Tuesday 22 November

DigitalNZ breakfast

7:45 - 08:30am Tuesday 22 November, Rangimarie 1

Newbies coffee meetup

8:00 - 08:30am Tuesday 22 November, Oceania

Is this your first time at NDF? If so, join us for a coffee and special first-timers meet-up. You'll have the chance to meet other new delegates, and also have a chat with some old hands.

Mihi whakatau and welcome

8:45 - 09:00am Tuesday 22 November, Main Stage (Soundings)

Opening address

Richard Foy (Department of Internal Affairs)

09:00 - 09:30am Tuesday 22 November, Main Stage (Soundings)

Keynote: Eric T. Meyer – Memory Institutions as Knowledge Machines

9:30 - 10:30am Tuesday 22 November, Main Stage (Soundings)

In their 2015 book *Knowledge Machines: Digital Transformations of the Sciences and Humanities*, Eric Meyer and co-author Ralph Schroeder argue that digital technologies have fundamentally changed research practices in the sciences, social sciences, and humanities. In this talk, Meyer will discuss evidence from a series of projects examining digital practices of knowledge creation, information sharing, and resource use, and will put these in the context of what challenges they raise for libraries, museums, galleries, and other memory institutions.

Eric is Professor of Social Informatics and Director of Graduate Studies at the Oxford Internet Institute, a multidisciplinary department at the University of Oxford, which undertakes teaching and research focused on understanding life online.

Eric's work focuses on shifts in work, knowledge creation, and human interactions when digital technologies replace previously non-digital counterparts. His research in this area has included studies of the impacts of digital collections in libraries and museums, digital practices in the arts, the use of digital images in biology, and digital information practices in the sciences and humanities.

Morning tea

Sponsored by National Library of New Zealand

10:30 - 11:00am Tuesday 22 November, Oceania

'Five for fifteen' talks

11:00am - 12:30pm Tuesday 22 November, Main Stage (Soundings)

A round up on the latest inspirations and examples of tech in exhibitions around the world

Emily Loughnan (Click Suite)

As part of our own development, the Click Suite team regularly research, share and discuss the latest in technology in the exhibition (and online) space around the world. Here we will share the highlights of what we've found this year with you. Our presentation will bring you quickly up to speed with the latest trends, inspiring new ideas and give us all the chance to discuss what we like and don't like.

Typically our research covers clever use of existing technology through to amazing, jaw-dropping, new developments that we can be inspired by. We love the full range, and you'll leave this session with open eyes, and expanded minds.

Emily has been creating interactive media for the GLAM sector for 21 years. She has led the Click Suite team in winning an impressive array of over 100 awards. She is an enthusiastic speaker, especially on new technology and how to (better) engage audiences.

Digitising the divide: Who's in, who's out?

Robyn Hunt & Richard Benge (AccEase, Arts Access Aotearoa)

Disabled people are one-quarter (24%) of the New Zealand population but we constantly encounter barriers to accessing digital elements in the GLAM space. This presentation will explore just a few of the opportunities for positive change. What else needs to change to include everyone? What help is available? How could different decisions be made about whose history and culture is preserved?

Richard has led the executive team at Arts Access Aotearoa for five years increasing opportunities for arts accessibility and inclusion in partnership with disabled and non-disabled people and for offenders in Corrections. Previously he was the cultural Affairs Specialist with the United States Embassy in Wellington. He trained as a drama and English teacher in Melbourne, where he established Artist in Residence projects in psychiatric hospitals for Arts Access Victoria.

Robyn is an award-winning journalist and communicator, a former human rights commissioner and a disability leader. She has worked with Arts Access Aotearoa, training audio describers, and as one of the writers for the Arts for All book and web site content. She is a lifelong arts patron and blogs on arts access, disability and related matters at www.lowvisionary.com

Re-imagining Rutherford's Den

Michael Killalea & Caroline Fenton (Esem Projects, Western Sydney University)

During 2015 and 2016 Esem Projects worked with the Arts Centre of Christchurch to redevelop the space of Rutherford's Den, a unique space in the centre of Christchurch where Lord Rutherford studied as a young man. The redevelopment of the Den, which took place as part of the wider reconstruction of the historic Arts Centre precinct, provided the opportunity to revisit the narrative of Rutherford's life, his contribution to the sciences and the relevance of his life and legacy to new generations. This presentation discusses how a wide collection of digital archives were used to re-interpret the story of the Den, and the interpretation techniques and digital platforms used to engage visitors in the wider story of Rutherford's contribution to twentieth century physics, and its relevance to audiences today.

Caroline is Communications Manager at The Arts Centre, Christchurch. With a background in the arts and music, Caroline has had a long association with the Arts Centre and brings communications and marketing skills to the management team. She manages the Arts Centre website, media enquiries, visual identity and social media. Bringing people back to the Arts Centre by helping to run events is another important part of her job.

Michael is co-founder and director of Esem Projects.

Getting it done

Matariki Williams & Nina Finigan (Tusk - Emergent Culture)

In 2015 Matariki Williams and Nina Finigan launched Tusk - Emergent Culture, a platform for people entering GLAM institutions to contribute constructively, in their own voice, to the sector. It is a principal intent for Tusk to contribute to strengthening the cultural sector from the ground up.

Matariki and Nina will speak about the impetus for starting Tusk: the freedom enabled by operating in an online space, how virtual collaboration works for them and their growing whānau of contributors and advocates, and how they think cultural institutions could use digital platforms to encourage deep thinking and sector collaboration.

Matariki Williams, from Tūhoe, Te Ati Awa, Ngāti Hauiti, and Ngāti Whakaue, is Curator Mātauranga Māori at Museum of New Zealand Te Papa Tongarewa and co-founder/editor of Tusk - Emergent Culture. She is interested in intersections of culture, online expressions of indigenous peoples and strengthening the sector for the future. She has a Masters in Museums and Heritage Studies and a Bachelor of Arts in History and Māori Studies from Victoria University.

Nina has recently stepped into the role of Curator Manuscripts at Auckland Museum and is co-founder/editor of Tusk – Emergent Culture. She is interested in identity, the power of archives, interdisciplinary museology and professional empowerment. She has a Masters in Museums and Heritage Studies from Victoria University and an Honours Degree in Art History and Theory from Otago University.

Papers Past - A Redesign Case Study

Michael Lascarides (National Library)

A look at how the National Library expanded its popular Papers Past service beyond newspapers into multiple new formats while still providing the high quality of experience that its audience demanded, through an iterative process of prototyping and testing.

