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DIGITAL FIRST:
**A VISION FOR THE FUTURE OF THE
CHICAGO HISTORY MUSEUM**

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OCTOBER 25, 2017

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OF THE CHICAGO HISTORY MUSEUM

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PART 1:

The Digital Future of the Chicago History Museum

BACKGROUND

On the first full day of spring in 2017, the Chicago History Museum's Board of Trustees Chairman David D. Hiller launched the Digital Future Committee (DFC). This directive from President Gary T. Johnson was at the center of that message: **“Digital technology has already changed the world and how we live in it. The committee's charge will be to propose how the Museum can best take advantage of this change for maximum impact.”** A seven-month schedule to both conduct the research and offer a vision insured that the ideas and opportunities identified in the report were still fresh when shared with staff and the Museum's board.

Working through the spring and summer of 2017, the DFC surveyed the current digital landscape, bringing in many of the brightest minds working in museums today, reading some of the most current writing about digital developments in museums, and visiting local museums and universities that are experimenting in digital media. The DFC also reached out to the Museum's greatest resource, its staff, to discover the insights and ideas they had for exploring and expanding CHM's digital footprint. This report highlights the best and most exciting ideas that, if embraced, would have the greatest impact on the Museum.

“Digital and technology can offer superpowers such as immersion, multiple voices and diversity, more complex storytelling, the ability to move from listener to participant, and show timeline shifts.”

KATE HALEY GOLDMAN, HALEY GOLDMAN
CONSULTING

“ Digital helps us become more relevant,
more responsive, more inclusive. ”
MIKE MURAWSKI, PORTLAND ART MUSEUM

VISION

Our digital vision is not a plan or a collection of projects or programs. Our vision is a new attitude, a mindset, *a commitment to a digital approach that is experimental, agile, iterative, collaborative, and responsive in order to engage the most people possible in a meaningful exchange with the Museum, the city, and history.*

The shorthand version of this vision is “**Digital First.**” Each project and every process at CHM should consider how digital will impact, improve, expand, or enhance what we’re doing. The Museum has always been primarily about in-person and in-gallery experiences, and while this is critically important and will remain so, we need to think more about how to deliver experiences to and engage with audiences who are not in the building. To achieve this, the Museum has to make a commitment to thinking and working digitally, not just in one digital department, but throughout the organization. Ultimately, digital should permeate all aspects of the Museum’s operations. To do this, CHM should launch DFC 2.0, a group to plan and implement the Museum’s digital future with this vision as their guide.

DEVELOPING A DIGITAL IDENTITY

Rather than superimposing technology over traditional museum experiences, digital experimentation and integration are the key to the future of museums. This attitude has to be cultivated and nurtured until it is who we are and how we think. CHM’s digital identity will be participatory, accessible, global, and innovative.

CHM needs to advance and strengthen our mission by new and broad digital means in order to reach more people who want to engage with us and others passionate about the past. The Chicago History Museum is not only a resource for the citizens of this city and the region who want to better understand their community, their city, and our shared history, it is also a research node in the effort to understand the nature and history of

urban life. We can offer insights into our ongoing struggle to effectively and peacefully coexist in dense and diverse communities. As such, the Museum must be a local, national, and a global resource of information, dialogue, and discovery.

As we explore new ways to be a history museum, we envision a greater exchange of ideas and a democratization of knowledge. At its core, the DFC's vision is to expand our reach and enhance what we already do through an investment in digital tools and a commitment to a digital mindset. To that end, we will invest in staff training and rethink the Museum as an atelier of digital development, an environment where everyone is working in digital, so everyone contributes to our digital identity.

As the Museum continues to ask questions about the nature of life in the city and considers how to engage others in that discussion, we will also ask how we can use digital tools and skills to develop new kinds of experiences to expand our current circle of engaged citizens.

- How can we let our patrons take the lead with the storytelling and story sharing?
- How can we connect people to the city and the city to them?
- How can we use technology to become a hub for people all over the world to come together and learn from us and from one another?
- How can we improve operational efficiency and infrastructure through digital tools in order to strengthen our ability to share Chicago's stories?

Advancing the DFC's recommendations will require that the Museum reconsider some of our current methods for developing new experiences, acquiring collections, collecting born-digital materials, identifying funders, promoting and marketing the Museum, and generating revenue with and through digital products. Ultimately the goal is to connect with more people, create more innovative work, and seed the development of the Museum's future. Achieving this vision will come with a cost. CHM will invest in software, hardware, storage, training, and expertise to realize the full potential of the opportunities presented here.

