

**DESCRIPTIONS OF  
ALL PARALLEL SESSIONS**



**7 & 8 DECEMBER 2011**

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**DESCRIPTIONS OF  
ALL PARALLEL SESSIONS**



**DAY 1**

**WEDNESDAY 7 DECEMBER**

# Other: Sponsored Session

Time & Place: Wed 07 Dec | 14:00 - 14:30 | Rotterdam Hall

“200,000 paintings. 40,000 artists. 3,000 collections. A nation’s entire oil painting collection goes online”.

## Tagging the UK’s oil painting collection

**Andrew Ellis**

This presentation will describe the monumental project to create a photographic record of the UK’s entire national collection of oil paintings and put these online. It will focus in particular on the solution that was reached for identifying the subject matter displayed in the nation’s 200,000 strong oil painting collection.

The PCF commenced its photographic survey of the UK’s oil painting collection in 2003. The project will be completed by the end of 2012. By that date the project will have catalogued approximately 200,000 paintings from around 3,000 collections including not only those in museums but also works in universities, hospitals, fire stations and other public buildings.

The original publication vehicle for the project was hardcopy books. In recent years the PCF has turned to the web as its principal publication focus and is in the process of putting the national collection online with the BBC on the Your Paintings website. The presentation will cover the benefits of working with the public broadcaster on such a project.

One of the greatest challenges facing the project was how to create a search facility that allowed users to search painting by subject matter rather than simply by artist, title and collection. The solution was the Your Paintings Tagger crowdsourcing project at <http://tagger.thepcf.org.uk/> which is creating enhanced meta data for the Your Paintings website using a methodology used in the classification of galaxies by the Citizen Science Alliance (the Galaxy Zoo project).

The session will end with a description of plans for the future.

# Workshop: Advice for Start-ups

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Shipping Hall

Neil Infield  
British Library (UK)

A unique opportunity for participants of DISH 2011: one on one Business & IP information clinics.

We believe the audience of DISH 2011 to be very creative and innovative. However it takes a lot to use your ideas and inventions as a cultural entrepreneur and turn them into new strategic services and products, or businesses as you like. One of them is information. Information is essential for any business.

The Business & IP information Centre of the British Library is offering business information advice clinics for both commercial and social enterprises. By talking through your business ideas in confidence, they help to identify the information and skills gaps in your business plan, and a set of actions to go forward. With this offering they have become a highly successful business themselves. Since the opening in 2006 they have welcomed over 250.000 people through their doors, giving direct advice to over 30.000 entrepreneurs and start-ups through workshops and 1:1 sessions.

Now for the first time Neil Infield, director of the BIPC, will offer this service on location at DISH.

## How can I apply?

We expect this to be an popular service and places are limited; we will offer them to people who we feel would benefit the most. There are four stages to the application:

1. Send an email to [dish2011@erfgoednederland.nl](mailto:dish2011@erfgoednederland.nl) stating your name, your organization, the case you want to discuss and your contact details. Also indicate if you are not attending both days of DISH.
2. We will probably send you an email with some more questions to find out why you would like a session. The more specific information you give us, the easier it is to see if this service would be right for you.
3. We will collect all applications and decide to whom a clinic would be appropriate.
4. We will either dedicate a time slot for you to spend 30 to 60 minutes with Neil, or suggest other services for you to use instead.

# Paper presentation: Business Model Innovation for Dummies - How to apply business model thinking in your company

Patrick van der Pijl, Business Model Inc

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Mees Auditorium

Why is business modeling so popular today? Because the rules of the game have changed. We see new problems. And new problems need a new approach. For years, many organizations had a sound and healthy business model. Nowadays, as a result of drastic changes in the market, organizations find out that their current business model does not work anymore. The financial crisis, globalization, strong budget cuts and changing customer behavior accelerate market dynamics and sharpen business conditions. Organizations fail to renew themselves. The internet, digitization, and (free) access to information and knowledge have changed the rules of doing business. Traditional business models become outdated and create the urge for new, innovative business models.

Patrick will teach you how you can apply business model thinking for your concept or company. He will show you some examples of the more than 100 companies he worked with. He will give you new insights on Business Model Design, Prototyping, Evaluation and Implementation. You will leave the session with great energy, new tools and new ideas...



# Paper presentation: The practice of crowdsourcing

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Diamond Room I

Chair: Anne Vroegop

**Jasper Visser**  
National Historic Museum (NL)

The experience of three years crowdsourcing and new media projects in the Museum of National History of the Netherlands. All the lessons, do's and don'ts, tips and tricks and hands-on advice in a unique evaluation of the museum activities.

**Ellen Fleurbaay**  
Amsterdam City Archives (NL)

The Vele Handen Project aims at the development of a website for making archival records accessible by means of crowdsourcing. It's about management of the crowd and how it landed. Afterwards there will be a discussion about crowdsourcing do's and don't's. Ellen Fleurbaay will talk about the The Vele Handen Project of the municipal archive of Amsterdam. It aims at the development of a website for making archival records accessible by means of crowdsourcing. These ideas about crowd motivation are reflected in the design of the Vele Handen website. In the summer of 2011 a series of user tests has been performed to research the crowds response to the platform. The results will be input to a discussion. Ellen is also highly interested in the opinion of the participants of the DISH conference.

# Workshop: Change Achieved Through Action

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Diamond Room II

This is a special session with four presentations about the relation between leadership and change. The session will be presided by Michael Edson of the Smithsonian Institute.

Peter Samis of the San Francisco museum of Modern Art will present a survey that he held among colleagues specifically for this conference. He says:

Cultural heritage institutions are in the process of shedding skin, trying to move from top-down, hierarchically driven, scholar-dominated repositories of objects and documentation to open, networked, accessible institutions-without-walls focused on engaging multiple communities in meaningful dialogue and experience. How do we rebuild our house while we're living in it? If we dismantle the walls that gave us form, will the structure still stand?

Then Merete Sanderhoff of the

Statens Museum for Kunst, Denmark states:

*"Change is always associated with extra costs, so in times of budget cuts there is a tendency to withdraw and stick to the traditional tasks. How do we change this pattern?"*

She will talk about the position of SMK's Photo unit and the way it influences the business model of the museum.

René Tol of Yuj Advies ran a strategic program for directors of archival institutions under the title Strategic leadership for the Archive of the Future DISH 2011

The design of the program was based on an effective model for an "Enterprise Architecture". Participants used this Architecture Model to build possible blueprints for development of their organizations. Discussions about the results have led to changes in the organizations and also to changes in the whole field of heritage organizations and their cooperation.

In this DISH contribution he will present a summary of the results of the workshops and of the model for Enterprise Architecture.

Bart Grob of the Boerhaave Museum will talk about INE, the Dutch Innovators Network, that tries to empower Young innovators in the organisations to achieve change.

# Workshop: After the Brain-Storm: Innovative Ways to Sustain Project Results

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Van Oldebarnevelt Room

Many research projects with external funding face the challenge of how to sustain their project results after the funding ends. The consortia of such research projects often consists of large networks of (international) partners, which threaten to fall apart at the project end. There are various brainstorm methods to create business models, but what happens after the brainstorm stage?

This workshop focuses on the next step: implementing a business model for sustaining project results. The organisers have experience in this area due to the different initiatives they are currently involved in: IMPACT, BHL, BHL-Europe and CATCHplus. After a short introduction on these four projects there will be a discussion around four main topics:

1. Vision
2. Organisation
3. Commitment
4. Costs & Revenues

Each topic will be introduced by one of the organisers, with innovative real-life examples from their specific project. The four projects involved each give a different view on the possibilities in this area: IMPACT has recently launched a Centre of Competence for Digitisation, starting from a network of 26 European partners, global BHL has successfully and organically fostered a model for global expansion of biodiversity heritage literature, BHL-Europe being one of its regional nodes and CATCHplus is focused on promoting cooperation and coordination in the information infrastructure of the heritage sector in the Netherlands.

**Hildelies Balk-Pennington de Jongh**  
IMPACT (NL)

**Constance Rinaldo**  
**Boris Jacob**  
**Henning Scholz**  
Biodiversity Heritage Library for Europe / Biodiversity Heritage Library

**Patricia Alkhoven**  
CATCHplus (NL)

# Debate: Let's Get Real

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Penn Room I

**Monika Hagedorn-Saupe** [chair]  
Institute for Museum Research (DE)

**Jane Finnis**  
Culture24 (UK)

How to measure and define the success of cultural websites and online services is a problem common to all parts of the cultural sector – museums, archives, galleries, arts organizations, libraries and publishers. Worse, funding agencies and government departments lack the expertise to offer guidelines or set standards. In mid-2010, a group of 24 organizations and agencies from across the cultural heritage and arts sector in the UK began collaborating on a piece of action research addressing these issues.

This presentation will bring the key findings and trends to DISH and offer insights to the conference in a provocative and questioning session. It will challenge some of the common mistakes made by organisations in the development of their online activities and help to unpick the differences between strategy and tactics.

A panel of experts will discuss this subject which is key to any future developments in the sector and the successful integration of any new business models or approaches to audience development.

You can download it here: <http://weareculture24.org.uk/projects/action-research>.

**Strategic Content Alliance to Ensuring a Better Return on Public Investment**  
**Stuart Dempster**  
**Sarah Fahmy**  
JISC, Joint Information Systems Committee (UK) & Strategic Content Alliance

# Workshop: Digital Curation Training: Mind The Gap!

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Penn Room II

About *Digital Curation Training: Mind the Gap!*

Europe's digital sector has seen strong growth in recent years. The rapid pace of development in the information technology sector has presented both challenges and opportunities to cultural institutions responsible for managing digital collections and their long-term preservation. One of the challenges faced by institutions has been in recruiting staff with skills in the field of digital curation needed to deliver these new functions.

The workshop will begin with a panel discussion, with invited panelists addressing the issues involved in building the capacity needed for cultural institutions to meet the challenges of digital preservation through education and training for staff.

- Effie Tsiflidou, [Ionian University](#), will speak specifically about her experience providing training in the [Natural Europe](#) project, working mainly with natural history collections.
- Marco de Niet, [DEN Foundation](#), will speak about organizing the cultural sector to embed digital preservation and permanent access as well as introducing a maturity model.
- Kate Fernie, [MDR Partners](#) and [DigCurV](#), will speak about the importance of vocational education in digital curation with a view to *closing the digital gap*, informing attendees about DigCurV's progress on the development of a curriculum framework.