Michael is a member of the project team that manages the Papers Past online service for the National Library.

Lunch
12:30 - 1:30pm Tuesday 22 November, Oceania

Streamed sessions

Scattered seeds

Lorraine Johnston & Emma Milburn (Dunedin Public Libraries)

1:30 - 2:00pm Tuesday 22 November, Main Stage (Soundings)

This presentation tells the story of a partnership between Dunedin Public Libraries and the Dunedin Lebanese community that has resulted in a Recollect site that engages with the Lebanese community and includes links back to Lebanon and to Lebanese settlement in other parts of New Zealand. It also engages with other community groups and provides a platform for digitised material from the library's Heritage Collections. There is also a crowdsource component, transcribing a newspaper card index to make it more widely accessible, and a physical digitisation centre where community groups can come and use scanners and equipment to contribute material to the site.

Emma is Digital Outreach Co-ordinator at Dunedin Public Libraries. Before taking on this recently established position, Emma has filled many roles at the library.

Lorraine is Heritage Collections Librarian at Dunedin Public Libraries, where she has been since July 2009. Prior to that she was Māori Resources Librarian at the University of Otago library, and before that a lecturer in Māori Studies at the University of Otago. She has served in various roles on the LIANZA Otago Southland regional committee and on the Professional Registration Board.

Learning to COPE with Galleries

Gareth de Walters (Auckland Museum)

1:30 – 2:00pm Tuesday 22 November, Rangimarie 1

This presentation explores the possibilities of digitally preserving an exhibition by means of 3D scans or interactive panoramas using the recently closed 'Centennial Street - Auckland 1866' gallery as a case study. Is it a viable way to keep a 'digital copy' of a gallery? What are the opportunities? Where can digital interactives like this add value? Are there other benefits?

Gareth is the Digital Content Manager at Auckland Museum. He has more than ten years experience of all parts of the web production cycle under his belt. Leading the Digital Content team, he works with writers, designers, developers, marketers, academics and researchers to plan, create, and maintain effective websites, social media campaigns, and all sorts of online and onsite content.

'Hello, datasets!'

Nicola Frean (National Library, Alexander Turnbull Library)

1:30 – 2:00pm Tuesday 22 November, Rangimarie 2

The presentation covers the journey to deliver regular descriptive and entity datasets for the unpublished collections of the Alexander Turnbull Library.

Nicola has been the Leader Arrangement & Description at the Alexander Turnbull Library for five years. During that time she has seen the replacement of the 1991 TAPUHI collection management system with one more in tune with the modern research environment, international standards, and NZGOAL directives.

Collection imaging: From public spaces to factories

Dave Sanderson (Auckland War Memorial Museum)

1:30 – 2:00pm Tuesday 22 November, Angus

This session will discuss the journey so far of Auckland Museum's Collection Imaging project. The project was the first of the museum's Collections Readiness projects and drove the conversion of public gallery spaces into a new purpose built Collection Hub – home to four separate collections workstreams including cataloguing and imaging.

The museum has developed a new purpose built studio designed as a blend between traditional heritage imaging techniques, commercial photography and the mass digitisation projects in the US. Whilst avoiding conveyor belts and production lines, the project still seeks to conduct imaging of heritage collections using production line techniques and factory thinking.

The talk will deliver an insight into the journey and a peek into the thinking that's brought the project this far.

Dave is the Project Leader - Collection Imaging at Auckland War Memorial Museum. He's a career imaging professional, having started commercial photography in 2000. After entering the GLAM sector at Archives New Zealand in 2010 he's worked on many varied projects including UNESCO Memory of the World documents and the largest on-shore digitisation project in New Zealand. Dave has a particular focus on open access, digital archiving and preservation, and the use of technologies and systems thinking to push forward digitisation within the GLAM sector.

Reimagining a community archive

Glen Barnes, Leith Haarhoff & Heather Glasgow (Authentic, Palmerston North Libraries, Community Service)

2:00 – 2:30pm Tuesday 22 November, Main Stage (Soundings)

How do you move from an out of date, proprietary, closed heritage repository system to a solution fit for the 21st Century? Palmerston North Library had the opportunity to re-imagine what a digital community archive can be and how it can be a tool for community engagement and content creation. With Glen from Authentic, they built a repository (Heritage Manawatu) that is inter-operable and responsive, from the ground up using the tools of the modern Web. This presentation will explore some of the wider trends in open data, cloud computing and community archives. They will show what they've built and share early feedback from our community.

Leith is Digital Strategist at Palmerston North City Libraries and Community Services. His job is to steer the organisation towards a digital future that is inclusive and sensational. Leith has a wealth of expertise in managing digital heritage projects, websites and community digital projects.

Glen Barnes is the Founder of My Tours, a mobile application platform for the culture and heritage sector. My Tours has worked with organisations around the world to expand the reach of their content to mobile devices. Glen also created the first open data catalogue in New Zealand and has worked with members of the Open Government Information and Data Re-use Working Group to help shape open data policy. He is a DigitalNZ Advisory Panel member, is on the Programme Committee for Museums and the Web Asia, and was the founder of Open.org.nz.

Heather is a member of the Heritage team at the Palmerston North City Library. With one foot in the library and one foot in the City Archives, she primarily works to make the region's cultural holdings more accessible to the public by sourcing, digitising, curating and maintaining content for the Manawatū Heritage online repository.

Shaping knowledge

Jason Hansen (National Library)

2:00 – 2:30pm Tuesday 22 November, Rangimarie 1

This presentation follows on from a collaboration between the National Library and Victoria University's School of Architecture and Design to explore the role of emerging 3D technology within libraries, and by extension other knowledge institutions.

Beyond providing public access to new technologies such as 3D Printing, we look at how existing supply chains for public knowledge are changing, how this will affect our interactions with information, and how library collections can be reconfigured to provide new understandings, surface extra details, and expand access to knowledge through new learning styles.

Jason currently works in public programmes at the National Library of New Zealand. He has also been working in partnership with the Victoria University School of Architecture and Design to explore the impact of 3D technology on access to information.

Understanding impact: A case study of digital te reo Māori archives

Mark Crookston & Ariana Tikao (Archives New Zealand, Alexander Turnbull Library)

2:00 – 2:30pm Tuesday 22 November, Rangimarie 2

As the memory sector continues to invest significantly in digitisation, the measures of success for this work remains embedded in access paradigms – how many hits, how long do users stay on a website, where do they come from? – and not in the more contemporary use and reuse paradigm. While access information is valuable, it provides little insight of the impact these digital archives are making to the lives of the communities and people who find them important.

