kathleen Martin

5 DECEMBER



Nancy PROCTOR



Rich CHERRY

Nancy PROCTOR

Nancy Proctor is co-chair of Museums and the Web. With a PhD in American art history, she began publishing online exhibitions in 1995 with Titus Bicknell at TheGalleryChannel.com. TheGalleryChannel was acquired by Antenna Audio, where Nancy led New Product Development from 2000-2008. From 2008-2010 she was Head of New Media Initiatives at the Smithsonian American Art Museum, and since 2010 leads Mobile Strategy and Initiatives across the Smithsonian. Nancy served as program chair for the Museums Computer Network (MCN) conference 2010-2011, co-organized the 2008-2010 Tate Handheld conferences, manages the MuseumMobile.info wiki and is Digital Editor of Curator: The Museum Journal.

Rich CHERRY

Rich Cherry is Co-chair and senior consultant for Museums and the Web, where his practice focuses on the strategic application of technology in the cultural heritage institutions, museum operations management, construction planning and management, large-scale capital project management, workflow management and systems integration for visitor services, membership and retail, security and facility systems. He is also co-chair for the Museums and the Web Conference, now in its 17th year and averaging 600 attendees from more than 40 countries

Previously he was the Director of the Balboa Park Online Collaborative (BPOC), a consortium of 27 cultural organizations focused on shared technology services. He has held positions as the director of Operations at the Skirball Cultural Center in Los Angeles, the CIO and Director of Facilities at the Solomon R. Guggenheim Museum and the CIO of the Albright-Knox Art Gallery. He has taught New Media theory, web design and animation in the Media Studies department at the State University of New York at Buffalo.

He serves on the Magnetic Museums Advisory Committee and the Advisory Committee of the Horizon Report Museum Edition, is a Convening Member Content & Scope Workstream for the Digital Public Library of America, is a member of the New Mexico Highlands University Media Arts' Americorps Program Advisory Committee.

Designing for Engagement: Changing the Museum to Build Participation

Why does your museum matter? The ability to answer this question succinctly and with supporting data is more difficult than it might seem. For museums that collect objects of historical or artistic significance, one answer to that question is that the collection itself justifies the museum's existence. In the past, this ethos has been a central tenet of creating successful museums, but most of today's museums will admit that simply amassing a great collection or building amazing architecture is no longer enough. In fact, throughout the history of museums, artists, philosophers, and theorists have suggested that without an engaged audience, the museum matters very little.

Given the reach of the web and the technology available to museums today, how can we best change the underlying business model of museums to reflect the fact that success in museums better defined by the impact we make in people lives, rather than simply attendance through our doors. It's very easy to count the number of people who visit your museum each year, but the ability to define and measure "engagement" is much more difficult.

In this panel session, Stein will discuss a model under development at the Dallas Museum of Art (DMA) that seeks to incentivize and measure repeat visits and deepen engagement with museum audiences. A large scale project involving more than half of the museum's staff, the pursuit of engaged audiences is also completely changing the underlying business assumptions for the museum. In addition, the DMA seeks to blur the lines between onsite and online engagement – leveraging technology and the web to understand and measure the way the museum is perceived by audiences in Dallas and around the world. By creating a system that takes advantage of open-source or inexpensive software and services, the DMA hopes to demonstrate a method that other museums can use to integrate the metrics of engagement into the core operations of museums around the world.

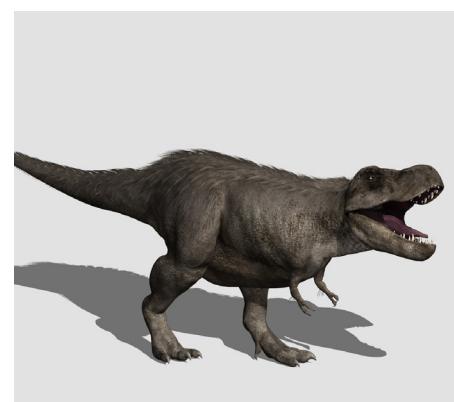
Biography



Robert Stein

Deputy Director
Dallas Museum of Art.

Robert Stein serves as the Deputy Director of the Dallas Museum of Art since 2012 where he leads the staff and champions the DMA's active programs of Education, Conservation, Technology, and Research. In 2012, Stein founded the Laboratory for Innovation in Museum Technology at the DMA applying the principles of startup venture capital to solving classic problems in museums. Stein also established funding for Visitor Research and Evaluation investigating visitor experience between art and science museums. Prior to his role in Dallas, Rob served as the Deputy Director for Research, Technology, and Engagement at the Indianapolis Museum of Art. Under Stein's leadership, the museum launched a pioneering effort in support of museum transparency called, the IMA Dashboard. Stein is Project Director and Technical Lead of the Steve.Museum project since 2006 and continues to advocate for user-generated content that can be usefully integrated with museum practice. In 2009, Stein created the award winning video website, ArtBabble.org that brings together more than 35 international organizations creating a true destination for art video online. In 2010 he founded the TAP open-source mobile platform and established the TourML standard for mobile museum content. Stein serves on the board of the Museum Computer Network, the board of Project Audience, the advisory board of the NMC's Horizon Report for Museums, the International Program Committee for Museums and the Web and on Advisory committees for the online image resource, ArtStor and also Art.sy, a part of the Art Genome Project. He continues to be active in writing and speaking on topics related to museum technology, transparency, and strategy.