Following the panel discussion, the moderator(s) will engage attendees in an open discussion.

Attendees will then divide into small groups to play **The Game of the Digital Curation Lifecycle**, an exercise that prompts players to put themselves into a digital project scenario in order to address issues that arise when institutions engage with digital curation. The game will focus on considerations for practitioners and the implications of *falling into the digital gap*. Bringing the benefits of professional development and collaboration to the fore, players will explore the migration from traditional competencies to the key skills and competences required of digital curators today. Additionally, players will engage in dialog around the institutional and individual training needs within the sector, sharing their ideas and experiences in whole-group discussion following the conclusion of the game.

# Paper presentation: Best Practice Crowdsourcing & Volunteer Projects

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Leeuwen Room I

Can volunteers really help?

What does crowdsourcing mean for the museum staff and how does it fit into the collection, knowledge and audience management of the museum?

**Sylvie Dhaene**  
Huis van Alijn (BE)

In this presentation Sylvie Dhaene will elaborate on the organisational process of setting up a crowdsourcing project. How can you manage such a project towards a meaningful and useful end result? How did users react and interact with the tagging tool. What can we do with the aggregated information of the visitors?

**Lawrence Chiles**  
National Maritime Museum (UK)

How to activate communities and make conversation part of object's story? The National Maritime Museum created dedicated physical spaces and developed systems that use its online collections API to co-ordinate an integrated approach to on-gallery interactives and digital services. This has been combined with targeting existing societies to foster collaboration in improving collection data. Does this allow for the conversation to become part of the object's story?

**The Advantages of Crowdsourcing**  
**Tim Jones**  
Christchurch Art Gallery (NZ)

In 2010 Tim managed a project at the Christchurch Art Gallery whereby a team of volunteers was commissioned to add geographical tags to those works in its collection that depict real places. Volunteers worked from home, at their own pace, using any methodology they liked, to provide vitally useful data for the Gallery. This project took crowd-sourcing's advantages - many people working individually yet collaboratively - but combined them with the advantages of traditional volunteering - a small group, known to, and interacting with each other, contributing to a local community initiative. In this way the Gallery sought to achieve the best of both worlds.

# Other: New perspectives on participatory heritage

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Leeuwen Room II

## ARtSense: Participatory Design and ICT Innovation in Cultural Heritage

Areti Damala

Conservatoire National des Arts et Métiers (FR)

Can Participatory Design (PD) assist and inform the conceptual modeling of Augmented Reality (AR) applications for the museum visit?

In this presentation Areti Damala presents the EU funded multidisciplinary [ARtSense research project](#), targeting the creation of an adaptive AR guide for the museum visit and featuring a participatory design approach that actively implicates museum professionals from three different and complementary types of museums - Cultural Heritage (CH) institutions in the conceptual design and content creation process: The National Museum of Decorative Arts in Madrid, the Musée des Arts et Métiers in Paris, France and the Foundation for Art and Creative Technology, in Liverpool UK.

## Lessons From The Open Source Movement

Ari Matti Häyrinen

University of Jyväskylä (FI)

Open source movement has been a successful model for collaborative software creation. One of the reasons is that open source movement has a licencing framework that was designed for protecting users' rights to modify, use and distribute the software.

In this presentation there will be a sketch of open heritage in the sense of open source movement. Despite this conflict between these two cultures, is there a possibility to create open heritage movement based on best practices and ideology of open source movement? Is there a lesson to learn from open source movement?

## Online Collections of Local Memories

Mike de Kreek

Hogeschool van Amsterdam (NL)

Are local memories interesting for heritage? This is a theoretical approach for websites with collections of local memories. The growing number and size of local collections of memories and the collecting process lying underneath, will come together with an upcoming interdisciplinary field of inquiry.

# Workshop: Co-creation: 5 Guiding Principles

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Goudriaan Room I

**Martijn Pater, Fronteer Strategy**

In this workshop, you will work on your own co-creation idea. Also, you will get an overview of co-creation types, when to use what, practical advice and key success factors.



# Workshop: Data Visualisation for Heritage Collections

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Goudriaan Room II

Cathy Brickwood, Virtueel Platform (NL)

Tijmen Schep, Virtueel Platform (NL)

Richard Vijgen, School of Art and Design (NL)

Data visualisation offers a host of opportunities for heritage organisations to improve access and to generate new approaches to their collections and expertise.

This workshop provides an introduction to the various forms of data visualisation, an overview of the key tools currently available and a practical guide to how to implement them in your own heritage organisation.

## Part 1

Introduction to data visualisation tools and their strategic role for the heritage institution. An overview of factors that you need to take in to account when making your own data visualisation (access to data, interaction with the users, interaction with visitors).

## Part 2

Presentation of a leading heritage data visualisation project.

## Part 3

Hands-on session in which 2 museum case studies will form the basis for conceiving your own data visualisation project for your own museum.

The workshop is organised by [Virtueel Platform](#), the Netherlands E-culture Knowledge Institute, with a remit to stimulate and support cultural innovation by sharing knowledge about new media and culture.

# Workshop: Creating ARtours for the Cultural Sector

Time & Place: Wed 07 Dec | 14:00 - 16:00 | J.F. Staal Room

Hein Wils, Stedelijk Museum Amsterdam

ARtours is currently developing its content management tool for augmented reality. We are creating a platform that allows anyone in the cultural sector with basic computer skills to build their own stories and tours and publish these to a mobile platform that supports Layar and Junaio. This platform can be used by any institution in the cultural field for a basic subscription fee. We expect the platform to launch in March 2012.

In this workshop we want to give our participants a hands-on introduction to storytelling and scripting for augmented reality. We will introduce best practices and guide you through making an augmented reality layer yourself.

In two hours we will work together on storytelling and content creation for AR. With all the content we will jointly create the DISH ARtour, a paper prototype. After this workshop participants will have a basic knowledge of the possibilities of augmented reality and will be able to set up their own tour.

This workshop will be co-presented by Ebelien Pondaag.

# Debate: Opportunistic Business Strategy for Long-Term Digital Heritage Conservation

Time & Place: Wed 07 Dec | 14:00 - 15:00 | Blue Room

Long term digital heritage conservation requires very innovative techniques. On very long periods of time, classical institutions or companies are not well adapted to provide a sufficient level of redundancy to protect the information against erasure.

Last years, large scale active copying technologies like peer-to-peer networks have demonstrated their efficiency. A similar business strategy to fuel a digital heritage conservation program will be discussed in this session.

**Max Kaiser** [chair]  
Austrian National Library (AT)

**Marc Michel Pic**  
Mnesik (FR)

# Paper presentation: Business for Heritage Under Challenging Circumstances

Time & Place: Wed 07 Dec | 15:00 - 16:00 | Blue Room

What kind of business models support the necessary networks connecting the globe in a sustainable way?"

Digital Strategies for Heritage are very much determined by context of organizations. This sessions take the perspective of developing countries. There, often heritage faces a lot of threads but on the other hands digitization offers many opportunities. These threads and opportunities to overcome them are presented and discussed. For instance knowledge is often considered a weakness. Through digital means organizations in developing countries can more easy access to knowledge and tools available in countries with a longer tradition of heritage care and a already existing infrastructure. What kind of business models support the necessary networks connecting the globe in a sustainable way? As international conference this is an important topic for DISH.

**Marino Jaén Espinosa**  
Panama Tipico (PA)

PanamaTipico.com is a grassroots, web-based, effort that pursues objectives such as researching, preserving, publishing and teaching about Panama's rich cultural heritage. It was born in 2001 out of a personal interest in the traditions of Panama. It is not owned or associated to any pre-existing cultural organization. Challenges confronted by the project include the lack of any formal training in cultural heritage by the original staff, the volunteer character of the team members who cannot devote much time to creating content, disinterest about cultural heritage in a sizable segment of Panama´s population, an initial limited penetration of the internet in the country, and a lack of funding by the government and private businesses. These issues have been tackled with an array of tactics that includes the conversion of visitors into frequent contributors, the recruiting of volunteering cultural heritage professionals who were in need of online cultural spaces at the time, and the establishing of several creative revenue streams such as advertising for cultural events and groups, sales of folk and tourism-related items, and the offering of services such as consulting and the facilitation of deals between our visitors.

**Efthimios Mavrikas**  
Ad Axem, LLC (GR)

OpenHeritage - Digital Heritage Services for the Planet.

# Paper presentation: Young Talent Room 1

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Van Walsum Room

Master students at the University of Amsterdam, participating in the course Cultural Heritage and Museum Studies, have investigated the application of digital technology in Dutch cultural institutions. In museums and archives, they examined various digital practices such as websites and mobile applications. Students focused on the institutions' motives to implement these media, the choices made in the production process and the use and appreciation by both the employees and the public.

In the Young Talent Room at DISH2011, the students present the first findings of their research and hope to discuss these with the conference audience. Five sessions are dedicated to the following topics: participation; knowledge management; mobility; experiences; and cultural production.

# Workshop: Beyond Partnership: Navigating the Seven 'Cs' - Co- operation, Collaboration, Complexity, Chaos, Command, Control, Culture

Time & Place: Wed 07 Dec | 14:00 - 15:30 | Van der Veeken Room

Chris Batt

This session will start with an introduction by Chris in which he will put forward his premise that collaboration, co-operation and partnership generally exist within the space formed by the common priority areas between different organisations and, in consequence, each organisation's policy frames and power base limit the shared activities.

Given in the emerging information society networked content inhabits a common form, different from the traditional physical context of museum, library, archive, gallery and so on, the need for organizational independence at the network interface may become more hindrance than asset.

In his research he argues that use of the word culture within the context of collecting institutions is unhelpful to future planning. It is a word used to describe things as different as the work of Leonardo, head shrinking and something that is grown on a Petri dish. This ambiguity is a significant constraint on the positioning of collecting institutions within mainstream policy agendas.

He therefore takes as his definition the concept of knowledge as a commodity and defines those collecting institutions as knowledge institutions. However, his research will model the public knowledge value in terms of flow rather than within traditional institutional silos. This offers the means to examine new forms of organization designed specifically to meet the needs of a society where the preferred route to knowledge is online - digital by default.

He proposes for the session a presentation offering some key challenges for the future of the public knowledge sector. This will also set some questions around structures and roles that small groups could discuss, to be followed by a short plenary discussion.

