

A man in a dark suit is shown in profile from the chest up, resting his chin on his hand in a thoughtful pose. He is looking towards a laptop screen. In the background, a blurred portrait of a woman with a large black hat and a white collar is visible. The overall scene suggests a professional or academic setting.

READY TO REACH OUT

Connecting Cultural Heritage Collections
and Serving Wider Audiences

2U
2016

29 and 30 June 2016



Programme

Connecting Cultural Heritage Collections and Serving Wider Audiences

1. Welcome

Jet Bussemaker

Minister for Education, Culture and
Science

Yvette Vaughan Jones

Moderator

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Giuseppe Abbamonte

European Commission, DG CONNECT

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Europeana

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Marjan Hammersma

Director-General for Culture and Media
at the Netherlands Ministry of Education,
Culture and Science



'What we need are open connections, open systems and open minds.'

'We all know that culture can build bridges between people. I hope that culture will also keep building bridges between countries.'

– Jet Bussemaker

Moderator **Yvette Vaughan Jones** starts the conference by welcoming the delegates and offering a personal note on the recent British vote for a Brexit. She is convinced that the vote in the UK is a protest vote, rather than a vote against the EU, and that the cultural sector voted overwhelmingly to remain. 'And so the challenge is to put culture at the heart of re-negotiations.' Jones explains that the central theme of this conference is to explore the impact of the digitisation of cultural heritage, but that the real challenge is making that heritage visible to the people of Europe: 'We need to extend the reach of the cultural environment and increase audience engagement.' Then Jones welcomes **Jet Bussemaker** (Netherlands Minister for Education, Culture and Science) to the stage.

Bussemaker: 'Over the last several days, all of us have been discussing Brexit. Since we all know that culture can build bridges between [groups of] people, I hope that culture will also keep building bridges between countries. During the European Football Championships, currently taking place in France, the public is exposed to the anthems of 24 countries – though not the Dutch 'Wilhelmus'. But there is something interesting about the 'Wilhelmus', with regard to digitisation. No one was sure who wrote 'Wilhelmus', but researchers, using cutting edge computer technology and data-mining, found an unexpected candidate: Peter Datheen.' Bussemaker concludes happily, 'Thanks to digitisation we were able to reclaim an iconic piece of our history.' She continues by pointing to the importance of preserving and digitising our cultural heritage: 'Nothing beats the actual experience in an old city or museum, but the digital world gives us a complement to this ideal. It enables us to zoom in on the details of a painting, which can't be seen with the naked eye.' What we need, according to the Minister, are open connections, open systems and open minds. 'We can only tackle our problems in Europe by acting together, and culture is a unifying force.' ▶



'Nothing beats the actual experience in an old city or museum, but the digital world gives us a complement to this ideal.'

– Jet Bussemaker

► Next up is **Giuseppe Abbamonte**, Director of Media and Data at the European Commission's Directorate General for Communications Networks, content and Technology, known as DG Connect. He begins with comments on the conference title ('Ready To Reach Out'): 'Let's ask ourselves if the old stakeholders are actually ready to reach out and be reached out to. Cultural institutions need to double, even triple, their efforts to reach out to civilians.' Cultural institutions have the responsibility, Abbamonte believes, to attract the public via internet to the doorsteps of institutions and collections. The focus should be on three aspects:

- Better quality of the digitised material;
- Better availability of the works;
- Better ways to experience the works.

As an example, Abbamonte points to the Rijksstudio at the Amsterdam Rijksmuseum. 'It allows the public to remix, re-use and re-invent the masterpieces. That's something

that needs to be applauded.' According to Abbamonte, legislation should play a role in the digitisation of cultural heritage, for example by requiring institutions to make parts of their catalogue easily available: 'Many organisations have to understand that digitising heritage isn't locking it up, but making it available to everyone.'

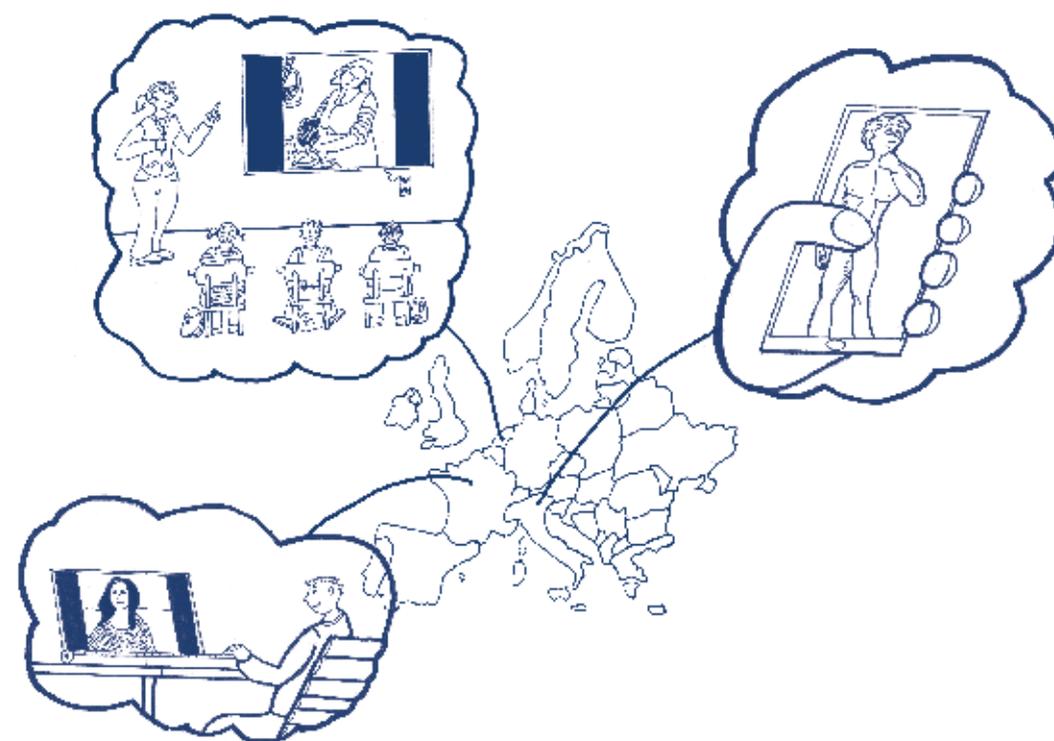
The last speaker to be introduced is Jill Cousins, who makes some great remarks on the 'Europeana-platform'. Europeana ambition is to be the leading platform of European cultural heritage, by making collections available in an attractive way. One example is the 'Big Art Ride'. Using virtual reality glasses, 'riders' can explore European art collections in a fun way, without actually moving a centimeter. 'The best way to get cultural heritage to the audience is to put it in the places where people are already.'

'Many organisations have to understand that digitising heritage isn't locking it up, but making it available to everyone.'

– Giuseppe Abbamonte

'Cultural heritage closer to the people.'

Giuseppe Abbamonte







'There is a revolution going on that puts the audience in charge.'

'Take control of the unlimited space you have online.'

– Ruth Mackenzie

With one billion global consumers with smartphones and tablets, the digital world is bigger than ever before and always within reach. According to Ruth Mackenzie, artistic director of the Holland Festival, this digital world offers unlimited opportunities – opportunities to give more in-depth information, to reach out to new and larger audiences, and to create new experiences and opportunities to put the audience in charge. Mackenzie states that the digital world also opens up new ways for the artist to get involved. Many artists have a desire to forge a new relationship with visitors. On the web, an artist is able to function as a wonderful guide for different audiences. Through social media, it is possible to reach individuals of different ages and from different parts of the world. By getting up close and personal, the artist can actually transform the lives of individual visitors. Online, an artist has the opportunity to build new bridges.

Building new bridges is what inspired Bas Korsten from advertising agency J. Walter Thompson. For a project called “The Next Rembrandt”, the agency joined forces with a team of data analysts from Microsoft, TU Delft, the Rembrandt House Museum and ING Bank. Together, they created “The Next Rembrandt”. The first step was to study the work of Rembrandt to create an extensive database. Next, they determined the subject. The team looked at gender, age and head direction to establish that the next Rembrandt would be a portrait of a Caucasian male with facial hair between 30-40 years old. They used statistical analysis to extract the features that are typical of Rembrandt’s paintings. The last step was to bring the painting to life. A 3D printer printed the painting in different layers to create differences in height, just like actual brush strokes. With The New Rembrandt, the team built a bridge between the technological and the artistic world. ▶

'People want to build their own solutions.'

– Dick van Dijk



Watch the video of Ruth Mackenzie



Watch the video of the pitches



► At Waag Society, an institute for art, science and technology, they know all about combining different disciplines to create something new. Waag Society explores new technologies where art and culture play a decisive role when it comes to designing meaningful applications. Creative director Dick van Dijk wants to start the dialogue about the availability of digital tools that can empower individuals. These days, people who were ‘viewers’ in the past are becoming ‘creators’, developing their own solutions. If technology is just a gadget, it is hard to understand where it is taking us as a society. We need to be able to use it, but we also need to know how things work. To get some level of understanding, we need to get personally involved. And when there is personal involvement, we get a different perspective on identity. That in turn facilitates the development of applications from a more cultural and human perspective. When cultural heritage professionals have a more DIY approach, they start asking different questions.





START *the* REVOLUTION: FROM CONSUMER *to* CITIZEN *of the* ARTISTIC WORLD



'I hope to learn more about digitisation in an international perspective.'