This presentation outlines the findings of research undertaken by Victoria University, with support from the Alexander Turnbull Library, which attempts to provide evidence of the relationships between digitised te reo Māori archives with the difference they are making to the people and communities who use them, and to some of the broad objectives of New Zealand society. Few things represent mātauranga Māori more than the language itself – te reo Māori. New Zealand institutions have been digitising and making available significant te reo archives for a number of years, providing an excellent opportunity for research to start understanding impact in Aotearoa New Zealand.

Mark is the Principal Advisor for government information management and use at Archives New Zealand. Previously he worked on digital collection issues at the Alexander Turnbull Library, among other archival work in New Zealand, the Pacific, and the UK.

Ariana Tikao (Kāi Tahu) is the Research Librarian, Māori in the Arrangement and Description team at the Alexander Turnbull Library. She has worked in the GLAM sector in Māori specialist roles for more than 20 years, and she is also a musician and writer. Her research interests include Kāi Tahu waiata, and taonga puoro.

The pleasures and perils of shopping around

Adam Sondej (Ngā Taonga Sound & Vision)

2:00 - 2:30pm Tuesday 22 November, Angus

Everyone knows the pressure not just to identify the best equipment (that part is easy), but the equipment your organisation can afford that does what you need it to do: weighing up costs vs. features can be a long and painful experience.

This presentation will present a run-down of the process of selecting, testing and purchasing a new film scanner – a major capital expenditure project that resulted in not one, but two new machines!

Adam is the Digital Workflow Leader at Nga Taonga Sound & Vision.

Blame it on the White Swan: The search for NZ's missing legislative Bills

Judi Eathorne-Gould (New Zealand Legal Information Institute)

NZLII in conjunction with PCO embarked in 2015 on a project to digitise New Zealand's legislative Bills to complement the well-used collection of NZ Acts as Enacted currently on NZLII. What should have been a straightforward digitisation project turned up a disturbing gap in our heritage that serves as a warning about the fragility not only of our historical material, but our born digital government material.

The project also demonstrates that partnerships between Government organisations (here PCO) and not for profits can benefit everyone.

Judi started working at the University of Otago Law Library while working on her LLM over 25 years ago and has not left. She explains her desire not to practice as Law due to a belief in Justice and not necessarily the law, and working as Data Manager for NZLII has allowed her to pursue her passion for access to justice.

Grisly explorations into 3D models and 360° tours

Meredith Rimmer (Nelson Provincial Museum & Relive360)

In 1866, the brutal 'Maungatapu Murders' shocked and gripped Nelson and the nation as a whole. Using a range of traditional and digital techniques, Nelson Provincial Museum's new exhibition examines the convoluted events that followed the murders.

This presentation will share how a small team of digitally-curious museum staff created:

- textured 3D models of the murderers' death masks
- 360° panorama photographs of the actual murder location
- 360° and Virtual Reality tour of the exhibition with embedded additional content

Particular focus will be placed on the lessons learned by Museum staff and the Virtual Reality tour developers.

Meredith works as the Registrar at Nelson Provincial Museum.

Paul Reynolds Scholarship 2016: International adventures in linked open data

Adam Moriarty (Auckland War Memorial Museum)

As this years recipient of the Paul Reynolds Scholarship – The No Numpties Award, Adam travelled to the United Kingdom to study developments in the semantic web and in particular, the CIDOC Conceptual Reference Model. In this presentation he will talk about the current state of Linked Data in the GLAM sector, the tools and techniques for mapping a collection to CIDOC and provide insights on the future developments from our UK colleagues.

Adam is the Digital Collections Information Manager at Auckland Museum. He has recently worked to release all of the museums collections online as Linked Data.

Ngā Taonga Sound & Vision Film Conservators

Richard Falkner, Leslie Lewis & Gareth Evans (Ngā Taonga Sound & Vision)

2:30 - 3:00pm Tuesday 22 November, Angus

Preserving Hilda

Beginning with a request via the archive's online catalogue, the film conservation team at Ngā Taonga Sound & Vision came to know the work of amateur filmmaker Hilda Brodie-Smith. Through her work, this presentation will discuss amateur filmmaking in the 1960s, and the process of digitising amateur film, accompanied by a screening of the conservation team's favourite works from Hilda's collection.

Bastion Point - Day 507

One of the most important documentary films in New Zealand is digitally preserved. This presentation will show the process of scanning, colour grading and restoring the picture to its best state, and talk about the decisions made to maintain its authenticity.

Richard, Leslie and Gareth are Film Conservators at Nga Taonga Sound & Vision.

Afternoon break

Sponsored by Auckland War Memorial Museum

3:00 - 3:30pm, Tuesday 22 November, Oceania

Lightning talks

3:30 - 4.30pm Tuesday 22 November, Main Stage (Soundings)

The 2020s called: They want workers to be digitally literate

Kara Kennedy (University of Canterbury)

How can tertiary education improve to better prepare students for the digital demands of the GLAM sector? In light of the New Zealand Productivity Commission's current inquiry into 'New Models of Tertiary Education,' it makes sense to consider how those of us in academia – specifically the Arts and Humanities – can better prepare students for the digital demands of society, including the cultural heritage sector. The Ivory Tower appears increasingly removed from society when academics ignore the growing gap between the print-based and digital worlds. They assume today's students are digital natives who do not need to be taught digital literacy skills. But in fact, students are often merely consumers of content and lack basic knowledge about code, tagging, file degradation, advanced searches, bot material, ethical considerations, etc. When some of these students choose to enter the GLAM sector, they will need to know how to curate cultural knowledge and memory with the help of digital technology. Cultural heritage institutions need graduates to be digitally literate to properly digitize and preserve content (including born-digital), manage databases for institutional and research purposes, deliver technology-based educational programs, and more. Digital Humanities-inspired pedagogy offers a fruitful way of combining the traditional study

of literature, history, and other subjects with digital literacy skills that students need to successfully preserve and protect the culture of the future.

Kara is a PhD Candidate in English Literature at the University of Canterbury. Her research focuses on twentieth-century science fiction and feminism, as well as Digital Humanities. She has been tutoring for a decade and worked as a research assistant on the website redesign for the Digital Humanities programme at the University of Canterbury, the first of its kind in New Zealand.