# Workshop: Open Source Software Platform CollectiveAccess as a Service Solution

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Veder Room

FARO, the Flemish interface for cultural heritage, Red Hat, the worldwide open source leader, have worked together to build CollectiveAccess, an open source collections management and online access application for museums, archives and digital collections, in the cloud. This Platform as a Service (PaaS) is the delivery of a computing platform and solution stack as a service.

**Bram Wiercx**, information manager at FARO will give an introduction about this solution and will demonstrate how easy it is to build CollectiveAccess on Red Hat OpenShift flex cluster. After this demonstration every participant of the hands-on workshop receives a login for a CollectiveAccess installation which runs on the cluster.

**Seth Van Hooland**, Digital Information Chair of Information and Communication Science department, Université Libre de Bruxelles and partner in the CollectiveAccess project builds on the spot a collection in CollectiveAccess, on demand of the participants.

## Be aware:

For this hands-on workshop, each participant must bring 3 different digital objects (a photo, painting, postcard, video, sound...) as well as meta-data to the workshop.

You also need a laptop with wireless internet and a recent webbrowser with flash plug-in.

# Workshop: New Models of Interaction: GLAMS, Linked Open Data and User Participation

Time & Place: Wed 07 Dec | 14:00 - 16:00 | New York Room

Johan Oomen [chair]  
Lotte Belice Baltussen  
Netherlands Institute for Sound and Vision (NL)

Judith van Gent  
Amsterdam Museum (NL)

Geertje Jacobs  
Rijksmuseum Amsterdam (NL)

Susan Legêne  
Marieke van Erp  
Guus Schreiber  
Victor de Boer  
Free University Amsterdam (NL)

Within the Agora research project (funded within the Dutch CATCH programme), we are studying how new technology impacts the way cultural heritage can be accessed, explored, and enjoyed. We have explored different models in which linked open data principles can be exploited to provide unified access to distributed collections, and how crowdsourcing can be applied as a means to gather contextual and factual knowledge surrounding the collection.

As a multidisciplinary project (based on an active collaboration between heritage organisations, computer scientists, and historians), Agora has witnessed how advances in information technologies such as the linked open data movement are becoming mainstream and will have a profound and maybe disruptive impact on the relation between GLAMS and their audience.

In this session we focus on two specific areas:

## **Towards 'culture as a service'**

The use of the Web by GLAMS has started a shift from information interpreters to information providers. In the previous, closed world, the institution determined the interpretation of objects in stories/narratives and their importance.

In the current, open world, the public can express their own interpretations of objects alongside those of the institution. Cultural heritage institutions are thus moving from the sole information interpreters of a collection to information providers that enable interpretation of their collections. This shift also means institutions have to think about what information to provide online, but also on how to provide it as part of a richer web-based interaction application where the public can take in information about collections and reshuffle it to form its own interpretations.

## **Supporting new models of interaction**

To aid the public in forming new interpretations, GLAMS need to make the meaning



and context of the objects in their collection explicit and transparent and link them to open public spaces.

The context of objects can be made explicit by:

1. including event descriptions in the object description, and
2. allowing for storing/adding (multiple) perspectives on objects.

By linking collections to open public spaces, the public can stay involved and contribute to the collections. To facilitate this, it is necessary to extend and enrich the collection meta-data in order to allow users to contribute to the collection and keep track of the various perspectives the users bring to it.

# Debate: New Learning Strategies: Learning in the Digital Strategies of Heritage Organisations

Time & Place: Wed 07 Dec | 14:00 - 16:00 | Tokyo Room

**Wendy Earle**  
British Film Institute (UK)

**Shelley Mannion**  
British Museum (UK)

**Steven Segers**  
Euroclio (EU)

**Rhiannon Looseley**  
Museum of London (UK)

**Bridget McKenzie**  
Flow Associates (UK)

**Claire Ross**  
University College London (UK)

Learning, or education, is increasingly acknowledged to be a core function of museums and heritage bodies. A growing range of digital and online museum learning resources have been developed over recent years and the museum and heritage sector has embraced the transformative possibilities of the digital realm. However, introducing digital initiatives into learning raises interesting questions that have not yet been fully discussed. On the one hand, who is responsible for creating these resources within heritage institutions - the learning staff or the digital staff; on the other how do we work most effectively with partners - commercial, artistic and/or educational to promote heritage and cultural education?

Alongside the organisational issues, there are more philosophical and strategic questions, including 'what do we mean by learning in a digital context?', 'what kind of learning do we want to encourage?' and how do we know if learning is taking (or has taken) place? If heritage institutions increasingly expect that projects to include some kind of digital learning product, there are challenges in demonstrating the impact of these on audiences and learners. The digital realm is leading to new modes of engagement, ones that are more informal and dialogic, but it is important to discuss how these are impacting on the educational practice of heritage organisations.

On the other hand, how much should the pedagogical expertise of museum educators be able to influence the quality of many digital products? Do we need to

agree a framework for digital learning – such as adapting the MLA's General Learning Outcomes to online environments, or is it better for '1000 flowers to bloom'? What is the difference or connection between audience development and learner engagement in the digital / online environment? How do we relate to commercial developments and do we try to (can we) compete for audiences in the cacophonous digital environment? How can non-heritage partners (such as professional organisations, multimedia artists, and hobbyist technologists) help us do things better and more effectively? When the digital realm breaks the boundaries of institutions to encourage sharing of content, how does the digital learning officer manage the desire to collaborate externally in combination with institutional pressures to guard boundaries? The situation is full of these conundrums.

These questions are new to the sector but need to be urgently discussed, especially in the light of funding pressures which require much more strategic approaches.

The aim of this session is to draw on the knowledge and experience of the audience as well as the panel in order to reflect on where things might be going with digital learning initiatives in Europe and what we can do to develop a strategic coherence. After a brief overview of the issues, short introductions to three or four projects (EUROCLIO – European Association of History Education) and a selection of projects from major British organisations (the Museum of London, British Museum, University College London, British Film Institute) that have been developed in recent years will begin to address these questions concretely:

- Who is responsible for the digital educational material?
- How can non-technical educators manage digital projects successfully?
- What partnerships have been established? Do they work efficiently? Do these partnerships include non-heritage partners?
- What kind of learning is encouraged?
- How is the impact measured?
- Is an educational framework used?
- Which audiences are addressed and how?

This will be followed by a discussion with the audience of the issues, philosophical and practical, involved in developing digital heritage education.

# Workshop: Dynamics, Not Contemplation

Time & Place: Wed 07 Dec | 14:00 - 16:00 | New Orleans Room

**Martijn Arts**

Total Active Media (NL)

**Vincent de Keijzer**

Gemeentemuseum Den Haag (NL)

New media influences not only technology and communication but also its proposition and purpose of heritage. As Alessandro Barrico proposes in his book 'I Barbari', a new generation experiences culture in an totally different way. A way in which speed of the experience (surfing) is important and contemplation is not.

In accordance with that we need to think in a totally different way about how to deal with our heritage. Instead of digitizing everything, metadating, researching and describing it into detail and storing it we should use the essence of speed and amorphous or dynamic cultural value into the new proposition and purpose of heritage.

In this workshop the moderators will first present a future vision of the public, society and heritage under the influence of new media. The presentation will be confrontational in order to encourage viewpoints and opinions. The presentation is based on personal (web-) research as well as experience in state-of-the-art projects in the area of heritage.

After the presentation we will discuss the topics that are presented and for each topic the group will co-create a thesis that could describe the change that is needed for heritage. This will lead to a pamphlet with (at least ) 10 theses that will be handed over to a keynote speaker or other leading authority that is present on DISH2011. We hope it will generate free publicity and start a true change in the sector.

**DESCRIPTIONS OF  
ALL PARALLEL SESSIONS**



**DAY 2**

**THURSDAY 8 DECEMBER**

**MORNING SESSIONS**

# Debate: Between Public Domain and Private Funding: Public Private Partnerships for Cultural Heritage Online

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Mees Auditorium

Eric Holterhues [chair]  
Triodos (NL)

Max Kaiser  
Jeanna Nikolov-Ramírez Gaviria  
Austrian National Library (AT)

We have gained experience in Public Private Partnerships (PPP) with Google. The "New Renaissance Report" by the Comité des Sages on Digitisation of Europe's cultural heritage strongly endorsed such relationships but also demands to ensure 'that the financing meets the fundamental principle of accessibility for all' and also provides some guidelines for public-private partnerships, and other forms of financing.

PPPs for the digitisation of cultural assets in Europe range from direct investment of funds in return for exclusive commercial exploitation of the digitised material to classical sponsorship schemes for advertising purposes. We would like to address and discuss the question of how institutions can professionalize their workflow and how commercial activities can be reconciled with free content and a responsibility to keep access to public open. How can institutions profit from the benefits of commercial partnerships without suffering the loss of credibility and broad access to cultural assets? - Something of relevance to most cultural heritage institutions.

# Paper presentation: Making an Impact: How Digitised Resources Change Lives

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Diamond Room I

All you need to know about value creation.

Simon Tanner  
King's College London (UK)

# Paper presentation: Towards a Reputation Economy: How Openness and Transparency Become a Central Business Strategy

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Diamond Room II

Robert Stein

In this session, we will discuss how an emerging reputation economy among cultural organizations - centered around commitments to transparency and incremental measurement - can contribute to a business strategy that results in increases in performance, revenue, and service to the field.

In 2007, the Indianapolis Museum of Art (IMA) launched an effort to increase organizational transparency and at the same time improve performance in a number of strategic areas key to the museum's mission. Furthermore, the IMA chose to share these statistics in a very open way by publishing them all on a publicly accessible website called the [IMA Dashboard](#).

During the 5 years following the Dashboard's launch, the museum has encountered dramatic economic upheaval, several reorganizations of the staff, and has adopted a new strategic plan. Change within the organization is palpable in a number of expected - and unexpected - ways, but a commitment to openness and transparency remain constant and have been instrumental to the museum's success in several important ways.

A commonly held misperception among museum administrators is a fear that being too open and sharing too much will result in embarrassment, decreased revenues, and a loss of competitive advantage compared to their peers. On the contrary, the IMA's experience with the Dashboard reinforces a theory that a realistic assessment of failures and successes can fuel a Reputation Economy for cultural heritage organizations. In this paper we will discuss the direct impact that strategies of Openness and Transparency have had towards increasing the museum's global influence, how dynamic collaborations with peers have formed around these shared values, and how the trusted reputation of the museum has resulted in direct and tangible benefit to earned revenue, grant awards, and long-term loans to the collection.