Christoph Rauhut

German Cultural Heritage Committee/
Federal Government Commissioner for
Culture and the Media

'I work for the German cultural heritage commission. We have a big EU project that will be taking place in 2018: the European year of cultural heritage. The idea is to also have a platform as an activity. I'm here to look for partners and ideas. There are people here from a broad range of backgrounds, which is good and inspiring. The panels today are great too: not only is information given, but it's also very interactive. Personally I'm interested in the digitalisation of objects.'



Carl Anders Olsson

Directorate from cultural heritage in Norway

'So far, this conference has more than lived up to my expectations. I was especially impressed by Yvette Vaughan Jones. She did a great job binding the different keynotes together. This conference is valuable to me because it lets you connect to what is happening in digitising our heritage all across Europe. Here you get to see how this relates to what we think about this matter in Norway. We're already in touch with our Swedish and Danish colleagues, but here we get to network with the rest of Europe. It is an opportunity to listen to interesting discussions and different ways of thinking.'



Rob Erdmann

Bosch Research Project

'I was invited to talk about a project I'm doing on the digitalisation of the works of Hieronymus Bosch, the Dutch painter. It went well, I had some positive interaction with the crowd and exchanged a lot with the other people on the panel. My other goal today is to network with like-minded people, which there are a lot of here today. A great event.'



Marielies Schelhaas

Secretary General, UNESCO Commission NL

'I hope to learn more about digitisation from an international perspective. Because of the UNESCO Memory of the World program we have a lot to offer when it comes to digitising our documentary heritage. I'd love to learn about other ways of digitising documentary and how they do this around the world. To me, this conference is all about exchanging and broadening knowledge. Here I get the chance to shake hands with people from lots of different countries and to share our experiences. Meeting each other online works too of course, but the opportunity to actually talk to each other face-to-face is much more valuable to me.'

'Both museums and the people play a role in describing our heritage.'

Nowadays many institutions that take care of heritage develop digital programs in order to conserve their tangible and intangible heritage. Furthermore, the internet makes it possible to show your entire collection to the public instead of just a selection of the physical collection. Digital availability helps institutions to reach out to the public. How far an institution can reach out to the public depends on whether or not public collections are shared with the public free of charge, whether or not the collections are visible and reusable, and whether or not institutions facilitate that reuse. Digital availability can thus provide added value to the institutions. 'Think big, start small and move fast!' This session shows various case studies that have focussed on this matter from all across Europe. Ana Azor (Museo de América), Leen de Bruyn (Vlaams Instituut voor Archivering), Sidsel Hindal (Directorate for Cultural Heritage/K-Lab) and Martijn Pronk (Rijksmuseum) share their experiences when it comes to digitisation and involving the public.

Migrar es Cultura

Curator **Ana Azor** speaks to us about Migrar es Cultura, a project produced and coordinated by the national state museum Museo de America located in Madrid.

According to Ana Azor the project has shown that migration leads to cultural enrichment. Migrar es Cultura – 'migrate is culture' – is a collaborative and multidisciplinary project focussing on both the past and the present. It is a digital platform from which participants can share experiences and stories. This varies from life experiences and artistic creations to songs and cultural traditions. The platform also offers a wide range of activities such as photography contests and artistic projects. 'These activities are not driven by the museum, but are organized by the users. That makes us very proud,' says Azor. The project started in 2012 and now has over 47,000 users. The majority of them come from Spanish-speaking countries. 'Both museums and the people play a role in describing our heritage. It doesn't always look the way politicians or teachers describe it. That is why it is very important to broaden this information and to make it visible and accessible.'

De Beeldcapsule

When budget cuts were about to hit the Flemish Institute for Archiving (VIAA), VIAA had to be innovative to save both digital heritage and jobs. **Leen De Bruyn**, project manager at VIAA, tells us about this time of need. In order to show the importance of



MAKE it visible and AVAILABLE

funding and steal the hearts of policy makers and the general public, VIAA came up with De Beeldcapsule (the image capsule). De Beeldcapsule was a campaign and website where visitors could view short videos from the collections of Flemish broadcasters and libraries. The main question they asked their users was: what would you want to show to the people of the future? The videos showed daily life from the past century up to the present. Anyone could make his or her own video time capsule filled with 5 favourites and send it to the year 2050. People shared their capsules on social media and shortly afterwards, De Beeldcapsule made its appearance on national television. On a limited budget, the VIAA was able to grab the attention of the public and politicians. It showed that 'out of heart, out of mind'

is very much the case when it comes to content. But if you let people see gems from the archives, they will realize the true value of what they see. De Bruyn also stated the importance of guiding participating visitors through the available information. After all, there is so much to see online that it can be hard or indeed, even overwhelming to navigate through it all. 'You have to give your audience what they want. They want a selection, not anything and everything.' ►

'You have to give your audience what they want.'

– Leen De Bruyn



Watch the slideshow of Merete Sanderhoff



Watch the slideshow of Ana Azor



Watch the slideshow of Sidsel Hindal



Watch the slideshow of Leen de Bruyn

► Heritage Here

Heritage Here is a four-year project in Norway that focusses on increasing the use of public information and local knowledge and promotes the use of better quality open data. With Heritage Here, anyone with a smartphone or tablet can get instant access to interesting facts and stories about the specific area they find themselves in. 'Everyone, from NGOs and kids in kindergarten to museum employees and civil servants holds valuable information about cultural and natural heritage. With Heritage Here, we tried to transform this knowledge into digital texts, sound clips and videos, and present it within the same context as information from national databases', says project manager **Sindel Hindal**. Different governmental bodies joined forces to make the platform happen. Ever since the data became accessible to everyone, it has been enriched by the public in many new ways. Heritage Here shows information on nature, cultural heritage, historic events and personal stories and photos. The combination of factual information and story-based content gives its users a rich experience. It has also functioned as a basis for coders at national hacketons.

Rijks Studio

According to Martijn Pronk, Rijksmuseum, openness is key when it comes to the future of museums. Openness means visibility, but also 'share-ability'. Sharing has become much more important these days. People want to have proof of having been at a memorable place or event. For sharing you need open access, which is a means to an

end. It should not be a goal in and of itself. The goal is distribution. The Rijksmuseum strives for openness by connecting with people who can't visit the museum. The Rijksmuseum serves as a 'provider' rather than acting as a participant. On an online platform, Rijks Studio people from all over the world can see the digitised artwork with their own eyes. By going online, it is possible to better serve the broader public than would ever be possible in the museum. The online platform may also help to change the perceptions that people have about the institution and create a different image for the museum. The Rijksmuseum is for everybody, so everybody can use the content of the Rijksmuseum in his or her own way. Anyone who participates can contribute positively to the connections between the visitors and the museum. 'We want all people to have a part of the Rijksmuseum in their lives. Each image of our artwork that travels through the web is like a little ambassador of the museum,' Pronk says. 'On eBay, everybody is a businessman, on Instagram everybody is a photographer, and at Rijks Studio everybody is a museum director.'

Merete Sanderhoff (Statens Museum for Kunst - moderator)

Ana Azor (Museo de América)

Leen De Bruyn (Vlaams Instituut voor Archivering)

Sidsel Hindal (Directorate for Cultural Heritage/K-Lab)

Martijn Pronk (Rijksmuseum)



'Exchange knowledge to improve the collection alongside meta data.'

Moderator **Lily Knibbeler**, from the National Library of The Netherlands, opens the panel session. She states that 'we are the last analogue generation'. Knibbeler explains that we're going to take three viewpoints during these sessions on cultural heritage: the heritage object, the collaborating institutions and the outside world. We start off with the objects. 'The objects in a library span many hundreds of years; the period between manuscript and printed books was about 50 years. We don't know what they will look like or how they will develop in the future, but it's about the stories: that's the 'why' of why we should preserve cultural heritage for the future, though we don't know in what form that will be.'

Why we need to understand the context

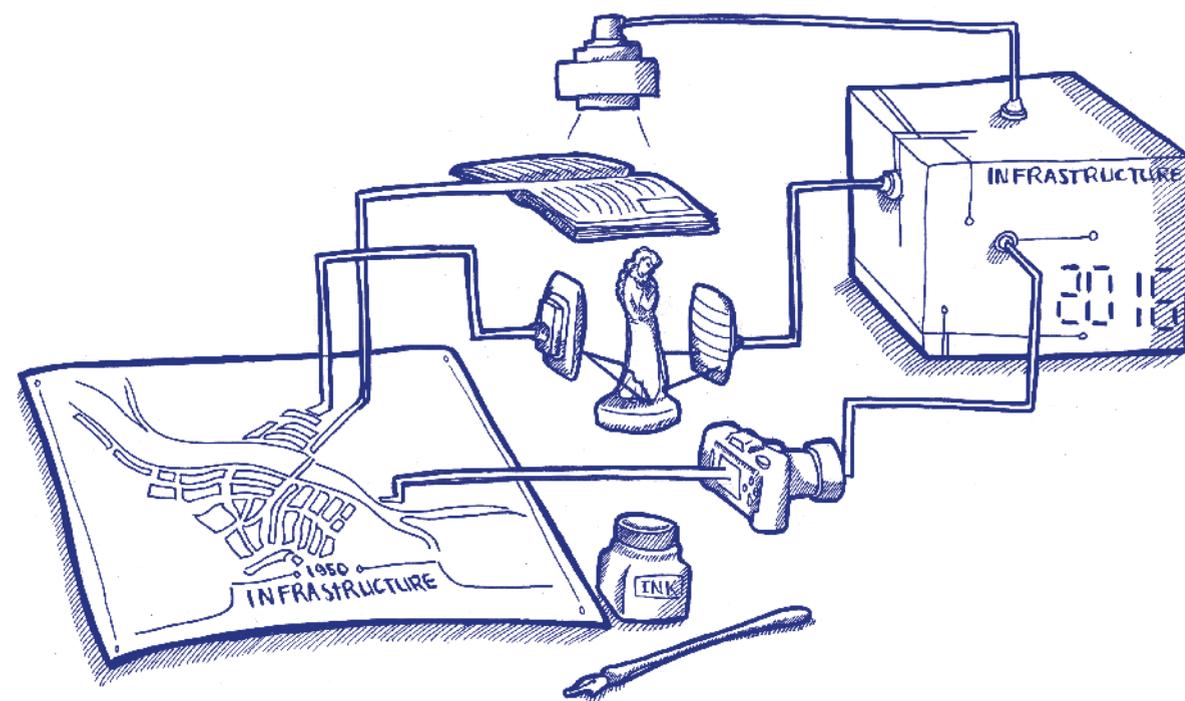
The first speaker of this panel, **Laura Molloy**, spends a lot of time curating digital objects. She believes that success starts with an understanding of how these objects are made by their creators. 'I believe to understand the direction of travel we need to start looking at the people who create these objects.' Molloy says we also have to understand the context we're working in:

- Workflows have been changing, so acknowledge the impact of ICTs;
- Digital objects perform many

- functions in creative workflows;
- The need for digital skills in the creative workforce and awareness of the need for expertise;
- Current lack of training for individual practitioners: digital skills are not yet embedded in the studies.

Molloy points out that there are models available, like The DCC Curation Lifecycle Model. 'Conceptualising an object could lead to a new asset. A tool or method to talk over the different domains, bridge work built in.' She also talks about the EC DigCurV curriculum framework, which shows three professional groups (executives, managers and practitioners) and four variables: knowledge and intellectual abilities, personal qualities, professional conduct and management and quality assurance.

'The back office of cultural institutions should continue to prepare cultural objects. Exchange knowledge to improve the collection alongside meta data. Get in touch with each other and tell your colleagues what you need. You already have so much experience and expertise, so we could take valuable steps forward in digitalisation.' ►



DIFFERENT WAYS TO
DIGITALISE OUR
CULTURAL HERITAGE

► **Digitalisation in 2D and 3D**

Then **Tim Zaman** of the TU Delft takes the stage. 'Let's talk about actual digitalisation. Someone brought it there in the digital world, it's not just there.' Zaman explains the different (im)possibilities regarding printing 2D and 3D, and the progress that has been made. 'I used to scan magazines in high school. Post processing took a lot of time, computers were slow and there was no standardisation. Quality was functional: can I read that? Then it's fine.' Nowadays, books can be automatically scanned, page by page, without any human intervention. Scanning 3D is a lot more complicated, according to Zaman. 'It is very hard, there is no fixed point. It is a lot of 2D-approaches together.'

Furthermore, Tim Zaman explains that to scan in 3D, it is important to know the material of the scanned object. One has to take account of the surface of the object. The reflection of the surface has great impact on the representation of the object.

Bosch Research and Conservation project

Next up is **Robert Erdmann**, who talks about the Bosch Research and Conservation Project (BRCP), on which he demonstrates his technology. 'It's incredibly important to compare objects by taking photos of them and putting them side by side.' Erdmann shows what techniques he uses to compare the works of Bosch: 'We also take infrared images so we can see what's behind the actual picture. We can learn new things and develop stories from that.' He explains that we also have limited visual memory. 'If we look at one image, we forget about the details instantly, also when the pictures are next to each other.'

That's why we introduced the curtain viewer; by moving the mouse forward you can quickly see the differences in pictures.' Erdmann uses more handy tools for his project, all to be seen and used online at www.boschproject.org.

Erdmann is asked if this tool is valuable for the public, or only for schooled arts people. 'We underestimate the knowledge of our audiences,' he replies. 'First and foremost, they are valuable for the curator, but without changing them, the same tools can be used by the public, which finds a deep fascination in the same details. Anything that is easy for the professional [to use], will also be easy for the public.'

'We underestimate the knowledge of our audiences.'

– Robert Erdmann

Lily Knibbele (National Library of the Netherlands - moderator)

Laura Molloy (Oxford Internet Institute)

Tim Zaman (Technical University Delft)

Robert Erdmann (Bosch Research Project)





'It's necessary to create a huge network, even though the funds to do this aren't infinite.'

'In order to prosper, networks need to engage with their audience.'

– Federico Milani

According to **Federico Milani** (Deputy Head of the Creativity Unit of CONNECT at the European Commission), our society is a network society. To truly capture the essence of why we need to support European networks, Mr. Milani presented a few examples at this session. Because, if there is one thing a network can do, it is to facilitate the sharing of knowledge. Milani talked about **V-MUST.NET**, a network that is focused on virtual museums, dedicated to giving an educational, enjoyable and sustainable twist to the viewing of art. Sharing knowledge between institutions and technology providers can open new doors and, according to Milani, even encourage a new view of the world. 'This could never be achieved by a single institution.'

But to really reach the audience in an engaging way, it is very important that the desired content be visible for everyone that is interested in culture. Milani also points out the importance of what he calls "advice and support". As an example, he points to PrestoCentre, a non-profit organisation dedicated to keeping audio-visual material alive. This network supports sharing work, and teaches stakeholders how to enhance their abilities to provide access to cultural heritage. Milani also says that it is necessary to create a huge network, even

though the funds to do this aren't infinite. Networks are access to opportunities. 'In order to prosper, networks need to engage with their audience,' he explains. 'It is how networks are perceived that will decide their future.'

'Digitisation is a loosely defined term, and you can't ask a hundred million euros in funding for that.'

– Luca Pezzati

Digitizing tangible cultural heritage

'How do you digitise tangible cultural heritage?,' **Luca Pezzati** (Director of the Research Unit in Lecce and coordinator of IPERION CH) asks himself out loud. 'Digitisation is a loosely defined term, but you can't ask a hundred million euros in funding for that.' According to the national coordinator of Iperion CH – a distributed infrastructure aiding researchers in cultural heritage – we are not digitising in the classical sense or how Wikipedia is defining the term. Instead, we are measuring, using scientific instruments to measure physical quantities. That is not at all loosely defined, it is scientific and important to clarify our standards and concepts of digitisation. This raises the question: Are heritage datasets themselves heritage? 'Yes, they are,' Pezzati answers. ▶



'We are many networks. It is impossible to control but powerful when it comes to creation and cultural heritage.'

– Jill Cousins

► **The power of Europeana**

To illustrate the power of Europeana – the European digital platform for cultural heritage – and the usage of networks, **Jill Cousins** (Executive Director of the Europeana Foundation) shows how in the year 1632, pirates used compass maps to navigate through the seas. These complex, intertwined structures made uncharted territories accessible, just like networks can do at this moment. Europeana is many networks. 'It is important to control but powerful when it comes to creation and cultural heritage,' Cousins explains. While Facebook and Twitter play a huge role in connecting people these days, Europeana remains dependent on how many people wish to contribute, supporting ministries and researchers. 'It's an ecosystem that has touch points with many other ecosystems, such as the member states, research, education or creative industries.'

One example that Cousins presents is Europeana 280, a cross-border campaign that was launched this year to get people into Europe's shared art heritage. All 28 Member States of the European Union contributed 10 art pieces each, creating a major European (digital) art movement. If this doesn't illustrate how much cultural power a network can have, then nothing can.

The DARIAH infrastructure

Laurent Romary (DARIAH-ERIC) reflects on the digital infrastructure for science and culture. One example is the DARIAH infrastructure that was officially set up in August 2014 as a research infrastructure consortium and now brings together 17 countries that aim at pooling their technical, editorial, and

above all scholarly expertise in the domain of digital methods in the humanities.

Laurent quickly describes the general organization of DARIAH and focusses on some of its recent achievements. In particular he presents their efforts in the domain to make the dissemination of scholarly digital information more fluid, working in close collaboration with cultural heritage institutions.

He mentions the DARIAH Data Re-use Charter that is being developed under the auspices of the DARIAH EU infrastructure. The purpose of the Data Re-Use Charter initiative is to reduce the difficulties associated with transaction efforts between Cultural Heritage Institutions and researchers, by also involving data hosting institutions or physical equipment. Researchers should thus have no difficulty finding and understanding information concerning their use and re-use rights, while the Cultural Heritage Institutions can, in a straightforward manner, express their policy in this respect.

The content of the Charter will include general data re-use principles as well as guidelines regarding formats, licenses, data hosting and redistribution. This should help increase the social impact of cultural heritage data, and foster better economic balance with respect to cooperation between research and infrastructure.

All interested parties are encouraged to contact the DARIAH infrastructure to express their interest and to take advantage of the opportunity to contribute to the early definition of the charter at: charter@dariah.eu

Jan Müller (Netherlands Institute for Sound and Vision - moderator)

Federico Milani (European Commission)

Luca Pezzatti (The European Research Infrastructure for Heritage Science)

Jill Cousins (Europeana)

Laurent Romary (DARIAH-ERIC)





'The digital versions of the collections have to be as accessible as possible.'

How can we use digitised heritage in education? Nowadays, there is more and more available from museum archives across Europe: artifacts, monuments, and photographs. The potential use of these collections in education is widely recognized, but so far, educational use has been limited, and has not always led to improved learning outcomes. The main question addressed during this session is: What can be done to make more and better use of digital heritage in education?