Internet Arcade

Greig Roulston (National Library of New Zealand)

As a Christmas present to the National Library public programmes, Emerson Vandy, Greig Roulston and Jay Gattuso picked up some tools, wood and electronics and put together an arcade cabinet which currently sits on the ground floor of the National Library Wellington building. Powered by Grieg's obsession with video games, the Internet Archive, a Giant Bomb and not enough spare time, this is one of those projects that you never expected to get to do for "work."

Greig Roulston is a Digitisation Advisor at the National Library. He has a background in design, photography and love of learning new things. When not hunched over his computer he spends his time making and breaking things in his garage.

Crowdsourcing & how GLAMs encourage me to participate

Siobhan Leachman (volunteer for Smithsonian Institution Transcription Center)

This presentation is based on Siobhan's part of the 'Build the Crowdsourcing Community of Your Dreams' panel at the SXSW 2016 - Art, Science & Inspiration Conference. She will discuss her motivations for participating in GLAM crowdsourcing projects, the strategies cultural institutions can use to encourage volunteers to participate, and the factors she considers before donating her time.

Siobhan volunteers for a wide variety of digital GLAM & Citizen Science crowdsourcing projects including: the Smithsonian Transcription Centre, the Biodiversity Heritage Library, several citizen science & digital humanities projects hosted on Zooniverse, DigiVol with the Atlas of Living Australia, Wikipedia & Wikicommons. She contributed to the Smithsonian Transcription Center Beta. She has written articles and blog posts on her experience, which have been referenced by the "Wall Street Journal," "NBC News" and "Al Jazeera English." Siobhan assisted with the development of www.publicreviewofscience.org by being their first citizen scientist reviewer.

A new type of audiotour

Tim Jones (Christchurch Art Gallery)

Christchurch Art Gallery Te Puna o Waiwhetu re-opened in 2015 with a new type of audiotour. Out went commentary from our own curators and in came poetry, music, personal reminiscence, field trips and voices from the archives. All professionally recorded, edited and directed.

This decision was made after fixing on a few basic rules, foremost of which was that looking at the ART in an ART gallery must come first and that anything that detracts from that is to be deprecated. Rule two was only to use audio when there is something to say! These rules in turn made deciding how to deliver this material easy.

This presentation is a report on what we did, how visitors reacted and what we hope to do next. Our collection is small and our means limited, so our methods could be easily copied at other museums and galleries.

Tim Jones is the librarian, archivist and de facto website person at the Christchurch Art Gallery Te Puna o Waiwhetu.

What I learned about massive branded projects from editing Wikipedia

Mike Dickison (Whanganui Regional Museum)

We seem addicted to starting large digital information projects that bear our institutional branding: Te Ara, NZ Birds Online, NZ Organism Register, and many others. These are slow to start, slow to change direction, slow to update, require constant infusions of money and staff, but in the end seem doomed to wither away or become zombies. Some of this time and money would be better spent in open projects like Wikipedia, a useful counterexample for fans of large projects. Its lessons:

- start small
- do something imperfect now and leave room to fix it
- embrace open editing
- build on open resources
- the launch is the start, not the end

Mike is Curator of Natural History at the Whanganui Regional Museum. He taught graphic design before going back to school to study flightless birds; his talk on the biology of Big Bird is the world's-most-watched pechakucha. He taught digital literacy at the University of Canterbury, runs Whanganui Wiki Wednesday, and wrote the best-selling New Zealand guide to playing the ukulele.

Social media struggles and sub branded communities

Holly Grover (Auckland War Memorial Museum)

In the rapidly changing and media diverse environment of social media how do institutions within the GLAM sector cultivate and maintain a captivated audience with varying interests and reasons for engagement.

This presentation will cover:

- Sub branded social identities
- Audience development strategies
- Social network tools and techniques
- Creating and utilising 'Social Employees'

Holly Grover Digital Content Producer at Auckland War Memorial Museum.

See the forest, not the trees: free data visualisation tools

Paul Rowe (Vernon Systems)

Cultural heritage collections often total in the tens of thousands of items. As the volumes of data increase it can become harder to spot trends and gaps in the information. The options for visualising your data have never been better. Tools available include the chart features built in Microsoft Excel, interactive options for graphing data in Watson Analytics and Tableau, and map generators such as Google Earth. This presentation shows how you can use free tools to interpret your data. This presentation will use real examples of collection data from organisations across Australia and New Zealand.

Working with collections data can be challenging. Reporting on collections data can be complicated by factors such as inconsistent record keeping, evolving data standards, and multiple eras of cataloguing staff. Data visualisation can help you see your data clearly and put the key facts at your fingertips. Is your organisation collecting different types of items over time? Are particular keywords only sparsely used? Do specimen records show up in unexpected locations on a map, indicating problems with the original data? Data visualisations can be used to guide project decisions, improve the presentation of annual reports, and share knowledge with the heritage community.

Paul Rowe is CEO of Vernon Systems, an Auckland-based collections management software company. Vernon Systems develops software that helps organisations record, interpret and share their collections. Paul is particularly interested in the use of web-based systems within museums and increasing public access to museum collection information. He is occasionally seen caving.

Unauthorised audio tours: Theatricality in new technologies

Ralph Upton & Joel Baxendale (Binge Culture)

An action chase in a museum. A musical adventure in supermarket. A mythic guide to a tiny park. Joel Baxendale and Ralph Upton are part of Binge Culture Collective, a Wellington-based performance company formed in 2008. For the last few years, they've been exploring site-specific, audio-based performances, from single track solo experiences to experiments in GPS triggering. Their first audio-based work was an unauthorised audio tour of Te Papa, which led the listener on an absurd journey through the museum.

Ralph and Joel will discuss their making process for this and subsequent works, and share some of what they've learned about the relationship between technology and creativity.

Joel Baxendale and Ralph Upton are part of Binge Culture Collective, a Wellington-based performance group founded in 2008. Their Unauthorised Audio Tour of Te Papa has been available to museum-goers since 2014, and was followed this year with Enter the New World, a Pocohontas-inspired audio adventure for supermarkets. Binge also created the community performance Whales (Best in Fringe 2013), which they have performed around New Zealand.

Joel is highly involved in the Wellington independent theatre community and recently directed "A Trial: at BATS theatre. Ralph is currently working as a writer at Te Papa.

Keynote: Dave Brown

Sponsored by National Library of New Zealand

4:30 – 5:30pm Tuesday 22 November, Main Stage (Soundings)

Dave Brown is a Principal Software Engineer for Microsoft Research at their headquarters in Redmond, Washington. His team has worked on a number of digital experiences using rich interactive media, and he is currently focused on developing the next generation of data visualisation prototypes to help people discover and share key insights.