“**The technology-enabled piece is absolutely essential, but it only works the best when it's in partnership with human decision making and action.**”

NANCY MCGOVERN, MASSACHUSETTS INSTITUTE OF TECHNOLOGY

GUIDING PRINCIPLES

We must integrate digital practice into each project and every operation at the Museum. Digital is not an add-on, equipment to buy, or the responsibility of a single department. It has to be the way we work. If our vision is “Digital First” and our approach is **experimental, iterative, agile, collaborative, and responsive** then our work has to grow from the bottom up and be anticipated from the top down. It must become part of our DNA to seek new ways to do things rather than rely on traditional methods. Our goal has to be the unexpected. To facilitate this change we offer the following guidelines to CHM staff, partners, and collaborators:

- Be intentional experimenters with digital tools so that staff is more likely to dream up new and unique ways to be a history museum.
- Commit to collaborative processes (internally and externally) in all our work from concept through iteration, launch, and ongoing engagement to bring a wider collection of resources and experience to bear on our individual initiatives.
- Embrace a responsive and inclusive mindset which values and considers the needs and wants of all audiences, including virtual patrons, with insight and understanding.

OUR DIGITAL PAST, PRESENT, AND FUTURE

In Ross Parry’s 2014 article, “The End of the Beginning: Normativity in the Postdigital Museum,” he describes this dynamic moment of museum development as one in which digital is no longer revolutionary but the norm. Parry suggests that for a growing number of museums, digital is not separable from other museum operations either functionally or in terms of how the museum articulates its vision and mission. Digital is central to their identity. Furthermore, he suggests that in the “postdigital” era, some museums have reworked their organizational structures to accommodate digital development, raised expectations of digital skills in new hires across the spectrum of staff, and thoroughly integrated digital into their traditional work. In brief, the museums

that Parry would describe as “postdigital” are those that have so thoroughly integrated digital thinking, processes, and tools into their systems that they no longer identify digital as a separate functional area. He describes one Head of Digital in a museum saying that he hopes that his position will eventually be dissolved. After all “we don’t have a Head of Paper.”

CHM is proud of its digital history. The Museum has a solid track record of using digital platforms to disseminate history content and making our collections accessible to virtual visitors. We have worked with partner institutions on projects such as the [Encyclopedia of Chicago](#), an invaluable and innovative online history tool when it was launched in 2004. In 2013, CHM was the first museum to experiment with crowd-sourcing technology as a tool to choose an exhibition topic. The experiment resulted in the exhibition [Chicago Authored](#), a project that utilizes iPod technology to deliver much of its content. We utilized the [Google Cultural Institute](#) platform to create interpretive projects on subjects ranging from the 1968 Democratic National Convention to the experience of a nineteenth-century Chicago streetcar conductor. [Chicago00.org](#) has provided the Museum with a platform for experimental storytelling through augmented and virtual reality apps that feature the Museum’s collection and are free to users. Currently, CHM has partnered with [ProQuest](#) to digitize vast and significant archival materials, such as the Claude Barnett/Associated Negro Press and the African American Police League, making these collections more readily available to researchers near and far. Likewise, staff has worked intensely to make portions of our vast collections available through the [ContentDM](#) platform and new photography is continuously being added to our new licensing portal [Capture](#). These examples do not represent the scope of the digital work with which CHM has been engaged; it is simply evidence that we have a long track record that has prepared us for the next phase of our digital future.

Despite all this, CHM is not yet a postdigital museum. And while the Museum can benefit by learning about the digital work happening in certain cultural institutions, CHM needs a vision for its own digital future and a coherent plan for implementing the digital opportunities that have the greatest potential to advance the organization. To achieve our vision, CHM will have to make significant investments in infrastructure, resources, and training that will offer the Museum new and vital ways to live our mission to share Chicago’s stories and serve as a hub for scholarship and learning, inspiration and engagement.

PART 2:

What We Heard

The DFC started working in March 2017 and completed its investigation and report in October 2017. In that seven-month period, we reached out to experts in the field who have helped shape much of what is happening digitally in museums. We also looked inward to our staff, seeking their expertise both to build on the resources we have close to home and help us identify what the Museum is uniquely positioned to do digitally.

LOOKING IN: STAFF DISCUSSIONS

The most significant source of information about the Museum, the challenges we face, and the potential for digital to impact our work and mission in positive and substantial ways came from the interviews we conducted with CHM staff. They articulated how investments in digital tools and training could expand and enhance our operations and grow the Museum.