Linking museums via exhibits

The National Museum of Nature & Science, Tokyo, Japan has recently been developing: (1) a virtual reality dinosaur program, and (2) a web-based dinosaur database available either on a handheld device and/or a kiosk terminal. (1) For the virtual reality program, beta versions of Tyrannosaurus and Triceratops are being developed by Toppan Printing Co. Ltd. and the National Museum of Nature & Science, Japan. The program allows a museum visitor standing in front of large dinosaur skeleton to zoom in to a bone and to move 3D digital images of the skeleton within the screen. The user can turn skeletons into fleshed dinosaurs. We plan to include more dinosaur species from different museums in the near future. Connecting dinosaur exhibits from various museums, we hope to create more interaction between museums. (2) A museum visitor with a handheld device can view the dinosaur database by accessing more detailed information about the dinosaur in front of them than is immediately available on the wall panels. For example, visitors first read about a specimen at the museum. If they are interested in Triceratops, they can then read more in-depth information about the dinosaurs on display at other museums by clicking on the link button. If the museum does not have a dinosaur that users want to see, the database directs users to the museums where the dinosaur is on display. The link is expected to create curiosity and excitement among museumgoers and encourage a reciprocal flow of visits between different museums. Museum scientists and curators from different museums provide the content of this database as part of a joint information infrastructure.



Biography

Makoto Manabe is Senior Scientist/Curator for Fossil Reptiles and Birds at the National Museum of Nature and Science, Tokyo. Makoto has worked on various audio guides for dinosaur exhibitions at a number of Japanese museums. He is interested not only in traditional audio guide devices, but also in the potential of iPods, mobile phones, the PlayStation, and the NintendoDS, as both tour devices and a means of creating other types of connections between users and the museum. For further background see the collection of papers put together by Makoto and others on "Digital Technology in Japanese Museums" for the Journal of Museum Education (Vol.32, No.1, 2007).

Dr Makoto Manabe

Senior Scientist/Curator,
National Museum of Nature & Science,
Tokyo



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The Lab is traveling to Mumbai. Get updates



Overview

A mobile laboratory traveling around the world to inspire innovative ideas for urban design and new ways of thinking about urban life



Civic Engagement in a Digital Age – Museums Meeting the Challenge

The trajectory which has taken museums worldwide from simple treasure boxes to trusted cultural repositories with education at their core has continued to propel them, more recently, into the universe of civic engagement. Science museums use exhibits on climate change to promote changes in government policy. One art museum and a car company is sending a “laboratory” around the world to “address issues of contemporary urban life through programs and public discourse” while another sends its community out to scout local artists for an upcoming exhibition. A museum’s “Hall of Human Origins,” is not complete unless “museum staff and volunteers [can] participate in a respectful conversation where science intersects with cultural and religious interests.” A holocaust museum sees its job as “sensitizing the public to the universal perils of anti-semitism, racism, hate and indifference” and an online museum shares stories and fosters conversation to “inspire creativity, awareness and action on vital global issues for women.” In Hong Kong, the development of a major new cultural district demands extensive public conversations and many are shared with the world online.

Among the few truly trusted public institutions, museums are well suited to embody civic engagement by sharing information, fostering dialogue and inspiring calls to action. The spirit of civic engagement may have pre-dated the internet, but the web and social networking have enabled and amplified it well beyond any expectations.

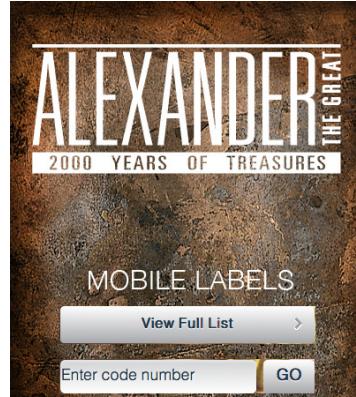
In Alan Lightman's *Einstein's Dreams*, he writes, “One minute before the end of the world, everyone gathers on the grounds of the Kunstmuseum. Men, women, and children form a giant circle and hold hands. No one moves. No one speaks...” That may be one form of museum civic engagement, but not in our world. Museums speak more than ever. Men, women and children also speak. And today's museums listen. This presentation will explore what museum civic engagement means today, and how technology, social media and the web provide increasingly exciting potential.



Biography

Leonard Steinbach is currently a Visiting Fellow at City University of Hong Kong, in the Cultural and Heritage Management Program. He also teaches The Business of Museums in the Graduate Museum Studies Program (online) of Johns Hopkins University. Steinbach consults with museums in the U.S. and internationally on technology use and strategic planning. His career includes CIO positions at The Cleveland Museum of Art and the Solomon R. Guggenheim Museum (NYC). He is a past president of Museum Computer Network (MCN), long-time member of the Horizon Report – Museum Edition Advisory Board, and serves on a museum Board of Directors. His publications include “Analyzing Return on Investment.... Process of Champions” in AAM’s *The Digital Museum – A Think Guide* (2007) and more recently, “3D or Not 3D – Is that a question? ” published in *Curator — The Museum Journal* (Jan 2011). Steinbach has long advocated civic engagement by museums, but when AAM published *Mastering Civic Engagement: A Challenge to Museums* in 2002 he was not all that happy; the book had virtually no mention of technology. However, AAM Museum News soon published his response, *Civic Engagement in a Digital Age: An Even Greater Challenge to Museum* (May, 2003). In a way, this presentation looks at how far we have come, ten years later.