His interests include human-computer interaction and 3D computer graphics, and is passionate about the potential for technology to enable new experiences.

Networking function

5:30 - 6:30pm Tuesday 22 November, Oceania

All welcome. This a chance to have a glass of wine, a nibble and a chat with fellow delegates and industry partners.

Wednesday 23 November

NDF AGM

7:45 - 8:50am Wednesday 23 November, Rangimarie 1

Welcome

8:50 - 9:00am Wednesday 23 November, Main Stage (Soundings)

Keynote: Takerei Norton

Sponsored by Boost

9:00 - 9:45am Wednesday 23 November, Main Stage (Soundings)

IAfter working as an Environmental Advisor for nearly 10 years protecting sites of cultural significance, Takerei transferred to the Ngāi Tahu Archives Team, where he manages the Ngāi Tahu Cultural Mapping Project recording traditional Ngāi Tahu knowledge. This mahi is part of a wider iwi project developing a fully-integrated Ngāi Tahu archival search engine connecting internal and external repositories of Ngāi Tahu knowledge.

In 2013 Takerei was awarded a Winston Churchill Fellowship allowing him to spend time with the Sami people in Norway and Finland learning about methods of storing and disseminating traditional knowledge to their communities that could be applicable in New Zealand.

Keynote: Lillian Grace – See New Zealand clearly: Using numbers to understand who and where we are, where we've been, what's going on and where we're heading

9:45 - 10:30am Wednesday 23 November, Main Stage (Soundings)

It used to be hard to share information with lots of people and now it's easy. This shift is changing how we think about the responsibilities of those who collect information, of who has the rights to use it, and of how it can be used. For the first time - many of the numbers that hold stories about our country, our communities, businesses and environment are being made public through open data efforts. But availability isn't enough. Figure.NZ is working to make our numbers usable for all, so that everyone can make sense of data and see New Zealand clearly in a way that inspires us forward.

Lillian is CEO and Founder of Figure NZ, the first organisation globally to designate everyone as a user of data and to build the systems, software, language and trust required to deliver to this standard. Lillian is also on the recently established Data Futures Partnership Working Group, as well as on the board of the NZ Innovation Partnership and of Te Pūnaha Matatini, New Zealand's Centre of Research Excellence developing methods and approaches for transforming complex data about NZ into knowledge, tools, and insight. Previously Lillian was at Academy Award-Winning Massive Software, at think tank The New Zealand Institute.

Morning tea

Sponsored by Te Papa

10:30 - 11am, Wednesday 23 November, Oceania

Streamed sessions

Digital curating and a site for possibilities: Revealing collections on Auckland Art Gallery's new website

Katherine Barrow & Fiona Moorhead (Pixel Fusion, Auckland Art Gallery)

11:00 - 11:30am Wednesday 23 November, Main Stage (Soundings)

Last year, Auckland Art Gallery commissioned a full re-design and re-development of their website with a view to facilitating digital engagement. The Gallery partnered with Pixel Fusion, a digital product design and development studio based in Auckland, to bring this vision to life.

A primary focus of the new website project was to drive online engagement with Auckland Art Gallery's incredible collection. More than 98% of the Gallery's collection of 16,000 artworks was already available online, however the Gallery wanted to explore new ways to share artworks and their stories. The new website improves the online display of the art collection and for the first time displays the treasures of the Gallery's art archives alongside the artworks, presenting a wider context of art practice.

The first part of this talk will provide an outline of the project to digitise Auckland Art Gallery's archives collection and develop the presentation of archives on the new website. The 151 archive collections are a vibrant assortment of art historical gems, including Frances Hodgkins' correspondence, the Feminist Art Networkers' Archive, and Tony Fomison's studio papers. The second part will discuss the approach that Auckland Art Gallery and Pixel Fusion adopted to creating an engaging online collection experience. Taking inspiration from the role that curators play in the physical gallery space, the project team created tools that empower the Gallery to tell stories and make art accessible to everyone. The final part of this talk will explore how the new site will serve as a foundation for future innovation, and will suggest ways to expand upon the concepts of digital curatorship and storytelling.

Katherine is the Lead UX Architect at Pixel Fusion, a digital product studio based in Auckland. She's passionate about the designer's role in building and growing businesses, and is a strong advocate for design thinking and design-led strategy. She has a particular passion for the application of UX and Digital Strategy to facilitate storytelling and engagement.

Fiona is the Collections Registrar at Auckland Art Gallery, where she manages the process of acquiring new artworks and oversees the gallery's outward loans programme. She is fascinated by the convergence of art, data and the digital, and during her career so far has worked on several projects to display collections online.

Panel: (When) Do we need a 3D digitisation strategy?

Phil Edgar, Nils Pokel, Daniel Thomas, Jason Hansen, Dave Brown & Courtney Johnston (Te Papa, Auckland Museum, Massey University, National Library, Microsoft Research, Dowse Art Museum)

11:00am - 12:00pm Wednesday 23 November, Rangimarie 1

2016 has been dubbed 'the year of Virtual Reality.' In a time where VR and AR are coming to maturity beyond the hype, where browsers are 3D-capable across all our devices, where users download, mashup and replicate 3D models on their 3D printers at home, where researchers have remote access to objects to explore and examine them at their leisure in previously impossible ways it begs the question: are our 2D digitisation programmes good enough?

The need for 3D models is ever-increasing and museums are in a unique position to serve this need (we have all these amazing objects after all, it's our USP) – there certainly is a trend emerging in the sector and many of our organisations are already picking up on it in one way or another.

This panel discussion will explore questions such as:

- Where are (museum) 3D objects used now and where are things going?
- What are the 'big guys' (Smithsonian, MET, BM, etc.) doing?
- What are the implications, the opportunities and threats?
- When (not if) do organisations have to think about a wider 3D digitisation strategy? What would need to go in it?
- What is the impact on our core business, e.g. conservation?
- What about standards and digital preservation?
- How do we feel about visitors scanning our objects with their smart devices?
- What about copyright and open access?
- What about ROI and monetisation?

