

AVICOM MONTREAL 2012

OCTOBER 9-12

PROGRAM



Musée McCord
Photo credit: Musée McCord



Centre Canadien d'Architecture
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Musée des beaux-arts de Montréal
Photo credit: Provencher & Roy



Centre des sciences de Montréal
Photo credit: CDSM



Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal
Photo credit: Michel Brunelle



Musée d'art contemporain de Montréal
Photo credit: Nat Gorry



Tuesday, October 9, 2012

5:00 p.m. Registration and Welcome Cocktail at the Canadian Centre for Architecture

Wednesday, October 10, 2012

8:00 a.m. Registration at the Canadian Centre for Architecture

9:00 a.m. Welcome

Manon Blanchette, *president of AVICOM*

9:10 a.m. Inauguration of the Conference

Julien Anfruns, *Director general of ICOM*

9:30 a.m. Opening Keynote Speaker

RE-COLLECTION: NEW MEDIA AND SOCIAL MEMORY

Jon Ippolito, *University of Maine, USA*
(Presentation in English)

Bio | *Born in Berkeley, California in 1962, Jon Ippolito is an artist, writer and curator at the Guggenheim Museum in New York, where he curated Virtual Reality: An Emerging Medium (1993) and subsequent exhibitions exploring the intersection of contemporary art and new media. In 2002 he joined the University of Maine's New Media Department, where with Joline Blais he co-founded Still Water, a lab devoted to studying and building creative networks. His writing on the cultural and aesthetic implications of new media has appeared in The Washington Post, Art Journal and numerous art magazines.*

Abstract

As defined by the International Council of Museums in 2007, a museum is a "permanent institution" that safeguards tangible and intangible heritage. Given the pace at which new media, from 3D printing to Pinterest, are transforming contemporary culture, however, museums will soon have to decide which is more important: a permanent institution or permanent heritage? The 20th century was rife with examples of sculptures, installations, performances and databanks that suffered Death By Institution. Hidebound curators and their staff will find it hard to give up paper trails in favour of oral histories, or fixed measurements in favour of fluid metadata, or territorial collections in favour of joint ownership. Drawing on themes from *Re-Collection*, his forthcoming book with Richard Rinehart, Ippolito argues that museums face a fork in the road. On one side lies storage, which attempts to keep an artefact as unchanged as possible; on the other memory, which is constantly rewritten, and hence transformative.

Session 1

10:00 a.m. ON-LINE COLLECTIONS: WHO ARE THEY FOR AND WHY?

Moderator

Jean-François Leclerc, *Centre d'histoire de Montréal, Canada*

Bio | *Since 1996, Jean-François Leclerc has directed the Centre d'histoire de Montréal, a museological institution whose mission is to enrich our understanding of present-day Montreal through its history and heritage. Holding Master's degrees in history and museology, Jean-François Leclerc initially worked as an historian and independent museologist, in particular at the historic site of Île-des-Moulins in Terrebonne, as well as a lecturer in museology.*

1. AUGMENTED HERITAGE: SOME THOUGHTS ON MUSEUM PROFESSIONALS

Simona Caraceni, *Università di Bologna, Italy*
(Presentation in English)

Bio | *Simona Caraceni has been interested in new media communication and multimedia studies since 1994. She has taught at universities in Bozen, Milan, Florence, Macerata and Bologna, and currently teaches Museum and Computer Science at the University of Bologna, and History of New Media at NABA, Academy of Fine Arts in Milan. Her museological interests revolve around the relationship between museums and technology, the subject of her PhD thesis at the University of Plymouth's Aesthetics and Technology Department.*

Abstract

Administering a Twitter account for a large museum or updating a Flickr page? Creating a historical videogame for an important centenary or building or updating a digital collection with meta-data and interoperability with other on-line resources? Creating a museum with the participation of an entire city with a social network and Web 2.0 techniques? All of these activities for present-day museums are radically different from those of ten to fifteen years ago. They require knowledge of computer science and communications in the era of Web 2.0. Museums thus need to update their organization chart, and surround themselves with professionals with the necessary training and skills to meet today's challenges of developing and showcasing our heritage.