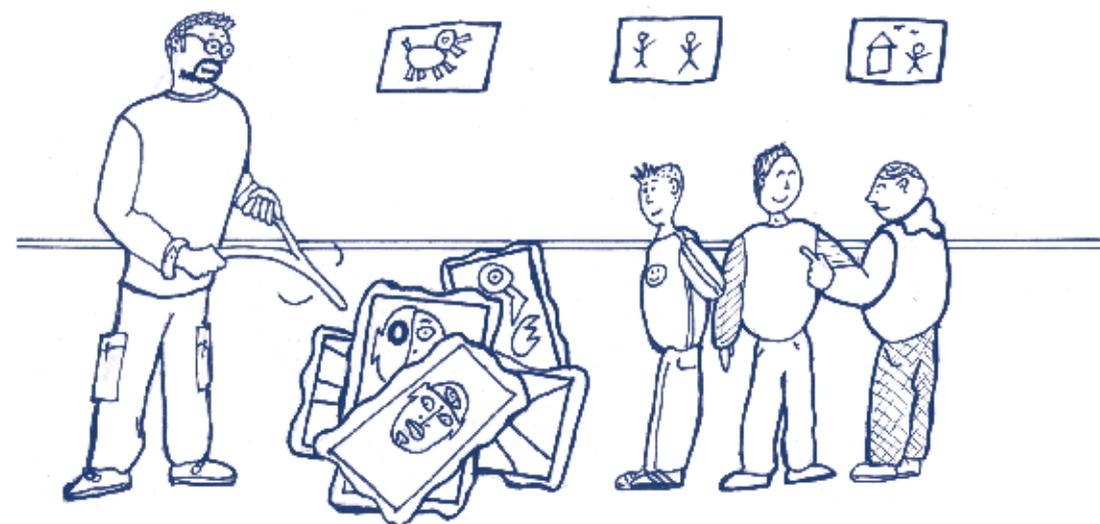
In the opening address, **Steven Stegers**, who works as a Program Director at EUROCLIO, he coordinates the development of Historiana, an online portal which offers access to educational resources that have been developed, selected and reviewed by and for history educators, explains that there is so much material available that it has become hard to sort out what might be of use. To help educators use digital heritage in practice, he explains that it is necessary to select those sources that are relevant and of high quality, giving an idea to educators about what resources are available, and offering ways to explore parts of the collection based on areas of interest. The next step is to develop tools that are available for use free of charge and easy to learn (by doing),

that help students to acquire competencies (instead of only knowledge), that can be used in the language of instruction and fit in the flow of teachers and students, and that are reliable and remain available.

How ICT can improve the teaching and learning of history

Russel Tarr, Head of History at the International School of Toulouse and author of activehistory.co.uk and classtools.net, shares some of the online tools that he created to help students to learn history online. He created a game that gets students involved in the historical decision-making process. It depicts different reactions to historical situations and the student has to decide which is the most sensible solution to the problem. 'This is a good way to get students thinking on matters of empathy. Later, they can discuss them. Instead of just talking about a situation, this gets them involved,' Tarr explains. He also designed a QR code treasure hunt and a fictional social media website called Fakebook. On Fakebook students can make an account of historical figures like Stalin, fill in their characteristics and add friends or enemies.

Why archives make students think
Andrew Payne, Head of Education and



Help educators find the resources that they can use.

Outreach at the National Archives of the United Kingdom has been responsible for the development and delivery of a range of educational services. These include virtual classrooms, tools for analysis, games, and podcasts and videos, focusses on the learning potential inherent in archives and on working with documents in education. They can be used as sources of information, identifiers of knowledge, for insight into opinion or motive, evidence to support an interpretation (or alternative interpretation), as a means of stimulating curiosity, and as illustrations or examples. To encourage the use of these documents, he guides teachers through the available material, stressing the importance of doing this for other archives as well. 'The content in the National Archive is very valuable, but [maintaining it is] a

waste of time unless we help teachers to find and use our collections,' says Payne.

'The content in the National Archive is very valuable, but a waste of time unless we help teachers to find and use our collections.'

– Andrew Payne

How cultural institutions can work together

Frida Starck Lindfors, who works as a coordinator at www.stockholmskallan.se, an initiative of the City of Stockholm, shared that at Stockholmskällan, an online ▶



Watch the slideshow of Steven Stegers



Watch the slideshow of Allain Thillay



Watch the video of Russell Tarr



Watch the slideshow of Andrew Payne



Watch the slideshow of Milena Popova

► database with 30.000 historical documents, photos, artwork, maps, songs and films, each one of them carries a piece of Stockholm's history, they show what can be used in education. 'We provide the ideas and bring them to the teachers, they can pick and choose whatever they find useful.' Working together between cultural institutes on city level and with educators has helped to increase the interest and knowledge about Stockholm's history, and sparked discussion and reflection. Educators are supported to find what they are looking for because the curators look at their collections in a new way and put them together by theme or category.

What can be done by combining most archives in one portal **Milena Popova**, Business Development Manager at Europeana, the digital museum, archive and library of Europe, presented Europeana, which provides over 50 million digital records from 3300 cultural institutions from 36 countries. It contains books, letters, journals, diaries, paintings and more. Its diverse and rich cultural data supports various educational subjects, varying from history to art. Together with Apple and EUROCLIO, Europeana worked on the development of an iTunesU course and iBook on the First World War. 'What we've learned is that the digital versions of the collections have to be as accessible as possible. They are the origin of our identity. Everybody should have the chance to use the sources. It makes the past touchable, it makes you able to experience the past', says Popova.

How ministries can promote the use

of digital heritage in education

To help educators find educational resources, **Allain Thillay**, who works at the French Ministry of Education where he is in charge of digital educational resources for primary and secondary schools, supported the development of Eduthèque, a portal where educators can register and access a wide range of digital resources to use in their educational practice. Eduthèque works in collaboration with 24 partners, varying from cultural to scientific institutions. It offers selective digital resources for teaching and learning according to the curriculum. Teachers profit from the portal in that it gives them access to reliable content without them having to deal with copyrights. Eduthèque also provides educational support to inspire teachers and students and shows them how to use the portal in the academic field. It has its own training course dedicated to the use of the portal.

The session makes clear that there are very good ways of using digital heritage in education, but that providing access alone is not enough to ensure more wide-scale use.

- Steven Stegers** (EUROCLIO - moderator)
- Milena Popova** (Europeana)
- Frida Starck Lindfors** (Stockholmskallan)
- Allain Thillay** (Eduthèque, Ministry of Education of France)
- Andrew Payne** (UK National Archives)
- Russell Tarr** (International School of Toulouse)





'We want to offer tools to make documenting, collaborating and sharing easier.'

The first speaker at this session is **Conny Kristel**, of the European Holocaust Research Infrastructure (EHRI). The project has many dimensions, primarily as a project by researchers, for researchers. 'We picked up the challenge, which it was,' says Kristel. 'The majority of the partners were entirely new to European projects. As you may know, it's not so easy. You have to do a lot of not-so-straight forward things. The way of building this collaboration was really interesting. It was clear that the political will to keep the holocaust memory alive was really important to the Commission. In our field, we're always related to the public domain.' She outlines five reasons for doing the project:

- the fragmentation and dispersal of archival sources;
- the internationalisation of holocaust research;
- new opportunities for digital research;
- to keep the memory alive.

EHRI, explains Kristel, has five types of products:

- a portal, where EHRI brings together information on the collections of the holocaust;
- the EHRI network (Seminars, fellowships, expert workshops, especially for

- eastern and central eastern Europe);
- a general movement pushing for integration of holocaust research;
- support for local initiatives;
- global cooperation.

'We have learned a lot of lessons during the research projects. I learned to respect the political drive, for instance. They are supporting our work, not hindering it. We also noticed that going digital is going public. And there is no digital success without a human network. People build bridges, not technology. There are some challenges left though: how to reach the public at large, what's EHRI's role and responsibility, how to broaden the scope of the project to include comparable historic phenomena, and how to succeed with interdisciplinary work and achieve better mutual understanding among colleagues. We are still finding out.'

We are better together

Karin Nilsson, from the Hallwyl Museum Foundation is up next. 'I'm here to talk about why collaboration is so important. Simple: it makes you better. We are better together. No matter who you are, most of the smartest people work for someone else. What if you work together with all these smart



DIGITAL COLLECTION
OPEN & ACCESSIBLE

people? It will actually make you better.' Nilsson is working hard to digitise the collections of The Royal Armoury and Skokloster Castle with the Hallwyl Museum Foundation, because she knows: sharing is caring. The works should be where the public is, not necessarily the other way around, according to Nilsson. 'But it's not enough to make collections open and accessible. I want people to like using them. We use a lot of different online and offline tools for that, like Wikimedia or *edit-a-thons*, events that we organise. We want to be characterised by an openness to participation and co-creation.' Thanks to the Wikipedia-community, their publications have been translated and

now people worldwide can actually use the information in the collections. To write about them, they actually use the knowledge of others in the media; public engagement improves the quality and enhances the visitor's experience. 'We can also track where the images are used, on what blogs and websites. That's very interesting. Everyone has the right to use and re-use the cultural heritage. We are better together.'

The Wikipedia-community

Marika van Roon, of Wikimedia, gives a presentation on Wikipedia. 'Many cultural institutions want to keep control of their ►

- collections. The essence of Wikipedia is cooperation and freedom of information.' Wikipedia is supported by five pillars:
- Wikipedia is an encyclopaedia;
 - It is written from a neutral point of view;
 - It consists of free content that anyone can use, edit and distribute;
 - Editors should treat each other with respect and civility;
 - Wikipedia has no firm rules.