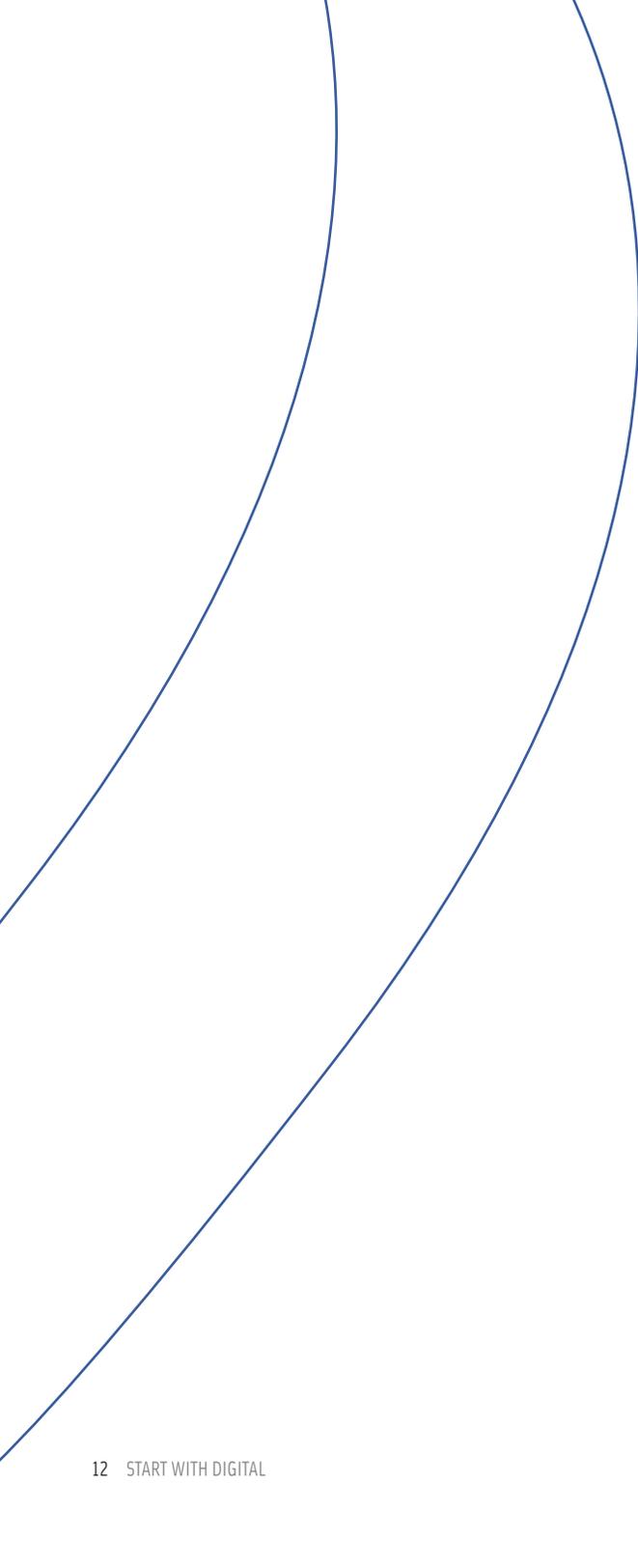
THREE KEY POINTS WE HEARD:

- Staff is ready to embrace a more robust digital identity and that begins with building a strategic plan for digital development focused on the deployment of resources and resetting institutional priorities so that we use our time and energy efficiently and align our efforts.
- Staff is hungry for training to increase in-house expertise, experiment with digital tools, and generate more digital work.
- Staff hopes that a Museum-wide commitment to a new digital identity will begin with a revision of workflows and an investment in all areas of digital development so new digital projects are understood as priorities for the Museum and that the iterative paths they follow are not only tolerated but encouraged.

The above list in no way covers the breadth of feedback from CHM staff. We recommend that the DFC 2.0 continues to examine and analyze staff feedback. Continuing to keep staff involved and invested is key for both maintaining momentum and cultivating an environment of intentional experimentation and innovation.

“ We shouldn't use technology just to use it, we need to make sure we're evaluating what we're doing institutionally and make sure it works with our resources and staff knowledge. ”

CHM STAFF MEMBER



REACHING OUT: EXPERT VOICES

Over the course of four months, we invited nine experts from across the museum field to come to CHM to deliver talks to the DFC and all staff. This auspicious list included Susan Chun, Herminia Din, Michael Peter Edson, Kate Haley Goldman, Jack Ludden, Anijo Mathew, Nancy McGovern, Mike Murawski, and Koven Smith (see the [Appendix Part 4B](#) for bios). Perhaps most importantly, these speakers provided the DFC and CHM staff with a passion for the work we are about to undertake. They reinforced our desire to do more digital work, showed us that leading museums across the country are moving in this direction, and helped us see that we are in a great position to build on our strengths, not the least of which is the interest from our staff in doing more digital development. At each of the staff discussions with experts, an average of approximately two dozen staff members volunteered their lunch hour to listen to these presentations and discuss the implications of each talk for CHM.

“**Digital doesn’t mean cheaper or easier.**”

SUSAN CHUN, MUSEUM OF CONTEMPORARY ART CHICAGO

THREE KEY POINTS WE HEARD FROM THE EXPERTS:

- **Invest in digital values**, not simply digital products. Koven Smith inspired many of us with his description of a museum with digital values—ways of thinking and behaving in a digital era that are less about screens and plugs and more about the qualities and characteristics that digital methods, processes, and experiences offer, such as multichannel dialogue, mobility, accessibility, iteration, and experimentation to name just a few.
- **Our audience is global.** In some ways, every speaker helped us see that our potential audience is vast, and that we have the potential to increase our impact both within and beyond our immediate vicinity by not only embracing digital access locally but also allowing digital input globally.
- **Try it.** CHM is a thoughtful, deliberative institution with a long tradition of developing interpretive products, collecting impressive materials, and serving as a venue for discovering the value of the past. Sometimes that reflective tendency can impede experimentation and iterative processes. A new approach—part Skunk Works, part laboratory—can increase CHM's digital acuity but also remind us that history is dynamic, participatory, and evolving. We can better see it as a living, breathing thing if digital is a process rather than only a product.