Panelists:

- Phil Edgar, Manager Digital Collections and Access at Te Papa
- Daniel Thomas, Lecturer in Zoology (Vertebrate) at Massey University
- Jason Hansen, Learning Facilitator at the National Library of New Zealand
- Nils Pokel, Digital Experience Manager at Auckland War Memorial Museum
- Dave Brown, Principal Software Engineer at Microsoft Research

Moderator:

- Courtney Johnston, Director at Dowse Art Museum

NDF Ambassadors Panel

Caleb Gordon, Joanna Szczepanski, Meredith Rimmer, Nicola Zaaiman, Cathy Dunn, Lorraine Johnston, Harley Couper, Jennifer Taylor Moore, Sabine Weber-Beard, Zoe Hoeberigs

11:00am - 12:00pm Wednesday 23 November, Rangimarie 2

Meet your Regional NDF Ambassadors from across Aotearoa and hear what they've been up to over the last year.

The Regional Ambassadors are:

- Wellington: Caleb Gordon
- Canterbury: Joanna Szczepanski
- Nelson/Tasman: Meredith Rimmer
- Hawkes Bay: Nicola Zaaiman, Cathy Dunn
- Otago: Lorraine Johnston
- Bay of Plenty: Harley Couper
- Manawatu: Jennifer Taylor Moore
- Far North: Sabine Weber-Beard
- Auckland: Zoe Hoeberigs

Youth, digital agency and encounters with the past and present

Louise Saunders (UNITEC)

11.00 - 11:30am Wednesday 23 November, Angus

'More Than a War: Remembering 1914-1918' is a multi-partner research project between Unitec Communication Studies academics, Auckland Libraries, and first-and second-year Communication Studies students. This presentation will detail the many-layered ways that digital pedagogy was enacted in the classroom and subsequently developed through research outputs. It will also highlight the enhancement of student engagement and the benefits of cross-institutional research.

In 2014, students developed digital oral history projects and transmedia narratives in response to a brief based on New Zealand and Pacific experiences of World War One. Two classes investigated primary archival material and conducted original interviews to create new interpretations of WWI. Outcomes included documentary films, art videos, blogs, posters, interactive websites, an exhibition, and more. Subsequent outputs produced by the research team also embraced the possibilities of digital platforms, with an e-article that uses multiple media forms. Moving beyond the static form of traditional academic publication formats, the e-article showcases the media outputs from the courses.

Louise is EPress Associate Editor and a Research Assistant at UNITEC.

Enriching collections into stories: Finding ways to link Museum Victoria's collections online

Elycia Wallis (Museum Victoria)

11:30am - 12:00pm Wednesday 23 November, Main Stage (Soundings)

Museum Victoria in Melbourne, Australia released a new collections online site in August 2015. The collections of Museum Victoria, comprising natural history, humanities and indigenous cultures share many areas of overlap with similar institutions – such as Museum of New Zealand Te Papa Tongarewa and the Auckland War Memorial Museum. In some cases, areas of overlap can be explored through content aggregators, such as DigitalNZ or the Atlas of Living Australia. Connections can also be made between Museum Victoria's collections and those in the State Library of Victoria. Other sources can also be used to enrich Museum Victoria's collections online, and can turn a static object into one with a rich story. These include the National Library of Australia's digital newspapers, searchable through Trove. In this paper, our efforts to discover stories about our collections, through rich linking to other collections and sources are described. A deadly taipan will again come alive, and the fate of a hotly contested meteorite specimen will be shown. Join in the trail of discovery.

Elycia is the Manager of Online Collections at Museum Victoria. In this role, she is responsible for publishing information about the collections into apps, exhibitions and websites – whether these are run by our museum or elsewhere. Originally trained as a scientist, she has a PhD in Zoology and a Masters in Knowledge Management. She is also the Project Lead for the Biodiversity Heritage Library in Australia, a project that provides many more opportunities for linking things up.

A model for relevant technology programming in libraries

Leith Haarhoff & Tyler Benson (Plamerston North Libraries, Community Services)

11:30am - 12:00pm Wednesday 23 November, Angus

Many GLAM organisations are looking to technology to solve problems. Sometimes the rush to set up Makerspaces, 3D printing, coding and robotics classes can seem like a desperate move to prove our relevancy. So, how do we develop relevant technology programmes that are in high demand in our communities? How do we learn the skills we need or inject the technical skills we need? How do we work effectively with strategic partners? What sort of projects and programmes will provide purpose and context for high tech in libraries? How do we do high tech programmes that are affordable?

The Technology Summer Challenge (TSC) was a collaborative pilot that sought to provide a model that demonstrates the answers to these and other questions.

TSC was delivered at Palmerston North Libraries and Community Services by a Massey University School of Engineering student and involved children (aged 10 to 16) from across the city. By putting together school pupils and engineering students in a well-equipped, fun, and challenging environment at the library, TSC was designed to

encourage young people to choose Science, Technology, Engineering, and Mathematics (STEM) themed careers.

The pilot demonstrated that the TSC model:

- is relevant and in high demand in our communities;
- is desirable to strategic partners (education);
- provides purpose and context for high tech in libraries;
- is an excellent way for staff to learn highly valuable skills;
- injects expertise into libraries from tertiary education;
- is affordable and achievable;
- is scalable.

Leith Haarhoff is Digital Strategist at Palmerston North City Libraries and Community Services. His job is to steer the organisation towards a digital future that is inclusive and sensational. Leith has a wealth of expertise in managing digital heritage projects, websites and community digital projects. Current projects Leith is working on include DIGITS (digital inclusion for 1,000 families in Palmerston North); 3D Printing, Makerspace; Seamless Discovery, Technical Programming and Manawatu Heritage (a new digital heritage repository).

Tyler Benson is an final year Engineering Student at Massey University, Palmerston North. Tyler was the lead organiser for the successful Technology Summer Challenge, a holiday programme focused on getting higher student engagement in science, technology, engineering, and maths (STEM). Tyler is researching into what makes programmes like the Tech Summer Challenge successful and how can we better encourage students to take up a STEM related career.

Demonstration hall

12:00 - 1:30pm, Wednesday 23 November, Oceania

Check out the demonstration hall during lunchbreak for information, discussions and demonstrations on current projects.

Demonstration hall exhibitors include:

National Library of New Zealand (Greig Roulston), Internet Arcade

As a Christmas present to the National Library Public programmes Emerson Vandy, Greig Roulston and Jay Gattuso picked up some tools, wood and electronics and put together an arcade cabinet which currently sits on the ground floor of the National Library Wellington building. Powered by Greig's obsession with video games, the Internet Archive, a Giant Bomb and not enough spare time, this is one of those projects that you never expected to get to do for 'work.' Greig will have some DIY arcade sticks and a games console available in the Demo Hall so you can line up with your 20 cent coins* and have a play with some of your old favourites.

*20 cent coins not actually required.