2. THE DOCUMENTATION OF NEW MEDIA COLLECTIONS

Anne-Marie Zeppetelli, *Musée d'art contemporain, Canada*
(Presentation in French)

Bio | *Anne-Marie Zeppetelli joined the Archive Department of the Musée d'art contemporain de Montréal in 1989, and has been its Collections Archivist since 2000. In 1997, she was involved in the planning and implementation of the information management system for the museum's collections, as well as in several Internet dissemination projects. From 2005 to 2010, she worked on a research project on the documentation and conservation of the media arts heritage (DOCAM), and on the drafting of the Guide de catalogue des collections nouveaux médias.*

Abstract

Artworks incorporating new technologies require additional care, time and attention. Museological institutions have therefore had to adapt their policies, broaden their domain of expertise, and redefine the roles and responsibilities of professionals working in their new media collections. This presentation will examine, in particular, how the archivist's role has changed as a result of widespread technological developments in contemporary artistic production.

3. THE NEW SYSTEM OF DIGITAL ACCESS TO MOVING IMAGES IN THE HUNGARIAN MUSEUM OF ETHNOGRAPHY

János Tari, *Museum of ethnography, Hungary*
(Presentation in English)

Bio | *Born in Hungary in 1957, Dr. János Tari has directed the Film Studio and Archives of the Museum of Ethnography in Budapest since 1990. He has filmed and directed documentaries on various subjects, organized exhibitions on the history of ethnographic cinema, edited a multimedia Internet catalogue on the museum's film collection, and taken part in the restoration of its film archives.*

Abstract

In 2002 the Museum of Ethnography was awarded funds for the acquisition of high-quality digital equipment to facilitate academic and museum research in Hungary. The museum's entire film archives are now preserved on a server unit with a capacity of 2,560 gigabytes, consisting of 32 hard disks. This server is able to store 130 hours of film footage on native DV format, but this may be extended by three to four times in the future. The database allows a simple and rapid search with key words for all digitalized film segments. The key words are linked to the pictorial and content data of the film collection, a subject-based indexing system that will eventually form a complete ethnographic thesaurus. The digitalization of the 268 items (approximately 40 gigabytes of DV in AVI format) was completed in 2009. Lower resolution copies of the digitized films may be viewed in the reading room and hall of the museum, and on-line by the end of 2012. (www.neprajz.hu)

Bio | *Marco Del Monte received a doctoral degree in contemporary art history from the Ca' Foscari University in Venice. His thesis centred on films on art and the Mostra internazionale in Venice. The recipient of a research grant, he is currently setting up a multimedia archive for the Ca' Foscari University. He has created numerous videos for exhibitions.*

Abstract

This paper presents a project for the creation of multimedia works on Giovanni Bellini's painting *Presentazione di Gesù al tempio* (Presentation of Jesus at the Temple) at the Querini Stampalia Foundation in Venice. It will examine the kinds of camerawork that could be used in the production of short films for a museum itinerary and for new multimedia products, and will address the methodology, narrative strategies and technical solutions used to produce a series of accessible scientific videos, their critical and historical relevance, and their utility in a museum context. The series consists of three videos, each treating a different aspect: the context of the collection to which the painting belongs; the history of its attribution; the cinematographic interpretation of the artwork. These three separate videos will be presented as a whole, through a montage whose aim is to reflect their actual presentation in the context of the museum. To conclude, potential collaborations between museums and universities will be examined.

3. MUSÉE DES CULTURES GUYANAISES: DEVELOPING THE INTERNET AS A WAY OF OPENING UP FRENCH GUIANA

Marie-Paule Jean-Louis, Musée des cultures guyanaises, Guyane (Presentation in French)

Bio | *Born in Cayenne, French Guiana, Marie-Paule Jean-Louis is currently the head curator of heritage and director of the Musée des cultures guyanaises, a regional public institution since 1995, classified as a Musée de France in 2001. She received a doctoral degree in literature (Creole Studies) from the Université de Provence, Aix-Marseille I.*

Abstract

French Guiana, an overseas department of France in South America, suffers from isolation despite the presence of the world-renowned Guiana Space Centre. Counting on a digital linking of the territory, local authorities have hoped for years to provide remote areas with access to the same knowledge, health, and education as that enjoyed by coastal residents. Heritage institutions have been encouraged to support this initiative, which is strongly supported by the French Government and the European Union. The Musée des cultures guyanaises has thus launched a multimedia project called *Le Musée virtuel*, which is now available to teachers. In addition, the museum is coordinating a joint program with the Surinaams Museum (Paramaribo) and the Museu Paraense Emilio Goeldi (Belem), which aims to create an on-line catalogue in French, Dutch and Portuguese of the Amerindian and Maroon collections of the three museums. This tool will result in long-lasting exchanges between the museums and the Amerindians and Maroons from the Guiana Shield, a territory that is culturally quite homogeneous.