Len Steinbach
Professor,
City University of Hong Kong



Think mobile first ... in everything!

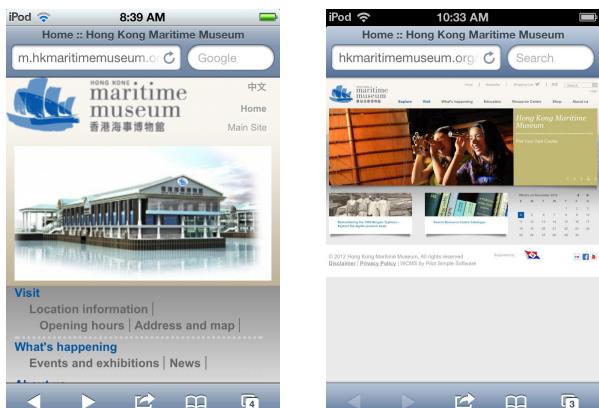
Designing for mobile forces an institution to re-focus on the type of content that needs to be developed, as well as thinking about how to extend their capabilities for providing rich content in a sustainable way, through offering a seamless experience for visitors across platforms. The challenge here is encouraging exhibition project managers, designers, learning specialists and other program staff to "think mobile first" to better integrate the physical and online spheres via mobile-content developed and delivered through easy self-managed systems. I will outline the potential of mobile to transform how museum staff deliver mobile content across physical exhibitions and programs using case examples from the Australian Museum, Sydney.



Biography

Dr Lynda Kelly is currently Manager of Online, Editing and Audience Research at the Australian Museum, Sydney. She has published widely in museum evaluation and the impact of social media/Web 2.0 on contemporary museum practice. She is particularly interested in visitor experiences and learning and how these can be measured, online and mobile learning as well as the strategic uses of audience research and digital technologies in organisational change and public programming. Lynda is happily obsessed with all things Web 2.0 and curious to see how this will change the world that museums operate within and the ways people learn. Lynda is the Director of Museum3, a not-for-profit social network site for museum professionals, with an active, global membership of over 3,000. In 2007 she completed her PhD in museum learning and visitor identities, and in 2010 released, *Hot Topics, Public Culture, Museums*, co-edited with Dr Fiona Cameron, University of Western Sydney. During 2012 Lynda taught Museums and the Digital at Sydney University.

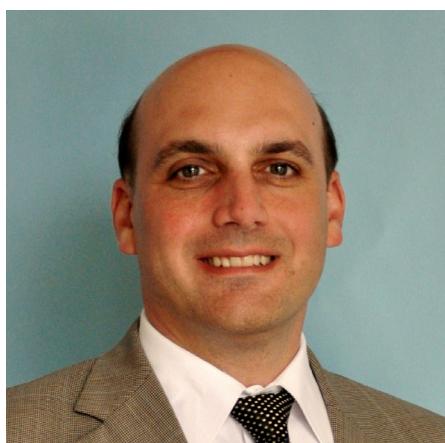
Dr. Lynda Kelly
Manager of Online, Editing and Audience Research,
Australian Museum, Sydney



Mobile Web at the Hong Kong Maritime Museum

In a technology driven city like Hong Kong developing a mobile website is a natural extension of any website redevelopment project. In 2011, the Hong Kong Maritime Museum decided to upgrade its website to coincide with the museum's planned expansion and move to a new gallery space at Central Pier 8 in Hong Kong's Victoria Harbour.

The goals of the traditional and mobile sites were to serve as a content-rich online presence during the museum's renovation, provide fully bilingual content, and change how visitors used the site. Robert Trio, Project Officer for Technology, will talk about the goals, considerations and challenges of developing a mobile website alongside the website redesign. He will discuss the technologies the museum considered and steps for developing the mobile site.



Biography

Robert Trio is the Project Officer for Technology at the Hong Kong Maritime Museum where he has helped the museum utilize digital strategies in exhibitions and business operations. Since joining the museum February 2011, he led the redevelopment of the museum's web site, created interactive content for the website, and helped develop interactive exhibits and displays for the museum's expansion to a new location at Central Pier 8 in Hong Kong's Victoria Harbour.

Prior to moving to Hong Kong, Robert Trio served for eight years as a Program Specialist at the U.S. Institute of Museum and Library Services where he worked with museums of all sizes and administered several competitive grant programs. Early in his museum career, he worked in the education departments of both the United States Holocaust Memorial Museum and the Colonial Williamsburg Foundation. Robert earned a Masters Degree in Museum Studies from Johns Hopkins University.

Robert Trio
Hong Kong Maritime Museum



Terracotta Warriors: The First Emperor and His Legacy

In June 2011, the Asian Civilisations Museum launched an integrated iPhone app—the world's first museum app to combine augmented reality (AR), location-based gaming, and interactive features—in its special exhibition Terracotta Warriors: The First Emperor and His Legacy. Specially designed to tell a story that complements the content and flow of the exhibition in seven interactive chapters, each chapter highlights at least one object in the exhibition and attempts to engage visitors on a more personal level. As the story progresses, visitors respond to image markers that launch augmented reality and gaming experiences that breathe life into the objects.