New Zealand Fashion Museum (Kelly Dix), Introducing the New Zealand Fashion Museum

The New Zealand Fashion Museum may embrace the traditional purpose of a museum but they strive to break the traditional museum form. As an online museum with annual pop-up exhibitions, NZFM borrows rather than collects. Sourcing garments from the wider community to enrich our exhibitions and the online collection encourages participation and engagement. At the same time it recognises the important contribution people's personal experiences and stories make in understanding the past. Established in 2010, the NZFM has had numerous successful pop-up exhibitions, including: 'Looking Terrific: The Story of El Jay,' 'Homesewn: Original New Zealand Fashion' and 'Black in Fashion.' Step back in time with us and explore New Zealand's rich fashion history.

Ngā Taonga Sound & Vision (Jamie Lean), Collecting digitally

The Selection & Acquisition policy at Ngā Taonga Sound & Vision is being updated, and we'd like to share the ins and outs of our digital collecting policy with you!

If you're interested or expert in digital audiovisual materials and digital acquisition, come and see what we're working on at the archive.

DigitalNZ - National Library of New Zealand (Fiona Fieldsend), Next steps for DigitalNZ

The DigitalNZ team will show you where they've got to with the refresh of their site. You'll be able to view content in refined ways, plus, they'll be showing you how DigitalNZ's new 'stories' function is going to change the future – the future of the past. Building your own collection, adding text, and presenting it as you wish are all part of the new DigitalNZ. Come and have a tutu, they'd love your feedback.

A fireside chat with Seb Chan

Sponsored by Auckland War Memorial Museum

1:30 - 2:15pm Wednesday 23 November, Main Stage (Soundings)

In conversation with Courtney Johnston, Director of the Dowse Art Museum, this will be a discussion of lessons learned from working with museums around the world, and the role of technology in democratizing cultural heritage institutions.

We are delighted to welcome Seb back to New Zealand. Seb is currently Chief Experience Officer at the Australian Centre for the Moving Image (ACMI). He is in charge of a holistic visitor-centric design strategy for the organisation, and recently helped open ACMI X, a studio for the creative industries. He was previously Director of Digital & Emerging Media at Cooper Hewitt, Smithsonian Design Museum in New York, where he was been responsible for the museum's digital renewal and its transformation into an interactive, playful museum after a 3-year rebuilding and reimagining process. He also has had a parallel life in electronic music and art organising and curating festivals, international touring, and publishing.

Streamed sessions

Adventures with Supplejack: Aggregating Aotearoa New Zealand's audiovisual heritage

James Taylor & Ellen Pullar (Ngā Taonga Sound & Vision)

2:15 - 2:45pm Wednesday 23 November, Main Stage (Soundings)

Earlier this year Ngā Taonga Sound & Vision launched a new website. As a newly integrated organisation (formed by the amalgamation of the New Zealand Film Archive, Sound Archives Ngā Taonga Kōrero and TVNZ Archives in August 2014), a new website that would reflect the new combined audiovisual archive and its varied collections was needed. The organisation's existing websites, built for the former Film Archive and former Sound Archives, were both 7 years old, and neither fully served the needs of the new organisation and its users. The major challenge for the build of the new website was how to bring the archive's various disparate collections catalogues – which were media-specific and had developed and grown under the auspices of different organisations, using different workflows, software and cataloguing conventions – together into single search experience that was seamless for the user.

Eventually an ideal solution was found in Supplejack, DigitalNZ's open source API for aggregating and sharing metadata records. This presentation will cover how the Ngā Taonga Sound & Vision team set Supplejack up to pull information together from a field map of comparable and unique metadata fields across the archive's various distinct collections databases. It will also discuss methods used for presenting video and audio items from the collection online, by using the Supplejack API to harvest disparate sets of video and audio material hosted on Vimeo and internal servers, and then present them via a common media player. Finally, the presentation will touch on some future developments and plans for feeding back into the Supplejack open source project.

James Taylor is Research Co-ordinator at Ngā Taonga Sound & Vision. He has a MA in history from Victoria University. Before joining what was then the New Zealand Film Archive in 2011, he worked for TVNZ and as a contract historian. He has worked closely on Ngā Taonga Sound & Vision WWI projects for the past few years, including curating the www.anzacsightsound.org website and the loan programme 'For King & Country: New Zealand's First World War on Film.'

Ellen is Digital Programme Developer (Website) at Ngā Taonga Sound & Vision. She has worked in various comms, digital, and research roles for Dunedin's Blue Oyster Art Project Space, the University of Otago, Massey University, the New Zealand Film Archive, and Ngā Taonga Sound & Vision, since completing a PhD in Film Studies from l'Université de Paris Ouest (Nanterre) and the University of Otago in 2010.

Panel: Copyright Q & A

Sarah Powell, Victoria Leachman, Elizabeth Heritage, Kim Gutchlag & Fiona Fieldsend (Auckland War Memorial Museum, Te Papa, Creative Commons, National Library)

2:15 - 3:15pm Wednesday 23 November, Rangimarie 1

This session aims to answer your copyright problems and spark practical solutions and guidance for dealing with copyright and permissions for museum collections across New Zealand.

It will be an open forum with engaging discussions generated by the attendees and led by a panel of professionals who come from a range of organisations and backgrounds in dealing with copyright and rights management processes.

Chair:

- Fiona Fieldsend (DigitalNZ)

Panellists:

- Sarah Powell (Auckland War Memorial Museum)
- Victoria Leachman (Te Papa)
- Elizabeth Heritage (Creative Commons)
- Kim Gutchlag (National Library)

Potential topics covered:

- NZ-specific copyright issues
- Image and content researching
- Tracing copyright owners
- Negotiating copyright licensing agreements
- Open GLAM and opening up collections for reuse
- Dealing with Orphan works
- Creative Commons licensing for collections
- Cultural permissions
- Fair Use and NZ copyright reform
- 3D rights for scanned objects

Panel: Labs and incubators for the rest of us

Paula Bray, Tui Te Hau, Seb Chan & Julia Kaganskiy (State Library NSW, Te Papa, Australian Centre for the Moving Image, NEW INC)

2:15 - 3:15pm Wednesday 23 November, Rangimarie 2

Join our expert panel to discuss how we can all benefit from cultural sector labs and incubators. Can smaller organisations get involved in this space, or is it only for the big institutions?