0:15 p.m. Debate following morning sessions

0:30 p.m. Lunch break

11:00 a.m. Break

11:15 a.m. Session 2

SWAPPING KNOWLEDGE AND EXPERTISE

Moderator

Mathieu Rocheleau, Université Laval, Canada

Bio | *Mathieu Rocheleau is a doctoral candidate in history at Laval University, under the co-supervision of the Université de Bordeaux 3. He is also a researcher at the Laboratoire de muséologie et d'ingénierie de la culture (LAMIC), and a project manager and digital specialist at Quebec's Ministry of Culture. His research relates to the use of 3D reconstructions in the historical sciences and their potential role as transdisciplinary catalysts.*

1. WI-FI, MICROCHIPS AND CO. AT THE MONTREAL SCIENCE CENTRE

Carol Pauzé, Centre des sciences de Montréal, Canada

(Presentation in French)

Bio | *Carol Pauzé holds a degree in industrial design. She is the Director of Programming at the Montreal Science Centre (inaugurated in May 2000), and supervised the design and development of the permanent galleries, and their renewal in 2007. In addition to overseeing the programming and management of the permanent and temporary exhibitions, as well as the institution's educational and cultural activities, she is the director of research and content development, education, production and technical services. Since 2007, she has also been in charge of heritage presentation for the Old Port of Montreal Corporation.*

Abstract

One of the unconfessed dreams of many museologists and museographers is to be able to present different levels of information in several languages at the same exhibition, in seamless fashion. An exhibition in which the objects and staging speak for themselves, in which texts are almost non-existent. To this end, mobile technologies seem highly promising. Mini-computers, smartphones, codes and chips are all ways of storing and disseminating impressive quantities of information. But how are visitors reacting to these new tools? This paper outlines the observations made by the Science Centre team during presentations of recent temporary exhibitions.

2. THE WEALTH OF SHORT FILMS. VIDEOS ON GIOVANNI BELLINI'S PRESENTAZIONE DI GESÙ AL TEMPIO AT THE QUERINI STAMPALIA FOUNDATION

Marco Del Monte, Università Ca'Foscari Venezia, Italy

(Presentation in English)

TO SURPASS ONESELF... OR LAG BEHIND?

Moderator

Manon Blanchette, AVICOM & Pointe-à-Callière, Canada

Bio | An art historian and arts administrator, Dr. Manon Blanchette began her career at the Musée d'art contemporain de Montréal in 1976. Until 2007, she held various positions there, including Chief Curator and Communications and Marketing Director. From 2007 to 2012, she was Executive Director of the Board of Montreal Museum Directors. She has recently accepted the position of Chief Operating Officer at Pointe-à-Callière, Montreal Museum of Archaeology and History. She holds a D.E.A. (Paris, 1984) and a PhD in arts studies and practices (UQAM, 2003). Since 2010, she has been the President of ICOM Canada and Chair of the AVICOM committee.

1. THE DIGITAL STRATEGY OF THE MUSÉE DU LOUVRE

Agnès Alfarandj, Musée du Louvre, France

(Presentation in French)

Bio | Holding a degree in art history from the Sorbonne and the École du Louvre in Paris, Agnès Alfarandj heads the Multimedia Unit, Cultural Production Department, at the Louvre. In this capacity she is involved in projects and partnerships in the field of new technologies and in the formulation of the museum's multimedia strategies. Before joining the Louvre, she was a project manager in the Multimedia and Audiovisual Department of the Réunion des musées nationaux.

Abstract

For several years now, the Louvre has been developing multimedia strategies to better welcome and inform its audiences—before, during, and even outside of museum visits. Numerous programs have been formulated: on-line with its new website; interactive and educational programs on art history and the collections of the Louvre; on-site with digital displays in the galleries; the creation of mobile applications; and the launch of a new audio guide on the Nintendo 3DS game console. Since 2006, the Louvre has also been developing an original project: Museum Lab, in partnership with the Japanese firm Dai Nippon Printing, whose aim is to design and test innovative media displays using new technologies, which were first presented to the public in Tokyo and at the Louvre since 2011. This paper will provide an overview of the Louvre's digital development strategies or focus on a specific project (Internet, mobile, Museum Lab, etc.).