Whether you acknowledge it or not, almost everybody uses it including scientists. There are no managers; everything is determined by the community. The self-correcting power of the community is what the platform is built on. A page on Wikipedia gets about 100 times more views than on your own website.

Working together with Wikipedia is giving away information, van Roon says. 'But, there's no better platform for crowd sourcing than Wikipedia. For instance: there was a photo of a ship, and a museum didn't know where it had been taken. The internet did, and added the relevant context. The people around us know more than we do. Are we willing to let go, and let our objects lead their own lives? And, can we use Wikipedia for our collection catalogue?'

Collaboration is key

The last speaker on the panel is **Saso Zagoranski**, who started the platform museums.eu. 'I hope I can inspire you that someone from a small town in a small member country of the EU can make a difference.' Zagoranski explains that at his company, Semantika, they are interested in the various ways of connecting to people, and connecting heritage with the public. 'I'm also a gadget freak. When something new comes out, there is a

great chance we have it in our office.' The website museums.eu was started in 2007, with the idea that they loved both technology and heritage. It started in Slovenia, but soon grew internationally. Now over 17,000 museums and galleries are in the database listing their collections, events, exhibitions, and activities. 'Collaboration is key,' says Zagoranski. 'We get a lot of information from platforms like Europeana, which we reuse.'

The ultimate goal is to build a sustainable platform. 'We want to offer tools to make documenting, collaborating and sharing easier.'

After the four talks, the panel discusses the do's and don'ts of collaboration. Van Roon states that it's important to look at the big picture: 'It's not strategic for us to have different small partnerships with museums.' She makes another important point: 'We should let go of the feeling that "this is our collection".' It would be ridiculous if we didn't use other people's information. But how can people assess the quality of the information? Especially with a sensitive topic like the Holocaust, sharing information can be delicate. And still so many sources are not yet available on the internet. We need time and to move forward - slowly but surely, she concludes.

Lily Knibbeler (National Library of the Netherlands - moderator)

Conny Kristel (European Holocaust Research Infrastructure)

Karin Nilsson (The Royal Armoury and Skokloster Castle with the Hallwyl Museum Foundation)

Marike van Roon (Wikimedia)

Saso Zagoranski (Museums.EU)



'Do we know our users well enough to supply them to meet their demand? I think we don't.'

'It's not only about enabling consumers to see collections, but enabling them to interact with them.'

– Maarten Brinkerink

Are we ready to reach out?

Maarten Brinkerink (Expert in the Knowledge and Innovation department at the Institute for Sound and Vision, Netherlands) asks the audience at the start of this session: 'Are we really ready to reach out? On the one hand nice things are happening, but on other hand, there is much more potential. Not everything is accessible yet in terms of technology, but also in terms of intellectual property rights.' According to the Public Participation and Innovative Access Expert at the Institute for Sound and Vision, the possibilities exploited to date represent just the tip of a very large iceberg; the potential is vast, but that is potential that still needs to be unlocked. 'We are just getting started', he says.

Brinkerink highlights three challenges that need to be taken on. The first is to move beyond aggregation and to make the material accessible. Users want to be able to find things based on their own interests. Specific questions need to be asked to find out what

exactly that is. The second point of interest is to 'move beyond just supplying cultural heritage principles.' Brinkerink asks: 'Do we know our users well enough to supply them to meet their demand? I think we don't. We are beyond the point that we know what they're not satisfied with. But knowing what they do want is still a challenge.'

And finally, Brinkerink captures the importance of moving beyond being visible to the audience. 'It's not only about enabling consumers to see collections, but enabling them to interact with them,' he suggests. Creating a hands-on experience with art is much more powerful than just using your eyes to consume culture.

'Whether it is digital or analogue, we need to share, present, preserve and describe our cultural heritage.'

– Josef Praks

Why cultural objects and heritage need to be preserved, shared and described

'Whether it is digital or analogue, we need to share, present, preserve and describe our cultural heritage', says **Josef Praks** ►



IT'S NOT ONLY ABOUT SEEING THE COLLECTION,
BUT ALSO interact WITH IT.

► (Director of the department of project management & IT at the Ministry of Culture, Czech Republic) to open his pitch. 'What was yesterday's maximum, is tomorrow's minimum. One day people will be in tears out of nostalgia, listening to MP3-files because they were so nicely imperfect.' Cultural objects and heritage need to be preserved, shared and described.

Praks explains the role of the Ministry of Culture as the national aggregator of digitised content, and discusses the main strategic goal of those involved in the digitisation of cultural heritage. He points to the government policy statement in the form of commitment to 'enforce the new model of presentation of the Czech Republic abroad, based on the export of Czech art and Czech culture', particularly towards the pan-European project Europeana. The strategic goal has been incorporated into the broader field of eGovernment projects for the programming period 2014 – 2020. To reach this strategic challenge, active participation is required from within the working group of sector aggregators. Therefore the big six cultural organisations (including the National Library, Moravian Library, National Gallery, National Museum, and National Film Archive) provide digital heritage collections to the national aggregator/Ministry of Culture. The national aggregator fuels Czechiana with information that is linked to Europeana and eCulture.

'Consumers don't want to be consumers; they want to create.'

– Rolf Källman

Why we need a good infrastructure

According to **Rolf Källman** (Head of department at the Swedish National Archives) we are surrounded by a rapidly changing media landscape. These days,

citizens want opportunities to interact with culture. 'Consumers don't want to be consumers; they want to create,' he claims. 'Users have a growing demand for information and that's a brilliant opportunity. We need an infrastructure that makes this possible.' Källman says that the term infrastructure is almost a buzzword today, as you can use it in many ways.

In the rapidly changing, internet-based, media landscape, Mr. Källman notes, new user patterns are constantly evolving. Another significant consideration is the fact that there are numerous ways and opportunities for citizens to participate in various social processes. Culture is one of those, and the citizens are no longer satisfied to just be consumers. Creating, sharing and recreating have become highly valued activities. For the heritage institutions, that means that on a daily basis, they meet audiences and users with different and growing needs for information in raw or curated format.

To produce and manage digital cultural information in a cost-effective way requires scalable, modular, multi-layered and sustainable infrastructures, he continues. Here the responsibility lies heavily on the society and its public institutions. But to be successful, there is also a need for horizontal and vertical collaboration in new and unexpected constellations. Collaboration takes time, resources, and engagement, but the reward is immense. And there is no going back if we want to engage and create stable and well-implemented values among the users.

The Swedish official cultural policy focuses on an increased quality of life for the citizens, in a society where culture is a dynamic, challenging and independent force where freedom of expression is a fundamental principle. The policy also promotes a living heritage in constant



Watch the slideshow of Maarten Brinkerink



Watch the slideshow of Rolf Källman

evolution, making a strong argument for culture heritage information to be as accessible, usable and re-usable as possible.

If the national cultural policy is one of the essential building blocks in the digitisation of the Swedish cultural heritage, another is Europeana. During the last decade, the role Europeana has played as a platform for collaboration, a driving force and a catalyst for change cannot be overestimated.

In 2011 the Swedish Government decided on a Swedish national strategy for digitisation of the common national cultural heritage (Digisam). Mr. Källman explains that the strategy covers the entire range of digitisation issues and deals with, for example, prioritisation, production, preservation and use. There is, however, a strong focus on the opportunities that digitisation offers to the users, their participation and the possibilities for the citizens to be creators and co-creators. That is an important fundamental principle of Swedish cultural policy. Digisam is a part of the strategy, and thereby a clear expression of the government's wishes to ensure that the strategy is in fact implemented. Early on, Digisam identified the gap and missing links between the overarching vision and goals, on the one hand, and the daily work on the other. The first step to tackle this was to set up a set of guiding principles, built upon a model of the digital life cycle. The guiding principles constitute the backbone of Digisam's proposed national guidelines for the management of digital heritage information. They function as

lighthouses, helping the institutions to decide which way to steer when confronted with strategic choices. But they also provide common ground for public institutions and non-governmental organisations on a national, regional and local level.

The French network and the JocondeLab Initiative

After a brief introduction of the French museum network, **Vincent Lefèvre** (Joconde Lab Initiative) introduces the process of digitisation of its collections and the existing databases. A special emphasis is given to the national database, called Joconde.

Then he highlights an experiment conducted by the Ministry of Culture and Communication: the JocondeLab website, which aims to show the advantages of the semantic web, also known as 'Web 3.0' and how the interweaving of linked cultural data and multilingualism can enhance ergonomics and interactivity.

Jan Müller (Netherlands Institute for Sound and Vision - moderator)

Maarten Brinkerink (Netherlands Institute for Sound and Vision)

Josef Praks (Czechiana)

Rolf Källman (National Archive Sweden)

Vincent Lefèvre (Joconde Lab Initiative)





'We should not be afraid of all these changes, but actually take control of it.'

'In challenging times, when politics and economics don't work as they should, cultural heritage can create common ground in Europe.'

– Jan Müller

The second day of the conference opens with an evaluation of the main points of discussion of the first day. For **Jan Müller**, one of the moderators, it seems clearer than ever before that cultural heritage could connect the citizens of this continent. 'In challenging times, when politics and economics don't work as they should, cultural heritage can create common ground in Europe.', he says. But to make this happen and keep it running, preservation of our heritage is key. The CEO of the Institute for Sound & Vision goes on to quote a statement that made an impact on the previous day: 'Preservation is the mother of all use'. However, Müller thinks this process must work both ways. 'Use is becoming a condition for preservation as well.'