The launch of this app was a pilot exercise, and it presented us with an opportunity to study the adoption of technology by our visitors. The integration of several interactive features in the app also allowed us to look at behaviour and interactions of users. In this session, we will explore the wider issues raised by the findings, and relates lessons learned from unforeseen challenges along the way.



Cherry Thian
Manager, Education department,
Asian Civilisations Museum, Singapore

Biography

Cherry is a manager in the Education department of the Asian Civilisations Museum in Singapore. Her passion is using design to create learning experience for museum visitors of different ages.

Cherry believes that design has the power to change the world, either from a destructive to a constructive one, or vice versa. She aspires to educate through design, with its propensity for instigation of constructive and positive social changes. Her postgraduate studies in College of Fine Arts (University of New South Wales) focused on interactive design through installation that evokes emotions leading to socio-psychological changes among individuals and community.

Working at a museum with supportive and embracing nature gives ground to experiment with technology to present historical and cultural contents and to redefine how our visitors interact and learn in the museum setting, especially among the younger audience. She aims to seek novel approaches for understanding people's experiences in museums and galleries, and continually exploring creative ways of conceptualizing the museum experience in light of the presence of interactive technologies. One of her projects is the Terracotta Warriors app which combines augmented reality (AR), location-based gaming, and interactive features. This app attracted more than 80 pieces of coverage across broadcast, print and online media.

Playful mobile content

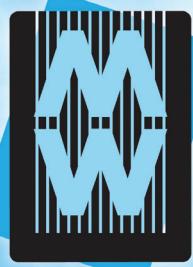
Tate produces a wide range of mobile content that aims to bring people closer to art. In this case study, Jane Burton, Head of Content and Creative Director at Tate's film and digital department, Tate Media, presents an overview of some of Tate's most successful projects, from mobile videos that embrace popular culture as a way of connecting viewers with art in Tate's collection, to mobile apps that put play at the heart of the museum experience.



Biography

Jane is Head of Content and Creative Director, Tate, London. She leads the team responsible for Tate's film productions, including the weekly video series TateShots. She also produces interactive digital projects such as the Bafta award-winning Tate Movie Project – a collaboration with Aardman Animations, the BBC, and thousands of children to create a unique crowd-sourced movie; and more recently projects such as 'The Gallery of Lost Art' an online exhibition of missing art, and 'Exquisite Forest', an online art experiment co-produced with Chris Milk, Aaron Koblin and Google. In 2002, she launched the world's first wireless multimedia tours at Tate Modern, winning a Bafta for technical innovation, and in 2008 developed the UK's first gallery tour for iPhones. She has also developed a range of apps for Tate, from gallery tours to games. She initially joined Tate in 1999, as Tate Modern's Curator of Interpretation, and previously worked as a journalist and editor for national newspapers.

Jane Burton
Creative Director,
Tate Media



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Black Community Art

Black Community Art is a 'Tumblr that focuses on art about and by artists of the African diaspora. The project is a way for readers from all over the world that are also of African descent to share what they would like to share with our community. Black Community Art is important because it creates a global dialogue between people of color that you might not be able to encounter in person.

[Image: 5 Ways to Blackness, Cecil McDonald, 2006](#)

[View art](#)



Espresso Club

Every month this Place Club (espressoclub.com) meets in a Ris de Janeiro downtown street, to share coffee, music, art, and ideas. Come to the espresso club to share your experience or just see what the community is about. The espresso club is very charming, full of eccentric people, and has, revealed a perfect environment to make art flourish.

[View art](#)



The Plains Project, Chicago, IL

"The Plains Project is a collective using art to facilitate dialogues and art exhibitions open to the public. The project is a way for local artists from all over the world to meet and share their art. For five years, the house has been hosting art exhibitions, including art exhibitions and music shows. The project is a way for local artists and artists from the local art scene, many of whom are associated with The School of the Art Institute of Chicago and Columbia College."

[View art](#)

Reimagining the digital experience at SFMOMA

Over the past two decades the San Francisco Museum of Modern Art (SFMOMA) has assembled one of the field's richest repositories of multimedia content around contemporary art and artists, built an exceptionally deep website, been an early adopter of mobile apps, and established a social media presence known for its creativity and commitment to empowering community authoring. But what if we were given the opportunity to do it all over again? As SFMOMA closes its building in June 2013 to begin a two-year process of expansion, we are using the interim period as a space of experimentation and digital renewal: freeing legacy multimedia from outmoded containers for maximum dissemination; fostering new forums for collective storytelling and dialogue; cultivating community partners with diverse expertise and points of view; and developing new publishing systems and workflows for an agile, mobile-first strategy. In this presentation we offer our first impressions of what it means to remake yourself on the fly—from embracing a new culture of controlled chaos and perpetual beta, to planning for technological horizons that are only just beginning to take shape.