2.

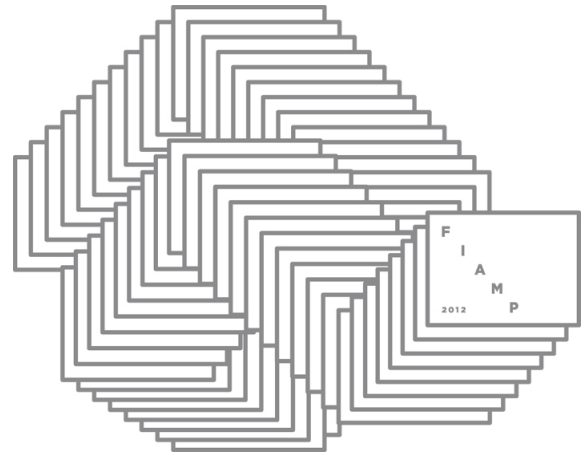
Mirko Zardini, Centre Canadien d'Architecture, Canada

(Presentation in English)

Bio | Mirko Zardini, an architect, is the Director and Chief Curator of the Canadian Centre for Architecture since 2005. His research engages the transformation of contemporary architecture by questioning and relooking at the assumptions on which architects operate today. Imperfect Health: The Medicalization of Architecture (2011), his latest exhibition, exposes the excessive optimism in the therapeutic role of architecture. Zardini has been editor for Casabella and Lotus International magazine and his writings have been widely published. He has taught design and theory at architecture schools in Europe and the United States, including Harvard University GSD, Princeton University SoA, Swiss Federal Polytechnic University (ETH) at Zurich, and the Federal Polytechnic at Lausanne (EPFL).

Abstract

(coming up)



3. REMOTE AND CONNECTED: SMALL MUSEUM/ BIG COUNTRY

Stephen Inglis, Anischaaukamikw Cree Cultural Institute, Canada

(Presentation in English)

Bio | Dr. Stephen Inglis is a Canadian anthropologist and art historian who specializes in the artistic traditions of the indigenous peoples of North America. For over 25 years he was a curator and Director-General of Research and Collections at the Canadian Museum of Civilization, Canada's national museum of history and ethnology. He is currently Adjunct Research Professor of Art History at Carleton University in Ottawa and Executive Director of the Cree Cultural Institute in Northern Quebec, a First Nations museum. Dr. Inglis is also a well-known specialist in the traditional arts of India.

Abstract

Anischaaukamikw Cree Cultural Institute opened to the public in November of last year. It is the cultural centre of the James Bay Cree, a people whose traditional territory, almost the size of France, constitutes much of northern Quebec. Several of the nine communities served by the centre are over 1,000 kilometres north of the big cities of Canada. This presentation describes some of the challenges of connecting a centre in a remote subarctic location to a constituency that includes the other Cree communities, other First Nations, and the museum world at large. It relates some of the unexpected issues of ethnicity, expertise, imagination and technology that emerge when a hands-on tradition meets a wired world.

3:00 p.m. Break

AN EXPERT PUBLIC

Moderator

Monique Tairraz, *Communications Consultant, Canada*

Bio | After receiving a B.A. in a communications, publicity and public relations from the Université de Montréal, Monique Tairraz became a consultant in communications and cultural marketing, specializing in museology and heritage. She has undertaken projects for such institutions as Archéo-Québec, Maison Saint-Gabriel, Expo-Rail, the Canadian Railway Museum in Saint-Constant, and the Regroupement des musées d'histoire de Montréal. She also works in training and mentoring.

1. THE COMMONS ON FLICKR: WHAT DO 51 MILLION COMMUNITY MEMBERS ACTUALLY DO?

Erik Hekman, *Universiteit Utrecht, Netherlands*

(Presentation in English)

Bio | After a Bachelor's degree in Information and Communication Technology at the University of Applied Sciences in Arnhem and Nijmegen, Erik Hekman obtained an M.Sc. in Media Technology from Leiden University. He currently works at the faculty of Communication and Journalism at the University of Applied Sciences in Utrecht, where he is connected to the research group Crossmedia Business as a PhD candidate. During his research, he has become fascinated with the possibilities of using digital technology within the cultural heritage sector. This presentation stems from a collaboration with Harry van Vliet, professor of cross-media studies at Utrecht University of Applied Science and head of Crossmedia Lab.