For **Martine Reicherts**, the use and know-how of technology are inseparable from the 21st century. The young people of this generation have different ways of consuming culture than young people did twenty years ago. The Director-General for Education and Culture at the European Commission knows very well that the distance from the head to the heart is more than just a few centimetres. That is where the challenge gets to be especially daunting. 'We need to find ways to reach the hearts and not just the heads', she explains. 'We need to address the needs of the kids, of which some are pragmatic and some theoretical.'

She referred to the work of an European expert group who just delivered their [report on promoting reading in the digital environment](#), as an example of how the digitization has to be taken a step further, to enable an interactive use for children and wider audiences.

2018 will be the European Year of Cultural Heritage and it will be of the utmost importance to then show that we can link cultural heritage to the digital world. 'I'm excited to take on the experiences we've learned these past two days. We need to celebrate the legacy of the past in all ▶



Watch the video of Martine Reicherts



Watch the video of the pitch



Watch the video of Republic of Letters



Watch the video of Improving Access to Culture via Digital Means

► forms, but we need to integrate it into the new world,' Reicherts says. 'Don't underestimate the power of younger people. We need to get youngsters back and address them in a different way, the digital way.' According to Reicherts, we need to give kids the opportunity for hands-on experiences in museums, instead of just showing them the art.

'Think more from the heart, and less from the head!'

– Martine Reicherts

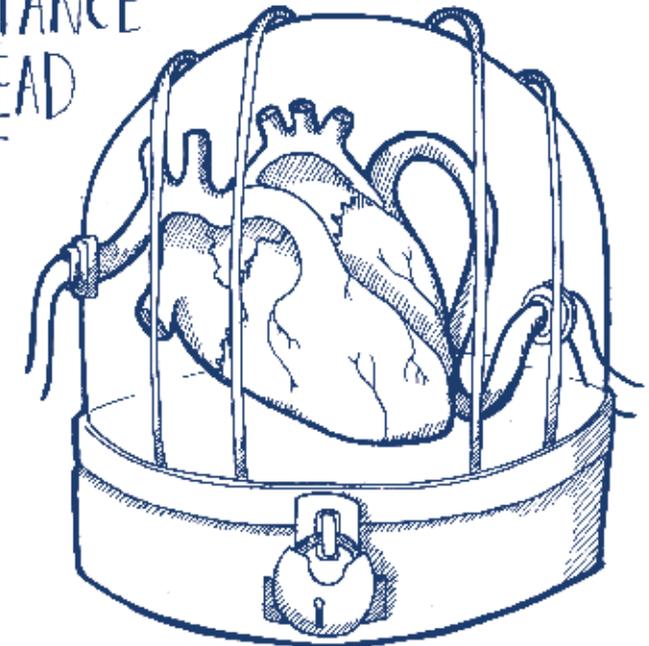
Next up on the stage is **Marco de Niet**, director of the Digital Heritage Agency (DEN) in The Netherlands. De Niet is an active participant in the Working Group on Promoting Access to Culture via Digital Means and his presentation summarises the progress achieved by the group.

The Open Method of Coordination (OMC) working group of European experts aims to establish policy recommendations, especially to the EU-member states, on promoting access to culture via digital means, as well as identifying and studying the impact of the digital shift, a recurring theme throughout these two conference days. 'Very much in line with what we were discussing here earlier,' he queries, 'how can we move the work that we're doing and get more involvement

from our audiences, and put it really at the heart?' To get a broad perspective, twenty member states are involved. Aside from that, participants have included a wide variety of people from cultural institutions and engaged with cultural heritage; from the arts and from libraries; from media representatives; and from government, including ministries of culture. The work of the OMC working group will result in a handbook that should be finished by the end of the year.

To present the history and the potential future of The Republic of Letters, **Charles van de Heuvel**, **Marleen Rensen** and **Dirk Miert** speak about the large community of scholars who, centuries ago, were exchanging ideas all over Europe. It was an open society that, regardless of their political views, found common ground through knowledge. 'Reassembling the Republic of Letters' is an initiative involving around thirty countries that is bringing all sorts of data together to determine which scholar was communicating with whom in the past. Digital tools are being developed to make that easier and more accessible, since it's a big puzzle to bring together these complex statistics and geological information. In the end, this effort could even lead to a better understanding of contemporary events and European Unity.

THERE IS A DISTANCE
BETWEEN THE HEAD
AND THE HEART





'It is all about what technology can add, not about what it can replace.'

With a view towards the troubling events of our recent past, which have served to remind us of how vulnerable our heritage actually is, a top priority in cultural heritage policy has been to protect, preserve and reconstruct heritage in times of conflict. And at a time when many victims of conflict are not able to return to their homes, talking about this matter seems to be almost contradictory, states Andrée van Es from the Netherlands Commission for UNESCO. 'When communities are attacked, and people are displaced and deprived of their homes and heritage, let's not only focus on reconstructing objects and showcasing them to the world, but let's strive to integrate and to engage local specialists in the storytelling, and to make the knowledge and data accessible to them. There is a danger of excluding or overlooking groups in the reconstruction process and the creation or sometimes re-creation of the narrative.'

UNESCO has always been closely involved in preserving cultural heritage. One of the most striking examples, perhaps, of destruction caused by armed conflict in the Netherlands is Rotterdam. Nowadays, Rotterdam is known for its modern architecture, but less than 70 years ago it had a vibrant historic inner city dating back to medieval times. Only few people have a recollection of the

"old" city. Within the framework of the commemorations of the destruction of the city, the municipality, in collaboration with the Grafisch Lyceum, created a 3D virtual reconstruction of the city. The aim of the project was to show the people what Rotterdam looked like, in 3D, both before and after the war, and to show the devastating impact of armed conflict on the city. This is just one of the many examples of how technology can be used in combination with collections of cultural heritage to reconstruct the cultural heritage when the historic buildings themselves have been destroyed.

Adding to the experience

Vincent Lefèvre from the Museum Service of France shows another example. A church that was partly destroyed during French Revolution was brought back to life by means of a digital screen. On the screen, the missing part of the church is shown, offering visitors a peek into the past. Recently, a prehistoric cave was discovered in France. Due to its vulnerability, the cave was not open to visitors, but scientists and heritage specialists were able to make a full-scale replica with the help of digital tools. Thanks to digitisation, it is also possible to combine the digitised contents of different museums at the same heritage site. This can be ►



Digitalisation of endangered sites



Watch the slideshow of Vincent Lefèvre



Watch the slideshow of Khalidun Bshara

► useful when, for example, a portion of the collection is at Museum A, a second portion is at Museum B, and a third portion of the collection only exists as images. Lefèvre says that he has had to deal with a number of challenges in his work digitising cultural heritage. 'The main issue is the need for detailed and reliable data to accurately recreate an archaeological or historic site. Otherwise, it will merely be a videogame.'

Protecting buildings above ground

Khalidun Bshara from the Riwaq Centre for Architectural Conservation faces varying challenges in his work on the preservation of Palestinian cultural heritage on the West Bank, ranging from destruction, expropriation, and discontinuity to development pressure and the increased value of land. 'The ongoing conflict destroys a lot, but we still have beautiful heritage left on the West Bank.' Bshara stresses that not only the historical underground sites are worth preserving, but also dwellings, dating back to the more recent past (the last several hundred years) that are still in use today. Current heritage legislation stems from colonial periods, only defining monuments and collections from pre-historic to late 18th century as heritage. Buildings from 19th and early 20th century are not protected by law. Moreover, no full overview of existing historic buildings in Palestine is available. Therefore Bshara and his team initiated a project to make an inventory of the existing buildings

and to collect data from every historic building on the West Bank. The result was ten years of fieldwork in close collaboration with local communities and NGOs, in an effort to create awareness about the need to improve legislation, to strengthen the preservation of cultural heritage, and in particular, to protect historic buildings and dwellings from destruction and where possible work towards reconstruction. Bshara's presentation shows that the role of communities and NGOs is indispensable, especially when, due to a conflict situation, you cannot rely on a government for the protection and preservation of cultural heritage.

A digital image as a kaleidoscope

'Images can work as a kaleidoscope. They provide multiple reflections of our memory of a certain place. That lets us connect to our past', says **Minna Silver** of the International Committee for Architectural Photogrammetry. Silver and her organisation make reconstructions from images that create virtual reality and immersive experiences. They let people look into the image in 3D or 4D. According to Silver, these 3D monuments can heal trauma or bring joy. While they can never replace the real object or monument, they can in a way provide a sense of continuity and belonging through virtual reconstructions. It is crucial not to allow memories and symbolism to be destroyed along with the actual historic site. When visiting these sites, Silver stresses that it is

vital to respect the dignity of the local people: 'We are only visitors, this is their land.'

The history of the future

'What is cultural heritage exactly? Is it buildings, monuments, symbols or something bigger?' asks **Alexy Karenowska** of the Institute for Digital Archaeology (IDA). She continues: 'What role can technology play in that relationship?' According to Karenowska, it is all about what technology can add, not about what it can replace. IDA is a joint venture of Harvard University, the University of Oxford and Dubai's Museum of the Future. It creates restorations of objects and architecture destroyed by conflict or natural disaster. They are currently working on the development of a database with 3D images in order to document the ancient monuments of Syria. In the context of her own projects, she noticed that reconstruction can empower people to stay connected with their heritage during difficult times. These efforts can help to ensure the preservation of the identities of groups when their heritage and thus culture has been violated or attacked. When efforts have been made to erase a culture, such reconstructions help to remind the affected communities that their culture cannot be taken away from them. 'It is a form of immortality that no type of human being can aspire to,' Karenowska says. Karenowska's project also provides examples of how to include and engage affected communities and heritage professionals,

especially those who are unable to return to their region. For example, the reconstruction of Palmyra Triumphal Arch displayed in the centre of London also included side events with Syrian refugees, allowing them to feel connected to their heritage and to proudly present it to the British audience.