Tui's background includes working for NZTE, where she headed up the Māori Enterprise Team, supporting major primary exporters into offshore markets. She went on to be New Zealand Trade Commissioner, based in Melbourne, and on her return to New Zealand headed NZTE's exporter education programme. Tui then spent over a decade working with start-ups. She founded Wellington's Fashion HQ business incubator and was the former Chief Executive of Creative HQ. She was responsible for the establishment of the Lightning Lab, New Zealand's business acceleration programme. Tui joined Te Papa in December to set up Mahuki, Te Papa's Innovation Hub.

Seb is currently Chief Experience Officer at the Australian Centre for the Moving Image (ACMI). He is in charge of a holistic visitor-centric design strategy for the organisation, and recently helped open ACMI X, a studio for the creative industries. He was previously Director of Digital & Emerging Media at Cooper Hewitt, Smithsonian Design Museum in New York, where he was been responsible for the museum's digital renewal and its transformation into an interactive, playful museum after a 3-year rebuilding and reimagining process. He also has had a parallel life in electronic music and art organising and curating festivals, international touring, and publishing.

Julia is Director of NEW INC, the first museum-led incubator for art, design and technology founded by the New Museum in New York in 2014. She previously served as Global Editor of The Creators Project, a partnership between VICE Media Group and Intel, and founded #ArtsTech Meetup, a group that brings together professionals from New York City's museums, galleries, art-related start-ups, and digital artists. Julia has been cited as one of Crain's New York "40 Under 40" (2015), named one of the most influential women in technology by Fast Company (2011) and Business Insider (2013) and profiled in the 2012 AOL/PBS series MAKERS honoring women leaders.

Paula is the DX Lab Leader at the State Library of NSW and is responsible for developing and promoting an innovation lab utilising emerging and existing web technologies to deliver new ways to explore the Library's vast collections and its data. Paula is shaping the Lab up as a place for creative ideas and a partner for innovation.

Speculative design: Aka throwing stuff at the wall to see what sticks

Geoff Hinchcliffe (Australian National University)

2:15 - 2:45pm Wednesday 23 November, Angus

Digitisation presents incredible opportunities for increasing public access and understanding of our valuable collections, but obviously those opportunities are entirely dependent on an effective utilisation of digital assets. The technologies required to work

with digital collections are freely accessible, robust and widely adopted in the public domain, yet new exploratory interfaces to digital collections have been slow to emerge.

Where the impediments to digitising physical artefacts are largely technical and financial, the barriers to realising new interfaces to digital collections are predominantly cultural. Institutional attitudes are a typical hurdle as is copyright constraint (real or imagined), but the unknown is just as significant a barrier. What can we create with digital collections? And how should we go about it?

This presentation reports on Geoff's attempts to respond to these two questions. It will draw on a number of case studies involving the development of innovative interfaces to digital collections and discuss the significance of the speculative in those production processes. The presentation aims to detail what a speculative design process is, and show how a speculative approach can be employed strategically to develop new forms and ultimately better utilise digital collections for public access and engagement.

Geoff is an academic at the Australian National University, where he is developing a new programme in Digital Design Practice. In his prior position at the University of Canberra he was a core member of the Digital Treasures data visualisation research program and Head of the Media Arts & Graphic Design department. Geoff's current research and production focuses on new forms and practices in digital design and visualisation. Creative interpretation and representation of data is at the centre of his work, whether in screen-based or physical form.

Transforming and integrating existing heritage digital collections into a digital asset management system

Michael Parry (Victoria University)

2:45 - 3:15pm Wednesday 23 November, Main Stage (Soundings)

This year Victoria University of Wellington Library is undertaking a project to create a new Digital Asset Management System (DAMS). The core collection in the new DAMS will be the existing New Zealand Electronic Text Collection (NZETC) and our Institutional Repository (IR). The challenges faced by the library in this project include; establishing the new DAMS, transferring existing digital objects into the new DAMS, ensuring the thousands of links that enter the existing sites redirect. Victoria University of Wellington Library selected Rosetta from Ex Libris as its solution and has named the new service Wairètò.

This presentation will outline what has been done to overcome the challenges in implementing Wairètò, the implications for the library in implementing Wairètò, and the shift in thinking needed to undertake a Digital Asset Management System to digitally preserve complex existing digital collections.

Michael Parry is the Digital Initiatives Coordinator at Victoria University of Wellington Library, where he overseas the development and management of digital collections such as the NZETC and the IR.

More than just a website: Changing the way Te Papa makes digital products

Adrian Kingston (Te Papa)

2:45 - 3:15pm Wednesday 23 November, Angus

In delivering Te Papa's new website, the team not only needed to deliver the core product, but also to demonstrate ways of working that were new to Te Papa. It was essentially two projects at once: a new website, and organisational change.

The keys points of discussion are:

- First Te Papa project using Agile: what went well, what didn't, growing pains, Agile in a waterfall organisation

- Internal governance, internal stakeholders

- First time we actually built something for our users, not us

- Huge user focus, proper user testing, content, tone, 1,800 people contributed to testing

- How we brought the organisation with us, including a successful dedicated internal blog

- Working with multiple vendors (including difficulties in different working styles)

- Accessibility

- The concept of MVP and what it really means to an organisation, and how to manage expectations

- Launch, including blessing (first digital product to have one)

- Post-launch analytics

- 'High Care' period, working through the remaining backlog, making changes based on feedback and analytics

- What we learnt and the future of product development

Afternoon break

3:15 - 3:45pm, Wednesday 23 November, Oceania

Keynote: Julia Kaganskiy – Incubating culture and creative economies

Sponsored by Te Papa

3:45 - 4:45pm Wednesday 23 November, Main Stage (Soundings)

Buzzwords aside, what does it mean to foster 'innovation' and 'incubate' cultural projects and creative enterprises? How does the incubator model translate to the cultural sector? How can institutions adopt and adapt these ideas to create new models that stay true to their mission and promote a thriving creative ecosystem?

We're delighted to welcome Julia Kaganskiy to Wellington and the National Digital Forum. Julia is Director of NEW INC, the first museum-led incubator for art, design and technology founded by the New Museum in New York in 2014. She previously served as Global Editor of The Creators Project, a partnership between VICE Media Group and Intel, and founded #ArtsTech Meetup, a group that brings together professionals from New York City's museums, galleries, art-related start-ups, and digital artists.

Julia has been cited as one of Crain's New York "40 Under 40" (2015), named one of the most influential women in technology by Fast Company (2011) and Business Insider (2013) and profiled in the 2012 AOL/PBS series MAKERS honouring women leaders.

Closing address & awards

Matthew Oliver (Chair, NDF board)

4:45 - 5:00pm Wednesday 23 November, Main Stage (Soundings)