Abstract

In January 2008 the online photo-hosting site Flickr introduced a new section entitled *The Commons*. Its two key goals were to show the hidden treasures in the world's public photography archives to the general public and to give Flickr community members the opportunity to contribute and describe these photos in order to enrich these collections. Surprisingly enough, little empirical research has been done on the actual usage of *The Commons* by the institutes and Flickr members. In our research we harvested a rich data sample over a 14-week period: 196,822 photos with user-generated content of 1.3 million tags, almost 130,000 comments and more than 22,000 notes. In total, 165,401 members from 188 different countries actively "did something" with the photos. This presentation will analyze this large data sample. In addition to the quantitative findings, we will discuss the qualitative findings regarding the content analysis of tags and comments.

2. WHICH TOOLS FOR EXPERT AUDIENCES?

Gonzague Gauthier, *Centre Pompidou, France*

(Presentation in French)

Bio | After cultural studies at Lille 3, Paris 1 and Paris 3 and training in Visual Arts at Lille 3, Gonzague Gauthier became a lecturer in Cultural Studies at Lille 3, while at the same time researching community and sexual identities. Following his work on the exhibition *elles@centrepompidou*, he joined the multi-media team (publications department) at the Centre Pompidou, where he is involved in social network strategies, digital publishing and the global digital ecosystem.

Abstract

The French cultural domain is being shaped by formative debates on cultural mediation and democratization. At a time when the country's economy is in a state of total transformation, the emergence of digital tools and Web cultures and practices

allows us to finally tackle these issues with innovative solutions based on a public reappropriation of content. But at what price? From the perspective of a large multidisciplinary institute like the Centre Pompidou - but without neglecting the diversity of structures elsewhere in France - this presentation will attempt to provide an overview of the needs and pressures that digital technology bring to the cultural industry. The question of the public's active reception of information will also be touched on: what decentralisation of exchanges and power linked to knowledge is required? What models of collaborative creation, and for what purposes?

3. GOD(S): A USER'S GUIDE 2.0

Jean-François Léger, *Musée canadien des civilisations, Canada*

(Presentation in French)

Bio | Since 2005, Jean-François Léger has been the principal interpretation planner at the Canadian Museum of Civilization. In this capacity, he has overseen the interpretation planning of such large-scale exhibitions as *Vodou: A Way of Life*, scheduled for November 2012; *God(s): A User's Guide*; *Afghanistan: Hidden Treasures*; *Her Majesty's Stamps*; *The Greeks*; and *Treasures from China*. From 1990 to 2005, he was an educator at the National Gallery of Canada. He holds an M.A. in Sociology from the University of Ottawa.

Abstract

The exhibition *God(s): A User's Guide*, presented at the Canadian Museum of Civilization until December 2012, depicts the diversity and singularity of contemporary religious practices. "According to your beliefs, what will happen to you after you die?" was the question put to young and old, believers and non-believers, practising and non-practising followers. The responses were collected in text or video form at a kiosk inside the exhibition. A wider range of questions was also posed to website visitors, whose answers were then posted on the Internet. The answers, as diverse as the visitors' beliefs, were surprising in terms of both number and candour. This presentation will describe the process that led to the choice of questions and the manner in which they were put to visitors in the exhibition gallery, and compare its success with that of the questions asked on the website. In addition, with regard to these answers and their archiving, the notion of intangible heritage will be broached.

4:15 p.m. Debate following afternoon sessions

5:00 p.m. Visit of the Montreal Museum of Fine Arts

Thursday, October 11, 2012

9:00 a.m. Opening Keynote Speaker

DEFAULT=ABUNDANCE

Sebastian Chan, *Smithsonian New York, USA, (Australia)*

(Presentation in English)

Bio | Sebastian Chan is currently the Director of Digital & Emerging Media at the Smithsonian Cooper-Hewitt, National Design Museum in New York. He is responsible for the museum's complete digital renewal at a time when the museum is rebuilding and transforming itself into a "21st century museum." Until November 2011, he led the Digital, Social and Emerging Technologies Department at the Powerhouse Museum in Sydney, where he oversaw the implementation of Open Access and Creative Commons licensing policies and many projects exploring new ways for visitors and citizens to engage in, and contribute to, the Powerhouse's collection.

Abstract

There are profound changes afoot for museums. On the one hand, museum visitors now regularly carry access to the entirety

of the Internet in their pockets, and on the other, cross-institutional detailed views of collections available through Google Art Project, Europeana and others are transforming visitors' expectations of exhibitions and their interactions with objects. How are museums dealing with this tectonic shift from scarcity to abundance? And how should digital strategies and production methodologies adjust to make the best of this slippery terrain?