Peter Samis



Chad Coerve

Peter Samis
Associate Curator of Interpretive Media
San Francisco Museum of Modern Art

Biography

Peter Samis is Associate Curator of Interpretive Media at the San Francisco Museum of Modern Art (SFMOMA). In the early 1990s, he served as art historian/content expert for the first CD-ROM on modern art, and spearheaded development of multimedia programs for SFMOMA's current building. *Points of Departure*, the Museum's 2001 exhibition that experimented with the integration of new technologies directly alongside the art in the SFMOMA galleries and saw the first use of multimedia handhelds, was awarded AAM's 2002 Gold Muse Award for best use of new technologies in an art museum setting. Over the years, SFMOMA's Interactive Educational Technologies (IET) programs have received awards from sources as diverse as the American Association of Museums, the National Educational Media Network, the Webby's, I.D. Magazine, and Museums and the Web. Samis has served as an adjunct professor at the University of Lugano, Switzerland, on the board of the New Media Consortium (www.nmc.org), and on advisory boards of numerous museum-focused open source initiatives such as Pachyderm, ArtBabble, Steve. He is currently conducting an international research project to document innovative forms of visitor-centered museum interpretation with support from the Samuel H. Kress Foundation. Samis received an A.B. cum laude in Religion, Phi Beta Kappa, from Columbia College, New York, and an M.A. in the History of Art from the University of California, Berkeley.

Chad Coerve
Chief Content Officer
San Francisco Museum of Modern Art

Biography

Chad Coerver is Chief Content Officer at the San Francisco Museum of Modern Art, where he heads a Content Strategy and Digital Engagement division consisting of approximately twenty staff members across Publications, Design, Interpretive Media, Community Engagement, and Online Services. He was appointed to this position in early 2012, after leading SFMOMA's strategic planning initiatives around how emerging technologies and new publishing platforms can enhance audience experience, both on- and offsite. From 2002 to 2012 Coerver served as Director of Publications, Graphic Design, and Web at SFMOMA. During his tenure, the museum received numerous awards and grants for its publishing and design work from such organizations as the AAM, AIGA, IMLS, NEH, New York Book Show, and Print magazine. Prior to joining SFMOMA, Coerver lectured in the Art History Department at Washington University, Saint Louis, and at the San Francisco Art Institute. He has also taught in the Museum Studies program at John F. Kennedy University in Berkeley.



Preparing for an Increasingly Multi-Platform World

Museums are reaching audiences through more digital outlets than ever. E-publications, mobile applications, and social platforms continue to present new and exciting opportunities for telling our stories. An unfortunate byproduct is that our delivery mechanisms are more short-lived than ever before. For this reason we need to make smart decisions up front on how we create and manage our content in order to be better positioned to reuse and remix as technologies change. This presentation will explore how the Indianapolis Museum of Art is employing a content management strategy using the TAP mobile tour and OSCI Toolkit publishing tools along with open standards, TourML and EPUB3 respectively, to ensure that its content effort are as far-reaching and long-lasting as possible.

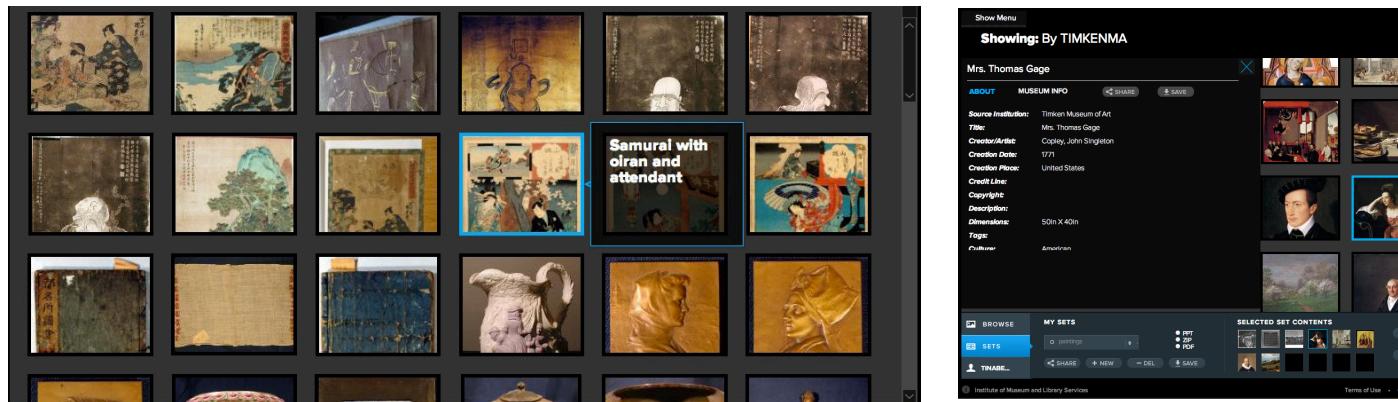
Biography



Charlie leads the application development team towards providing open-source and reusable solutions for the IMA and the cultural community as a whole. His diverse programming background has helped the IMA provide internal solutions and bypass the communications barrier often experienced with museum consultants. He has been deeply involved in the integration of the museum's collection and digital asset management systems with other frameworks, including the IMA's main website.

Before coming to the IMA, Charlie was an Associate Developer for the Scientific Data Analysis Lab, a Pervasive Technology Lab of Indiana University. There he worked on visualization and web service applications in the bioinformatics and life sciences realm. Charlie holds a M.S in Computer Science from Indiana University.