The paper will describe practical steps that other cultural organizations can take to adopt similar techniques, sharing tools and approaches to make such a change gradually. Techniques for how best to integrate qualitative measurement and feedback into an overall picture of museum performance will be addressed, and models for how to relate these metrics to onsite and online audiences will be discussed.



# Paper presentation: User-driven Strategies

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Van Oldebarnevelt Room

**Ouke Arts** [chair]  
Thaesis (NL)

Value is only created when it is perceived as such by users. Without users, there is no value in heritage. In our mobile, always-on and networked society it has become much easier to reach more potential users. Government policies demand heritage institutions to extend their reach to find new customers beyond their traditional, sometimes referred to as 'elite', user groups.

But a user is not necessarily a customer and products and services have to be (re)designed to attract customers. This requires investments, that in the end have to be balanced with new revenue streams. Either direct from users paying for services or via intermediaries like public funding or commercial partners.

The institutions in this session each have chosen a different strategy in targeting different segments of users and customers. But they share focus and an ability to offer users real added value that forms the foundation of sustainable revenue streams.

**Cultural Entrepreneur in the Public Space**  
**Ellen Fleurbaay**  
Amsterdam City Archives (NL)

**Cultural Heritage Hub: Enriching Assets in an Era of Diminishing Budgets**  
**Dalida van Dessel**  
Netherlands Institute for Sound and Vision (NL)

**Drenthe Archive 3.0: Archive for the 21st Century**  
**Douwe Huizing**  
Drents Archief (NL)  
**Cas Verholt**  
Act2 Storytelling & Imagination (NL)

# Paper presentation: Re-use of Audiovisual Collections

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Penn Room I

**Johan Oomen** (Chair)  
Netherlands Institute for Sound and Vision (NL)

Various user surveys show that viewing or downloading audio-visual content is among the most popular activities on the internet. In the digital public space, the need for more historical audio-visual content is big. However the offer by cultural heritage institutions is limited due to restrictions by copyright or special requirements for findability. In this session, some European initiatives are presented to make audiovisual content more open and participatory.

**Sanna Marttila**  
Aalto University, School of Art & Design (FI)  
& EUscreen (EU)  
**Erwin Verbruggen**  
Netherlands Institute for Sound and Vision (NL)

The core aim of the [EUscreen project](#) is to develop a highly interoperable platform that allows the multicultural and multilingual exploration of European television content and metadata from 20 EU member states, integrated into and harmonized with Europeana. The EUscreen portal (<http://www.euscreen.eu>) will make publicly available a wide collection of >30.000 items of television programming of the consortium content providers throughout Europe. EUscreen is a Best Practice Network and funded by eContentPlus programme of the European Commission.

During Dish2009, EUscreen was also part of the programme with a presentation about Open video and enabling open cultural productions within the project. This presentation was mainly based on our initial ideas about open cultural productions. Now, two years later, we propose to present the results so far and to share our experiences and lessons learned, not only about open cultural experiences, but from a broader perspective: the design of a public participation platform for various creative use activities.

The presentation focuses on combining policy-driven and user-driven aspects, and discusses how to incorporate them in the design of a public participation platform like EUscreen. The EUscreen portal aims to offer digital tools for multiple uses and creative activities of identified user groups: education and research, cultural heritage institutions, media professionals and the general public. In many cases these solutions require special agreements and granting specific rights for the portal users. In order for EUscreen to design and provide functionalities that enable not only viewing the content through the portal, but also e.g. sharing and enriching the video content, it is necessary to understand what requirements and consequences the EUscreen video collection sets for the portal in practice. The audiovisual content offered by EUscreen's Content Providers have very different

restrictions and permissions, therefore the design of the portal should take this into account and provide flexible, easy-to-understand tools for creative activities that can accommodate for the variation in the content IPR.

Through the EUscreen case, this presentation aims to discuss the challenges and opportunities to design a public participation platform for various creative use activities, and puts special attention to discuss the chosen strategies and approach taken.

**Miriam Lerkenfeld Smith**  
**Tobias Golodnoff**  
Danish Broadcasting Corporation (DK)

Through massive conservation and digitisation efforts cultural public institutions and broadcasters have preserved their collections and expanded public access to their holdings. However it is common knowledge that in many cases these organizations can only provide restricted access to their collection due to issues of copyright. Currently public institutions are not only tackling with IPR issues and archiving strategies, but they are facing new challenges when new technological possibilities are emerging. Public service broadcasters are digitalising their collections, but innovative distribution platforms are often insufficient. In fact it seems that broadcasters are merely reproducing analogue broadcasting methods in an environment that should be interactive, engaging and collaborative.

In this presentation we will present the lessons learnt and best practices from an ongoing project (Danish Broadcastings Corporation's Cultural Heritage Project). In short, the project studies how DR as a public broadcaster, together with cultural heritage institutions, could provide more engaging and meaningful experiences for general public and specified user groups on Internet. In practice the project develops new software platforms for cultural heritage, which invite people to join as active participants and co-creators of the archival content, rather than offering a role of a passive spectator and consumer.

In addition, we will unveil a specific case study called Pilot Player. Pilot Player is a web player that aggregates content from various archive collections, and combines the audiovisual content with data from other sources and data generated by the users. The key of this case study is to investigate the possibilities of data migration, i.e. how DR's archival content could be interlinked to services, content and data that is offered and produced by other parties (e.g. Wikipedia, YouTube).

Through this experiment, we aim to provide insight to other public broadcasters and institutions of online cohesiveness. In other words, highlight the various types of (meta)data that people would like to have, and shed light on the types of data that users themselves are creating deliberately (e.g. tags, comments) and what kind of data is generated by the system (e.g. number of views, location), and how obtained data could be used to create richer use experiences for the public.

# Workshop: Inclusive Digital Heritage in the 21st Century for People with a Disability

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Penn Room II

Marcus Weisen [chair]  
Jodi Mattes Trust (UK)

Vincent de Jong  
Dedicon (NL)

Helen Petrie  
University of York (UK)

Aurélie Brulavoine  
Signes de Sens (FR)

Eric Velleman  
Accessibility Foundation (NL)

It is well known that we live in an aging society: in 2010 there were approximately 87 million people over the age of 65 in the European Union, by 2030 there will be 122 million older people, an increase of 40%. This will lead to many other changes, for example there will be a "grandparent boom" and many more people with disabilities, as many disabilities are associated with aging.

This talk will explore how museums can change institutionally to adapt to these new demographics of visitors and how technology and digital resources should be adapted to meet the needs of older and disabled people, and trans-generational groups. The talk will be organized in the following themes:

## [1] The context for change:

demographic and legislative challenges for museums: the changing demographics of the next 10 years in Europe and how they will affect museum visitor profiles; European and national legislative initiatives to ensure the rights of disabled and older people and how they may affect the museum sector.

## [2] The technological basis for change:

many technological innovations are emerging that might be useful for creating new experiences, both for people during their visit to a museum and for experiences before and after their visit. Physical and virtual experiences may interweave and stimulate each other. Mobile technologies, location based technologies, augmented reality, and social media all have possibilities for creating new visitor experiences.

## [3] Planning and managing change for new technologies, new visitors:

how can museums plan and manage change in such a complicated and rapidly changing environment? How can museums meet complex standards for the accessibility of digital resources, such as the Web Content Accessibility Guidelines (WCAG)? I will discuss a number of processes for working with new visitor groups such as older and disabled people and testing new technologies to ensure that they meet the needs of museums and their visitors.

# Workshop: A Holistic Approach to Digital Heritage

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Leeuwen Room I

Mikael Vakkari  
Riitta Autere  
National Board of Antiquities (FI)

Ari Rouvari  
Heli Kautonen  
Tapani Sainio  
National Library of Finland (FI)

This workshop is based on experiences from the [Finnish National Digital Library](#) (NDL). The core of the National Digital Library of Finland consists of the digital information resources and services of libraries, archives and museums. The project improves the accessibility and long-term preservation of the digital materials of cultural and scientific heritage.

The priorities of the project are:

- The creation of a joint public interface for the materials and services of archives, libraries and museums
- The digitisation of key materials of libraries, archives and museums, making them available through the public interface
- The development of a long-term preservation solution for digital cultural heritage materials
- Competence development

NDL thus has a holistic approach: from the creation of the materials, through usage and services to reliable preservation that keeps digital information understandable and reusable for the future generations as well.

During the workshops, five representatives from NDL with backgrounds from archives, libraries and museums, discuss with participants different issues that have proved to be important for development of NDL and that might be useful for other participants working with large-scale or cross-sectoral projects.

The issues might be as follows:

- How to involve new organisations in the development of new service?
- In real world: is it possible to fully satisfy end user's needs?
- How to ensure flexible development and satisfy changing needs in a megalomaniac project?

Idea of this workshop is benchmarking the holistic approach of the Finnish National Digital Library. We will take the best ideas and practices back home and hope participants do the same!

# Debate: Business Models to Put Strategy Into Practice

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Goudriaan Room I

**Martijn Arnoldus** [chair]  
Kennisland (NL)

The knowledge and network that was build during the Business Model Innovation for Cultural Heritage (BMICE) research in 2009 was tested. For five use cases consisting of new digital services of different heritage organisations a generic step by step approach was developed to improve success. The conclusion of this project was that the approach was indeed useful but some major thresholds were identified that prevents a systematic use throughout the organisation starting at the strategic level.

After a short introduction we want to discuss with senior management of heritage organisations how the potential of business modelling can be embedded into the existing planning and control methods used in heritage. We think this can be a way to bridge the existing tension between policy and strategic as is the focus of boards and the innovation and projects that's being dealt with by middle management.

**Theo Meereboer**  
E30 (NL)

# Paper presentation: Digital Visions for the Future of Heritage Institutions

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Goudriaan Room II

In this session **Isto Huvila** discusses the results of a survey study of Swedish heritage specialists and their visions of the future of their institutions and their digital strategies for reaching their proposed aims.

The results of the study showed that digital services and technologies are seen as a major empowering strategy for reaching the vision of a heritage institution of tomorrow. At the same time, their role was seen from highly different angles from being an enabler to functioning as an agent for change and critical force to realise the strategy.