In addition to the insights and inspiration we got from staff and outside experts, we visited Motorola Solutions, the Electronic Visualization Lab at the University of Illinois at Chicago, and the Illinois Holocaust Museum and Education Center to experience some of the most innovative digital work going on in our midst and to begin to foster some of the dialogues and potential partnerships that will be necessary as we seek potential mentors and collaborators. These moments reminded us that while we are not yet postdigital, we work in a community of inventors and creatives who are willing to share their expertise as we develop new digital experiences and services.

“ You need to ask yourselves ‘Should we do it?’, not ‘Can we do it?’ ”

ANIJO MATHEW, ILLINOIS INSTITUTE
OF TECHNOLOGY AND VAMONDE

PART 3:

Opportunities and Recommendations

It is clear that a significant investment in digital tools, processes, and training could transform CHM into a new kind of venture, one that is positioned to serve far more people and increase the institution's efficiency and effectiveness well into the future. As a first step, a Digital Future Committee 2.0 will be launched to develop a plan for the implementation of some or all the recommendations below. As with the current iteration of the DFC, a strong commitment from leadership and widespread staff involvement are critical for making change.

OUR DIGITAL FUTURE

The vision stemmed from the seemingly endless opportunities that were brought to the DFC's attention by the staff, the readings, experts, and site visits. This experience has inspired us to dream big, identify and invest in the most impactful ideas, and offer a collection of possible initiatives that will reinvent the Museum.

IN OUR FUTURE:

- Exhibitions will be developed so that online and in-gallery experiences will be valued and invested in equally, so that CHM's content can reach the many more potential patrons who are unable to come to the physical Museum.
- Programs will be livestreamed and/or recorded for video playback to anyone, anywhere, anytime.
- We will enhance our storytelling and story sharing experiences so that it is as easy for a patron to tell us a story as it is for us to deliver one to them.

“ **The social experience is key for our public. Many need the physical experience of being in a gallery with an object, and they're as likely to share their thoughts with people next to them as to tweet out to the universe.** ”

CHM STAFF MEMBER

“**Tech should catalyze human interaction, not replace it.**”

ANIJO MATHEW, ILLINOIS INSTITUTE
OF TECHNOLOGY AND VAMONDE

- All collection records will be electronic and shared globally, and we will look for ways to allow scholars and other users to enhance our records from wherever they are.
- We will collect born-digital materials and invest in digital preservation methods and systems, so we can ensure those collections are cared for with the same passion we care for the Lincoln deathbed or the Hedrich-Blessing archive today.
- We will seek partnerships with people who have stories to tell, ideas to explore, collections to share, and digital skills to offer. Through these partnerships, digital will become not only the product, but the vehicle for the collaborative process.
- We will collect meaningful, useful, and high-quality data about the people we seek to serve, and we will organize and use that data to inform decision-making about the course of the Museum.
- We will commit ourselves to learning how to use digital technology to improve our communication, share information more efficiently, and to make state-of-the-art experiences for our patrons and each other.

To identify the digital investments most likely to have significant impact, a more detailed audit of existing digital efforts and related processes must be done. This information will help with decision-making, priority development, understanding alignment with existing work, and seeing opportunities for collaboration.

RECOMMENDATIONS

The DFC recommends the following as a course of action that will have an impact quickly and demonstrate the commitment of the Museum to digital expansion.

Operationally, we will invest in a robust digital infrastructure and extensive and ongoing staff training to enhance our ability to share and communicate internally across departments and divisions to work more collaboratively and effectively.

KEY ACTIONS:

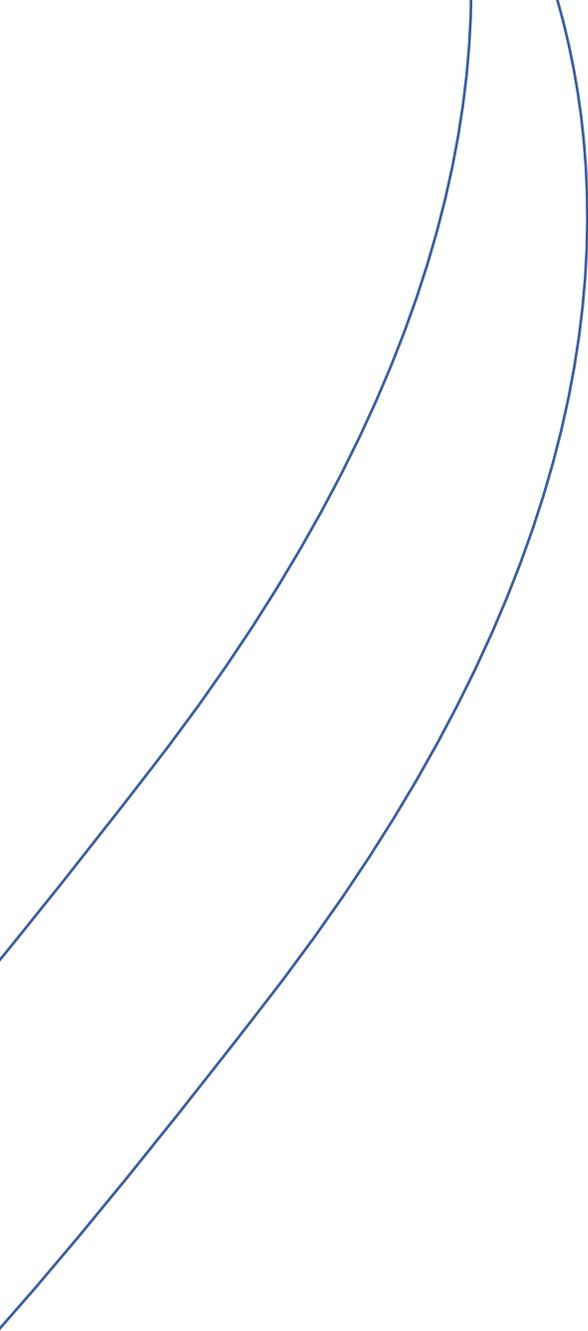
- Launch DFC 2.0, a committee to plan and implement the Museum's digital future.
- Invest in digital infrastructure and extensive and ongoing staff training to enhance our ability to share and communicate internally across departments and divisions, to work more collaboratively and effectively, and to think more digitally.
- Commit to collaborative processes (internally and externally) in all our work from concept through iteration, launch, and ongoing engagement. These processes will be facilitated by digital tools.
- Seek partnerships with local universities and other institutions to expand our access to digital resources, expertise, students and interns, and other related operations.
- Increase our data collection, analytics, and assessment of Museum visitors, especially digital visitors.

THESE INVESTMENTS WILL PROVIDE THE SKILLS AND EXPERTISE WE NEED TO PRODUCE WORK THAT IS NEW, UNIQUE, AND EXPERIMENTAL. AS A RESULT WE WILL:

- Expand our commitment to story sharing through the development of apps, websites, exhibitions, collection portals, and programs that take advantage of digital tools to foster dialogue with an increasingly wider audience interested in experiences with Chicago and history.
- Be intentional experimenters in all aspects of Museum operations and product development to commit the Museum to being more inclusive, accessible, innovative, collaborative, responsive, and effective through iterative development processes.
- Increase access to and manipulation of the full collection through digital tools.
- Continuously identify the digital investments most likely to have significant impact and implement them.

“ QR codes, VR, and AR are all ways to connect experiences on-site (and off) to resources. Let's connect people to resources we have already. Digital can aid in the dissemination. ”

CHM STAFF MEMBER



CONCLUSION

The successful launch of CHM's digital future depends upon a staff and institutional commitment to this new digital identity. If we start with digital and commit ourselves to being agile experimenters, collaborators, partners, and innovators, CHM will reinvest in the value of history for the future and reinvent the history museum in the process.

**“ Digital is not a department. It's everywhere.
It's everything. ”**

MIKE MURAWSKI, PORTLAND ART MUSEUM

PART 4:

APPENDICES

PART 4A: DIGITAL FUTURE COMMITTEE

John Russick, Vice President for Interpretation and Education (Committee Chair)

Ani Schmidt, Public Programs Coordinator, Education (Committee Vice-Chair)

Anthony Amettis, Institutional Advancement

Joy L. Bivins, Director of Curatorial Affairs

Matt Blakely, CHM Board Member

Akane Henriquez, External Relations

Angela Hoover, Rights and Reproductions

Falona Joy, CHM Board Member

Bob Lee, CHM Board Member

Gretchen Neidhardt, Research and Access

Geoffrey Alan Rhodes, School of the Art Institute and Chicago 0,0 collaborator

Ali Velshi, CHM Board Member

Esther Wang, Print and Multimedia Publications

Ex officio:

Walter C. Carlson, First Vice Chair, Board of Trustees

David D. Hiller, Chair, Board of Trustees

PART 4B: EXPERTS

Between May and August of 2017, the DFC brought in a collection of talented and recognized leaders in the digital museum field. Below is listing and brief summary of each talk:

[Jack Ludden](#) | *Thursday, May 11*

As head of web and new media at the J. Paul Getty Trust, Jack helps define and execute the Getty's digital strategies across a multitude of distribution channels. He works with a fantastic team of engineers, architects, designers, developers, writers, producers, social media specialists, and media experts. Before working at the Getty, Jack worked for Disney Online, The Shoah Visual History Foundation and was a founding member of Red Card Studios. He received his BA from Northwestern University and his MFA from the School of the Art Institute of Chicago. Jack is the current professional network council chair for the American Alliance of Museums, a position that oversees all twenty-two professional networks. Over the past decade, he has presented across the country and abroad on a variety of topics ranging from digital strategy to innovative audience engagement.