Charlie Moad
Director IMA Lab
Acting Chief Information Officer,
Indianapolis Museum of Art



Balboa Park Commons

Despite the constant advances in online technologies, software frameworks, and platforms, creating compelling digital experiences around museum collections is still difficult and expensive. The tools intended to facilitate the creation of content — digitization, data standards, and automated software platforms — are also the barriers of complexity that limit our success.

The Balboa Park Online Commons will be presented as a case study demonstrating an accessible and sharable framework that was built from the ground up to support multiple collections. While the collections range in size from the hundreds to tens of thousands of objects, many with varying amounts of metadata, the Commons platform offers a scalable experience for both collection aggregation and display. At the core of the Commons is a robust digital asset management system allowing for future growth and flexibility.

The presentation will cover the highlights of the Commons platform and will demonstrate the ease of scalability and use by museum staff throughout the organization. The approaches and techniques used by the Commons platform gives museum staff the experience and capabilities they need to integrate the creation of digital publications into museum culture.



Biography

Christina Depaolo is Director of New Media at the Balboa Park Online Collaborative (BPOC) where she is heading up the Balboa Park Commons, a large-scale project to put the digital collections of the park museums in one online library. At BPOC she works on strategic digital media projects collaborating with museum, university and corporate partners to implement cost-effective technology solutions into the museum space. Christina is finishing up her final term as a Board Director and President of the Museum Computer Network.

Christina Depaolo
Director of New Media,
Balboa Park Online Collaborative

Localization + Translation = Globalization; Multilingual Approaches For Leveraging Collections Management Content.

This presentation will examine four distinct approaches to facilitate breaking through linguistic silos to publish collections content information to a global user base. Real world examples will be used to demonstrate how collections managers can build a structure that supports the refactoring of language-specific content for multilingual collections websites.



Biography

Danielle Uchitelle is Managing Director of Gallery Systems, Inc. She has worked in the museum space for many years, holding positions at the Guggenheim Museum, the Whitney Museum of American Art, and other institutions.

Danielle Uchitelle
Managing Director
Gallery Systems, Inc.



We want it all and we want it now!

Anyone who walks around with a smartphone, or tablet at hands' reach expects the world to appear straight in the palm of their hand. And, not only do they expect it to arrive looking great on their screen, they are not going to wait for any spinning icon to tap out lost time – they want it now!

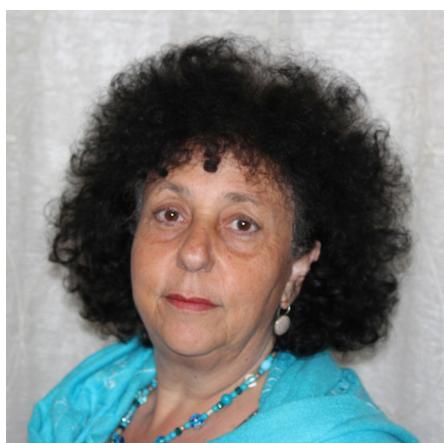
How on earth can a museum keep up with this frantic publishing demand when the traditional museum is set for collecting/ curating/ and conserving mode; not practices that move – on a good day – more than at a respectful snails pace. There seems to be a built in oxymoron here - a true contradiction of modes between tradition museum practice and the demands of a public that Tweet, Share and Like their lives; shunting everything to and fro around them.

So – lets say that we do manage to meet this demand – what is lost in the process? I will look at the potential loss here and thinking about what we are supposed to be doing as curators...

Loss of the aura (Walter Benjamin)

Loss of lossiness (serving quality on the fly)

Loss of authority



Biography

Susan Hazan is Curator of New Media and Head of the Internet Office at the Israel Museum, Jerusalem, identifying, and implementing electronic architectures for the gallery, and outreach programs including the recent Digital Dead Sea Scrolls project at the Israel Museum which received over one million unique users when it was launched September 2011. Her Masters, and PhD research at Goldsmiths College, University of London in Media and Communications focused on electronic architectures in the contemporary museum. Hazan is currently investigating the virtual museum (V-Must), social networks, and crowd sourcing in the cultural heritage sector, and innovative platforms for disseminating virtual museums, and digital libraries. In (2002/2004) was visiting lecturer at the University of London teaching Web Design, Critical E-Museology, and Digital Media, with an emphasis on the correlation between cultural theory and contemporary practice, annual lecturer in the Museology Department at Haifa University, Israel and guest lecturer on the Intelligent Heritage Course, at City University, Hong Kong (2010/2011).

Dr. Susan Hazan
Curator of New Media
Israel Museum

Hazan is the Israel Coordinator the World Summit Award (WSA), and Co-chair of the Annual Jerusalem Conference on the Digitisation of Cultural Heritage (2004-2012). Hazan sits on numerous program committees: Museums and the Web 2001-2012, Virtual Systems and MultiMedia Conferences to Europe (VSMM2005/2009, 2012), PATCH 2012, Workshop on Personalized Access to Cultural Heritage, High-Tech Heritage 2012, UMass Amherst Campus, Amherst, MA USA. Hazan acts a Reviewer to Discovery Projects, Australian Research Council (ARC).

Archives and Open Public Data: Creating the Future of Connected Cultural Content in Hong Kong

Recent developments in open government data policies and digital convergence strategies in many countries have created new opportunities to access and use digital cultural content from public memory institutions such as libraries, archives and museums. These new policies supported by technology are changing our views on how memory institutions create socio-economic value.