10:00 a.m. Session 5

CLEAR, SHORT AND SIMPLE!

Moderator

Antonio Hilario, *Idéeclécic*, Canada

Bio | *Antonio Hilario is the Director of Projects and Creativity at the multimedia design firm Idéeclécic, based in Gatineau. Since 2003, he has also worked as a lecturer at the École multidisciplinaire de l'image at the Université du Québec en Outaouais (UQO). He obtained a degree in graphic design from UQO in 1998.*

1. SUSTAINABILITY AND PORTABILITY OF DIGITAL MUSEUM APPLICATIONS

Daniel Pletinckx, *Visual Dimension BVBA*, Belgium
(Presentation in English)

Bio | *Daniel Pletinckx was trained as a civil engineer, with specialization in information technology. He gained extensive experience in system design, quality assurance, digital image processing and synthesis, 3D and virtual reality through a fifteen-year career in private industry. Daniel Pletinckx was chief consultant to the Ename 974 project, a major heritage project in the historical village of Ename, Belgium, and co-founded the international Ename Center for Public Archaeology and Heritage Presentation in 1998. Currently, Daniel Pletinckx is director of Visual Dimension bvba, a SME dealing with consulting on and designing of new systems for cultural heritage and tourism.*

Abstract

Digital technologies - and especially 3D technologies - have certainly the potential, when used properly, to make cultural heritage more attractive, enjoyable and understandable, so they are being introduced in our museums. However, how many of these museum applications are operational for more than five years? How many of them can be updated, exchanged with other museums or re-used in other exhibitions? The European Network of Excellence V-MusT.net on digital museum technology (<http://v-must.net/>) is solving these issues, providing the methodology and tools to make such "virtual museums" stable, maintainable, updateable and re-usable. This means that not only are the financial and intellectual investment in such applications being much better preserved, but that these virtual museums can reach a much wider audience by re-use and re-integration in other museums and other exhibitions. Several test projects, implemented for high end museums, will be shown as example of this new approach.

2. SIMPLIFYING WITHOUT BEING SIMPLISTIC: THE LOUVRE'S DIFFICULT CHALLENGE

Catherine Guillou, *Musée du Louvre*, France
(Presentation in French)

Bio | *A graduate of the École supérieure de commerce in Paris after obtaining a degree in philosophy, Catherine Guillou began her career on the La Villette reclamation project, involved in the architectural, urban and social planning aspects of the new public park. She then worked at the Cité des sciences et de l'industrie in visitor reception, scientific mediation, information and identification technologies. She joined the Louvre, where she set up the visitor policy department. At the Louvre for twelve years now, she is currently the director of visitor policy*

and education and in this capacity is involved in projects not only in Paris but at the Louvre-Lens and Louvre Abu Dhabi.

Abstract

Although the Louvre is one of the most visited museums in the world, it is an intimidating institution, not easily accessible to all, inexhaustible to experts, dizzying to novices. Compounding this situation is the widening gulf between the so-called "legitimate" culture and another, difficult to describe, more popular, more cross-disciplinary, hybrid. Which raises a number of questions. Who will be the visitors of the next fifteen to twenty years? What type of relationship will they have with the museum? How will they be received? Naturally, the Louvre has no definitive answers to these questions, but has tried to anticipate them, re-examining its basic principles of mediation and communication, putting to one side the logic and constraints of its support mechanisms and focusing on one simple question: What do visitors need to know, first and foremost, at the time and place they find themselves? This is part of the "movement forward" principle that was the object of an editorial charter whose aim was to propose a new concept of visitor reception and hospitality, together with new relationship models.