In his presentation Isto discusses a series of possible strategic paths for heritage institutions that can be applied in the work of developing policies and action plans for the future.

# Other: Inspiration Room: DEVENTit - Integrated collection management and publication with Atlantis

Time & Place: Thu 08 Dec | 11:15 - 12:15 | J.F. Staal Room

Sponsored session: Integrated Collection Management and Publication with Atlantis.

Every respectable organization has its own collection management and information system(s). It's very likely this information is also made available to the public through the Internet. But it doesn't stop there. Problems arise between front-end and back-end, uniformity in design and control between the publications from different collection management systems, the integration of social media, using GIS information and Mapping like Google Maps, etc.

The Atlantis platform was designed with these challenges in mind. The result is a fully webbased platform which acts as an excellent solution for collection management and building information portals.

In this presentation various aspects that make Atlantis the ultimate collection management system, collection integration and portal solution are demonstrated by practical examples. This session is not only interesting for organizations who are interested in Atlantis, but also for organizations facing the problems mentioned before and want to be inspired to solve them effectively.

To start at the bottom, shown is that collections are entered into Atlantis separately, using their own standards for describing the objects (i.e. ISAD(G) for archives), their own processes (i.e. acquisition, loaning, etc.) and their own digital objects (images, text, audio, video, etc.). Objects from different collections and departments can be connected to each other giving a navigation path through the system. Searching, sorting and presenting objects to both the internal organization and the external stakeholders (i.e. the general public) is configured in Atlantis on top of the describing information, so integration between various collections can be achieved that way without effecting the describing information.

When searching, GIS systems like Google maps can be applied to select objects within a designated region on the map. When presenting selected objects, this can be done on a Google Map to show geographical distribution next to detailed information.

Atlantis is a two-way portal solution. Collections can be offered to third-party portals. Third-party collections can be included, next to the collections maintained in Atlantis. For both ways standard protocols for harvesting (OAI-PMH) and federated search (SRU) are supported.

Third-party collections included in Atlantis can be configured for searching, sorting and presenting in the same way as collections maintained in Atlantis. So external



and internal collections are fully integrated, making Atlantis the ideal back and middle office repository for every organization and partnership.

Atlantis can provide uniformity in design and control between the publications from different internal and external collection management systems if they are included in Atlantis. For example, all collections in Atlantis can be indexed by the Google search engine in a uniform way, abstracting from the peculiarities of the different collection management systems. The same counts for searching, sorting, presenting, enrichment, integrating with social media and all other front-end features. Publication features can be integrated in third-party websites and application through HTML templates and an API, available through a web service.

During this presentation Atlantis acts as a representative of how the problems and challenges mentioned before can be dealt with. This provides valuable insight, knowledge and inspiration in handling your particular situation.

Feel welcome to acquire more information at the stand of DEVENTit at DISH 2011.

## Other: Young Talent Room 2

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Van Walsum Room

Master students at the University of Amsterdam, participating in the course Cultural Heritage and Museum Studies, have investigated the application of digital technology in Dutch cultural institutions. In museums and archives, they examined various digital practices such as websites and mobile applications. Students focused on the institutions' motives to implement these media, the choices made in the production process and the use and appreciation by both the employees and the public.

In the Young Talent Room at DISH2011, the students present the first findings of their research and hope to discuss these with the conference audience. Five sessions are dedicated to the following topics: participation; knowledge management; mobility; experiences; and cultural production.

# Workshop: De Leguanen: Case Study of a Heritage Game

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Veder Room

Jeroen Neus & Geurt Grosfeld

This workshop is about innovation in heritage: how can we create new forms of heritage experience with new techniques and new media. With the heritage game The Leguans as an example, we look at the innovation process: what is the structure, how does it go, what are the outcomes, where are the risks and chances.

The Leguans is a realtime-reallife heritage game. A game that has been played on the web and cellphones, but also in the streets, in museums, in monuments and archives. About a 1.000 players have participated in the game. The game was based on a mystery in the style of the Da Vinci code, In the city of Breda cell phones were hidden with tasks and clues connected with the insurrection war against Spain ('Tachtigjarige Oorlog'). Other clues were hidden in newspapers, radiobroadcasts and on different historical locations.

The players were connected with each other through a gamewebsite and the Dutch social network Hyves.

After an introduction on the game by the designer Jeroen Neus, Geurt Grosfeld will comment on the expectations and motives of the funders.

In the second part of the workshop, we will discuss the following questions:

- What chances for innovation are offered by new media?
- How do we shape the innovation process
- What are the starting conditions for succesful innovation
- How do we continue after the project

# Paper presentation: The Transparent Museum

Time & Place: Thu 08 Dec | 11:15 - 12:15 | New York Room

Kristof Michiels, Museum van Hedendaagse Kunst Antwerpen

Recently, the [Museum of Contemporary Art in Antwerp](#) (MuHKA) developed a new integrated digital strategy for the next 5 to 10 years. Main point of focus is the development of a web-based collection database system that - in addition to the instrumental facts found in traditional collection registration tools - succeeds in capturing the rich and multiple contexts and processes surrounding the works of art from the museum. This system is ambitious both from a technological perspective as from an organizational point of view. In contrast with more traditional database systems where a registrar is responsible for the data input, this new system depends on input from all different museum staff members. Moreover, in the long term also artists, staff from other museums and even audiences in general are supposed take part in this process of knowledge generation.

In this paper we will first describe more in detail the M HKA digital strategy. Second, we will focus on the organizational changes the museum is facing and link up with other examples and general tendencies in change management. Third, we will point out the opportunities and difficulties that we come across in this digital strategy.

# Workshop: Save As....? Building Some Strategy on Digital Archiving

Time & Place: Thu 08 Dec | 11:15 - 12:15 | Tokyo Room

Karin van der Heiden, Parkc

There are things on the preservation of digital material we should all know how by now

Contemporary 'design culture' causes a new and higher demand on research, presentation and preservation of designers' archives and collections. With the current practice of digital design in mind, this new appreciation leads to an important question: how can this digital work be archived and maintained for future use?

Digital material acquired from private creators is yet comparatively small in quantity but growing. To ensure continued access to your digital materials in our own lifetime and to pass these digital materials on to future generations, we need to act now. We know that time is of the essence. Convinced that a practical approach on digital preservation is required to involve creators and primary archive administrators, Premsele, The Netherlands Institute for Design and Fashion and BNO, Association of Dutch Designers co-operated with Karin van der Heiden to create basic rules on digital archiving for designers.

In this workshop we will compare the practice of the creator with the demands of cultural heritage institutions. Where should they meet in the joined effort to create sustainable digital collections?

Dealing with digital collections and private archives as a staff member? Interested in how a pragmatic approach to digital preservation could work for you? Join us when we take a closer look at building strategies for private digital collections. Be prepared to take a pragmatic approach and feel invited to share your questions and knowledge in this workshop on building digital preservation strategy for or laymen.

# Group discussion: The Importance of Local Initiatives

Time & Place: Thu 08 Dec | 11:15 - 12:15 | New Orleans Room

**Sophie Visser**  
Utrecht University (NL)

**Willemke Landman**  
Landschap Erfgoed Utrecht (NL)

Revised proposal by Willemke Landman and Sophie Visser  
26 September 2011

## Volunteers: the new challenge for the cultural heritage arena

'Volunteering is part of our social fabric. It supports fundamental values of inclusion and citizenship.' These words from the European Commission also concern the role of the volunteers in the cultural heritage arena. With governments limiting their financial support, the contribution of the volunteers becomes even more vital. They play an extremely important part in preserving and presenting our cultural heritage. Nevertheless, infrastructure and tools are still largely being developed with professionals in mind. The two cases presented here offer a different perspective, putting the volunteer at the centre stage: his contribution and his needs.

The first case concerns a course for 3D modeling of archeological objects found in the province of Utrecht, organised by the Utrecht Landscape and Heritage Foundation (Landschap Erfgoed Utrecht - LEU). The course was aimed at volunteer (amateur) archeologists with an interest in photography. For this LEU course the ARC 3D Webservice software developed as part of the EU supported EPOCH network was chosen. LEU staff members organised a number of workshops introducing the software packages which included not only ARC 3D but also MeshLab to the volunteers. The course forced the participants among others to consider the question of which objects to select for 3D modeling; objects which were not always the ones the professionals would have selected. It further raised the issue of how to organise low cost support systems.

The second case concerns the GISs (geographical information systems) on cultural-historical landscapes. Analysing the existing systems, it is evident that these are rather selective in what they show about the cultural-historical landscape, as they are restricted to objects and structures with 'official' heritage values. The cultural-historical landscape, though, is generally ubiquitous - hence, its communication as well. So, who has knowledge, who puts this into digital media, where can that digital information be found, and for what and whom is it useful? The case examines how these digital information problems on local and regional knowledge cultural-historical landscapes can (or are being) solved. And how

local/regional organizations can be supported, thereby helping the society at large as well.

These cases raise a number of issues, such as:

- the tension between the packages made available that are policy-driven (topdown) and the expectations of the volunteers (bottom-up);
- the need of platforms to collect and share best practices centrally as a blog or otherwise, once such packages have been developed;
- the role of professional heritage organisations mediating between 'official' tools and and the needs of the volunteers;
- the establishment of a self-sustaining structure by and for the volunteers, once the professional heritage organisation has finished its support.
- The need to recognise and give credit to the value systems used by volunteers which can differ from the policy-driven values.

**DESCRIPTIONS OF  
ALL PARALLEL SESSIONS**



**DAY 2**

**THURSDAY 8 DECEMBER**

**AFTERNOON SESSIONS**



# Paper presentation: Collaboration Within and Across Sectors

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Mees Auditorium

**Jim Michalko (Chair)**  
OCLC

Digital heritage services are often built from a specific sectoral perspective. The different sectors (archives, libraries, museums) have different perspectives on digitisation and digital infrastructures. This session brings together these different perspectives and complements it with the lessons learned of 50 years of digitisation activities by a government.

**A New Enterprise Architecture for the Finnish Museum Sector**  
**Mikael Vakkari**  
**Riitta Autere**  
National Board of Antiquities (FI)

The Finnish museum sector is still struggling with the idea of changing paradigm. Cataloguing of museum objects has traditionally been done with the aim of providing reliable information for researchers and curators responsible for setting up exhibitions. The actual end-users of the catalogued information have changed radically however. Exhibitions are no longer the sole customer interface - the window to museums' collections. Now anyone with a browser can access collections (via Google or museum's collection management systems' IR-interface), provided a museum has digital objects available. Providing the modern end-user with access to a wide selection of digital objects and linked services has proved to be a major challenge in Finland.