Opening up cultural content and data is challenging for most institutions given the complexity of legal, technical and economic issues. While Hong Kong is highly ranked in global e-Readiness in the business sector, it is still just emerging in the cultural sector.

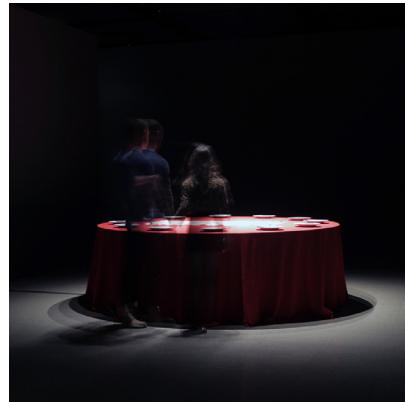
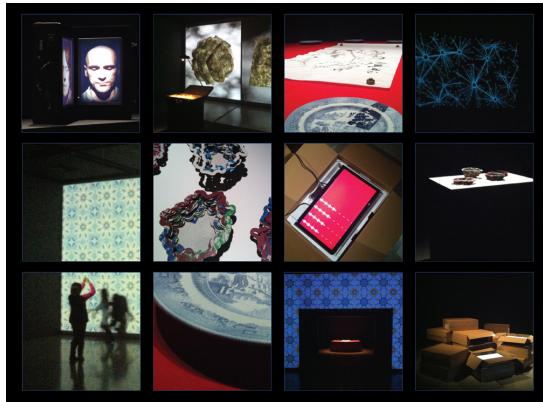


Biography

Waltraut Ritter is research director at Knowledge Dialogues, conducting applied research on socio-economic issues of information and knowledge society. One of her main research areas is on public open data policies in the cultural sector, where she regularly contributes to international working groups and scholarly conferences. She is also served on the Digital21 strategy advisory committee of the HKSAR government.

She is member of the Asia-Europe Museum Network, a Fellow of the Salzburg Global Seminar, and the Aalto Societal Innovation initiative. She is visiting faculty at the International School of Information Management the University of Mysore (India), where she was leading a project on cultural knowledge assets of a heritage city. She was professor for Knowledge Management at the Nanyang Technological University in Singapore and is lecturing at universities across the Asia Pacific region. She holds an MA in Information Science and Sociology from the Free University of Berlin, and an MBA from Anglia University, Cambridge, UK.

Waltraut Ritter
Independent researcher, Knowledge
Dialogues



Interdisciplinarity and Exhibition-Making

The museum has traditionally played a powerful role in determining the contours of the disciplines associated with the creative practices of curation, artistic production and exhibition design. The art object and the cubic environment of the gallery are manifestations of the museum's institutional values. The forms they take shape our aesthetic appreciation and cultural understanding of art, as well as the expectations that we have come to place on it. More recently though, the impact of digital processes has begun to transform art's exhibition complex, composed as it is from the interrelationship between artefact, gallery space and the museum apparatus. In *Virtuality and the Art of Exhibition: Curatorial Design for the Multimedial Museum*, I articulate a proposition for a more interdisciplinary approach to exhibition-making. Curatorial Design responds to the challenges facing contemporary curating practice and its associated modes of cultural communication by exploring how digital mediation and spatial practice can be productively integrated.

To elaborate on these ideas, my presentation will speak to the importance of electronic media art practice for informing museum technology practice in the multimedial museum. From the pencil to the pixel, artists have always been the first and most relentless in pushing the boundaries of new media. Innovative digital experiences designed by the likes of Art+Com and United Visual Artists (UVA) exemplify how new technologies can extend the scope of art by augmenting the cultural contexts in which art is exhibited. Artists help museums to understand their own use technology, by transcending bits and bytes in order to create transformative encounters with content, context, and the communities that create and consume them. Further, as a by-product of this discussion, I will preview some formative ideas motivated by the opportunity to introduce a new exhibition component into the programming of upcoming Museums and



Dr. Vince Dziekan
Director of Graduate Research in Design
Monash University

Biography

Dr Vince Dziekan is Director of Graduate Research in Design in the Faculty of Art Design & Architecture at Monash University in Melbourne, Australia. In addition, he has research affiliations with the National Gallery of Victoria, Melbourne, the Foundation for Art & Creative Technology (FACT) in Liverpool, UK and is Digital Media Curator of The Leonardo Electronic Almanac (LEA).

His research focuses on the impact of digital technologies on curatorial design and the implications of virtuality on exhibition-based practices. This interdisciplinary investigation has been articulated most recently in his first book, *Virtuality and the Art of Exhibition: Curatorial design for the Multimedial Museum* (published by Intellect Books, UK). He has published in relation to related topics in various peer-reviewed journals and presented at numerous refereed conferences, both nationally and internationally. He has exhibited widely in solo and group exhibitions in Australia and through his independent curatorial practice. In August 2009, he presented his demonstration exhibition, *The Ammonite Order, Or Objectiles for an (Un) Natural History* at Ormeau Baths Gallery in Belfast, Northern Ireland as part of the ISEA2009 juried exhibition. More recently, he co-curated *The World Is Everything That Is The Case* for ISEA2011, Istanbul, Turkey, which also formed part of the satellite program of the 12th Istanbul Biennial.