Twitter: [@jludden](#)

[Anijo Punnen Mathew](#) | *Thursday, May 18*

Anijo is an associate professor at the Institute of Design at the Illinois Institute of Technology, where his research looks at evaluating new semantic appropriations of place as enabled by technology and media convergence. He is also the founder and chief experience officer at [Vamonde](#), a Chicago startup focused on empowering a network of cultural partners to create highly curated hyper-local narratives for the cultural traveler. Anijo has a PhD in computing from the Open University (UK); Master of Design Studies (MDesS) from Harvard University's Graduate School of Design; and a professional Bachelor of Architecture (BArch) from Birla Institute of Technology, Mesra, Ranchi (India).

Twitter: [@anijomathew](#)

[Kate Haley Goldman](#) | *Tuesday, June 13*

Kate is an evaluator and museum strategist with more than twenty years working with and listening to visitors, working with museums and like-minded institutions. With experience in prototyping, exhibition evaluation, citizen science projects, and complex content, she has deep cross-disciplinary expertise in the field of informal learning. Kate frequently advises on the use of technology in museums and other learning environments and has directed projects both in the US and abroad, including apps, multimedia installations, websites, gaming, augmented and mixed reality, novel data visualization systems, and digital storytelling. She is currently headquartered in the Washington, DC, metro area where she runs her consulting firm, Haley Goldman Consulting.

Twitter: [@KateHG4](#)

[Michael Peter Edson](#) | *Thursday, July 13*

Michael is a strategist and thought leader at the forefront of digital transformation in the cultural sector. He is cofounder, associate director, and head of digital for the Museum for the United Nations – [UN Live](#), a new institution currently being envisioned for Copenhagen, Denmark, and locations throughout the world. Michael was formerly the director of web and new media strategy for the Smithsonian Institution, the world's largest museum and research complex, based in Washington, DC. Michael is a fellow at the Getty Leadership Institute; a Presidential Distinguished Fellow emeritus at the Council for Libraries and Information Resources (USA); and the founder of the Openlab Workshop initiative, a solutions lab, convener, and consultancy designed to accelerate the speed and impact of transformational change in the GLAM sector. Michael is an O'Reilly Foo Camp alumnus and he was named a "Tech Titan: Person to Watch" by *Washingtonian* magazine.

Twitter: [@mpedson](#) Tumblr: [usingdata.tumblr.com](#)

[Koven J. Smith](#) | *Friday, June 23*

Koven is the director of digital adaptation at the Jack S. Blanton Museum of Art at the University of Texas at Austin, where he oversees the adoption of digital values across the museum. He has over a decade of experience fostering innovation in museums in various roles at the Metropolitan Museum of Art, the Denver Art Museum, and the Indianapolis Museum of Art. Koven is also the founder of Drinking About Museums, an international community of museum meetups, now with over forty chapters worldwide. When not doing the museum thing, he writes music for dance companies and documentary films.

Twitter: [@5easypieces](#)

Susan Chun | *Wednesday, July 5*

Susan is the chief content officer at the Museum of Contemporary Art Chicago where she and her team—the Design, Publishing, and New Media group—are responsible for telling the museum’s stories in print and digital media. Her past publishing positions include work as an editor and publications manager at the Philadelphia Museum of Art, Alfred A. Knopf, and the Asia Society, as well as fifteen years at The Metropolitan Museum of Art, where she managed the museum’s scholarly publishing program, handled its coedition and international publishing contracts, and negotiated a worldwide distribution deal with Yale University Press. As the Met’s first senior editor for new media, she served as editorial advisor for the 2000 launch of www.metmuseum.org, helped to plan its award-winning Timeline of Art History, and managed the development of the museum’s earliest electronic publications. Later, as general manager for Collections Information Planning in the Office of the Director, she was responsible for developing museum strategy on intellectual property, asset management and archiving, digital imaging and licensing, cataloguing, and standards.

Susan has developed digital projects for a range of cultural collectives, including the Balboa Park Online Collaborative, the New Media Consortium, the Cultural Data Project (now DataArts). Her research work focuses on publishing; information management and collections aggregation; cultural data analysis and visualization; intellectual property policy and open content initiatives; and advanced search strategies. She has led pioneering multi-institutional research and development projects in the museum and library community including Steve: The Museum Social Tagging Project; Project Audience, an interdisciplinary collaboration of arts and culture organizations founded by the Andrew W. Mellon

Foundation; and Coyote, a visual description initiative spearheaded by the MCA. She researches, writes, teaches, and lectures regularly on museum publishing, IP policy, open content initiatives, new approaches to accessibility in museums, and information management and cataloguing.