We present an enterprise architecture solution for the Finnish museum sector which aims to unify the large amount of different collection management systems into a manageable whole while adopting national cataloguing standards and practices to better harmonize the production of metadata and delivery of digital objects and related services.

**What about the Heritage of Digitalisation?**  
**Rinke Smedinga**  
MonoMessage (NL)

The Dutch Government automates for over 50 years. These imply three generations of employees, methods, technologies, vendors, insights, policies and expectations. It seems we prefer to hope on what new technology might bring us than to learn from what we've actually done with it. Smedinga and Zeef tell about their quest for pieces of wisdom from 50 years e-Government and its relevance for the future. Their conclusion: who digitizes should also know his roots.

## **Europeana Libraries: Repositioning, Realignment, and the Researcher**

**Friedel Grant**

**Aubéry Escande**

European Library (EU)

**Susan Reilly**

LIBER (EU)

Europeana Libraries is an EU-funded project that brings together the key networks of CENL (Conference of European National Librarians), LIBER (Association of Research Libraries), CERL (Consortium of European Research Libraries) and the Europeana Foundation. Together, they are uniting to accomplish the following objectives:

- Build a platform capable of large-scale aggregation of national and research libraries' collections.
- Feed this newly aggregated content into a new website, specifically aimed at meeting the needs of digital humanities researchers, as well as to Europeana
- Improve metadata quality, to address the need for better search results in both Europeana and the new portal
- Offer digital collections where the text will be ready to be made fully searchable, making it possible to search inside books and other materials.
- Develop an exploitation plan to prepare the service for its extension, initially to other libraries within the membership of LIBER, CERL and CENL as well as beyond the consortium partners

Nineteen leading research libraries from 13 European countries are contributing digital content of the highest quality to the initial phase of the Europeana Libraries project: over 5.1 million pages, images, books and theses, AV clips and articles, including extensive collections from Google Books, theses and dissertations from DART-Europe and open-access journal articles.

In addition to greatly enlarging the amount of library content available to the general public and research community, the Europeana Libraries project is a valuable model for other institutions who may be considering participating in the creation of a new public space for cultural heritage, through projects such as Europeana. Above all, the very structure of Europeana Libraries shows how previously disparate institutions can overcome organisational and historical challenges to create a new relationship based on cooperation and mutual benefit.

Europeana Libraries also illustrates other concepts such as the benefits of participating in a European project and how a project can successfully support the objectives of many different parties, including the EU, individual institutions and consumers of content.

## **APEX, Archives Portal Europe**

**Wim van Dongen**

Nationaal Archief (NL)

# Paper presentation: Connecting Culture to Life

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Diamond Room I

Dick Rijken

The Waterwolf project in Gouda, NL is a collaboration between the local public library, the archive, the museum and The Hague University of Applied Sciences. Waterwolf experiments with new ways of connecting cultural institutions to their local society.

The philosophy behind Waterwolf is that long term change comes from a combination of a new vision of the relationship between culture and society, and the implementation of that vision in sustainable organisational infrastructure: people, jobs, internal and external relationships. With a clear vision and a matching infrastructure, the production of (digital) media happens naturally.

During the last couple of years, Waterwolf has experimented with a methodology for cultural heritage professionals that allows them and their organisations to constantly look for and develop new connections between their professional expertise and local processes of expression and reflection, aimed at co-creation and facilitation.

The methodology features a structured cyclical set of activities to enable professionals to implement co-creation in a sustainable manner. Its phases are: perception, selection, connecting to communities, connecting to the past, production of media, and evaluation. After a year of successful experimentation with the method, we are now actively implementing in our organisations: the cultural institutions are embedding it in their daily 'modus operandi' and the university is innovating its curricula to cater to the changing competencies of cultural professionals.

The presentation will outline the past and the present of the Waterwolf project, focusing on methodological issues and real world examples from the practice of cultural institutions in Gouda, NL.

# Paper presentation: Sustaining Aggregators of Digital Heritage

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Diamond Room II

**Anra Kennedy** [chair]  
Culture24 (UK)  
& Europeana CCPA (EU)

Aggregating and indexing information from various sources is a common approach to create digital services in the new public space. However, these aggregation and indexing services are often a joint initiative, encouraged by project funding. The sustainability of such services is often not guaranteed by lack of commitment or new shared business models. This session will present some aggregating services and their solutions for keeping the aggregators alive.

## **The Aggregator Landscape of Europeana**

Anra Kennedy will open this session with a presentation of the white paper on sustainability of Europeana-related services, as prepared by a core group, chaired by Kennedy, within the Europeana Council of Content Providers and Aggregators (CCPA).

## **UNICUM, Portal for the Dutch Academic Collections**

**Henriette Reerink**  
University of Amsterdam  
& UNICUM (NL)  
**Saskia van Bergen**  
Leiden University Library (NL)

From March 2010 to February 2012 the [UNICUM development project](#), commissioned by the Foundation of Academic Heritage (SAE), is carried out by the classic five Dutch universities (Leiden, Amsterdam, Utrecht, Delft and Groningen). UNICUM, short for 'University Collections and University Museums', has received a national government grant in order to create a digital entry to the Dutch university collections. In this portal, still to be built, both archives and collections of museums and libraries will be presented. In this way images, metadata of the collections and items can be found in one site. The UNICUM idea is inspired by the [Online Archive California](#), (OAC).

The paper will focus on the aims reached and the remaining pitfalls with tangible, real- life examples to illustrate the above-mentioned challenges. The timing of the DISH conference suits very well: 2,5 months before the ending of the project.

## **The MIMO Project - Musical Instrument Museums Online**

**Norman Rodger**  
University of Edinburgh (UK)  
& MIMO (EU)

Since September 2009, eleven major musical instrument museums from across Europe have been working towards the creation of a single access point to information and digital content on the collections of musical instruments held in European museums. Working with Europeana, the [MIMO](#) project has enabled this to happen.

Musical instruments play an important part not only in art, but also in many other European social contexts, such as military life, dances, feasts, ceremonies etc. European musical instruments were typically produced in urban centres or well-defined regions and traded worldwide. Museum collections inform and provide essential points of reference for musicians and instrument makers seeking to interpret the cultural heritage.

This presentation will outline the challenges and solutions faced by the project in achieving its goals and will also look at how, post project, other museums can contribute their digital content and this widen the breadth of Europe's musical heritage online.

### **The DANS project CARARE**

**Hella Hollander**

DANS, Data Archiving and Networked Services (NL)  
& EDNA (NL)

Is there a friction between policy-driven and user-driven strategies of heritage institutions? This proposal describes how DANS is combining the wishes of the public and the strategy policy of Europe within the project of CARARE.

[DANS](#) is partner in the cultural heritage project [CARARE](#) and contributes to the project through the e-depot for Dutch archaeology. This contribution consists of a selection of smaller datasets like archaeological reports because extensive scientific datasets are not directly aimed at a wider audience.

Privacy and copyrights aspects are taken into account. Depositors are free to determine to which users they make their data available. Within the project CARARE, DANS starts with the delivery of the archaeological reports (desk based assessments, field surveys, trial trenches and excavations in the Netherlands), that are available as open access publications to all registered users of EASY, the digital archiving system of DANS. In the near future EASY is developed into a system in which data can also be downloaded anonymously.

By adding descriptive metadata to this selection, DANS focuses on the non-scientific public with an interest in archaeological research. The coordinates of the site are listed as well as the name of the location and the period, which are described in the publication. The content of the publication is given as a short abstract in everyday language. As the majority of the publications are in Dutch it is being considered to add a short abstract in English too. Through this extra effort, the files will be accessible to a wide audience and users searching for specific information can find the requested data. This strategy combines the wishes of users with the policy on sustainability of DANS and the open access strategy of Europeana.

# Paper presentation: Organisations that Redesigned their Business Models

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Van Oldebarneveldt Room

**Douwe Huizing** [chair]  
Drents Archief (NL)

Changes in politics and economy act on the foundation of the heritage sector especially in the Anglo-Saxon world. Some institutions see their existence threatened or anticipate on this. Finding a new role in society and reconstructing ones business models for a sustainable future requires courage and creativity. Fundamental to heritage as public institution is its enduring mission: the core values the institution and its staff stands for, including the keeping and care taking of its collection.

Presenters in this session report on their struggle for existence redesigning their business models while at the same time sticking to their public mission.

**Online Strategies for a Media Art Collection**  
**Sandra Fauconnier**  
NIMk, Netherlands Media Art Institute (NL)

**Use of Crowdsourcing to Connect Future and Heritage**  
**Pim Luiten**  
Theater Instituut Nederland (NL)

**Turning Your Business Model Upside Down**  
**Peter van den Doel**  
Spaarnestad Photo (NL)

**Moving from a Traditional Library Service to Supporting Business**  
**Neil Infield**  
British Library (UK)

# Paper presentation: Open National Infrastructures

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Penn Room I

**Marco de Niet** (Chair)  
DEN Foundation (NL)

The digital public space knows of no geographic boundaries. Yet the concept of a national collection or a national digital heritage service proves to be strong, driven by national policy makers or funding agencies. By using open technologies, these national infrastructures are ultimately interconnected with the entire internet. This session present some initiatives that allow national heritage services to become part of wider digital ecosystems.

**Strategies for a networked digital world, Swedish Open Cultural Heritage (SOCH)**  
**Henrik Summanen**  
Swedish National Heritage Board (SE)

The National Heritage Board of Sweden has reached a prominent position in the digital cultural heritage domain of Sweden during the last couple of years. One of the reasons for this is a successful adaptation of the development of a digital infrastructure, called Swedish Open Cultural Heritage (SOCH), involving a large part of the cultural institutions.

The SOCH is a part of an extended strategy for digital communication, where well structured and controlled information sources (like museum databases) are the backbone, and different communication platforms and services the front end. This way it is possible to step by step let the users co-create the description and the discourse of the cultural heritage. We are also adding semantics to both the user generated content, and to the content under institutional control. Developed and refined semantics facilitates the use of cultural information in other domains, like tourism and travel business.