3. MOBILE TECHNOLOGIES AND SCHOOL VISITS: CONTRIBUTIONS AND LIMITATIONS

Marie-Claude Larouche, *Université du Québec à Trois-Rivières*,
Dominique Trudeau, *Musée McCord*, Montréal, Canada
(Presentation in French)

Bio | *Marie-Claude Larouche is a professor in the Educational Sciences Department of the Université du Québec à Trois-Rivières. From 2000 to 2010, she held various positions at the McCord Museum of Canadian History, related to the development of digital resources and educational and cultural programs. Her research concerns the teaching of the social sciences, cultural mediation, and the educational use of real and digital heritage resources.*

Bio | *Over a twenty-year period, Dominique Trudeau held several positions in the Education Department of the Montreal Museum of Fine Arts. In 2007, she focused on hospital and religious heritage at the Musée des Hospitalières de l'Hôtel-Dieu in Montreal. In 2010, her work on podcasting in Montreal museums earned her a nomination for the Prix Roland-Arpin of the Société des musées québécois. Since 2012, she has been the Head of Education Programs at the McCord Museum.*

Abstract

The educational use of museum and heritage resources through mobile technologies, for a high school clientele, will be discussed. How can the tools of communication and entertainment become tools of learning in museums, exhibitions and sites of recognized heritage value? The development and educational use of mobile technologies in the context of non-formal education drive us to better understand the contributions they can make to the visitor's experience. The discussion will also address the limitations of these technologies in relation to the needs and realities of school groups. Our presentation is based on two experiments: the first, a formative evaluation of the prototype application for iPod touch "McCord Museum" for on-site school visits; the second, the educational programs developed in relation to the new permanent exhibition at the McCord Museum, *Montreal - Points of View*, which offers two applications for mobile technologies. We will attempt to outline how the operation of these applications can contribute to the experience and understanding of the collections and sites, and to the development of historical thinking in high school students.

11:00 a.m. Break

IN-GALLERY SUPPORT

Moderator

Véronique Marino, *INIS, Canada*

Bio | *Véronique Marino is a consultant in the field of multi-platform development and strategies on the Internet. Initially involved in the creation and implantation of the portal InfiniT.com for Groupe Vidéotron, she continued her career with Nomino Technologies, and then the interactive marketing agency Nurun, where she developed numerous projects with Groupe Quebecor. Director of the Interactive Media Program at INIS since 2004, she has been developing the activities of its consultancy service Espace Infusion, a trans-media specialist, since 2009.*

1. THE USE OF INFORMATION AND COMMUNICATION TECHNOLOGIES FOR THE CONSERVATION AND DISSEMINATION OF MUSEUM COLLECTIONS: AN OPPORTUNITY FOR AFRICA

Christian Nana Tchuisseu, *Musée camerounais de la Blackitude et de la Fondation Fo Nab Ngo, Cameroun*
(Presentation in French)

Bio | *Christian Nana Tchuisseu is the Director of the Musée camerounais de la Blackitude and the Fondation Fo Nab Ngo in Yaoundé, Cameroon. He also heads the communications and audiovisual firm JCE Production (Just Communication and Entertainment Production). Blackitude en clair, his short film on the museum, was a prizewinner at the 2009 FIAMP in Turin.*

Abstract

The techniques and procedures of data conservation are improving at the speed of technological progress, specifically in the field of information and communication techniques (ICT). Owing to new technological applications that are proving to be valuable tools for cultural professionals, the conservation of data, knowledge and models is being carried out on a wider scale within often limited areas, with maximum efficiency. The gradual use of ICT has thus profoundly transformed the cultural industries. It is only through the full adoption of these light, reliable and accessible applications that Africa will succeed in reducing the digital gulf that separates it from the other continents, and become a full participant in the global processes of exchange, dissemination and conservation of artworks. Focusing on Cameroon and other central African countries, this paper will deal with the digital management of museum collections (conservation and protection), as well as the digital dissemination of our heritage via the Internet.

2. EXPLORA AND WAVE ON THE LACHINE CANAL

Katy Tari, *Orange Kiwi, Canada*
(Presentation in French)

Bio | *A museologist, historian and founder of Orange Kiwi, Katy Tari has worked in the museum and cultural sectors for over 20 years. She has developed and carried out numerous digital projects for a variety of institutions. She worked for Parks Canada for nearly two and half years, until 2012, as presentation supervisor of the Lachine Canal, where she initiated and implemented various digital projects.*

Abstract

Explora is a GPS-based tour launched for the first time at various Parks Canada sites in 2008, playable on a PDA (personal digital assistant). In 2011, the Lachine Canal national historic site launched Explora in an iPhone Windows mobile app. This application represents an innovative way to reach a wired public, be they history

and heritage enthusiasts or simply curious to discover the canal's industrial past. This program offers the possibility of discovering, through seven tours, the historical, sociological, economic and cultural evolution of the site. To these itineraries, we added the experimental project Wave, a podcast created with the Audiotope artist collective, which offers a sound-and-music tour of the Lachine Canal playable on an MP3 player or PDA.