The immersive view: embodied experiences of cultural data.

This presentation gives an overview of new paradigms for articulating and enlivening archives as embodied museum experiences. Since the advent of location based entertainment as early as the 17th century (typified by all manner of optical devices, magic lanterns, various phantasmagorias, cabinets des curieux, wunderkammern, panoramic rotundas and kaiserpanorama, through to cinema, OmniMax, IMAX and beyond!), new technologies have inspired museums to explore new forms of cinematographic and video narratives, the opening of experimental acoustic spaces, and the shifting of artistic, scientific and curatorial praxis inside the 'machines' themselves, all driven by the desire for public engagement. Our cultural institutions are also seeking to develop new apparatus of experience (both software and hardware) for which there was no former demand, and engineer new stages for participatory performance never before conceived. This talk encourages museums to act as applied laboratories, nodes of experimentation for the cultural imaginary of our times. Using heterogeneous datasets representing intangible and tangible heritage, this talk unpacks several of the works seen by participants of the Future Culture conference. Break-out to the World War 1 data visualization ECloud (2012) and the Pure Land Augmented Reality Edition (2012) to experience Cave 220 at Dunhuang at 1:1 scale.



Biography

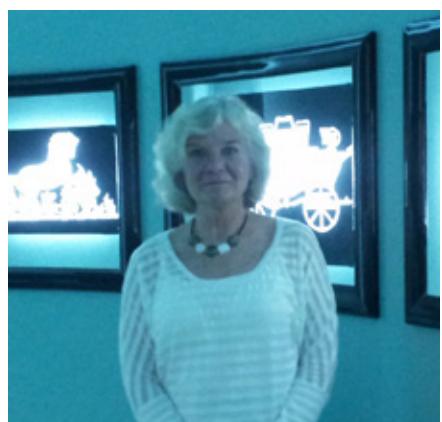
Dr. Kenderdine researches at the forefront of interactive and immersive experiences for museums and galleries. In widely exhibited installation works, she has amalgamated cultural heritage with new media art practice, especially in the realms of interactive cinema, augmented reality and embodied narrative. She is a pioneer in panoramic and stereoscopic display systems and content creation. Her current focus is on visual analytics for large-scale heterogeneous cultural datasets and new modalities for interpretation of tangible/intangible heritage. Dr. Kenderdine concurrently holds the position of Special Projects, Museum Victoria, Australia and is Visiting Assoc. Prof. Director of the Research Centre for Innovation in Galleries, Libraries, Archives and Museum (iGLAM) and Director of Research at the Applied Laboratory for Interactive Visualization and Embodiment (ALiVE), City University, Hong Kong.

Dr. Sarah Kenderdine
Director of Research
Applied Laboratory for Interactive
Visualization and Embodiment (ALiVE),
CityU, Hong Kong



3D Simulations for the Two Sided Dress: Realizing Historic Fashion

Developments in complex 3D surface modeling have facilitated CAD software for the physically-based simulation of clothes, readily adaptable to any body type and motion, which can construct complex ensembles and reproduce their dynamic movements with a striking degree of realism. Historic fashion collections no longer dress their garments on live bodies as to do so would stress and deteriorate these finite objects. An international team of fashion design, digital media and computer scientists are working together to create 3D simulations of selected holdings from the Drexel historic Costume Collection. This presentation addresses how creating these compelling 3D replicants can enhance the fashion experience and help the designer, scholar and student "consider the dressed body as subject in and object of, (the) two sided quality of dress." (Tranberg Hansen, 2004, p. 372)



Biography

Kathi Martin is an Associate Professor in and Director of the Graduate Fashion Program in the Product, Fashion, and Design & Merchandising Department in the Westphal College of Media Arts & Design, Drexel University, Philadelphia, PA, and Director of the Drexel Digital Museum Project: Historic Costume Collection, <http://digimuse.cis.drexel.edu>. She holds a BFA in Printmaking from the University of the Arts, Philadelphia, and an MSIS from the College of Information Science and Technology, Drexel University. She teaches a variety of traditional fashion design and CAD courses and has many publications in multi-cultural, multi-discipline new technology for fashion design and historic fashion representation, thesauri for textiles and historic costume, and searchable online databases and quality image capture for collections websites. Since 2008 she has led the American representatives of an international team of fashion designers, and computer and information scientists researching virtual humans and their roles in fashion design and conservation of cultural heritage, under the direction of Dr. Hyeong-Seok Ko, Director of Graphics & Media Lab, Seoul National University. Before coming to Drexel University, she had her own fashion design company, Bobolocon, for 25 years, selling hand silk screened designer sportswear to Harvey Nichols, Henri Bendel, Barney's, Neiman Marcus and other fine specialty stores in England and the United States.

Kathi Martin
Associate Professor and Director,
Graduate Fashion,
Drexel University

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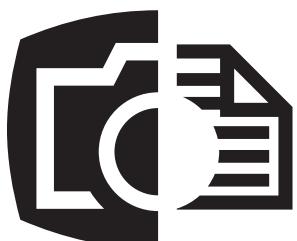


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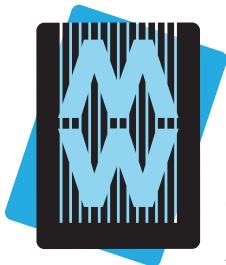


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