This presentation provides a schematic overview of this information structure in development, and we also hope to get some thoughts and feedback from other projects treating similar issues.

**The Digital Public Library of America**  
**Joyce Ray**  
IMLS, Institute of Museum and Library Services (USA)  
**Carole Palmer**  
University of Illinois (USA)

The digital public library of America: an ambitious initiative to make the cultural and scientific heritage of US libraries, archives and museums available, free of charge, to all.

## The Digital Collection of the Netherlands as a Policy Concept & Europeana as the Means to Realise It

Hans de Haan

N303 (NL)

From the 1990's on the policy concept of the Digital Collection of the Netherlands has haunted the domain of Dutch cultural heritage. It was seen as the virtual collection of all Dutch cultural heritage in the broadest sense, although not yet comprising the history of ideas and philosophy. Its reference was clearly derived from the 'old fashioned' museum collection and elevated to the national level by means of high tech ICT solutions. The policy concept of the Digital Collection of the Netherlands from 1998 onwards as a means to produce cohesion and cooperation in the fragmented field of cultural heritage has never disappeared since its introduction. It was a very simple, forwarded and appealing concept; in fact as good policy concepts are.

Its basic concept, the digital and virtual collection, was certainly very appealing to policy makers who thought of cultural heritage opening up on a grand scale. They realised that a digital environment could create, if managed well, efficiency, better sustainability to lower cost and essential interoperability by which new information and new products could be delivered. However, to quite a lot of heritage organisations (the museums, the archives, the libraries etc.) the thought was virtually appalling while it seemed to encroach upon their independence.

It was also accepted that a possible digital 'collection' on this scale needed a lot of very basic groundwork in creating structured datasets and databases. This meant create a digitisation program on a grand scale and a way to implement sustainable digital standards. Until the arrival of Europeana, strongly promoted by Dutch policy, this national concept did not really take off, although in the project Memory of the Netherlands, a first successful cross over digital presentation of Dutch cultural heritage was created.

How did Europe and Europeana create the possible solution to this national problem, and how can this solution be universally applied in order to create as the French call it "l'espace culturelle européenne"?



# Workshop: Inclusive Digital Heritage in the 21st Century for People with a Disability

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Penn Room II

Helen Petrie [chair]  
University of York (UK)

Renate Meijer  
Rijksmuseum Amsterdam (NL)

Marcus Weisen  
Jodi Mattes Trust (UK)

Danielle Linzer  
Whitney Museum of American Art  
(USA)

Tone Moseid. IFLA

It is well known that we live in an aging society: in 2010 there were approximately 87 million people over the age of 65 in the European Union, by 2030 there will be 122 million older people, an increase of 40%. This will lead to many other changes, for example there will be a "grandparent boom" and many more people with disabilities, as many disabilities are associated with aging.

This talk will explore how museums can change institutionally to adapt to these new demographics of visitors and how technology and digital resources should be adapted to meet the needs of older and disabled people, and trans-generational groups.

The talk will be organized in the following themes:

## [1] The context for change:

demographic and legislative challenges for museums: the changing demographics of the next 10 years in Europe and how they will affect museum visitor profiles; European and national legislative initiatives to ensure the rights of disabled and older people and how they may affect the museum sector.

## [2] The technological basis for change:

many technological innovations are emerging that might be useful for creating new experiences, both for people during their visit to a museum and for experiences before and after their visit. Physical and virtual experiences may interweave and stimulate each other. Mobile technologies, location based technologies, augmented reality, and social media all have possibilities for creating new visitor experiences.

## [3] Planning and managing change for new technologies, new visitors:

how can museums plan and manage change in such a complicated and rapidly changing environment? How can museums meet complex standards for the accessibility of digital resources, such as the Web Content Accessibility Guidelines (WCAG)? I will discuss a number of processes for working with new visitor groups such as older and disabled people and testing new technologies to ensure that they meet the needs of museums and their visitors.

# Workshop: Help The Scientist & Let The Scientist Help

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Leeuwen Room I

I will always aim to spark a visitors mind and heart.

14.00-14.30 Paper presentation 'Let The Scientist Help'

Where academics contribute to the improved access to digital heritage collections. Scientists working with heritage collections can create the missing specialized information that would provide alternative interpretations and access points. In this way, scientists collaborate in the co-creation of heritage digitization. A series of cases from the Netherlands will be present where academics contribute to the improved access to digital heritage collections.

Speaker: Trilce Navarrete

14.30-15.30 Workshop 'Help The Scientist'

In this hands-on session you will help the Scientist of Naturalis in two different ways. First, the workshop participants will be physically helping our scientist by sorting out his collection that he collected during an expedition.

Secondly, we will bring some Ipads with our crowdfsource application on it. The application will ask the participants to translate old object labels from the mollusk collection. Labels are of great importance for the collection of Naturalis!

You don't need any knowledge about this subject.

Workshop leaders: Ilse van Zeeland & Jeroen van der Brugge

# Paper presentation: Transcribing Heritage Documents

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Leeuwen Room II

**Patrick Heneise**  
Leiden University (NL)

The digital special collections at the Leiden University offer an extensive selection of digital manuscripts, letters, early printed and rare edition books. A mobile and cloud-based approach has been selected as a new way for students and researchers from the university library to transcribe documents. This presentation will also evaluate existing projects in the field of access, organisation, transcription and analysis of digital representations of cultural heritage.

**Melissa Mhairi Terras**  
University College London (UK)

Transcribe Bentham is a project which aims to digitise 12.500 Bentham folios through a wiki-based transcribe interface. This case study will present the findings which have resulted from the development and delivery of the Transcribe Bentham Transcription Desk.

# Workshop: From Innovative Ideas to Ideas for Innovation

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Goudriaan Room I

Hein Wils, Tim de Haan & Margriet Schavemaker

In this session two examples of disruptive innovation will be presented by the Stedelijk Museum Amsterdam and the Nationaal Archief. Afterwards they will discuss lessons learned with the audience.

On May 9, 2011 the **National Archives of the Netherlands (NA)** introduced their new website [www.gahetna.nl](http://www.gahetna.nl). It was not just the introduction of a new logo or color, this launch went way beyond that.

A few years ago, long before Twitter, Facebook, struck the Dutch, the NA realized that the use of our archive was about to tilt. An increasing number of visitors approached us as an online environment instead of a traditional institute with the focus on the reading room. Unfortunately we lacked the tools to respond adequately to this development. Time for a new website, and most of all time for a new digital infrastructure and corresponding digital services.

In recent years we worked hard behind the scenes to standardize and merge the various catalogues and collections. On top of this we build a new website with features that you would expect in a 2.0 world. Search the catalogue online, book, order and pay records digitally, or provide comments and help enrich our collections. Off course all of this is provided through an online user profile. Partially for ourselves and a part of our customer base such starting points aren't always obvious. Much time was and is spent in changing internal processes. Methods that were regarded as entirely normal for over twenty years were dismissed.

On December 9th we'll have more than half a year online experience with our new website and we want to tell how this change worked out. What were the principles, why and are those still standing? What challenges and problems did we incur and how did we try to solve these? And finally, how do we accomplish these days (December 2011)?

**ARtours** is the augmented reality project of the **Stedelijk Museum Amsterdam**, funded by Innovatie Cultuuruitingen. The goals of ARtours are to explore the possibilities of mobile augmented reality techniques by using the collection, create prototypes in which visitors can get to know these innovations, create a business model to sustain development within the museum and share results with peers.

As we are about to finalize the ARtours project we would like to reflect on it together with some specialists from the field. The ARtours project at Stedelijk museum has brought us much more than our initial goals. As we ventured out into

the world of augmented reality, learning by creating novel ways expressing ourselves, sharing our collection using innovative techniques and re-inventing old-fashioned storytelling, we harvested a model for change.

An innovative project, especially one that will give you an enormous amount of attention can shake up your institution. All of a sudden you find yourself talking to all different departments as the results of the project could have an impact throughout the whole organization.

As we finalize the ARtours project we are seeking a lively debate in which we like to discuss two different topics:

- how an innovative project can bring some change in your organization
- the pro's and con's of augmented reality in an art gallery

We like to invite some influential international speakers who'll discuss the outcome of ARtours, the necessity for innovation and the relevance for an art gallery to participate and discover new techniques and platforms.

# Paper presentation: The Importance of Context for Digital Heritage Strategies

Time & Place: Thu 08 Dec | 14:00 - 14:45 | Goudriaan Room II

Eva van Passel

Libraries, archives, museums and heritage institutions face many important strategic choices on the road to sustainable digital access to their collections. Inspiration is often sought by looking at existing good practices and examples of lessons learned elsewhere, not only by these institutions themselves, but also by policy makers and researchers in the field. In a European context, looking at other member states' approaches seems particularly logical, as enabling access to content through Europeana is often a common goal.

Of course lessons can indeed be learned from successful initiatives. Nonetheless, the importance of the specific context in which institutions' transitions into the digital age are taking place cannot be stressed enough. The paper focuses on the results of two Flemish research projects: a feasibility study of a cross-sector aggregator for metadata (Van Oost & Coppens, 2010) and [Archipel](#), a large-scale collaborative project researching a network-centric approach to sustainable digital archives. Both projects have looked abroad for inspiration on the one hand, but on the other hand they have investigated the local context thoroughly, including its financing traditions, institutional mentalities and policy context.

# Paper presentation: Online Encounters

Time & Place: Thu 08 Dec | 14:45 - 15:30 | Goudriaan Room II

Since 2009, the Tropenmuseum has participated in several online collaboration projects with communities such as Wikimedia Netherlands. Our experiences and lessons learned have led to a number of institutional changes within the museum.

In this session, **Frank Meijer** will explain how our experiences with online communities resulted in the redefinition of the roles of web specialists, educators and curators. He will illustrate the concept of an audience that takes on a role for itself within the process knowledge sharing.

Using the examples of various collaboration projects, It will be outlined how the Tropenmuseum transforms from a collection with a network to an infrastructure for online encounters. This infrastructure is necessary to literally pave the way for an interactive engagement and contact with our fans and friends. And for the entire museum staff to maintain meaningful relations with the (new) audiences.

During the presentation, he will exemplify the various forms of online collaboration with the Wikimedia community: the 50,000 items from the collection made available at Wikimedia Commons, the joint created content on Wikipedia and various historical photos digitally restored by volunteers.

