## the PROGRAM

### The Edge of Change: New Approaches to Digital Engagement

**19 November 2015**

| Time | Event |
|---|---|
| **1.00 pm** | Seminar registration |
| **1.30 pm** | **Welcome**<br>Rebekah Butler, Executive Director, Museums & Galleries Queensland<br>Dr Campbell Gray, Director, The University of Queensland Art Museum |
| **1.40 pm** | **Wendy Burne**, School Programmer, Auckland War Memorial Museum \| Tamaki Paenga Hira, New Zealand<br>*Gallipoli in Minecraft®* |
| **2.25 pm** | **Dr Andrew Yip**, Postdoctoral Research Fellow, Laboratory for Innovation in Galleries, Libraries, Archives and Museums, National Institute for Experimental Arts, University of NSW & Art Gallery of NSW<br>*The embodied environment: experimental new media technologies and gallery engagement* |
| **3.10 pm** | Afternoon Tea |
| **3.40 pm** | **Scot Cotterell**, Digital Media Coordinator, Museum of Old and New Art, Tasmania<br>*Spectacle Media: Awe, Offering and Augmentation* |
| **4.25 pm** | **Panel discussion** with moderator Professor Suzanne Miller, CEO, Queensland Museum Network |
| **5.00 pm** | Refreshments and networking |

**Cover image:**
The Collection Wall at the Cleveland Museum of Art, Ohio allows visitors to curate their own tour.
http://www.clevelandart.org/gallery-one/collection-wall



## The Edge of Change: New Approaches to Digital Engagement
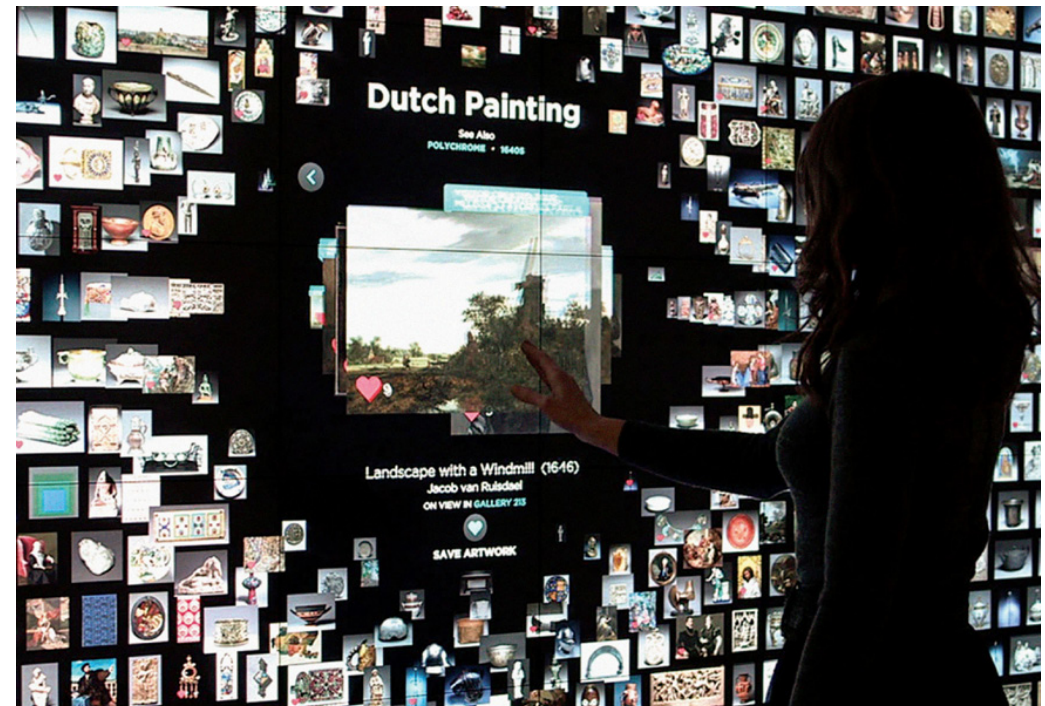
### The University of Queensland Art Museum

### 19 November 2015

### #GLAMdigital

*The Edge of Change: New Approaches to Digital Engagement* is the 2015 seminar presented annually in partnership by Museums & Galleries Queensland, The University of Queensland Art Museum and The University of Queensland Museum Studies Program.

# about THE SPEAKERS

## Wendy Burne
**School Programmer, Auckland War Memorial Museum | Tamaki Paenga Hira, New Zealand**

### *Gallipoli in Minecraft®*

Building the past in pixels – so you think computer games and history don't mix?