The contributions of the panel members and discussion that follows, underline the notion that recovery is about more than just reconstructing monuments and objects. It involves enabling access to culture and building on the positive power it has, by protecting heritage that is important to mankind on the one hand, and on the other hand creating long-term perspectives for those affected the most. Digitisation is an incredibly valuable and useful tool for this.

Andrée van Es (The Netherlands National Commission for UNESCO)

Khalidun Bshara (Riwaq Centre for Architectural Conservation)

Alexy Karenowska (Institute for Digital Archaeology)

Vincent Lefèvre (Museum Service of France)

Minna Silver (International Committee for Architectural Photogrammetry)



'Context is the new king. Content is relevant. Relationships are trusted.'

Knibbeler starts this last session off by introducing the first speaker, who has come all the way from Brazil. 'We are looking at the way other countries manage their assets,' says José Murilo, of Brazil's Ministry of Culture. 'It's an opportunity for us to see how Europe is doing. We started with sectorial dialogues between the EU and Brazil to create a platform. We had to activate the model with three fundamental elements.'

The elements are the following

- interoperability;
- free software and global open standards;
- incentive for connected projects.

Many museums in Brazil have started using Tainacan software. This software can connect different links from sites such as YouTube and Wikipedia and present them in a different, interesting way. On this digital platform you can integrate collections, but it's also a search service, originated from public policy. 'It's an alternative to searching on Google. Everywhere you see an algorithm that interferes with our cultural heritage. We have to have tools to deal with this more clearly. That's why we need good policy.'

New solutions to make data public

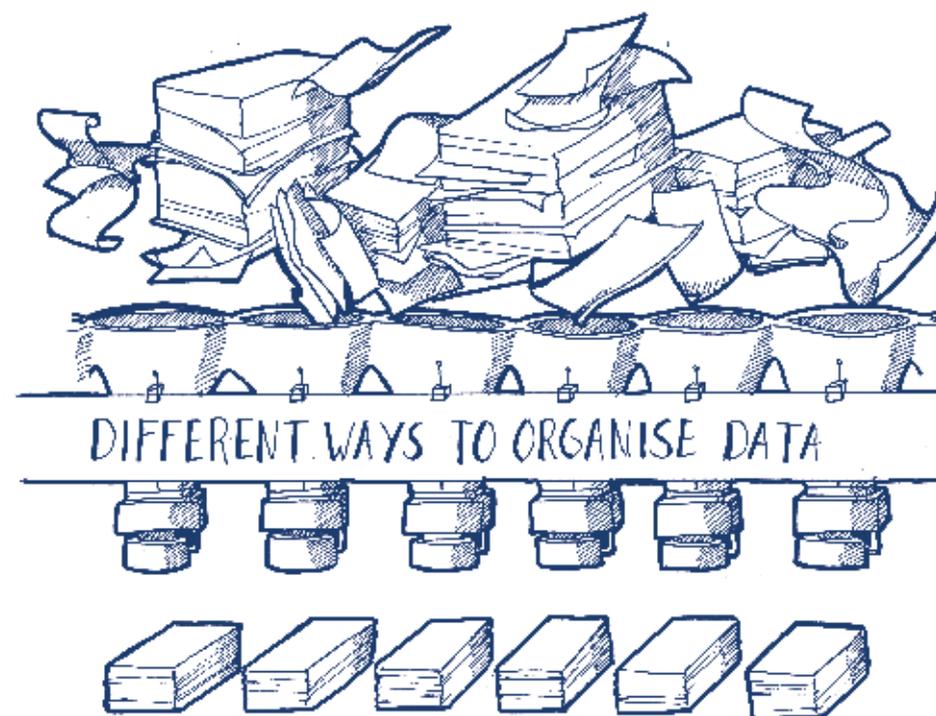
Next up is **Christer Vinje Gimse**, who works

on geodata and cultural heritage in Norway. He talks about two things that are happening. The first, as he describes it, is that 'the public space is organised by the government. We share data with the government. It's just between the government agencies, not the public.' The second is that there is a trend of more and more sectorialisation in Norway, which goes against the general trend in the cultural sector. There is not much data available, and sharing the data is subject to laws and documentation. 'There are too many laws and rules to use it,' he says.

Vinje is engaged in work to come up with new solutions, for instance a graphic database, where four different sources of data come together. The database protects copyright and ownership laws, but does enable users to profit from the different datasets. 'Previously, they were silos of databases. Now they are speaking with each other. We're now building an access gate for the public. Heritage data and images will be available, and the public can also contribute to it. Add pictures and such.'

Meta data and DAM

Then **Mark Davey**, president of the DAM Foundation, comes on the stage, starting his presentation by observing: 'Data is increasing



exponentially. So what's the connection? Meta data: data about data. DAM is a meta data engine.' Davey talks some more about DAM. 'Schema.org provides a vocabulary that is used globally to give meta data to data. We make it smart with DAM. I advocate digital asset optimisation: the more enriched your assets are, the more you can share this knowledge.' A common language can help to link up all the data, Davey states. 'Context is the new king. Content is relevant. Relationships are trusted. DAM is the beating heart in meta data and taxonomy today and will be the heart of Web 3.0 in the future.'

E-culture as an integrated part of a small city

Kay Hartkopf is up last, to talk about how e-culture can be an integrated part of a small city. 'A city is complex. Connect the different domains.' As an example, Hartkopf says it's practical to use loyalty schemes and technologies to let people visit shops, and to encourage people to visit your locations. And it's also quite possible to offer an audio

tour via GPS, for instance. But how, she asks, do we involve people and planners in smart cities? 'We build a platform based on an MIT project: an interactive desktop table, with a projection of the city, where we can see different layers and kinds of information about the city.' It's all about making connections between the different on- and offline layers, Hartkopf states. 'Archaeology and history can easily be integrated in smart cities and business models.'

The panel ends with a short discussion, with the following conclusion: 'We need to create context to make things interesting. That's why we need to collaborate to connect all the data.'

Lily Knibbeler (National Library of the Netherlands - moderator)

Kay Hartkopf (Living Labs Germany)

Mark Davey (DAM Foundation)

Christer Vinje Gimse (Riksantikvaren Norway)

José Murilo (Ministry of Culture of Brazil)





'To look at culture is not something for the elite, but for you and me and everybody.'

'What happens when culture meets the digital world?', is something **Giorgia Abeltino** (Director Public Policy of the Google Cultural Institute) asks herself every single day. Abeltino's goal is to democratise access to culture for anyone who has an internet connection, and with that statement she opens the session. 'To look at culture is not something for the elite, but for you and me and everybody', she explains. 'Going digital is important for preservation and the spread of culture. A young person from Jakarta, someone from Rome, the United States or Brazil – they should all have access to every piece of culture in an engaging way.'

The Google Arts and Culture app embarks on that mission, creating a platform that allows you to navigate and discover museum archives and world wonders from your computer or mobile device. Working with partners like UNESCO, Google wants to create an application that is easy to understand. 'What we discovered is that if you just digitise art pieces and throw it at someone, he or she will get lost', Abeltino says. 'Each museum and archive needs to tell stories.' This means that there should not just be pictures, but a whole collaborative approach in which Google combines its technical prowess and know-how and talks

to the final user in an engaging manner. An extraordinary example is shown by zooming in on the digitised Night Watch by Rembrandt. While visiting the Rijksmuseum is most certainly a great way to view art, the Google application lets you see things on the painting that aren't visible to the naked eye, and explains in great detail what the piece is about and how it's been made. The objective of Abeltino and the Google Cultural Institute is to make art more engaging for the young generation, and the effort seems very promising.

'Digitising brings a wider audience to the world of art and culture.'

– Tjitske Benedictus

Behind the scenes of The Next Rembrandt

While 'The Next Rembrandt' was revealed on the first day of the conference, **Tjitske Benedictus** of ING, the project's initiator, offers a glimpse behind the scenes of this modern work of art. The goal of making the painting is to connect with people from the millennial generation. 'A tough crowd', Benedictus confesses. To inspire these people to go to a museum means you need ▶



► to communicate in their language. The unveiling of The Next Rembrandt was a hit, and made it into more than 1.8 billion media impressions. There was even an outdoor campaign, in which the painting was shown in the open air in five major cities. 'Like a little museum', Benedictus concludes. By combining technology, data and art, the ING is convinced that digitising heritage brings a wider audience to the world of art and culture.

'If you wrote a book but it can't be read in the format you wrote it in, you need to move to another format.'

– Natasa Milic-Frayling

Creating heritage for the next generation

'All this fantastic innovation is pushing society forward', **Natasa Milic-Frayling** (Professor in Data Science at Nottingham University and Chair of the Technology & Research Workgroup of PERSIST) says about the topics of discussion over the last two days. Before working at Nottingham University and PERSIST, Milic-Frayling worked for Microsoft for seventeen years and learned that the rate of innovation also poses challenges. 'It can be an issue for people who want to create heritage for the next generation,' she explains. 'We are currently trying to understand how digital can be used to preserve culture.'

As an example, Milic-Frayling shows a recreation of history powered by virtual reality technology that depicts a 10,000 year old landscape named the Shotton River Valley that is now submerged under the North Sea. With today's technology, the area that was once habitable is now accessible by wearing VR-goggles. But often, these simulations are already outdated within three years. 'The 3D models are still there, but they need to be reconfigured for use in new systems', Milic-Frayling explains. 'There is a continual investment in keeping software running. If

you wrote a book but it can't be read in the format you wrote it in, you need to move to another format. Migration instead of virtualisation is the way to go forward.'