It will be sketched how, prior to the exhibition "One Way Holland", significant photographs of Magnum photographer Leonard Freed could be identified via publications on Flickr and Facebook.

From the experiences with these online collaboration projects the Tropenmuseum has learned that communities on the internet consist of a dedicated group of people, interested in knowledge to take back and process. Knowledge that a museum possesses, and should be able and willing to share. Institutions do not necessarily have to publish themselves, but should create opportunities for online encounters between staff and the public. By this, new content is created, knowledge is distributed and the impact increases.

# Workshop: Modes of Institutional Change and Leadership

Time & Place: Thu 08 Dec | 14:00 - 15:30 | J.F. Staal Room

**Ben Kokkeler**

This hands on session has a twofold character: it offers participants the possibility to reflect on the challenges that their institution is posed with, based on an analytical framework that is being presented. In the second part they work in small groups on an indicative route map for their institution for the next 3 to 5 years, combining key elements of vision, governance in context, and leadership competencies required from the management team.

The session combines best practices from museology, organisational sociology and management studies. Guided by a team of Dutch experts that is sparring partner for management teams and leaders of cultural and educational institutions that want to cope with the challenges of the information society, and use the financial crises and fundamental changes in consumer behaviour to develop new pathways towards new business models.



# Workshop: How to Evaluate Success Online

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Blue Room

Jane Finnis & Rui Guerra

According to a recent survey by Harvard Business Review Analytic Services, the most pressing challenges that organizations face in regard to social media are: "understanding the potential of social media" and "measuring the effectiveness of social media activities".

[HBR RESEARCH MATERIALS, 'The New Conversation: Taking Social Media from Talk to Action' Aug 01, 2010]

In this workshop, these two challenges are to be tackled collaboratively by participants. Social media will also be approached in a broader context of online strategies and in relation to the goals of each organization. Some questions to be explored during the workshop are:

- What qualitative and quantitative measures can be used to assess social media activities?
- How are social media activities being integrated with day-to-day activities?
- Should the management of such activities be distributed across your organization?
- Are you able to identify what your public is talking about?

What are current innovative uses of social media (crowd sourcing, etc)?

## Program

1. Understanding the potential of social media - 15 minutes
2. Quantitative measures and tools - 20 minutes
3. Qualitative measures and tools - 20 minutes

Short break - 5 minutes

4. Apply quantitative measures to your organization - 15 minutes
5. Apply qualitative measures to your organization - 15 minutes
6. Lessons learned and discussion - 30 minutes

# Paper presentation: Young Talent Room 3

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Van Walsum Room

Master students at the University of Amsterdam, participating in the course Cultural Heritage and Museum Studies, have investigated the application of digital technology in Dutch cultural institutions. In museums and archives, they examined various digital practices such as websites and mobile applications. Students focused on the institutions' motives to implement these media, the choices made in the production process and the use and appreciation by both the employees and the public.

In the Young Talent Room at DISH2011, the students present the first findings of their research and hope to discuss these with the conference audience. Five sessions are dedicated to the following topics: participation; knowledge management; mobility; experiences; and cultural production.

# Workshop: Embed Digital Services into Your Organisation's Business Model in 7 Steps

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Van der Veecken Room

Sander Limonard  
Thaesis (NL)

The BMICE Step-by-Step Plan is comprised of seven steps. These steps can be repeated regularly on a long-term or occasional basis to help a heritage institution to permanently embed new or existing digital service concepts in its business model.

Although these steps have been tailored to the heritage sector, and specifically to the offering of digital services and products in that sector, the methodology can also be applied more broadly in the creative industries.

This workshop gives participants a chance to work with the seven steps themselves, to understand the potential for improvement and sustainability of their own digital services.

# Paper presentation: Are You Being Served?

Time & Place: Thu 08 Dec | 14:00 - 14:45 | Veder Room

Annelot Vijn

About two years ago The Utrecht Archives started a mass digitization project called the "Archiefbank" (following the succesful project of the City Archives of Amsterdam). The "[Archiefbank](#)" also marked the start of our online services. The goal is to get 10 percent of our collection online in the coming years. We are expecting to have two million scans online by the end of 2011.

But the "Archiefbank" is more than hard- and software! It is a set of interrelating processes, decisions and people. Varying from hiring a digitasion expert, setting metadata standards for scans, considering preservation and copyright to more practical issues.

In this session we would like to share our experiences of two years Archiefbank: Which hurdles did we undertake? What impact did it have on our organisation? How did we succeed in financing this new product? Which new competences were introduced? And finally how does it change the way we communicate with our visitors?

# Paper presentation: Networked Knowledge: How to Activate an Interpassive Audience

Time & Place: Thu 08 Dec | 14:45 - 15:30 | Veder Room

Martijn Stevens

Heritage institutions are increasingly opening up to audience participation in various forms. However, inviting the public to become the co-creator of an exhibition or to add content to a museum collection implies a significant shift in the distribution of power and the production of (institutional) knowledge. The question then arises if audiences and institutions are willing to equally share power and knowledge. Although contemporary theory and practice seem to advocate a democratization of cultural heritage, many institutions also appear to be reluctant to give up their authority, while visitors are sometimes hesitant about the chance to actually interact and participate after years of 'interpassive consumption'.

This paper addresses the somewhat troublesome relationship between audiences and heritage institutions in an era of crowdsourcing, co-creation and rapid organizational changes.

# Paper presentation: The Business of Partnerships

Time & Place: Thu 08 Dec | 14:00 - 15:30 | New York Room

**Harry Verwayen** [chair]  
Europeana

If one word should be picked as central out of the publication Business Model Innovation Cultural Heritage, presented at DISH2009, it should be collaboration.

Collaboration offers huge benefits to heritage. In the back end it allows for more efficiency by sharing and even out sourcing of knowledge, means and skills. In the front end collaboration brings the necessary economy of scale, cross-institutional services and reuse of heritage by existing value chains, like education, research, tourism and entertainment.

The institutions brought together in this session all went into strategic partnerships, both within and outside the heritage domain.

**Institutional Collaboration on Presenting Content to the Public: Towards a Typology**

**Tjeerd Schiphof**  
University of Amsterdam (NL)

**How Collaboration on New Technology Helps Small Institutions to Unlock Cultural Heritage**

**Alexandra van Steen**  
Flipje- en Streek-museum Tiel (NL)

**Co-creating Global Natural History Networks**

**Boris Jacob**  
Royal Museum for Central Africa (BE)

**Shakespeare and Digital: Comedy, History and Strategy**

**David Hopes**  
The University of Birmingham (UK)

# Paper presentation: Mobilising Citizens

Time & Place: Thu 08 Dec | 14:00 - 15:30 | Tokyo Room

**Hans van der Linden** [chair]

Flemish Government Agency for Arts and Heritage (BE)

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**Ylva Berglund**

University of Oxford (UK)

In 2008 the University of Oxford led a pilot crowdsourcing project to build an online community collection of artifacts related to the First World War. By asking the general public to search through their family heirlooms and perform their own digitisation, digital surrogates of items such as letters, war diaries and photographs, each with their own story, were uploaded to [The Great War Archive website](#). Alongside this process a submission day model was developed. Enlisting the help local heritage organisations, a series of events across the country were held that invited the general public to bring in their items for on-the-spot digitisation and advice. In just four short months, with minimum funding, the Great War Archive collected over 7000 items, all of which had been hidden from view in the attics, basements and bottom drawers of the nation.

This paper will present the crowdsourcing community collection model developed by the team at Oxford, and how it can be, and has been, adapted by other initiatives to create collections of value and enrich our understanding of our history and heritage. It will look at how the team used online technologies to encourage participation and the role communities of interest took in embedding the final archive in teaching, academic research and family history. Finally, lessons learned will be highlighted to show how a small pilot project has grown into a European Programme to capture the history of the continent in the lead up to the centenary of the First World War.

**Wiki Loves Monuments**

**Maarten Dammers**

Wikimedia Nederland (NL)

[Wiki Loves Monuments](#) is a photo competition organized by Wikimedia, the movement behind Wikipedia. The goal of the competition is to get freely licensed photo's of monuments (buildings part of our cultural heritage). Wiki Loves Monuments was first organized in the Netherlands in 2010 and was, with over 12.500 photos by more than 250 participants, a big success. This year Wiki Loves Monuments was organized in September in over 10 European countries.

In this session the history of the project will be described, the lessons learned will be explained and the results of the 2011 competition (including the European winners!) will be presented.

**The Places People Love**  
**Giuseppe Simone**  
Europa Nostra (EU)

Europa Nostra is the Voice of Cultural Heritage in Europe. It represents some 250 non-governmental organisations with a total membership of over 6 million citizens and over 150 associate organisations and it enjoys the direct support of more than 1500 individual members from more than 50 countries who are fully committed to safeguarding Europe's cultural heritage and landscapes. One of the core functions of Europa Nostra is to campaign to save Europe's heritage in danger through mobilisation of concerned citizens at local, national and European level. Europa Nostra also makes widely available the European award-winning best practices in the field of heritage through its website and social media.

During our presentation we wish to showcase a successful initiative launched by our member organisations in Italy and Serbia of mobilising citizens' support for saving historic places which matter to people.

a) [Il Luoghi del Cuore](#) (Italy)

A prominent Italian member organisation of Europa Nostra called "Fondo Ambiente Italiano" (The National Trust of Italy) also manages to mobilise thousand of citizens to vote for the historic places they love and which they want to see restored and safeguarded for future generations.

b) [Mesto koje volim](#) (Serbia)

This project has been so successful in Italy that in 2011 it has been launched also in Serbia, with the help of Europa Nostra Serbia, and with the sponsorship of Banca Intesa. A shortlist of 10 historic places, spanning from city baths to a synagogue and an elementary school, has recently been made on the basis of the votes by the public.



# Workshop: Conditions for Interaction

Time & Place: Thu 08 Dec | 14:00 - 15:30 | New Orleans Room

Johan Carlström, Swedish National Heritage Board (SE)

Sorin Hermon, STARC

[CARARE](#) is a project that helps institutions to create conditions for interaction and exchange of experiences across national borders. These institutions emanate from different conditions and each institution contributes with a variety of perspectives.

In this session we take off from two case studies by the Swedish National Heritage Board and STARC, Cyprus Institute regarding IPR, open licensing (e.g. Creative Commons), 3D and how to interact with institutions that are in different stages of development regarding these topics. We will also present some current issues and discuss how these can be handled.