3. HOW TO COMBINE SCIENTIFIC REQUIREMENTS AND INNOVATION IN CULTURAL PROJECTS

Christophe Courtin, *Château des ducs de Bretagne, France*
(Presentation in French)

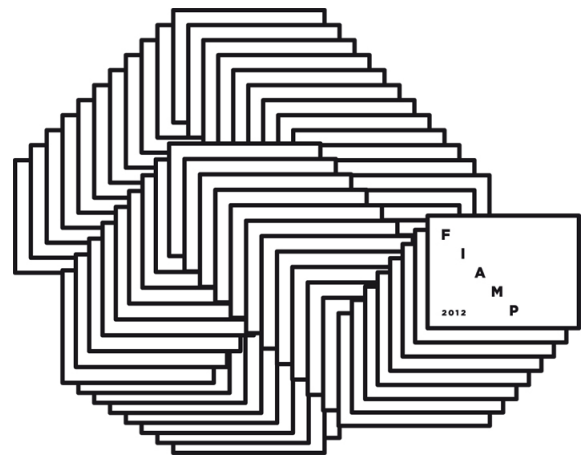
Bio | *Christophe Courtin has headed the new technologies department at the Château des ducs de Bretagne-Musée d'histoire in Nantes since 2007. In 2005, he oversaw the multi-media project of the museum as it underwent extensive renovations. Christophe Courtin studied film at the Université de Paris III-Sorbonne-Nouvelle, devoting his early career to documentary film production.*

Abstract

When a museum designs an innovative device, it has to deal with seemingly contradictory elements: scientific precision, cultural mediation, public accessibility and upgradeability. Taking into account these different parameters, the Musée d'histoire de Nantes launched a project based on a model of the Nantes harbour made for the 1900 World Fair. It set up a multidisciplinary program in research and development in conjunction with the Centre François Viète d'histoire des sciences et des techniques (Université de Nantes) and the École Centrale de Nantes (engineering school). What resulted was a multi-touch/multi-user device that allows visitors to consult documents and instructions pertaining to the model. The program is based on four principles: dynamic content; 3D models; advanced-level research on information access; and painstaking, documented methodology, the link between the real object and the screens.

0:15 p.m. Debate following morning sessions

0:30 p.m. Lunch break



FIAMP 2012

5:30 p.m. Award Ceremony at the Paul Desmarais Theatre

NEW MUSEOGRAPHY AWARD

Awarder: Manon Blanchette, AVICOM et Pointe-à-Callière, musée d'archéologie et d'histoire

WEB'ART AWARD

(coming up)

SPECIAL WEB'ART AWARD

Awarder: Vincianne Falkner, CRÉ

INTERACTIVE MULTIMEDIA AWARD

Awarder: Sylvie Cordeau, QUEBECOR

MEDIUM-LENGTH FILM AWARD

(coming up)

SHORT FILM AWARD

(coming up)

CLAUDE-NICOLE HOCQUARD AWARD

Awarder: Marie-Françoise Delval, AVICOM

Friday, October 12, 2012

9:00 a.m. **AVICOM ANNUAL MEETING AT THE MUSÉE D'ART CONTEMPORAIN DE MONTRÉAL**

10:30 a.m. Visit of the Musée d'art contemporain de Montréal

0:00 p.m. Lunch Break (free)

2:00 p.m. Visit of the McCord Museum

3:30 p.m. Visit of Pointe-à-Callière, Montréal Museum of Archaeology and History

5:00 p.m. Closing cocktail at the Montréal Science Centre

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EVENT VENUES IN MONTREAL

Centre Canadien d'Architecture

1920, rue Baile
Montréal (Qc) H3H 2S6

Musée des beaux-arts de Montréal

1380, rue Sherbrooke O.
Montréal (Qc) H3G 1J5

Musée d'art contemporain de Montréal

185 rue Sainte Catherine
Montréal (Qc) H2X 3X5

Musée McCord

690, rue Sherbrooke O.
Montréal (Qc) H3A 1E9

Pointe-à-Callière, Musée d'archéologie et d'histoire de Montréal

350 Place Royale
Montréal (Qc) H2Y 3Y5

Centre des sciences de Montréal

2, rue De la Commune O.
Montréal (Qc)

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ENTENTE SUR LE DÉVELOPPEMENT CULTUREL DE MONTRÉAL



QUEBECOR