Twitter: [@schun](https://twitter.com/schun)

Nancy McGovern | *Tuesday, August 8*

Nancy is director of digital preservation at MIT Libraries and the 72nd president of the Society of American Archivists (2016–17). She has focused on digital preservation research and practice since 1986, when she began a decade of service on the senior staff of the Center for Electronic Records at the US National Archives. Prior to her tenure at MIT, McGovern worked as a research assistant professor and digital preservation officer at the Inter-university Consortium for Political and Social Research (ICPSR) and Director of Research and Assessment Services and digital preservation officer at Cornell University. In 2003, while working at Cornell, McGovern, with Anne R. Kenney, codeveloped the [Digital Preservation Management Workshop](#) for digital preservation managers. The workshops have been attended by more than 500 participants representing more than 250 organizations from over thirty countries spanning five continents. Nancy holds a BA in history from Saint Anselm College, a MA in history from Northeastern University, and a PhD in Information Studies from University College London.

Twitter: [@McGovern60](https://twitter.com/McGovern60)

[Herminia Din](#) | *Thursday, August 3*

Herminia is a professor of art education at the University of Alaska Anchorage. She was the web producer at the Children's Museum of Indianapolis and education technologist at the Indianapolis Museum of Art. She worked with the University of Alaska Museum of the North in Fairbanks on the *LearnAlaska* project—an educational tool to sort, display and share digital museum objects and historical images selected from the Alaska Digital Archives, and facilitated a docent-training program using Internet2 videoconferencing. She coedited *The Digital Museum: A Think Guide* which offers museum professionals an in-depth investigation into how and why museums are experimenting with new technology in 2007. She coauthored *Unbound by Place or Time: Museums and Online Learning* (2009) and *All Together Now: Museums and Online Collaborative Learning* (2011), on the interactive principles of online learning and the pedagogies. Most recently, she was coeditor of *Digital Heritage and Culture: Strategy and Implementation* (2014). She was on the board of the Media and Technology Committee of American Association of Museums for nine years and chaired the MUSE Awards for three years. Her long-term research plan focuses on object-based learning and evaluation of the effectiveness of museum online resources. Lately, her research addresses the transformation of teaching and learning by using new technologies, and aspects of emerging technology for implementing creative initiatives to enhance museum education. She holds a doctorate in art education from The Ohio State University and presents regularly on museum and technology at national and international conferences.

[Mike Murawski](#) | *Thursday, August 3*

Mike is an art museum educator and the director of education & public programs for the [Portland Art Museum](#). He is also the founding author and editor of [ArtMuseumTeaching.com](#). Mike earned his MA and PhD in Education from [American University](#) in Washington, DC, focusing his research on educational theory and interdisciplinary learning in the arts. Prior to his position at the Portland Art Museum, he served as director of school services at the [Saint Louis Art Museum](#) as well as head of education and public programs at the [Mildred Lane Kemper Art Museum](#) at Washington University. Mike currently serves as the Pacific Region Director for the Museum Division of the [National Art Education Association](#), and has been involved with the MacArthur Foundation's [Connected Learning](#) initiative, the [National Writing Project](#), the [Educator Innovator](#) initiative, served as a member of the Advisory Board for the New Media Consortium's [Horizon Report 2013 Museum Edition](#), and serves on the Advisory Board for [Art History Teaching Resources](#). He has also served as adjunct professor in the School of Art + Design at Portland State University and the Critical Theory + Creative Research graduate program at the Pacific Northwest College of Art. Mike has lead workshops, lectures, panels, and docent training sessions at various institutions, including the [Sheldon Museum of Art](#), the [Crocker Art Museum](#), the [Museum of Contemporary Art in San Diego](#), [Los Angeles County Museum of Art](#), [National Gallery of Art](#), [Nelson Atkins Museum of Art](#), and [Phoenix Art Museum](#), among others. He is passionate about how we can come to see museums as creative sites for transformative learning and how we can take full advantage of the powerful types of learning, public participation, and community engagement that museums can offer.

Twitter: [@murawski27](#)

PART 4C: SITE VISITS

- [Motorola Solutions](#)
 - Lynn Zielke, Senior Director of IT, Motorola Solutions
 - Esha Bhargava, Director, User Experience Research and Human Factors, Motorola Solutions
- [Illinois Holocaust Museum and Education Center](#)
- [Electronic Visualization Lab](#) at the University of Illinois at Chicago

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PART 4E: RELEVANT PLANNING RESOURCES

CHICAGO HISTORY MUSEUM MISSION, VISION, PURPOSE

Our Mission

We share Chicago's stories, serving as a hub of scholarship and learning, inspiration and civic engagement. (adopted October 22, 2012)

Our Vision

Claim Chicago and shape our future.

Our Purpose

To help people make meaningful and personal connections to history.

Our Vision and Our Purpose are adapted from the [Visioning Statement](#) (adopted April 16, 2008).

CHICAGO HISTORY MUSEUM STRATEGIC PLAN

Excerpts from our Strategic Plan [Stepping Up to Serve Chicago](#) (adopted October 22, 2014):

Introduction

We want our content to jump the walls, even more than it does today, by expanding our digital hub and investing in digital collection access.