When we share, we all win

As the representative of Creative Commons, **Gwen Franck** (Regional Coordinator for Creative Commons in Europe) has come to tell about how her organisation helps parties legally share knowledge and creativity on the internet. The motto is 'When we share, we all win'.

'An issue that often arises and is also a bit of elephant in the room, is actually the legal rights you have. A lot of people only address it when our rights are challenged or when you feel like the materials that you created are breached.' Lots of people working for cultural institutions don't really have legal confidence or legal knowledge to actually address all of these issues, according to Franck. 'A work of Rembrandt belongs to the public domain and everybody can do with it what they want.' In fact, you can make prints of it, paint a moustache on it, and sell it, but most of the times your legal rights remain obscure. Creative Commons is a steward of the commons and advocates for an open internet and open materials as much as possible, but they also serve as a practical tool – something that you can use yourself and that offers you a degree of legal certainty.

Jan Müller (Netherlands Institute for Sound and Vision - moderator)

Georgia Abeltino (Google Cultural Institute)

Tjitske Benedictus (ING/The Next Rembrandt)

Natasa Milic-Frayling (Nottingham University/PERSIST)

Gwen Franck (Creative Commons)





'There's another important question: will the audience use our digital cultural heritage?'

'Having listened to the interesting speeches and lively discussion, I think it would be good to put a question mark behind the title of our conference. Are we ready to reach out? I think we are in a transitional phase, when it comes to digitising our cultural heritage. The potential of bringing heritage online is now appreciated by many. There are great improvements in the standards and data quality. There are networks in which institutions can collaborate. However, a lot remains to be done. There's another important question: will the audience use our digital cultural heritage? There's a lot to learn when it comes to engaging the public. Memory institutions need to get people started and help them understand what they can do with all the available digital material. As one of the speakers said: 'Look at the audience as guests that you invite to a party, but you are still the host.'

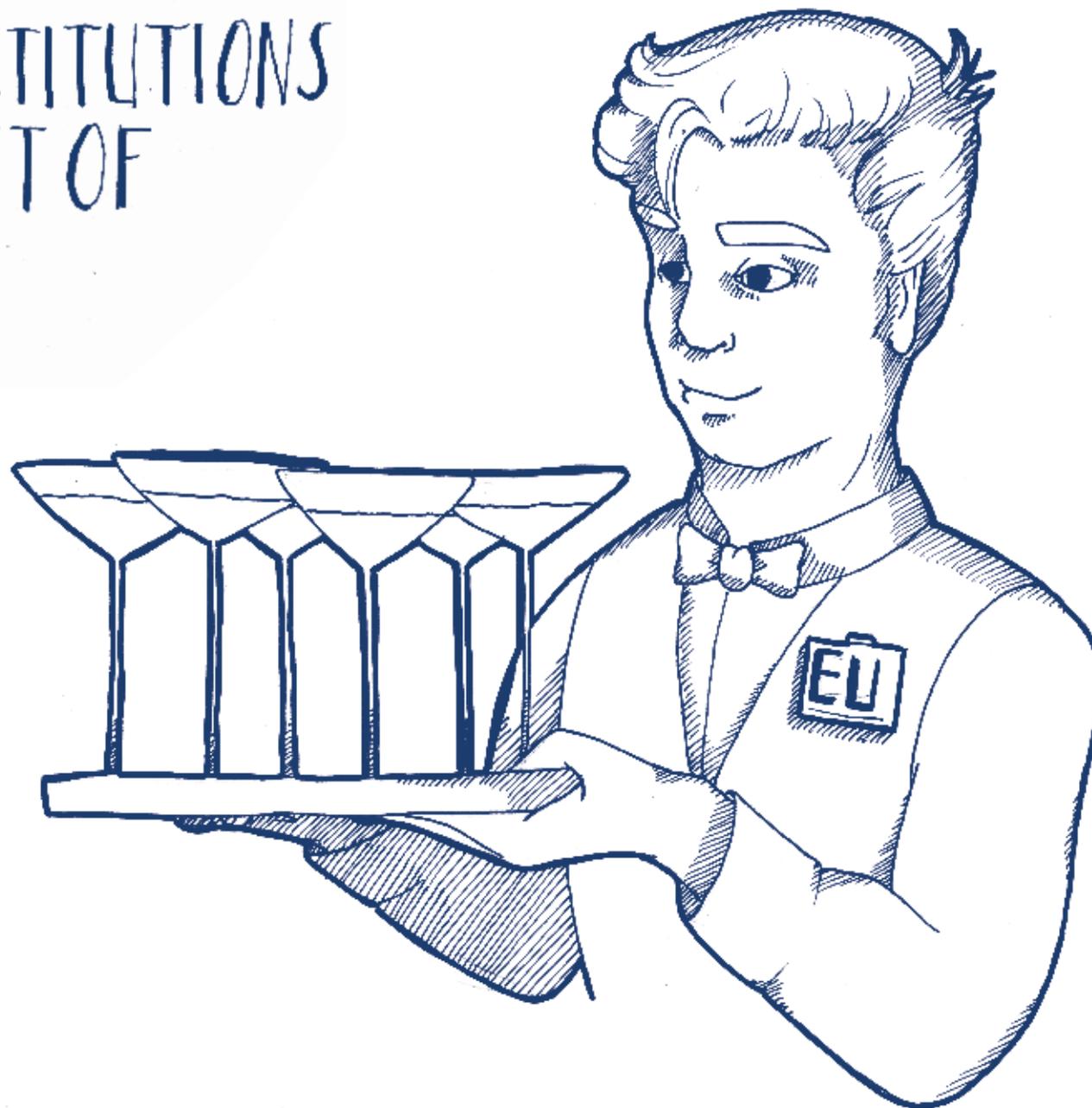
'We need to get people started and help them understand what they can do with all the available digital material.'



Watch the video of
Marjan Hammersma



MEMORY INSTITUTIONS
ARE THE HOST OF
THE PARTY



Speakers and moderators

Abbamonte, Giuseppe (Director of Media and Data at DG CONNECT of the European Commission); Abeltino, Georgia (Google Cultural Institute); Azor, Ana (Museo de América); Benedictus, Tjitske (ING/The Next Rembrandt); Brinkerink, Maarten (Netherlands Institute for Sound and Vision); Bruyne, Leen De (Vlaams Instituut voor Archivering); Bshara, Khalun (Riwag Centre for Architectural Conservation); Bussemaker, Jet (Netherlands Minister for Education, Culture and Science); Cousins, Jill (Europeana); Davey, Mark (DAM Foundation); Dijk, Dick van (De Waag Society); Erdmann, Robert (Bosch Research Project); Es, Andrée van (The Netherlands National Commission for UNESCO); Fossati, Giovanna (EYE Filmmuseum); Franck, Gwen (Creative Commons); Gimse, Christer Vinje (Riksantikvaren Norway); Hammersma, Marjan (Director-General for Culture and Media at the Netherlands Ministry of Education, Culture and Science); Hartkopf, Kay (eCulture.info); Heuvel, Charles van den (Huygens ING); Hindal, Sidsel (Directorate for Cultural Heritage/K-Lab); Kälmann, Rolf (National Archive Sweden); Karenowska, Alexy (Institute for Digital Archaeology); Knibbeler, Lily (National Library of the Netherlands); Kristel, Conny (European Holocaust Research Infrastructure); Lefèvre, Vincent (Joconde Lab Initiative, Museum Service of France); Lindfors Starck, Frida (Stockholmskallan); Mackenzie, Ruth (Holland Festival); Miert, Dirk van (Utrecht University); Milani, Federico (European Commission); Milic-Frayling, Natasa (Nottingham University/PERSIST); Molloy, Laura (Oxford Internet Institute); Müller, Jan (Netherlands Institute for Sound and Vision); Murilo, José (Ministry of Culture of Brazil); Niet, Marco de (Digital Heritage Netherlands); Nilsson, Karin (The Royal Armoury and Skokloster Castle with the Hallwyl Museum Foundation); Noordegraaf, Julia (University of Amsterdam); Payne, Andrew (UK National Archives); Pezzati,

Luca (The European Research Infrastructure for Heritage Science); Popova, Milena (Europeana); Praks, Josef (Czechiana); Pronk, Martijn (Rijksmuseum); Reicherts, Martine (Director-General for Education and Culture at the European Commission); Rensen, Marleen (University of Amsterdam); Romary, Laurent (DARIAH-ERIC); Roon, Marike van (Wikimedia); Sanderhoff, Merete (Statens Museum for Kunst); Schrandt, Bernadette (Amsterdam University of Applied Sciences); Silver, Minna (International Committee for Architectural Photogrammetry); Stegers, Steven (EUROCLIO); Tarr, Russell (International School of Toulouse); Thillay, Allain (Ministry of Education of France); Thompson, J. Walter (Amsterdam/ING Bank); Vaughan Jones, Yvette (Visiting Arts); Zagoranski, Saso (Museums.EU); Zaman, Tim (Technical University Delft).

Colofon

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Es, André van; Knibbeler, Lily; Müller, Jan; Sanderhoff, Merete; Stegers, Steven; Vaughan Jones, Yvette.

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With a team of creative professionals **Visuele Notulen** has cared for the visual report of this event. As an organization we aim to get a longer hold of the message and engage people more closely in the content of the day.

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