In 2014, Auckland Museum took up the challenge of engaging young people in a project to mark the 100th anniversary of the Gallipoli campaign in WW1. It was the start of a twelve-month journey into inspiring new territory, the digital realm of gaming-based learning.

The project involved a group of about 30 school students who undertook the challenge to recreate the Gallipoli landscape as it was 100 years ago – from scratch. They did it in Minecraft® – a block-building video game played by millions. Referencing the Auckland War Memorial Museum's collections, they created a world and filled it with scale replicas of everything from forts to trenches and battleships. The students' passion for Minecraft opened their eyes to the Anzac experience at Gallipoli, and resulted in a learning tool for their peers and the development of a major exhibition, *Gallipoli in Minecraft®*.

### BIOGRAPHY:
Wendy Burne is currently School Programmer at Auckland Museum. She entered the museum sector in 1995 and has worked within museums in New Zealand and London.

She previously held roles within collections management, then moved into the education sector. In 2006 Wendy became part of the Manaiakalani cluster, working at Pt England School where digital was embedded in the school's pedagogy to enhance student engagement. Returning to Auckland Museum in 2013, Wendy has been combining her love of history and collections with education delivery and e-learning.

## Dr Andrew Yip
**Postdoctoral Research Fellow, Laboratory for Innovation in Galleries, Libraries, Archives and Museums, National Institute for Experimental Arts, University of NSW and Art Gallery of NSW**

### *The embodied environment: experimental new media technologies and gallery engagement*

New media technologies have given rise to new creative platforms for artists as well as new interpretive practices for galleries, libraries, archives and museums (GLAM). GLAMs have been enabled, through technologies such as interactive cinemas and virtual and augmented reality systems, to become places for a new kind of embodied engagement, where traditional relationships between object and viewer, real and virtual, and self and mind and body become entangled.

These new platforms are driven by innovative forms of digital data collection and augmentation by artists and researchers, such as motion capture and the high resolution scanning of artworks.

These forms allow for the interpretation, preservation and presentation of intangible cultural heritages, from ritual performances and religious rites to performative works involving the spectator in physical space.

This talk introduces several projects and experiments undertaken by the Laboratory for Innovation in Galleries, Libraries, Archives and Museums (iGLAM) at the National Institute for Experimental Arts, UNSW that show how immersive, virtual reality technologies can be employed for cultural preservation, audience engagement, archival exploration and object interpretation.

### BIOGRAPHY:
Dr Andrew Yip researches the applications for experimental new media technologies for the GLAM sector. He is working on a number of research projects with university and GLAM partners including the use of ultra high-resolution scanning for conservation analysis and audience engagement, the application of 3D modelling for art historical analysis and audience experiential evaluation.

Andrew is a postdoctoral research fellow at the Art Gallery of NSW and the Laboratory for Innovation in Galleries, Libraries, Archives and Museums, UNSW. He holds a PhD and first class honours in art history from the University of Sydney.

## Scot Cotterell
**Digital Media Coordinator, Museum of Old and New Art, Tasmania**

### *Spectacle Media: Awe, Offering and Augmentation*

This paper runs two simultaneous and interwoven tangents. It gives a retrospective glance at several significant media artworks, exhibitions and projects presented by MONA, the Museum of Old and New Art, Tasmania. Brief project summaries serve as case studies of how digital engagement tools and projects at MONA augment visitor experience and enhance the idiosyncratic and dynamic nature of the MONA project as a whole.

In its relatively short life and rapid growth, MONA has embarked upon a risk-inclined pluralistic journey as one of the world's most innovative museum projects. Through a consideration of several media tools across visitor experience, design and development fields the paper will seek to review the strategies used by MONA thus far. This paper posits that it is MONA's organic, often irreverent but experience-centred stance that creates an innovative work-focussed program with spectacular media-based artworks at its core.

### BIOGRAPHY:

Scot Cotterell, MONA's Digital Media Coordinator, holds an MFA from the University of Tasmania, Centre for the Arts. He has worked extensively for cultural organisations including Contemporary Art Tasmania, Hobart City Council, Inflight Ari and the University of Tasmania.

Scot has been the recipient of a Jim Bacon Foundation Honours Scholarship in Electronic Media and Art Theory, a Gordon Darling Foundation professional development grant and a Qantas Contemporary Art Award nominee. Scot has been engaged on the boards and development committees of the Electrofringe Festival; We Are Here, the international artist-run symposium for NAVA; Contemporary Art Tasmania; and the Plimsoll Gallery University of Tasmania.