Goal

Build educational skills by connecting with Chicago stories by

- Integrating field trip, classroom, and digital-based learning
- Connecting with Chicago-area communities

Goal

Give Chicago stories new life for a higher level of service by

- Engaging in bold persistent experimentation
- Using a “digital first” approach to advance our mission
- Embracing new thinking in activating collections
- Modernizing collection storage and access.

CHICAGO HISTORY MUSEUM MASTER PLAN

Excerpts from our Master Plan: [Guideposts for the Next Quarter Century](#) (adopted October 22, 2014):

1. Make meaningful connections
 - Be present around the city
 - Commit to a strong social media and web presence; be a leader in bold innovations
2. Connect with the collection
 - Digitize our vast collection of 23 million holdings on an as-needed basis, with a fast track for high-value material for mission and revenue.
 - “Paint” the town with Chicago-story virtual content, working with partners whenever possible. Periodically evaluate revenue opportunities, such as paywalls, based on offering digital-content solutions
 - Implement state-of-the-art technologies for managing and facilitating access to CHM's collections and associated digital assets, and always have in effect and ongoing Master Plan for Modernizing Collection Access, Storage, and Management
3. Inspire students and develop teachers
 - Offer field trip, classroom, and tech-based learning, and search for new and dynamic ways to integrate all three
4. The power of an authentic visit
 - Programs, events, and rentals reveal the Museum as a place of wonder and are an integral part of our operations

PART 4F: DOCUMENTS

COMMITTEE CHARGE

David D. Hiller, Chair of the Board of Trustees, announced the appointment of the Digital Future Committee on January, 25, 2017, at the meeting of the Chicago History Museum's Board of Trustees.

This text comes from a document attached to an email dated March 22, 2017, sent by CHM President Gary T. Johnson to the CHM All-Staff e-mail distribution list.

March 16, 2017

To: Gary Johnson
From: John Russick

As a result of our many years of conversations about developing the Museum's digital future, I propose that in 2017 we launch a new committee to develop a report on the most promising opportunities to expand our reach, develop new experiences with history, conduct our work in new ways, and boost CHM's reputation and output through digital technology. Digital technology has already changed the world and how we live in it. The committee's charge will be to propose how the Museum can best take advantage of this change for maximum impact.

For 160 years, the Chicago History Museum has been committed to keeping and sharing the city's history. We have evolved with the times. Today, we collect materials that would not have inspired us a century ago, design experiences for audiences that we would never have anticipated coming to the Museum, and we allow anyone with a research question to access original materials and discover their

own answers in our Research Center. And we have embraced digital technology, launching a new augmented reality mobile app, hosting a website and blog, converting collection records to electronic systems, making our collections available on ContentDM, sharing our image collections through web-portals, and having our content accessible on social media through Facebook, Twitter, Instagram, Pinterest, Tumblr, and YouTube.

The Digital Future Committee (DFC) will offer a plan for expanding and rethinking the way the Museum is positioned to embrace new technology and develop the Museum's digital future. Based on the successful structure of the 2007 Visioning Committee, the DFC will include a mix of CHM staff, board members, and external colleagues who will work together to conduct research, evaluate options, identify and prioritize opportunities, and propose strategies for implementation. The results of the DFC's work may require that the Museum reconsider some of our current methods for developing new experiences, acquiring collections, identifying funders, and promoting, marketing, and potentially monetizing new digital products, with a goal of creating more, innovative work in the short term and to keeping our edge in the long term.

The committee will officially launch in March of 2017 and report back initially to the Board Chair and then to the full Board at the annual fall meeting in October 2017. Our goal will be to share an ambitious vision designed to transform the Museum into a 21st-century organization, ready to tackle the challenges and opportunities we face now and poised to cultivate a new mindset within the Museum. The DFC's work will inspire new thinking about technology, generate new relationships that can support our digital dreams, and lay the groundwork for a new way of sharing Chicago's stories.

QUESTIONNAIRE FOR STAFF DEPARTMENT DISCUSSIONS

These questions were used by DFC members to guide listening tours with all CHM departments.

1. In what ways is digital technology a part of your professional and personal life? What are you trying to accomplish with technology at CHM? (General examples include communication with other staff, project management, fostering discovery of CHM's collection, educational resources)
2. How comfortable do you feel using digital technology? How interested are you in adapting your existing work and exploring new ways of working through digital technology?
3. What ideas do you have for using digital technology to expand the reach or impact of the Museum? In what ways can CHM help support or foster these ideas?
4. As we continue to expand and improve on technology and strategy and look toward CHM's digital future, what challenges do you foresee?

SHORT STAFF SURVEY

Anonymous paper survey distributed at the end of a CHM all-staff meeting on July 11, 2017.

CHM's Digital Future Committee would like to hear more from you. Please answer the following questions. Thank you for your anonymous feedback!

1. In the context of museums, how would you define "digital"?
2. Do you have any more feedback or questions about CHM's digital future or museums and digital technology in general? Please share!
3. Please check one:
 - a. I'm a CHM staff member
 - b. I'm a CHM intern
 - c. I'm a CHM volunteer
 - d. Other _____

Chicago**History**Museum

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